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March 19, 1973

Dear Calvin:

Enclosed is the material we talked about.

All this material, as we discussed, is off the record (for your background information). The 4 page memo on the Museum and the press was prepared by someone here and if you want more detailed information on that call Jack Frizzelle.

I also enclose a piece entitled "Man in the News: Euphronios", written by Dietrich. What do you think of it?

Artison

Mr. Calvin Tompkins
The Newyorker
25 West 43rd Street,
New York, N.Y.

council or by both.

b. A statement of projected capital improvements including

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The New York Times

TIMES SQUARE NEW YORK NY 10036

5 March 73

Dear Mr. Fahy:

I am preparing a book about the museum in which you inevitably figure. It is possible that you would like to fill out the picture.

I think I rendered you a major service in reporting that you opposed the sale of some of the pictures of which you are the custodian. On the other hand, I have also had to record your refusal to account for the whereabouts of other paintings. In a very marginal way, you were involved, too, in the swap of De Groot paintings for the David Smith.

If you were quoted correctly by the newsweeklies, you at one point went along with the deattribution of the Ingres "Odalisque," then changed your mind. You may want to set the record straight on this and other matters.

If you do, I am at your disposal. If not, no hard feelings.

Yours truly,

John L. Hess

John L. Hess

P. S. -- When I first learned that a Saraceni bought for \$1,152 had been swapped for a van der Heyden being offered in London for 90,000 pounds, you will recall that I made a strenuous effort to persuade you to come down and advise me about the two Saraceni photographs I had. I assumed that, in light of the climate reigning there, you might prefer not to receive me at the museum. Mr. Hoving and Mr. Rousseau then told me I had warned you that "this is going to blow the lid off." I don't recall the phrase, but if I was under the impression that this or the forthcoming vase scandal might shake the administration, it was at most naive. An effort was then made to trap me into a lopsided piece on the Saraceni, then to spring aspects favorable to the swap. Such a tactic, abetted by your own silence, could damage the museum as well as my paper. In the event, I think I was careful enough, as is my habit and training, to have presented a fair as well as interesting story.

JLH

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THE MUSEUM AND THE PRESS

DRAFT - NOT FOR C

"The press, by tradition the 'all-seeing' eye for the public, is afflicted with myopia. It is so occupied with discovering the defects in the optics of others that it fails - or refuses - to see the mote in its own.... Justified or not, a "credibility' gap exists between editor and reader; the press is attacked for inaccuracy, for bad reporting and sensational editing; for irresponsibility (for disregard of the public interest); for reluctance to adequately correct errors (or even admit them); for inaccessability (for refusing to provide sufficient voice for views contrary to its own).... the press must realize that it has a semipublic status and should be subject to the same kind of scrutiny it applies to other public and semipublic institutions...."

It is superbly ironic that the preceding lines written by Lester Markel, for many years Sunday editor of The New York Times, appeared in the Times on February 2, 1973, at a time when that newspaper was achieving a crescendo in what Time Magazine recently termed a "vendetta" against the Museum, its trustees, its administration and its staff.

Charges of "vendetta" are, of course, difficult to substantiate, and the Museum finds it impossible to believe that a newspaper with the enormous reputation and unassailable standards of the Times would enter into a planned campaign to "get" the Museum. Others have characterized the reports as having been "slanted."

There are many ways to slant the reporting of the news. One of the more effective techniques is giving prominence to statements made by people of dubious authority and credence, people of pronounced bias, and by unnamed people, unnamed generally because the reporter is protecting his source. This is, of course, a long-cherished journalistic tradition of unquestioned importance in the maintaining of a free press. The tradition can be abused, however, and can lead to the reporting of charges which, to the intelligent reader, seem to have no true basis in

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fact. The recent inflammatory stories from Italy seem to be a perfect example.

Another obfuscating technique frequently used by the press is the omission from a story of statements or opinions which may be in the possession of the reporter (or could be if he wished to be fair-minded enough to pursue the subject thoroughly) that would tend to show that the whole picture is not as questionable as the reporter is attempting to make it appear. Viz. the reporting of the Van Der Heyden-Saraceni exchange.

Yet another campaign technique is that of giving undue prominence to "non-news" stories by their placement in a prominent place, Page One, for example. It is interesting to observe that even some members of the Art Staff of the Times were astonished when they saw on Page One a story about the Metropolitan's reattribution of a number of its paintings. Under normal circumstance, a story about this routine, on-going museum practice would have rated a story of moderate length somewhere in the arts pages. The intent, apparently, was to imply sinister actions afoot.

Innuendo is another excellent technique, and there are those who feel the Metropolitan to have been the target of one or two pretty good practitioners of this rather dubious tactic. How else could one characterize the constant insinuation, in regard to the Museum's disposal of certain works of art, that no qualitative standard exists in the world of art, that one Renoir is as "good" as another, that one Modigliani is as "good" as another? Similarly, in commenting upon the cost value of a work of art, is it not realized that galleries, agents and dealers might possibly have their own axes to grind, might possibly be tainted with self-interest?

Perhaps the most astounding aspect of the Museum's recent press coverage has been the investigation by the Times of the Greek vase. On one given day, no fewer than nine Times staff people were known to be

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working on this story. Would not a dispassionate observer consider this to be a bizarre misordering of priorities? It would seem that the energy and zeal directed toward this investigation is not aimed at arriving at an abstract truth, but rather toward having the object removed from the Museum's collection. This - in full awareness of the Museum's incontrovertible proof of its observance of the fullest legal and ethical standards and procedures in its acquisition of the vase.

It is very difficult to "answer" the questions raised by the kind of coverage to ^{which} the Metropolitan is currently being subjected. There are no public forums through which this can be done effectively. And it is a well-known fact that the press has the last word. The Museum has even considered taking advertisements answering inaccuracies and stating truths; this, however, is a lame device and a costly one to an institution which seeks financial support from public and other sources.

Letters to the Editor, unhappily, are not a very effective solution. Either they aren't printed, or they are printed too far after the fact to be effective. And it has been happened that the contents of one such letter, which was somehow "mislaidd," was used as source information for a news story which appeared in the paper before the letter itself was printed.

The Museum, while it is no stranger to criticism, now finds itself in the position of defending practices which it has always conducted in the past in the full belief and knowledge that it was abiding by its Charter of more than 100 years ago and in the best public interest. These general practices of disposal of works of art are in force in practically every museum in this country. Mistakes probably have been made by the Metropolitan and other museums, and the Metropolitan has perhaps misgauged the public temper which at this point in history demands full disclosure of matters conducted, traditionally, in private. This will be remedied in the future.

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The fact remains that neither the Museum nor the public has been served by a series of reports which discredit the Museum's wisdom, its motives, its actions. The public, naturally enough, tends to believe what it reads unless it knows otherwise - and herein lies the problem. It is all but impossible for the public to learn the "otherwise" by reading the press. Perhaps this paper will help in this direction. The Museum is operated for the public, for students and scholars, not only for the press, and it is the public which the Museum would like most to have apprised of the facts as they are, not as they might appear to be.

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Arch.

The Metropolitan Museum of Art

March 12, 1973

Prof. Massimo Pallottino
Via dei Redentoristi, 9
00186 Rome, Italy

Dear Professor Pallottino,

Your letter of March 3rd has just come and I hasten to answer it. Needless to say I shall keep your letter and my reply private and confidential and shall not spread our correspondence over the pages of the New York Times and The Observer.

The history of our purchase is by now known all over the world, but I can supply you with the following timetable:

In late summer, 1971, Mrs. Hecht telephoned me before returning to Italy and alerted us to "something big" that may soon be offered to us through her husband. On February 6th, 1972, Mr. Hecht asked me in a letter whether our Trustees would be prepared to make a gigantic effort if something like the Antaeus krater in the Louvre were available. My answer to this was "yes". More details were made available in a letter from Hecht of March 25th, 1972, in which he described the condition (but not the subject!) and hinted at a price. In my answer of April 4th, 1972, I asked him for a description of the piece, photographs, and measurements. On April 13th, 1972 I mentioned the possibility of such an offer of purchase to my director. In a subsequent letter from Hecht he referred to someone else whom he did not name as the owner. In May, 1972, I had an opportunity to make the President of the Museum aware of the possibility of an offer. On June 5th, 1972, Mr. Hecht passed through New York and showed Mr. Hoving, Mr. Rousseau and me photographs of the Euphronios that he was selling for someone else. In view of the price asked at that time and the risk of travel, it was decided that the three of us would inspect the vase in Zurich rather than having it shipped and insured at our expense. On June 27th, 1972, the inspection in Zurich took place and Dikran A. Sarrafian was revealed as the source. The negotiations that followed concerned mainly the price and were carried out in part by Mr. Rousseau, my Curator-in-Chief, and by the Director, Mr. Hoving. Mr. Hecht flew from Zurich to New York on August 31st, 1972 and brought the vase with him. It cleared U.S. Customs on Tuesday, September 5th (Monday having been Labor Day, a legal holiday) and I filled in the ten page form addressed to the Director and the Acquisitions Committee. To this form were attached Mr. Hecht's bill and a letter from Mr. Sarrafian dated 10 July, 1971. A second letter from Mr. Sarrafian, dated September 9th, 1972 arrived later.

The Acquisitions Committee of the Board of Trustees voted unanimously for the purchase of the vase on September 12th, 1972, and the purchase was reported to the Executive Committee of the Board at its next meeting held on October 16th, 1972.

Payment to Mr. Hecht was made on September 13th, 1972, as per instructions. The vase went on exhibition on Sunday, November 12th, 1972.

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The two letters from Mr. Sarrafian, confirmed in substance by his subsequent affidavit, identify the vase by Euphronios as having been obtained by his late father in London in 1920.

You raise the question, as has also been done by myself, how such a vase could have remained unknown to Beazley. In answer to this I must draw your attention to the earliest amphora with a signature by Andokides that was sold at Christie's on July 15, 1948 in London as the property of Earl Fitzwilliam. Until the auction, nobody, not even Beazley, had ever heard of this vase and yet it must have been in the Earl Fitzwilliam's family for close to a hundred years. The amphora was bought at the sale by W.R. Hearst and changed hands again when Mr. Hearst died and some of his vases were sold in New York on December 7-8, 1951. I well remember Beazley's surprise when he first learned of the existence of the signed Andokides (which, by the way, is ABV p. 253; ARV² p. 1; Paralipomena p. 113). In the light of Beazley's previous experience I do not exclude the possibility that the Euphronios krater was in England as stated by Sarrafian.

Whether or not the Euphronios krater was originally found in Etruria is another matter. The famous krater in Berlin (ARV² p. 13, no. 1) was found in Capua; the Arezzo krater, known since the 18th century, may be from Arezzo; the neck-amphora in the Louvre (G 30) definitely comes from Vulci; the neck-pelike once in the Villa Giulia (ARV² p. 15, no. 17) comes from near Viterbo; the Munich cup (ARV², p. 16, no. 17) comes from Vulci; a fragment once in Tarquinia (ARV² p. 17, no. 19) comes from Tarquinia; the Boston psykter comes from Orvieto. But then there are vases from the Acropolis and Brauron and even South Russia. Hence, a priori, neither the shape nor the painter allow us to postulate with certainty a given necropolis.

You ask why in the case of the krater the procedure of the form letter, initiated by this Museum in March, 1971, was not followed. The answer to this was given by our Director several times: since were given in the letters from Mr. Sarrafian claims of previous ownership going back to 1920, the conditions under which these form letters are sent out were deemed not to apply.

I very much regret that this purchase, which I have recommended so strongly given the importance of the object and for which we have received congratulations from the great museums of the world, has now become an exercise for journalists on two continents. I also regret that the same milieu has tried on other occasions and for different reasons to discredit the Metropolitan Museum of Art. Many of us suspect that the "sensational disclosures" are not written to help Italy safeguard her artistic patrimony or to educate the readers about Greek vases but are part of a vendetta that began some time ago.

As to our correspondence with Molajoli on March 29th, 1971, I enclose copies. You will note that we received no reply.

I am very sorry to hear of your fracture: Joyce and I hope that all is well now and that you will not be plagued by more medical problems. Please let us stay in touch.

With best wishes,

Yours always,

Heinrich von Bothmer

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ACCADEMIA NAZIONALE DEI LINCEI

R o m a 3 marzo 1973

Prof. Dietrich von Bothmer
The Metropolitan Museum of Art
Fifth Avenue
NEW YORK

Caro collega e amico,

riprendo con Lei la mia corrispondenza dopo molti mesi - tra l'altro ho avuto nell'autunno scorso una caduta con conseguente frattura del femore, incidente da cui fortunatamente mi sono ripreso in modo assai rapido - con questa mia lettera che ha carattere assolutamente confidenziale ed amichevole: quasi una continuazione delle nostre conversazioni nelle trattorie romane e nel giardino dell'Hôtel Parco dei Principi, che ricordo con tanto piacere.

Si tratta, come forse Lei avrà subito capito, del problema del crate re di Euphronios, che è all'ordine del giorno negli ambienti della cultura e della stampa internazionale.

Indipendentemente dallo sviluppo in atto di questa vicenda e dalle connesse polemiche, io vorrei richiamarmi specificamente a quanto Lei mi comunicò a suo tempo, sia a voce, sia anche con una lettera del 17 dicembre 1971, circa la benemerita iniziativa del Metropolitan Museum, per una richiesta di informazione preventiva all'acquisto di qualsiasi oggetto archeologico, rivolta alle autorità dei presumibili paesi di provenienza degli oggetti stessi.

A questo proposito Lei mi disse che da parte dell'Italia non si sarebbero avute risposte a richieste di informazione del genere (effettuate tra l'altro con un modulo di lettera del quale Lei mi inviò copia). Debbo dirLe che, vivamente interessato al problema, io ho voluto far effettuare accurate ricerche presso gli uffici del nostro Ministero per controllare se e quando fossero pervenute richieste di informazione da parte del Metropolitan Museum. E debbo dirLe che finora non ci risulta che una sola lettera

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inviata da Mr Hawkins all'allora Direttore Generale Prof. Molajoli in data 24 giugno 1971, relativa a tre coppe di ceramica orientale: lettera che ebbe regolare risposta da parte del Direttore del Museo Nazionale d'Arte Orientale. Qualora fossero state inviate altre similari richieste di informazione - che non risultano agli atti - mi sarebbe molto gradito poterne avere notizia ed eventualmente fotocopia, ai fini di una mia ulteriore indagine personale.

Ora però, prescindendo dal passato, vorrei chiederLe perchè la corretta e lodevole procedura di cui abbiamo fin qui parlato non è stata adottata per il vaso di Euphronios.

Io so bene che, a quanto risulta dalle informazioni della stampa internazionale, il Metropolitan Museum sarebbe in possesso di documenti che comproverebbero la provenienza dell'oggetto d'arte in questione dal mercato internazionale, sul quale esso sarebbe stato conosciuto da alcuni decenni.

Ma è troppo evidente alla coscienza di ogni serio studioso di archeologia e di arte antica che un prodotto della ceramografia attica del tipo del cratere di Euphronios non può provenire che da una necropoli etrusca (ogni altra ipotesi è sommamente improbabile, fino al punto di essere praticamente impossibile). Ovviamente si potrebbe pensare ad una scoperta avvenuta in tempi piuttosto remoti e comunque anteriori alla legislazione italiana di tutela. Ma sinceramente anche questa ipotesi appare sommamente improbabile, dato che un pezzo di questo valore, per di più firmato, non sarebbe potuto sfuggire alla conoscenza degli specialisti, a cominciare da quel minuziosissimo ricercatore e conoscitore della ceramica attica quale fu il compianto Beazley.

E' questo veramente che costituisce per me una ragione di turbamento e di perplessità, per il quale vorrei avere da Lei, se può darmela, una spiegazione, non potendo io immaginare che le considerazioni sopra esposte non siano affiorate anche alla Sua coscienza, e ben conoscendo d'altra parte la Sua serena indipendenza di giudizio e il Suo rispetto della verità scientifica, che Lei dimostrò chiaramente nel caso del riconoscimento della falsità dei "guerrieri" di New York.

Sarebbe per me in questo momento un motivo di conforto il poter ricevere da Lei un chiarimento personale. E proprio per questo, cioè per la nostra personale reciproca stima ed amicizia, io mi sono rifiutato finora di esprimere pubblicamente qualsiasi giudizio sulla grave questione, anche se a ciò ripetutamente sollecitato da ambienti ufficiali e giornalistici.

Restando in attesa di una Sua risposta, Le invio i miei saluti e auguri più cordiali, estensibili anche alla gentile Signora Bothmer e a tutta la famiglia così da parte mia come da parte di mia moglie.

*In altro proprio cippi ho dovuto inventare
una nuova ipotesi Tomkins, che chiarissimi che mi
stati attribuiti dall'Orchestra.*

Luca

Massimo Pallottino

Prof. Massimo Pallottino - 00186 - Via dei Redentoristi, 9 - Roma -

council or by both.

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cc
Dillon
Rousseau
Tomkins



THE COUNCIL
OF
THE CITY OF NEW YORK
CITY HALL
NEW YORK, N. Y. 10007

2/21 p-w 1973
DH

→ P.A.

DIRECTOR'S OFFICE
RECEIVED

FEB 20 1973

CARTER BURDEN
COUNCILMAN, 4TH DISTRICT, MANHATTAN
1457 LEXINGTON AVENUE
NEW YORK, N. Y. 10028
427-4405

CHAIRMAN, SUBCOMMITTEE
ON PENAL AND JUDICIAL REFORM

February 15, 1973

2/21 p-w RB

Director
Metropolitan Museum of Art
Fifth Avenue & 82nd Street
New York, N. Y. 10028

Dear Sir:

Enclosed please find for your information a copy of a bill I have introduced into the City Council which would require disclosure of certain financial and operational information by any cultural institution receiving either capital or operating funds from the City of New York.

Since the Metropolitan Museum of Art would be affected by this legislation, I am most interested to hear your thoughts on this proposal. I would appreciate your letting me know any comments, criticisms or suggestions you may have.

With kind regards,

Sincerely,

Carter Burden
Carter Burden

CB:bb
enc.

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INT. NO. _____

By Mr. Burden

A Local Law to amend the Administrative Code of the City of New York in relation to requiring disclosure of certain financial and operational data by cultural institutions receiving public subsidies.

Be it enacted by the Council as follows:

Section 1. Chapter 6 of the administrative code of the City of New York is hereby amended by adding thereto a new section 117 a 11-1.0 to read as follows:

Section 1. 117a 11-1.0 Financial and operations reports by cultural institutions receiving public funds.

1. The trustees of any museum of art, museum of history, museum of science, zoological society, botanical garden or other cultural institution, whether privately owned and chartered in whole or in part, which receives annually more than ten thousand dollars from the city of New York for capital expenses or for current operating expenses or for both shall no later than April 15th of each year submit to the administrator of parks, recreation and cultural affairs and to the finance committee of the council of the city of New York:

a. A copy of the most recent statement of the financial condition of the institution as certified by the president of the institution, said financial statement to be prepared in accordance with generally accepted accounting principals, and such other data and further information relating to the financial status of the institution as shall be directed by the administrator of parks, recreation and cultural affairs or by the finance committee of the council or by both.

b. A statement of projected capital improvements including the current estimated cost of such improvements, the proposed method and sources of financing such improvements, the estimated annual operating and maintenance expenses for said capital improvement and the proposed method and sources of funding such operating and

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maintenance expenses.

2. The trustees of any museum of art, museum of history, museum of science, zoological society, botanical garden or other cultural institution shall at least thirty days prior to disposal of any work of art or object from the collection of the institution identify and disclose in writing to the administrator of parks, recreation and cultural affairs and to the finance committee of the council of the city of New York any such work of art or object valued at more than five thousand dollars which has been deaccessioned from the collection of such institution and the terms on which such work of art or object will be disposed of.

3. The trustees of any museum of art, museum of history, museum of science, zoological society, botanical garden or other cultural institution shall, within ten days of the acquisition of any work of art or object the total price of which paid or to be paid by such museum exceeds one hundred thousand dollars, notify in writing the administrator of parks, recreation and cultural affairs and the finance committee of the council of the city of New York of the work of art or object acquired, its value, the total price paid or to be paid in connection with such acquisition, including but not limited to the amount of cash and the value and identity of any work of art or object and any other valuable consideration, present or future, transferred to the seller, and in the case of any cash consideration, the source of such cash. Nothing herein shall be deemed to authorize any museum of art, museum of history, museum of science, zoological society, botanical garden or other cultural institution in connection with any acquisition subject to the provisions of this subdivision to dispose of any work of art or object otherwise subject to any contractual, trust or other restriction upon the disposition thereof.

4. No capital or executive budget appropriation whatsoever shall be made for any museum of art, museum of history, museum of science, zoological society, botanical garden or other cultural institution which fails to comply with the requirements established by subdivisions 1, 2 and 3 of this section.

Section 2. This local law shall take effect immediately.

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THE METROPOLITAN MUSEUM OF ART
INTERDEPARTMENTAL MEMORANDUM

Greek Vase

To Mr. Hoving and Mr. Rousseau
From Vaughn E. Crawford

March 9, 1973

RE: MR. DIKRAN SARRAFIAN

On each trip I take abroad I keep a diary which tells whom I have met, where, and when. By taking a little time, therefore, I can usually check up.

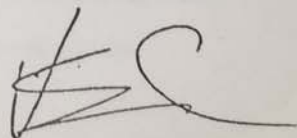
I was introduced to Mr. Dikran Sarrafian, as far as I can see in my diary, on June 29, 1964 when Dr. Oscar Muscarella and I were taken by Mrs. Jesse Boynton, the wife of the Pan American Airways regional manager, to Mr. Sarrafian's apartment on the fifth floor (no elevator), as I recall, at 46 rue de Jubail not far from the St. George Hotel. At that time Mr. Sarrafian had some trouble with his back so he had sent Mrs. Sarrafian off to Paris and he was attended by his daughter who has since married a Professor Ward who teaches Egyptology at A.U.E. Mr. Sarrafian indicated that his real interest was coins. Other items were incidental. The most interesting thing we saw was another of those bronze-iron axes featuring a bronze hand on one end and a handle terminating in a bronze boar's head on the other with the two being joined by an iron bar. Its total length was about 18 inches. He also had a number of silver and bronze spoons said to come from Amlash and a gilt boss with a Greek-like head in the center, etc. We met there a certain Roger Periere and his married daughter who lives in Beirut. He collects Byzantine and other crosses and has sold a number of numismatic weights to the American Numismatics Society, etc. What the source of his collecting wealth is I do not know.

On September 3, 1965 I had lunch with Professor Henri Seyrig at that time is Director of the French Institute in Beirut and later the head of the Museums of France, a distinguished scholar who is now unfortunately deceased. Only the two of us ate in the dining room at the Institute on that occasion and the meal was superb. Professor Seyrig had the reputation of having one of the best cooks in Beirut and I believe it. We talked of many things. Beirut dealers were discussed. One paragraph from my notes is as follows: "Boustros and Sarrafian are about the only dealers worthy of the name in Beirut. Both have learned a great deal by experience. Boustros is a dealer's dealer liking to turn over his wares quickly...."

I know that I met Mr. Sarrafian for a second time in Beirut in the Sarrafian Photographic Store where he worked in some capacity at that time. This was in September of 1968 when I was on my way to Iraq for the first season at Tell al-Hiba. I was looking for a good camera tripod which they unfortunately did not have. I saw Mr. Dikran Sarrafian in the shop and sat down to talk with him for half an hour. The diary which records this visit is in the shipment of stuff coming back from Iraq at the present moment, so I cannot refer to it directly.

Mrs. Boynton whom I mentioned earlier had bought coins from Mr. Sarrafian for a number of years and considered him an honest dealer. The opinion of Professor Seyrig who lived perhaps as many years in Syria and Lebanon as in France is even more valuable. He considered Mr. Sarrafian along with Mr. Boustros as one of the two dealers in town worthy of the name.

That is all I know about Mr. Sarrafian unless my diary for September 1968 should reveal something more.



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MAN IN THE NEWS: E U P H R O N I O S

The New York Times in an unprecedented search for this elusive vase-painter has come up with remarkable clues to his character, his employment record, his tax status and other essential details of his life that scholars and museum curators have hitherto ignored or deliberately concealed.

While our special correspondents on three continents are still searching for Euphronios's birth certificate which is believed to have been destroyed during the Persian invasion of Attica, the New York Times has been reliably informed of the following:

He was probably born in 535 B.C. Since he never uses a patronymic, it is not clear as we go to press whether he knew who his father was. He enjoyed some fame in his most productive years as a painter since the boast of his closest rival (or colleague) Euthymides is preserved in a signed statement.

Some contradictions in the affidavits signed by Euphronios have not been explained to the satisfaction of this newspaper. Why, the public rightly asks, did he sometimes sign "painted it" and at other times "made it"? The traditional excuse that in later years he needed glasses (not available in Athens at that time) and hence turned to potting, is probably an attempt by a museum curator to cover up for him.

Usually reliable sources that refuse to be identified claim that he was being investigated following the reforms of Kleisthenes for having illegally exported his vases to Etruria, and a special team of reporters has been sent to the ancient port of Caere to find the customs entry for the Antaeus krater, now in the Louvre. His colleagues in the Ceramicus, however, have more or less confirmed that he had no stable employment. They stress that he sometimes painted for the potter Euxitheos and, on occasion, also for Kachrylion. In this connection it is interesting to note that Euphronios, perhaps deliberately, misspelled Kachrylion.

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His painted vases have turned up in such obscure foreign countries as South Russia which may throw a light on his political leanings. On the other hand yet another team of our investigators have recently unearthed the inscribed pillar of a dedication by Euphronios as potter on the Athenian Acropolis which purports to be a tithe to Athena. Our tax experts have not yet worked out whether this "tithe" was a tax dodge but this will be looked into further.

Though Euphronios has often been praised in English, it is odd and contradictory that none of the vases said to be painted by him has found its way to Britain. The French, on the other hand, with their usual flair for things artistic, have acquired many of his works, as have the Germans. Lately he has also come to be recognized in America. That the Metropolitan Museum of Art has bought his best work to date is, of course, another example of that museum's rank arrogance, and part of this newspaper's strenuous effort is directed toward undoing this tasteless act.

Critics on both sides of the Atlantic have stressed that Euphronios painted the nude body (male and female!), but as far as we have learned he was never charged with pornography. We shall, however, pursue this aspect and are puzzled by his persistent praise of young Leagros (class-mate of the better-known Themistokles).

His closest colleagues were Euthymides (who identified himself under pressure as the son of Pollias), Smikros, Hyppis, Phintias (not to be confused with another artist called Phidias, soon to be investigated by the New York Times in a separate series), and many others to whom archaeologists have given made-up names that cannot be substantiated.

His role in the Persian Wars is not clear and we were unable to prove whether he was evacuated to Salamis in 479 B.C. and if he ever

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returned to Athens after the crisis of 480/479 B.C. .

Foreign diplomatic circles that for reasons of state security refuse to be named have rumored that he may have been accused of being pro-Lycian. He is known to have painted Sarpedon, a Lycian prince, but our correspondents in Xanthos, the Lycian capital, have been unable to confirm this report.

Returning to the financial aspects, the New York Times has a report from the Ceramicus that there was at one time talk about the prices obtained for vases and that it was never proved who got the lion's share, the potter or the painter. Traditionally each claimed that the other got more. Both, however, must have been compromised and we now know that at least Euphronios was once officially rebuked by the C.I.A. (Ceramological Institute of Attica) though the precise charges have never been made public.

There had also been, so our field teams report, much talk that the high prices charged by Euxitheos and Euphronios tended to drive the price of cooking utensils up, but the statistics on this are not complete.

Not completed to date is our investigation into his marital status and the number of his children, and there still remains the question whether Euphronios ever belonged to a labor organisation.

The material gathered so far is here presented as a service to the New York public that will not look at a work of art without knowing the whole background.

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Rousseau Tropics

The Rousseau, one of the three in the Museum's collection, was recommended for de-accessioning by the Curator in Charge of European Paintings because "it is inferior to the other slightly larger Rousseau in the Museum's collection and could be sold without weakening the strength of the Museum's collection of 19th century French painting." The Museum's other picture by Rousseau, from the Lewisohn collection, The Repast of the Lion, (113 x 160 cm), is much more varied in subject matter, color, and richer painting. Both are far from the artist's best. They are part of a series of approximately 23 jungle pictures, among which are some of the artist's finest. The Tropics, (111 x 162 cm), has never been considered as one of the best of this series and is generally classed as a secondary picture by Rousseau. Moreover, New York city is fortunate to have in the Museum of Modern Art two of his masterpieces, The Sleeping Gypsy, (129,5 x 200,5 cm), and The Dreamer, (204 x 300 cm). These, together with those in the Guggenheim Museum and in several private collections in the city, mean that New York possess the most important single group of his pictures in the world.

RB appraisal but \$400,000 - 500,000
 approx Feb 1972

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Van Gogh : The Olive Pickers

The disposal of the Van Gogh was recommended by the Curator in Charge of European Paintings because it "is the weakest Van Gogh in the Museum's collection.". The Museum has eight works by Van Gogh, at least five of which are of top quality.

The Olive Pickers, painted in St. Remy in November, 1889 - a modest picture of no distinction as regards composition or handling - is the least colorful and most monotonous of the four versions of this subject. (see Lafaille nos. 654, 655, 656 and 587)

P-B appraisal - \$700,000 - 900,000
Jan 1972

TR

March 22, 1973

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WCBS-TV Editorial Reply

CHANNEL 2, 51 WEST 52 STREET
NEW YORK, N.Y. 10019

WCBS-TV Editorials express the views of the station's management on important community issues. Because opinions on these issues may differ, WCBS-TV will consider requests for time on the station from those representing differing views.

Robert L. Hosking, Vice President
General Manager, WCBS-TV

Subject: METROPOLITAN MISCHIEF
Spokesman: Richard L. Feigen
Broadcast: February 17, 1973
6:55 P.M.

*red -
I suppose
you got
this
from
Richard
Feigen*

(Replying to a WCBS-TV editorial on the "deaccessioning" policy of the Metropolitan Museum, here is Richard L. Feigen, president of Richard L. Feigen and Co. Art Dealers.)

The WCBS-TV editorial implied that it is wrong for a museum to sell anything. I disagree. We should not frighten museum administrators out of upgrading their collections -- pruning redundancies in order to get things they really need. This involves judgment, of course, and their jobs are on the line if the judgment turns sour. I don't believe in second guessing. I personally would not have sold the Rousseau on esthetic grounds. The Met has, for instance, 34 Monets, only 17 of them hanging, the rest in storage. Five of them would have brought as much as the Rousseau and still left the museum with twenty-nine. But it is not my job to make these judgments.

There has been a lot of journalistic overkill about this, and politicians have taken some cheap shots. Certainly when a museum decides to sell something, it shouldn't lie about it and play art dealer and be devious and be taken advantage of -- certainly not when the best brains in every phase of the business are just a few blocks away. Above all, it must respect a donor's wishes and not sell something he didn't want sold.

Museum personnel must, however, be given the right to use their judgment in selling and buying. Upgrading collections is one of the few incentives in the field. If this incentive is granted and the unfortunate Metropolitan affair clears the air and results in better procedures, the museum field will attract men of better judgment and better character who are willing to go out on an esthetic limb and stand behind their decisions without fear of the press. Donors will not be afraid to donate. Trustees will not be afraid to serve. The public will not think of the art world as a Byzantine intrigue. Otherwise, our museums will stagnate and overflow.

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Ashton Hawkins - 3/14/73

Jones Harris, the son of Ruth Gordon and Jed Harris -- a sort of self-appointed investigator (got into it thru Kennedy assassination) -- provided a lot of the information used by John Hess. He's married to Heidi Vanderbilt and has access to fashionable circles, where he buttonholed trustees and asked if they knew that Hoving had a secret Swiss bank account into which he was funnelling proceeds from acquisitions, etc. Not a good sort at all.

Ask Jack or Joe Fox: Two-page outline of book by Hess on MMA?

Re Vase Story: The Met did pursue the provenance beyond Hecht. Got letters from Sarrafian establishing family holding since 1920 (Hecht had said pre-WWI). Considered that sufficient. Hecht wrote in August 1971. Dietrich saw in Sept. Illegal excavations supposed to have taken place in November 1971. Unless all parties have been willing to perjure themselves...

Genere is a perjured witness. He identified not the actual fragment, but what corresponded to a photo lent by Met to Times - Ashton says Times radiographed it to Italy, but denies doing so. Has now changed his story in subsequent inquiry, and present version sounds like he's talking about the cup.

"So far the evidence in favor of Hecht's provenance is infinitely stronger than anything that has been dug up against it." If it should turn out to be a collusion, Met will insist on money back.

Why Times Did It: Canaday very angry about rebuke on his own page. He and others, including Glueck, thought it was time Hoving got his. Decided to play deaccessioning story big. Got Hess to report. With no background in art, Hess made many mistakes. Times delayed printing letters of correction or refused to print at all. Hess story on the Vander Weyden backfired badly. Then the vase came along and they hied off on new tack. Hess is now supposedly writing a book on the Met but nobody there will grant him an interview.

Repercussions

A new committee of seven trustees headed by Gilpatrick (Dillon didn't want to be on it) has been named to review the whole history in the white paper, and to deliberate on policies. Some new policies may come about as result. Almost certainly there will be disclosure on purchases and sales in annual report. When I asked about outside experts on Acquisitions Committee he said they might well do that. Present mood of trustees does not seem likely to press for change in personnel -- in fact, it seems to favor some expression of support for the Met staff, but only after history has been reviewed in white paper.

Ashton says one result in his own mind has been clarification of what the museum was really all about and where it should be headed. Not in direction of Cleveland under Sherman Lee, as Canaday would like, but in directions Hoving has been going.

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Jock Howat

"The best thing would be if we could get Tom to go skiing three months of the year and sailing six months, and then come in the other three months and do what's necessary."

What he is doing: Getting the buildings built, absolutely essential; and moving toward greater explanation of works of art, the important future trend of American museums. "The Met is not a library or a lumberyard." Not like European museums, stuffing in accumulated quantity (like Dietrich's vase rooms); in Europe, when a keeper's job is open, they have to advertise in civil service journals for it. Canaday and others would like Met et al to go scholarly route - once Howat saw Canaday in gallery where Shah-nemet show was on, when troop of schoolchildren came in; he became enraged and told the teacher to get them out, and he did.

Art dealers sore because they're losing money to auction houses. Eugene Thaw used to sell a lot of museum pictures.

No Met sales for a while. Everybody lying low now, waiting for decisions.

Howat has been offered several museum directorships, turned them down. He wants to see his collection est. in new building here.

James Pilgrim

What Times really did stop was public auction of works - ironically.

Hess came in with police reporter's approach, no knowledge of art world; and with assumption that Met doing something wrong.

One result will be to sharpen professional pride at the museum, make people define more clearly what their own function and responsibility is. What's in question is the museum professional's right to make esthetic judgements.

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Arthur Gelb - 3/5/73 by phone

Gelb is Metropolitan Editor of NYT and thus in overall charge of cultural affairs. Says he worked mainly on vase story, in association with Grace Glueck who was promoted last summer (end) to Assistant Metropolitan Editor in charge of culture, referred to by colleagues as Culture Editor.

Was it a vendetta? "Obviously not, I've been a New Yorker all my life, I love the museum. ~~But~~ This was ^{just} a fascinating story." When the acquisition of the vase was announced it was something of a mystery even then -- no details on provenance. "When a story like this comes up in politics, in the police department, in government, or in cultural affairs or anything else, it's our job to unravel it."

The story was very complex and full of contradictions, and it took place in several different countries, hence the large number of reporters. Team headed by Nicholas Gage, "one of our crack investigative reporters." It included David Shirey (who writes often about art), John Canaday (who provided the original tip), John Hess (on general assignment but detached for this one), and several people abroad: Paul Hoffman (head of Rome bureau), Juan de Onis (head of Beirut bureau), the Zurich stringer, Mike Stern in London, "and we had help from our Washington ~~xxx~~ bureau."

"I know it was a great story because so many people were talking about it. Not only did it have mystery, ~~about the vase and the museum~~ about a great institution, it had history and it also had humor, which I was rather taken with. The protagonists were all men of humor. I hear von Böhmer has written a satire about the whole thing -- we're trying to get it. And we've received a lot of letters and some very nice poems, some of which are done with apologies to 'Ode on a Grecian Urn.'"

At no point did Sulzburger intervene in any way. "That's why the Times is such a great newspaper." About three days after the vase story broke, Sulzburger came into the city room to introduce someone to Gelb, and afterwards took him aside, asked how the vase story was going, and said something like "nice work."

"Our job was to print everything we could find and point out all the contradictions." They'll continue to follow story as investigation develops, but that will be a drawn-out affair obviously.

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Canada - When did H. promise not to sell more imp. stgs?
 → in talk with Hoving previous day, when I
 remembers exactly ("must have been") (9/29)

Telephone Call to Hoving: Know Van Gogh "dine
 pictures" for sale in London? H. "It can't be."
 H. really speechless - long periods of silence. Fohy
 came on. Canada asked H. can you just answer
 one question: Are they in the Metropolitan, and if
 not are they for sale? H. (or Fohy?) said not
 in Met, and at present ~~moment~~ not for
 sale. Canada said "that's front page."

(over)

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Ralph Colin - Pres. of Art Dealers Assn.

2/21/73

"We are opposed to the sale of any important works of art by museums, under any circumstances. Now, of course we realize that there is a certain amount of junk that gets sold, and that there are archaeological artifacts and duplicates in certain fields. But there is no such thing as a duplicate painting, and the fact that the Metropolitan had two large Rousseaus out of only ?? in the world doesn't justify their selling one of them."

"And the lies that the Metropolitan went through -- first saying the Rousseau had not been sold, ~~and~~ then that it was sold to Agnielli, then that it was not a masterpiece, although it went to Boston in the show called 'Masterpieces from the Metropolitan.' (Colin says he's currently going thru all the Times clips and compiling a list in two columns - what Hoving said first and what he said subsequently; he calls it "Hoving: Liar or Idiot?")."

"Based on historical considerations, whenever ~~xxxxxx~~ ^{museums sell} worthwhile things ~~xxxxxx~~ they've made mistakes. You just can't go on the tastes and interests of the curators. Museums are treasure houses -- each work of art has its place there. Even something like Rosa Bonheur's "Horse Fair," which we heard was being considered once for de-accession."

When questioned about MOMA's sales, tho, and in particular abt the exchange of a Degas for Demoiselles, he said "We realize that the basic question here is debatable. A number of museum directors argue that if they can get a really important picture, they think it's defensible to sell a lesser one for a greater one. We realize there are two sides to this question.* But even assuming that we are wrong and the other side is right, we feel you'd better to be sure you're getting full value for what you sell." (Colin)

It was simply stupid to dispose of the Rousseau without consulting Rosenberg, seven blocks away; stupid to dispose of Modigliani without consulting Klaus Perls. "We say there ain't no such animal as an art expert, someone whose expertise extends to all fields. Sidney Freedberg, up at the Fogg Museum, purports to be an expert in thirty years of the Italian Renaissance! -- I personally think he's an expert in a lot more than that, but it's just impossible to cover too wide an area. A museum can't have on its staff curators who know everything about everything, and who also know the market value. You've got to go outside of your own walls to get the information you need. The question is, how do you go about it? We think the Met has gone about it in a vefy haphazard and slipshod way." (NB here the familiar refrain -- the Met, in its arrogance, did not consult us).

"Of course, if a museum is going to be stupid enough to sell its good things, we're not going to exclude ourselves from the market."

How It Started

"It started just about a year ago. The first we heard was that there was an important batch of paintings coming up for auction at Barke-Bernet, including Picasso's White Lady that had once been owned by the Modern Museum. We began to make noises against the ~~xxxx~~ whole procedure. Not because we felt we were being undercut, as dealers, but because we didn't think the museum should sell these pictures. The waves we made got back, and apparently they reconsidered, and ~~xxxx~~ the whole thing was withdrawn. We thought it was all over with. Only last fall did we find ~~xxxx~~ out about the Rousseau and the Van Gogh and the other things.

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on MUMA Comm on Art + Sculpture, and on
* For years Colin served as an ~~adviser~~ (2) to MOMA board of trustees. "I think they sold some things that I wouldn't have sold," he says. But MOMA system was to invite sealed bids by several ~~good~~ dealers, everything open and above board, no secrecy. (Not what Rubin says).

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Colin = 2

"I think the greatest single moral default in this whole business was their persuading Miss de Groot to put that clause in her will enabling them to do whatever they wanted with the bequest. I don't care what they say about precatory, that was just indefensible, and I can't understand anybody doing such a thing.

Masterpiece Market

"They shouldn't buy things they can't pay for, and put themselves in the position of having to sell from the collections. If they've got the money -- Cleveland, for example, has three or four million ~~from~~ (a year?) from the Hanna Fund -- then why shouldn't they go for the masterpiece when it comes on the market?

"There's a rumor going around that on a thing like the Greek vase, and even on the Velasquez, that the Met tried to get a couple of other museums to buy it jointly and rotate it among themselves. If that were done, the price wouldn't be as high because they wouldn't be competing against each other. I personally don't think there would be any trouble with the anti-trust laws, either." (He's for it).

Paul Mellon and Norton Simon are about the only private persons now in the market for really expensive things. You try to get a private donor to buy and give to museum eventually, but it's hard these days.

"All these big things come to this country now. The museums in Europe actually have more money to buy with because they're state-owned, but they won't pay that sort of price. It's true that prices have ~~been~~ been forced to almost unconscionable limits, (partly because of competitive bidding by museums). But I was all for the Met's buying that Aristotle, even though they had many Rembrandts. A museum should try to get the best. But only if you can pay for it."

Dealers are actually being very altruistic in this matter, Colin says.

Hoving

How have his dealing differed from those of other museum directors? "First, he's been secretive. And he's been very foolish in thinking that you can do anything secretly -- in the art world what happens on 57th street is known on 79th street ~~within~~ within five minutes. You have to realize that it's going to become known, and you'd better have your white paper or your explanation prepared well in advance so that when it gets out you have your story straight." He doesn't think the Times is making Met look worse than it is -- says it hasn't yet made Met look nearly as foolish as it is.

Of course, the ultimate responsibility goes back to the trustees. I'm going to write a piece someday about the irresponsibility of the trustees of all our public institutions. They are not sufficiently informed, and they don't even know enough to ask the right questions. Hoving's trustees didn't ask the right questions because they didn't know what they were."

Inter alia, Colin said it can be dangerous to ask such questions. He was for 43 years general counsel to CBS. He was also a trustee of MOMA. When he questioned Paley's right to fire a director of MOMA without a meeting of the board, he was fired forthwith by CBS. (Now he's also left MOMA board.)

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Prof. Meyer Shapiro - 2/8/73 at the Studio School

He said he had two thoughts about the Metropolitan's present troubles, and he outlined them at some length and in detail.

First, he said that the museum had shown "extremely poor judgement" in its recent actions. It had accepted too low appraisals, and undervalued its works. By dealing with art dealers like Marlborough, furthermore, it had had to take further losses, while buying at greatly marked-up prices. It was wrong of the museum to pay a record price for the David Smith, thus boosting Smith's prices all across the board.

Second, he thought the troubles went back to the purchase of the Velasquez, and beyond that to the Rembrandt Aristotle. In the case of the Aristotle, Cleveland wanted the picture and had recently received a \$40 million bequest from the Hanna family. Cleveland had no Rembrandt. The Met had 20, more or less. But Rorimer didn't want Cleveland -- his home town -- to get this one. So the two museums bidding against each other drove the price to \$1.5 million, or twice as high as ever before for the artist. Why should museums be bidding against one another this way? With the Velasquez, the price was five times the previous high, and the painting, although very fine, is not as splendid as the Rembrandt by any means.

Shapiro believes the Met expected to gain great public approval and excitement with its Velasquez, as it did with the Rembrandt, but this didn't happen. Instead, it incurred serious debts that had to be paid back, and very little good will. In the process it has driven the prices for these artists sky high (also for David Smith), ~~which~~ thus making future purchases more difficult for itself and other museums. Museums should realize that they are not only purchasing now, but will be purchasing in the future; they should not bid against one another in this way.

In his talk for the Studio School, Shapiro said he had been attracted by the idea because it was a clear rebellion against the trend of art schools in this country to become accredited, degree-giving institutions in which only four hours a week or so were devoted to painting and sculpture, the rest to graphics, design, layout, commercial skills, etc etc. Out of every 100 people who want to become painters and sculptors only three or four will make it in 20 years; but in order to get that three or four there must be schools where people can dedicate themselves totally to the highest standards. Such schools can't subsist entirely on govt aid because it will ruin them. The Studio School people were willing to do all the work themselves, and they invited the artists they admired to come and teach them -- Hoffman, Rothko, David Hare, etc. They were willing to devote themselves totally to ~~the~~ painting and sculpture, all day every day. He felt very strongly that this deserved support. A very enervating talk.

The girl student on my left said she had started going to Art Student League because she didn't know any better, but heard about Studio School so came there. More professional and more serious @- at the League most people only wanted to do painting part of the time, spare time. Applicants sent slides of their work, which are then ~~are~~ considered by faculty and student committees; faculty have greater say but students important.

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2/27/72	"	✓ J.Canaday	Very Quiet and Very Dangerous	
3/5/72	"	✓ T.Hoving	"Very Inaccurate and Very Dangerous"	
3/10/72	NEWSDAY	A.Wallach	Should Museums be Selling off Their Treasures?	
3/12/72	N.Y.TIMES	✓ W.Rubin	The Selling-Or Exchanging-Of Museum Art: MOMAS Views	
3/12/72	"	✓ J.Rewald D.Ripley	...And, From the Mail, Two Other Notable Views	
3/12/72	"	✓ J.Canaday	Mr. Hoving's Evasions, Contradictions, and Camouflage	
3/19/72	"	✓ J.Canaday	A Few Last Words, Very Calm, about Selling	
3/27/72	NEWSWEEK	-----	The De-Accession Debate	
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5/72	ARTS MAG.	J.Akston	Editorial: To Sell or Not to Sell...	
9/23/72	N.Y.TIMES	✓ S.Knox	Met.Museum to Auction Coins in Zurich	
9/29/72	"	✓ J.Canaday	Met to Auction 12 Paintings	
9/30/72	"	✓ J.Canaday	Met Sells Two Modern Masterpieces in an Unusual Move	
9/30/72	D.NEWS	E.Kalter	Met Reveals \$2M Sale of Art	
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10/3/72	"	✓ J.Canaday	Met Museum Sells 2 More Masters	
10/4/72	"	✓ P.Hofmann	Fiat Head Denies Art Deal But Italian Labor Paints Another Picture	
10/4/72	"	✓ J.Forbes	Letter to the Editor: The Museum's Loss	
10/9/72	"	✓ -----	Heckscher Defends Art Sales by Hoving	
10/8/72	"	✓ -----	A Master of Perspective	
10/10/72	"	✓ -----	Letters to the Editor: Gifts for Sale at the Met, F.Steegmuller,A.Potter,J.Montias	
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10/15/72	N.Y.TIMES	✓ J.Canaday	Mr. Hoving's Lemonade Stand	
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10/16/72	TIME	-----	"Breach of Trust"	
10/18/72	N.Y.TIMES	✓ G.Gent	Art Historians at CUNY Score Sale of Met Paintings	
10/20/72	"	✓ -----	Letters: M.Brown,J.Rewald,LSteinberg,, and T.Buechner	
10/22/72	"	✓ D.Dillon	The Met "Sets the Record Straight"	
10/24/72	"	✓ J.Hess	Dealers Irked at Museum over Coin Sale	
10/26/72	NEWSDAY	A.WALLACH	In Zurich [FOR SALES "ART"]	
10/26/72	N.Y. POST	R.Gratz	Met Oils Star at a 5M Art Auction	
10/26/72	N.Y.TIMES	✓ S.Knox	11 Paintings from Met and a Degas Highlight Auction	
11/72	ARTGALLERY	-----	Museums-Breach of Trust?	
11/72	OUR TOWN	-----	Candidate Diamond Warns of Further Met Museum Sales	
11/13/72	NEW YORK	B.Rose	Scandal at the Met?	
11/20/72	LEPOINT	M.Rheims	L'affaire du Metropolitan	
11/25/72	NEW YORKER	-----	Cartoon	
11/21/72	Boston Globe	R.Tayl[or]	Vase, circa 450 B.C. obtained by Museum	

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2/8/72	NATIONAL REVIEW	R.Berenson	The Selling of the Met	
2/23/72	NEW YORKER	-----	Cartoon	
2/31/72	N.Y.TIMES	✓ H.Kramer	"The Last Day of the Year is..." Casting a Shadow	
3/14/73	N.Y.TIMES	✓ J.Hess	Secret Swap of Art Cost Metropolitan 6 Paintings, Not 2, as First Reported	
3/15/73	NEW YORK	J. Gollin	The Metropolitan Museum - It's Worse than You Think	
3/25/73	HARTFORD TIMES	F.Berkman	Did Artful Met Give Atheneum a Fast Shuffle?	
3/29/73	"	"	"Carnival" May Key Art Case	
3/29/73	NEW YORKER	-----	Cartoon	
3/29/73	ART IN AMERICA	J.Rewald	Should Hoving be De-Accessioned?	
3/29/73	ART NEWS	J.Hess	Should A Museum Sell its Works?	
3/17/73	N.Y.TIMES	✓ J.Hess	Metropolitan Finds "Odalisque" not by Ingres' Will Rehang Painting With a New Attribution	
3/19/73	"	✓ C.Horsley (Page One)	Metropolitan Reattributes 300 Paintings	
3/20/73	"	✓ J.Hess	Met Appears to Have Traded More than It Got	
3/23/73	"	✓ -----	Briefs on the Arts: Old Masters on Block	
3/23/73	"	✓ -----	Letters: The Met: For Whom and For What Purpose? P.Bator, C.Devree, C.Nebel	
3/29/73	TIME	-----	Who Painted What?	
3/29/73	NEWSWEEK	-----	Picture Puzzle at the Met	
3/25/73	N.Y.TIMES	✓ J.Hess	Metropolitan Listing Discloses Sale of Major Paintings	MORE
3/26/73	N.Y.TIMES	✓ J.Hess	Lefkowitz Opens Inquiry Into Art Sales	ME
3/26/73	"	✓ H.Kramer	College Art Association Scores Sales by Lefky Given Sales Data by Museum	b4
3/26/73	DAILY NEWS	-----	A Housewarming for the Secretary General	
3/26/73	N.Y.TIMES	Teltsch	Met Guaranteed Traded Painting	
3/29/73	"	✓ J.Hess	"Odalisque" Back, Under a Cloud	
3/31/73	"	✓ J.Hess	Letter to the Editor: Adelaide Milton	De Grad
3/31/73	"	✓ C.Cunningham	Museums that go to Market	
3/2/73	CONNOISSEUR	-----	300 Paintings at Met are Winking at Us.	
3/20/73	DAILY NEWS	D.Flynn	Lefkowitz Asks Met. to Confer on Sales	
3/21/73	N.Y.TIMES	✓ J.Hess	Collecting Hovings and Have-Nots	
3/21/73	VILLAGE VOICE	A.Kuhn		
3/21/73	PARK EAST	-----	Sotheby to Auction Metropolitan Paintings	
3/22/73	N.Y.TIMES	✓ D.Dillon	Letters to the Editor: Met.Museum Policy	
3/22/73	NEWSDAY	E.Genauer	The Arts	
3/23/73	"	✓ A.Freund	Met's 'Odalisque' Termed Genuine	
3/23/73	N.Y.POST	E.Genauer	Art and the Artist	
3/24/73	N.Y.TIMES	✓ J.Hess	Beckmann Widow Scores Art Sale	
3/24/73	"	E.Nemy	Two Painful years Later, Hostess Returns to Her 'Real People'	
3/25/73	NEWSWEEK	LETTERS	by Mrs. Marshall Field, Sr.	
3/25/73	N.Y.POST	-----	Hold Met's Funds, Legislator Asks	

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2/2/73	HARTFORD TIMES	F. Berkman	Art Ado Sets Met Agog at Tempest
2/4/73	SUNDAY TELEGRAPH	P. Birkett	Priceless vase lost to Britain
2/5/73	N.Y. TIMES	-----	Dealers Unit Volunteers to Appraise Art Sales
2/8/73	" "	J. Hess	\$1,152 Oil May Lead to 6-Figure Deal
2/8/73	" "	Letters	Met. Museum: Exchanges & Programs - H. Geldzahler and P. Dunhill
2/8/73	VILLAGE VOICE	G. Cravens	'Toledo' is not by El Greco
2/7 /73	NBC-TODAY	B. O'Doherty	
2/10/73	CBS-NEWS	Sue Cott	Editorial on 6 P.M. News
2/10/73	N.Y. TIMES	J. Hess	Marlborough Concedes Gain in Met Art Deal
2/9/73	NEWSDAY	E. Genauer	Shocking picture of Met's policies
2/10/73	N.Y. POST	E. Genauer	Art and the Artist
2/11/73	SUNDAY TIMES/Lo.	S. Aris	The uproar over New York's great sale Cut-price masterpieces
2/11/73	N.Y. TIMES	C. Horsley	Burden Asks Tighter City Control Over Museums
2/12/73	" "	Letters	Renee G. O'Sullivan
2/16/73	" "	J. Hess	Bidder is Back for Coups in Met Sale
73	" "	S. Knox	146 Metropolitan Works in Parke Bernet Auction
2/16/73	DAILEY NEWS	D. Zimmerman	Picture of Met Museum Turning Art into Gold
2/17/73	" "	Letters	T. Hoving: Museum's Exchange Policy Clarified
2/17/73	" "	-----	'Sleeper' Is Found In Met Art Sale
2/17/73	N.Y. POST	E. Genauer	Art ...
2/18/73	N.Y. TIMES	J. Hess	Art Inquiry Recalls Life of Miss de Groot
2/18/73	WASH. POST	P. Richard	The Met Under Siege
2/18/73	N.Y. TIMES	J. Canaday	An Unhappy Anniversary
2/19/73	" "	P. Schneider	Paris: Behind the Scenes at Louvre
2/19/73	" "	N. Gage	How the Met Acquired 'The Finest Greek Vase, There Is' (Front Page)
2/20/73	" "	N. Gage	Italy is Investigating Source of Met Vase (Front page)
2/20/73	" "	D. Shirey	Curator Links Vase To Armenian Family (FRONT PAGE)
2/20/73	" "	-----	Scholars' Group Decries Auctions of Met's Coin
2/26/73	" Times Mag.	R. Hughes	The Met: Beleaguered but Defiant
2/21/73	" NY Times	D. Shirey	Seller of the Greek Vase Is Named by Met Curator (FRONT PAGE)
2/22/73	" "	N. Gage, P. Hofmann D. Shirey	Never Saw Vase Intact, Beirut Dealer Says (FRONT PAGE)
2/21/73	U.P.I.	F. Winship	The Greek Vase
2/15/73	WMCA (ABC)	H. Reasner	Art Dealings (ABC Radio Net)
2/21/73	WASH. POST	Reuter	But Where Did It Come From? Editorial: Metropolitan Mischief
2/17	WCBS-TV	R. Feigen	
2/11	NEWSDAY	M. Preston	Taking a new Look at Old Masterpieces
2/23	FRANCE-SOIR	-----	Les tribulations d'un vase grec

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2/21	WABC-TV	J.Johnson	Controversy on Ancient Greek Vase	
2/21	WINS	P.Mackelroy	" " "	
2/21	WCBS	B.Madden	Vase	
2/21	WOR	P.Roberts	Vase	
2/21	WCBS	B. Honig	Vase	
2/22	WOR	J.Wingate	Interview with Robert Hughes (Time Mag.)	
2/23	N.Y.TIMES	✓ J.Hess N.Gage	Italian Inquiry on Vase Said to Identify a Thief - Sporadic Art Dealer (FRONT PAGE)	
2/23	DAILY NEWS	J. Oster	Tomb Pillagers Haunt World's Art Graveyards	
2/24	N.Y.TIMES	✓ D.Shirey	Museums Question Price & Secrecy in Purchase of Met Vase (FRONT PAGE)	
2/24	"	✓ P.Hofmann	Rome Tells 4 to Retain Counsel in Vase Inquiry (FRONT PAGE)	
2/24	"	✓ J.Hess	A Second Work by Master of Vase Comes to Light	
2/24	"	✓ Letters	MMA: Of Purchases, Sales & Attributions Margaret Thompson, George H.Hamilton	
2/25	"	✓ L.VanGelder	Odyssey of the Vase: Contraditions & Conflicts	
2/25	"	✓ Letters	Coins and the Vase F.H.Dawn	
2/25	"	✓ -----	News Summary and Index	
2/25	"	✓ N.Gage	Farmhand Tells of Finding Met's Vase in Italian Tomb (FRONT PAGE)	
2/25	"	✓ J.Hess	Euphronios Cup is Reportedly Offered To Metropolitan	
2/25	"	✓ -----	The Vase Not Easy to Piece Together	
2/25	THE OBSERVER	R.Walter	The Million-Dollar Vase...	
2/26	N.Y.TIMES	D.Shirey	Seller of Greek Vase Flew To See Hoving Last Week (FRONT PAGE)	
2/26	"	✓ J.Canaday	Met Proud of a Rare Greek Pitcher	
2/26	N.Y.POST	F.Eckman	Was the Met Hoard Stolen in Lydia?	
2/26	WINS	T.Stadler	Greek Vase: Interview With Mr. Hoving	
2/26	WCBS-Radio	W.Burdett	Vase 9:06 AM	
2/27	WQXR-Radio	-----	Met's Vase	
2/27	WABS/TV	B.Beutel	Met's Vase	
2/27	WNEW/TV	B.McCreary	Metropolitan's New Vase	
2/27	N.Y.TIMES	✓ J.Canaday	Ethics and Antiquities, an Issue for Museums	
2/27	"	✓ J.Hess	DeGroot Funds Tied to Research	
2/27	"	✓ D.Shirey	F.B.I. and Police here Begin Inquiry on Met Vase (front page)	
3/5	TIME MAG.	-----	The Ill-Bought Urn	
3/5	NEWSWEEK	-----	The Cup Runneth Over	
2/23	NEWSDAY	E.Genauer	Moneymaking tip for Met cellars	
2/28	N.Y.TIMES	✓ D.Shirey	Hecht Backs Vase Sale; Will Avoid Italy for Now (FRONT PAGE)	
2/28	"	✓ R.Madden	Vase Unaffected by Unesco Accord	
2/28	N.Y.POST	-----	Cartoon 'Maybe someday somebody'll steal it and sell it to a museum	

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2/28	WCBS	A. MacAloon	Metropolitan's New Vase	
2/26	WABC/TV	G.Rivera	Metropolitan's New Vase	
3/1	WOR	J.O'Brien	Controversial Grecian Vase: Interview with L.Lefkowitz	
3/1	N.Y.TIMES	✓ D.Shirey	Dillon, Metrop. Pres. Terms Vase Purchase 'Legal'	
3/1	N.Y.POST	J.Purnick	Artist Cop Joins Met Vase Probe	
3/2	N.Y.TIMES	✓ David Shirey	Most Ancient Art Smuggled, Curator Says	
3/2	N.Y.TIMES	✓ Nicholas Gage	Italians Seek F.B.I. Aid on a Greek Cup	
3/4	N.Y.TIMES	✓ H.Bardes	Research Hurt by Krater Acquisition	
3/4	N.Y.TIMES	✓ -----	Every Day A New 'Kefluffle'	
3/4	"	✓ -----	Date on Met's Vase Check Incorrectly Transmitted	
2/25	HARTFORD TIMES	F.Berkman	'Dealings' Dim Met Lustre	
2/28	DAILY NEWS	-----	Swiss and Italians Press Vase Probe	
3/4	OBSERVER	R.Walter	\$1m vase: Magistrate goes to looted Tomb	
3/5	N.Y.TIMES	✓ P.Hofmann	In Italy, New Hope Stirs the Tomb Robbers	
3/12	NEWSWEEK	D.Davis	Hoving: Last of a Breed	
3/6	N.Y.TIMES	✓ -----	Fragments Found In Italy are Linked to Euphronios	
3/7	"	✓ -----	Letters: K.DeVries and R.S.Pirie	
3/7	N.Y.POST	A.Buchwald	For Paolo grave robbing's an art	
3/5	WNBC-TV	P.Collins	Controversial "Calyx Krater" Vase	
3/73	ART GALLERY	J.Jacobs	More Sales Revealed by "Met" (spoof)	
3/9	N.Y.TIMES	✓ D.Binder	Rhine Enlists Its Grave Robbers	
3/10	NEWSDAY	A.Wallach	His Dream Come True Turned to a Nightmare	
3/10	N.Y.TIMES	✓ D.Shirey	Greek Bronze on Sale for \$3.5 Million	
3/11	"	✓ N.Gage	Met Withholds Photos of Vase	
3/11	"	✓ F.Lamport	Ode to a Grecian Urn	
3/13	"	✓ E.Munro	The Strange Case of the	
		✓ R.Clurman	Traveling Vase	
3/15	"	✓ -----	Art Trove Seized by Italian Police	
3/15	"	✓ D.Shirey	Metropolitan Appoints a Panel to Review Museum Policies	
3/4	BOSTON GLOBE	R.Taylor	Hoving Should Quit at Met Art Chief	
3/16	N.Y.TIMES	✓ P.Hofmann	Vatican Aide Backs Sharing of Finds	
3/15	"	✓ D.Shirey	Metropolitan Appoints A Panel To Review Museum Policies	
3/17	The N.YORKER	-----	Cartoon	

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'Very Inaccurate And Very Dangerous'

THE NEW YORK TIMES, SUNDAY, MARCH 5, 1972

a number of routine objects of medieval art in wood, brass and stone from storage for a fine and much-needed

THE NEW YORK TIMES 2/27/72

John Canaday, Very Quiet and Very Dangerous

THERE has been a lot of flak in the air for the last two or three weeks, with heavy concentration over the Metropolitan Museum. The suspected target may have materialized from its nebulous state by the time this gets into print, or may have vanished. But the excitement and apprehension were generated by something that needs thinking about in any case. Even a false alarm can call attention to potential disaster.

Reports from what are cautiously referred to as "usually reliable sources" were that the Metropolitan would offer for sale, probably by means of sealed bids from invited dealers, a number of paintings including: Manet's "Boy with a Sword," a key early work given to the museum in 1889—a long time ago for a Manet—by Erwin Davis, a forward-looking collector; another Manet, "George Moore (Au Café)," a brilliant sketch in oil on canvas from the Havemeyer Bequest of 1929; a Cézanne landscape, "View of the Domains Saint-Joseph (La Colline des Pauvres)," which is not only a fine Cézanne but of historical interest as having been purchased from the famous Armory Show in 1913; Renoir's "In the Meadow," one of the best-loved impressionist paintings in the collection, from the bequest of Samuel A. Lewisohn, 1951; Gauguin's "A Farm in Brittany," from the bequest of Margaret S. Lewisohn, 1954; Picasso's "Woman in White," the Metropolitan's only strong example from Picasso's classical period, acquired by purchase from the Museum of Modern Art (to MOMA's regret these days), where it had been acquired as part of the museum's cornerstone gift, the Lillie P. Bliss Collection, and various other works less staggering in their new roles as rejects.

Museum curators and officials would give only "No comment" or equivocal and contradictory answers to questions about these reports. Whatever the facts, the reports are in line with American museums' practice of selling from collections, a practice that is increasing now that cash is hard for them to find. The sales are rarely made public, the most spectacular exception having been the Guggenheim Museum's auction of 97 of its original 230 Kandinskys with dramatic publicity.

But the rule is, keep it quiet. The Museum of Modern Art recently deaccessioned (the polite term for "sold") one of its only four Redons, the gift of a prominent collector, rechanneling it into private hands—another prominent collector—by way of a dealer. That this was no minor work is testified to by the names of the museum, the collectors, and the dealer involved. MOMA also released a fine early de Chirico through similar routes. These are only two examples, two drops in a steady leak, from only one museum. The practice is widespread and is carried on on a significant scale. Museums have regular exhibitions of recent accessions, but they are downright secretive about their losses. An occasional obituary exhibition—an unthinkable proposition—would appall a public that has no idea of what goes on.

All of this is perfectly legal when the works have been acquired without restrictions against sale. But are these sales always strictly ethical—or, if a museum doesn't worry about that, are they wise? They are more likely to be short-sighted.

The most short-sighted aspect of all is that this is a very touchy moment for museums to test the fable of the golden eggs. It was only three years ago that museums narrowly escaped losing

their most important source of acquisitions—gifts of works of art stimulated by massive tax deductions for the donors. A provision in a bill that passed the House (Aug. 7, 1969) would have disallowed the amount of appreciation of art works thus donated to public institutions. The threat was very real, but disaster was averted on the strength of testimony by museum directors and other figures in the art world who argued convincingly that the deductions were for the public good—an argument that seems difficult to refute in view of the growth of American museums and their increasing contribution to American life.

But a counter-argument is that the millions of dollars in taxes saved by wealthy donors must be brought in from other sources. In effect, the public buys (even though not given the privilege of selecting) the works of art thus donated. By any ethical standard, the public owns them. When such works are sold, the seller-museum violates a fiduciary trust, whatever the reasons for selling may be.

In addition, it can happen that works of art thus sold will be re-donated by the buyer to another museum for another tax deduction. The public pays twice for the same work of art, and could pay over and over again. Let enough instances of this kind accumulate, and museum directors could find themselves cut off at the knees in combating those legislators who oppose tax deductions that, undeniably, have worked for tremendous cultural good in this country.

But even when no such question is involved, the odds are against the wisdom of a museum's selling from its collections. If the works are minor, the prices will be minor, too, and the im-

mediate income is hardly worth the risk that the work may become desirable later on. Ask the Chicago Art Institute, which sold a block of Monet's in 1944 when Monet was down, and received for the lot less than it would cost to restrengthen the collection now with a single major example. Or ask the present staff of the Minneapolis Institute

of Arts how they would like to get back the paintings, sculptures, and art objects deaccessioned in bargain lots not long ago by a former director who thought he was clearing out a clutter of unimportant odds and ends.

The sale of works thought of as minor can be given specious defense, but the sale of works of high quality must be

the result of rationalization, blindness, or utter desperation. "Refining" or "balancing" the collections is the catch-all argument. But if a museum has an extraordinary number of works by one artist, their existence as a block in a single place gives them special value for students. What is called selling from strength simply means watering down. The Guggenheim is not richer but poorer for the money brought in from those Kandinskys, and people who thought the sale a good idea in the first place (including myself) are now having embarrassing second thoughts.

To sell isolated works is more obviously a mistake. The Metropolitan—to use it as an example because, as usual, it is a dramatic one—can hardly justify its outlay of \$5-million for a Velasquez to fill a hole in the collections if it sells other paintings at a rate that leaves the collections as full of holes as a sieve.

Art museums are neither merchandise marts nor esthetic stock exchanges. They are repositories of precious records. Nothing worth buying or accepting as a gift in the first place ever becomes less than part of the record of a phase of our culture, even if it also represents a curatorial idiocy. In spite of every exception, the rule is that selling from the collections is hazardous policy, and often unethical policy.

There is seldom an opportunity to correct a mistake. If the Museum of Modern Art can repurchase Picasso's "Woman in White," which was sold as part of an agreement now abrogated, there could hardly be any objection. The Modern is reported to be hopeful of such re-acquisition. But if the Metropolitan is so hard up that it has to sell paintings of this caliber, it could hardly afford to be so generous as to sell it back to the Modern for what this desperately-pressed museum could pay. Any work of art offered for sale to the highest bidder can be lost to the public forever.

As a final question, is this important? As the only answer, not unless art is,

article also included →

Picasso's "Woman in White," Metropolitan Museum
She might go home again. Or could she?

director and Curator-in-Chief, or the Curator of Paintings, and that he had relied upon

or the work of art is in all cases fully respected and the finer works of art acquired in the process of exchange,

Canaday through the exhibition of stained glass at The Cloisters, I pointed this out. Not a word of censure from Mr. Canaday. In the past months we exchanged or sold

Are there risks? Yes, there are. Admittedly, the act is irrevocable. But whatever dangers there may be in ex-

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'Very Inaccurate And Very Dangerous'

THE NEW YORK TIMES, SUNDAY, MARCH 5, 1972

By THOMAS HOVING, Director, The Metropolitan Museum of Art

JOHN CANADAY'S article last Sunday, "Very Quiet and Very Dangerous," on the subject of museum sales, was of a certain interest. It might have been of greater interest if his information about a number of pictures purportedly about to be sold by the Metropolitan Museum on a "sealed bid" basis had not been 99 per cent inaccurate. Not only were his facts garnered from the "usually reliable sources" grossly incorrect, but there were errors of detail within the over-all accuracy, i.e., the George Moore by Manet is not the glorious Havemeyer pastel vibrant with life and wit that came to the museum in 1929 but an unfinished painting of Moore that came to the Metropolitan in 1955.

How this inaccurate story came about is as follows: About two-and-a-half weeks ago, a flood of rumors circulated in the art world that the Metropolitan was preparing a sale of paintings for the spring. The art reporter of The New York Times, Grace Glueck, telephoned me to discuss a list of pictures she had assembled from a host of sources. The majority of the pictures she spoke about were on Canaday's list of Feb. 27; others included Courbet's "Robert LeDiable" and Manet's "Torero." I told Miss Glueck explicitly that the list was inaccurate, that no final decision on any picture had been made by the Board of Trustees and that, if and when the Board did come to a final decision, the museum would make an announcement.

*

Although Mr. Canaday implies in his article that he had contacted museum officials, he admitted to me, after he had written the piece, that he had never even tried to reach me or the Vice Director and Curator-in-Chief, or the Curator of Paintings, and that he had relied upon

Miss Glueck's information which, as I have said, I had told her was incorrect. Apparently it was decided to go ahead with this story, using gossip and hearsay for facts, but with the usual qualifiers.

What are the facts? The pictures mentioned by Mr. Canaday did come under preliminary discussion, but were placed out of consideration either by the Board, the Curator of Paintings, the Vice Director and Curator-in-Chief, myself, or other colleagues. These included every single one of the pictures mentioned by Canaday except for the Gauguin, about which, incidentally, no final decision has been made.

Now for the principle of the matter. Public sales, exchanges and disposal by private transaction are not new to the Metropolitan Museum. In the past 20 years, I would say that the museum has disposed of 15,000 works of art or more by a variety of methods. The process has been quite open and, in fact, discussed a number of times in Metropolitan publications and the press. In every case, the disposal has come about from a carefully considered, long-term program, the ultimate objective of which has been to upgrade and refine the quality of the collections. Objects selected for disposal have always been examined with a care every bit as stringent (and in most cases, even more stringent) as that brought to bear upon a work proposed for addition to the collections.

A work of art is never disposed of because of esthetic reasons. The principal question is always directed to the basic factor of whether or not that particular work is a duplicate or whether or not it is clearly lesser in quality compared to others of the same school or period. The memory of the donor of the fund or the individual donor of the work of art is in all cases fully respected and the finer works of art acquired in the process of exchange,

or by the proceeds of the sale, carry the name of that donor.

*

The proceeds from sales are never used for operations or architecture, but for the acquisition of badly needed works of art. The fundamental philosophy is based upon the obvious recognition that the Metropolitan is not a Library of Congress of works of art, nor an archive similar to an etymological collection of a natural history museum. It is based upon the belief that the business of a great art museum is quality, not numbers. Its business is to show the very finest works of art and in such a way that every visitor will be able to appreciate and understand them. It is wrong to relegate works of art to what amounts to perpetual storage; this is tantamount to destroying them. Space simply can't exist for everything.

Disposal in our case is a calm, continual process of a mature institution. To characterize it as either dramatic or disastrous is simply untrue. Indeed, some of our most valued acquisitions have been gained in exchange for inferior examples. This was the case, for example, with the Fouquet drawing, "An Ecclesiastic," the "Portrait of the Marechal, Count Gerard," by Jacques Louis David, the "Four Prophets" by Lorenzo Monaco, and the "Adoration of the Holy Trinity," by Carlo Saraceni.

Recently the final pieces in a series of exceedingly rare stained glass from St. Leonard in Lavanthal, Austria, circa 1370, came to The Cloisters by an exchange of some large-scale stone sculpture of the 15th century, some from storage, or on exhibit in the galleries, to a museum in the southern part of this country. When I guided Mr. Canaday through the exhibition of stained glass at The Cloisters, I pointed this out. Not a word of censure from Mr. Canaday. In the past months we exchanged or sold

a number of routine objects of medieval art in wood, brass and stone from storage for a fine and much-needed sculpture of the late 15th century from the Tyrol. This transaction, by the way, seems also to have become a part of the rumor mill, for Mr. Canaday told me last week that he had heard that a "great wooden Gothic door" sold from The Cloisters was about to be purchased by a midwestern museum.

The truth is different. The door can only be one that was withdrawn from exchange because the linen fold panels turned out to be wood from Honduras (a country not especially known for its trade relationship with late 14th-century France). The object in question seems to be fragments of a set of late 14th-century French choir stalls all of which have been in the storage of the Metropolitan since 1916 and never exhibited, and of which two far finer examples have been retained by the museum for study purposes.

In 1956, there were ten public sales of 2,313 objects and 442 paintings. Between 1958 and 1962, 9,500 Egyptian objects were sold over the museum's counter. In the year 1970-1971, 831 objects were disposed of. Over 220 were sold directly to our public in our own book shop. Others have been sold elsewhere or exchanged for objects of greater import for our collections.

Over the years, the heads of each department of the museum, and there are now 17, have continually assessed and reassessed the departmental holdings with an eye to disposal of certain works of art to maintain the balance and high quality of the collections. They recognize that connoisseurship means not only taking in, but weeding out. There are, indeed, few more satisfying moments for a curator than to obtain a superior work of art in trade for several unneeded minor ones.

*

Are there risks? Yes, there are. Admittedly, the act is irrevocable. But whatever dangers there may be in ex-

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change and disposal are not more significant than those constantly presented in the act of collecting, which presents often even greater hazards in the pressure of time and competition from other collectors. Remember that in collecting, nothing is more irrevocable than missing a great work of art. This is the prime hazard of the profession, something far, far more likely to occur than an error in disposal, for which at least one has the luxury of time for making the decision.

Each department in the museum evolves its own disposal and refinement policy. Some are highly active—such as the Department of Prints and Photographs which trades up to about 250 objects a year. Others literally do not dispose at all, owing to the nature of their collection, such as the Drawings Department. In each case an extremely important factor is the retention of an appropriate reserve of secondary and tertiary objects for loan and study purposes.

Every time a curator desires to dispose of an object, he usually is asked to argue the case before his colleagues, the Vice Director and Curator-in-Chief, The Director and

then the Acquisitions Committee of the Board. In each case, a careful record is kept of all the arguments and analyses. In many cases there is a period for reflection in which, if there is any doubt, the process of examination begins all over again. In certain instances the advice of outside scholars is obtained.

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These, then, are the facts. The sad thing about Mr. Canaday's article is not its inaccuracy or its surprising lack of recognition of a well-established museum practice, but that it implies strongly that the Metropolitan has been and is equivocal, clandestine and even possibly unethical in an activity that it has been pursuing responsibly and well for decades. That a man in his respected position can write so misleading and inaccurate an article is truly confounding to those in the museum profession.

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THE NEW YORK TIMES, SUNDAY, FEBRUARY 27, 1972

Art Notes

Who's in Charge Around Here?

By GRACE GLUECK

HOW should a museum hire—and fire—its director? Get rid of objects it no longer wants? Handle “controversial” works of art? And function so that trustees and staff have at least a working rapport?

Such questions as these—and other toughies—are coped with in a slim, elegantly-designed policy manual recently off the press. Clinically titled “Professional Practices in Art Museums,” the 28-page booklet attempts to contribute, as its preface notes, “to a clearer understanding of the responsibilities . . . of a Museum board and a Museum director”—or, to put it more bluntly, to suggest who's supposed to be doing what in museums.

The booklet, which manages to touch on such varied topics as programs, acquisitions and disposals, loans,

community relations, fund-raising, labor relations and—yes—the transition period between directors, is a brain-child of the Association of Art Museum Directors, a body of some 70 top executives of major American art institutions. The Association, founded in the early 1900's and for most of its life considered a gentleman's club, had its consciousness raised in the mid-sixties by the forced resignation of director Richard F. Brown from the Los Angeles County Museum of Art and later, in 1969, by the similar departure of Bates Lowry from MOMA.

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Not happy at seeing its members pushed around, that year the group created a special nine-man Committee on Professional Practices, whose mission was to ponder the ways of museums with men, and come up with a Report. Chairmened by Evan H. Turner, director of the Philadelphia Museum of Art, the committee included such wigs as Sherman E. Lee of the Cleveland Museum, Jean Sutherland Boggs of the National Gallery of Canada, Thomas P. F. Hoving of our own Metropolitan, and Rick Brown, now of the Kimbell Foundation in Fort Worth. “P. P. in A. M.” is the result.

The booklet doesn't leap for the trustees' jugular; *au contraire*. “Trustees as well as directors have some real gripes,” says Turner. “While it was written by directors, it's a thoughtful and serious effort to aid in the broad administration of the museum, giving equal assistance to the board and the staff.”

What's more, Turner stresses, there was trustee as well as directorial input. “Each director consulted with the president of his board. As we progressed, the problems seemed to go back more and more to a lack of policy. Yet not one of the museums represented on the committee—except maybe the Kimbell Foundation, thanks to Rick

Brown's experience in L. A.—had formulated a definite policy.”

The manual thus makes its prime pitch toward the establishment of a policy by the trustees as a basic guide both for the board and its professional staff, either followed off the cuff from an “aggregate of practices” or, preferably, formally outlined. “The booklet doesn't get involved with what a position should be, but stresses that procedures must be followed,” Turner adds.

Scanning the document's numbered paragraphs may give some readers the feeling, however, that their substance is more apt to be honored in the breach. Take #27 for instance. “. . . it is strongly advised that gifts and bequests be of a clear and unrestricted nature, and no work should be accepted with an attribution or circumstances of exhibition guaranteed in perpetuity.” (In acquiring the collection of the late Robert Lehman, the Metropolitan guaranteed in perpetuity to preserve the collection as an entity; for its “circumstances of exhibition” is building a perpetual pavilion for \$3-million.)

Or #80: “The Director is hired and retained by the full Board. The termination of a director's appointment should likewise be the responsibility of the full Board and should not be delegated.” (John Hightower's appointment at MOMA was terminated last month by an Executive Committee of the board.)

And #29: “The disposal of a work of art from a museum's collection requires particularly rigid examination because such an action is usually irrecoverable. While the retention of all material entering a collection can be justified, disposal on grounds of taste is problematical and should be exercised with great caution.” On this subject, see John Canaday's column.

So far, notes Turner, reac-

tion to the manual from the field has been good. “It's already influencing institutional thinking. A thoughtful director taking a new job will cite it as one of the terms of his appointment.” *On verra*, as they say.

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New York Times, 3/19/72

A Few Last Words. Very Calm About Selling

By JOHN CANADAY

THE NEW YORK TIMES, SUNDAY, MARCH 12, 1972

Mr. Hoving's Evasions, Contradictions, and Camouflage

TWO weeks ago in this space I made some objections to the policy of a museum's using its collections as a stockroom for sales, with special objection to sales of six important paintings known to be under consideration by the Metropolitan. Last week Thomas Hoving, the Metropolitan's director, took me to task on this page, calling my information 99 per cent inaccurate. He was wrong. My information was at least 99 per cent accurate when I got it. Mr. Hoving in his article could say with truth that the pictures I had listed were not for sale—but only because, running scared after a hubbub that had already reached hazardous proportions by the time my article got into print, he had withdrawn them with the exception of a Gauguin that he admitted was still tentatively up for grabs.

Forgive me for using space once more on the same subject, but even the most self-sacrificing professional courtesy is out of place when a man in Mr. Hoving's position virtually says that you are either incompetent, or a

liar, or have been played for a patsy by your sources of information.

First off, let's say that the portions of Mr. Hoving's article outlining the arguments in favor of selling from collections are simply a statement of his point of view, which is opposed to mine, and I am glad he stated them for general consideration. But for the rest, let me begin by objecting to his saying that I "admitted" to him that I had "never even tried" to reach him or other museum officials for confirmation of the reports but had depended on information collected by Grace Glueck. Perfectly true, but not an "admission." Having teamed with Miss Glueck for most of the week on the story and having studied her reports from Mr. Hoving, members of his board and his staff, and perhaps another dozen people who were

or should have been in the know, and having seen that they were unwilling to do anything but give us the run-around, I saw no point in repeating the performance on my own telephone. Was Mr. Hoving going to tell Miss Glueck one thing and me another, then? He has one story for one reporter, another for the next? If so, he would not have added anything to the mass of evasions, contradictions and camouflage issuing from his office that gives such an unpleasant cast to the whole affair.

Let me say a word about the "usually reliable sources" that Mr. Hoving hates so much. (Eliminate the safety clause. These are absolutely reliable sources.) In a situation of this kind, people who have given you explicit information, whether they volunteered it or let it slip, can't say yes when you ask

permission to quote by name. There is understandable nervousness about lost jobs, interrupted careers, lost sales, lost privileges, and general enemy-making. As neither a patsy nor a liar but a journalist who cannot reveal sources without inflicting hardship on individuals who are risking enough as it is, and risking it because they believe in a principle—the principle of a museum's guarding its treasures rather than juggling them—I am willing to stake my job on the essential truth of the information I relayed and can only wonder on what comparable test Mr. Hoving would be willing to stake his directorship.

I could have added the information that at least two curatorial departments had the courage to register objections to Mr. Hoving's proposals. This must be what Mr. Hoving meant in his article

when he said "each department in the museum evolves its own disposal and refinement policy."

Mr. Hoving also said that "the proceeds from sales are never (our emphasis) used for operations or architecture, but for the acquisition of badly needed works of art." But to one of those reliable sources Mr. Hoving stated that the justification for the sale of the master works I listed was the museum's need for funds to meet its growing obligations to the community. The purchase of "artmobiles" to bring small traveling exhibitions to underprivileged areas was an example of one of the alleged needs. All right, a good program, but if you are going to finance it with sales from collections, say so.

I'd like to point out also that Mr. Hoving stated that "a work of art is never disposed of because of esthetic reasons" and then spent approximately 60 per cent of his article justifying past sales on precisely that ground, i.e. the disposition of "routine objects" in order to "upgrade and refine the quality of

the collections." A worthy objective, if true. But can two Manets and a Cézanne, a Renoir, a Gauguin and a Picasso be classified as routine objects? If not, then, why, under Mr. Hoving's analysis, were they ever even considered as possibilities for sale? And they were.

They were! The knowledge that at least the Picasso "Woman in White" was up for sale was so widespread that the Museum of Modern Art began negotiations with the Metropolitan to reacquire it. The Picasso and the other five paintings mentioned by me were included on lists shown to Parke-Bernet for possible auction and to selected private dealers for purchase. The list, it seems, even got as far afield as a dealer in Zurich.

If the absence of a "final decision" to sell resulted from the furor created by the preliminary offers, and if what I wrote had anything to do with it, or even if what I wrote was exaggerated, which I do not believe, then I will quote myself: "Even a false alarm can call attention to a potential disaster"—and in this case prevented it.

paintings that would be the pride of struggling little museums across the continent, museums that could afford them if freed from the competition of private collectors and dealers.

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NEW YORK TIMES, 3/19/72

A Few Last Words, Very Calm, About Selling the Public's Pictures

By JOHN CANADAY

RECENT disclosures of American museums' long-established but very quiet practice of selling works of art entrusted to them as public property have brought some very noisy arguments on both sides (the public's and the museums'). In this column it has been argued that an inviolable rule against disposing of objects, once a museum has accepted them — a rule that holds in French national museums and makes the storerooms of the Louvre an unviolated but, alas, invisible treasury—is the only sure protection against irremediable errors of judgment on the part of curators and directors. But next best, or perhaps just as good, would be protective regulations that would have to be observed, by law, when a museum enters the market place.

By such a law, any museum that is supported even in part by public funds, that benefits in any way from tax privileges, whether those applying to the acquisition of works of art or donations to endowment or exemptions from real estate taxes — anything — would be allowed to sell from its collections only to other public collections. It makes no difference to the public en masse, for instance, whether Picasso's blue-primed masterpiece, "La Vie," is in the museum of the Rhode Island School of Design, which decided in 1945 that it could dispense with it, or in the Cleveland Museum of Art, where it is now one of the top prize paintings in a museum that is jam-packed with one prize after another. Cleveland may exult and Providence may mourn, but for the rest of us one place is as good as the other. We, the public in general, still own "La Vie."

But in the hands of a dealer during the interval between homes, "La Vie" could just as well have been lost to the public in a private collection or could even have been lost to this country by sale in Europe. These hazards should be eliminated by legal restrictions by which any work of art that is once public property in an ethical sense remains public property in legal fact no matter how often it changes

residence. Competitive bidding limited to other American museums following full public announcement of the works to be sold would automatically make available to smaller museums, and at the right prices, works that (rightly or wrongly) are thought of as dispensable by institutions like the Metropolitan. The Metropolitan's storerooms are bloated with paintings that would be the pride of struggling little museums across the continent, museums that could afford them if freed from the competition of private collectors and dealers.

Even if dealers remained in the picture, never as the legal owners of a work or representatives of private collectors but only as commissioned middle-men between one museum and another, a sane distribution of "excess" works of art might be achieved. You would still have the question of a museum's right to sell outside a city or state that has granted tax benefits — but at this stage of the game, with the public's works of art seeping out of museums into private hands, such a question is nitpicking.

John Coolidge, who in 1968 resigned the directorship of Harvard's Fogg Art Museum (a relatively serene spot in the hectic museum world) in order to devote his time to teaching and research, sees the current epidemic of selling as a symptom of a basic change in the idea of what an art museum is. He believes that it is "important to increase even a collection as gargantuan as the Met's," but "the established art museums of the northeast no longer give high priority to collecting. The truth is that many curators (fully supported by their trustees) have stopped collecting in favor of shopping for masterpieces. . . . But man's view of himself, his fellows, his past, his present, his future, changes constantly and fundamentally. The function of collecting works of art is to reflect and to stimulate this creative change. The museum which stops collecting in favor of shopping stops thinking about the issues

which matter most, and what is worse, can no longer effectively help those who do think about such things." He points out that libraries equally gorged and as prestigious as the Metropolitan are overwhelmed at the thought of all they should be acquiring.

Yet collecting means more and more storage, and it is already true that "the uneven and unfair distribution of artistic riches" is justifiably resented by small museums who see the large ones "so engrossed in the narcissism of re-installation that they have to leave 80 or 90 per cent of their collections literally inaccessible."

The ideal solution to this inequity (this is no longer Mr. Coolidge talking) would be a nationally unified system of museums in which the smaller ones would serve as live storage for the big ones. Is it an impossible idea? In the meanwhile, Mr. Coolidge argues against the idea that the sale of supposedly superfluous works of art is the way to acquire the admittedly more desirable. There are other ways to upgrade, diversify and spread the treasure where it does most good, ways that would not preclude second thoughts.

"Harvard controls 23 Copley portraits and owned only one poor Eakins," he points out. "The Philadelphia Museum owns 40 Eakins oils and has no Copley. For the past 24 years Copley's 'Mrs. Nathaniel Appleton' has hung as a five-year renewable loan in Philadelphia, and Eakins' 'Margaret in Skating Costume' has been on loan to the Fogg. Have not both institutions benefited? Such reciprocal loans are hard to arrange. Perhaps the time would never come when Madrid or Vienna would borrow a couple of Picassos against the loan of a spare Velasquez. But would it not be possible to arrange long-term rental agreements, the rent paid out of the income of funds restricted to acquisition?"

These are questions to which selling on the open market is not even a second-best answer.

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The Philadelphia Museum's Eakins, "Margaret in Skating Costume"
Now at Harvard's Fogg while the Fogg's Copley, "Mrs. Nathaniel Appleton," visits Philadelphia

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NEW YORK, N. Y.
TIMES
D. 814,290—S. 1,412,017
NEW YORK CITY METROPOLITAN AREA

SEP 23 1972

Metropolitan Museum to Auction Coins in Zurich

By SANKA KNOX

A huge collection of ancient gold and silver coins belonging to the Metropolitan Museum of Art will be auctioned in three stages in Zurich, Switzerland, beginning Nov. 10.

A treasure that, conjecturally, will bring about \$2-million, the 6,664 coins to be auctioned represent the major part of a collection that came to the museum in its early days, mainly by gift. Since 1917, however, the bulk of the collection has been in the care and custody of the American Numismatic Society.

Sotheby & Co., which will conduct the sales at the Grand Hotel Dolder, characterized the museum consignment as "the most valuable single coin collection ever sold at auction."

About 4,000 coins—the bulk of the collection to be sold—cover two notable numismatic areas—Greek and Roman. The first sale in November will dispose of Roman gold coins minted from the time of Julius Caesar to the reign of Diocletian in the early 4th century.

Treasure, Expected to Yield \$2-Million, Covers Greek and Roman Areas

They are from the lustrous 6,000-item collection of Joseph H. Durkee, which the museum acquired in 1899.

Sale Set in Spring

A treasury of Greek silver coins from the John Ward collection, a gift to the museum in 1905 by J. Pierpont Morgan and famous in numismatic annals, will go on the block in the spring of 1973.

The most glamorous pieces in this collection are several Syracusan decadrachms — big, fancy coins, the like of which have fetched \$5,000 to \$10,000 each in recent sales abroad, depending on condition.

The great collection was begun in 1874 with a gift from Gen. Louis Palma di Cesnola, the museum's first director. But, by 1909, having acquired about 10,000 coins, the museum bowed out of the numismatic

field in a gentlemen's agreement with the Numismatic Society. Since then, only coins were accepted as gifts that were regarded as works of art or that illuminated the history of art.

Coin collecting lay outside the museum's main interests, officials found. As Dietrich von Bothmer, curator of the Greek and Roman Department, said, "We haven't put our collection to museum use and were unable to fulfill normal numismatic inquiries. We never had a numismatist on the staff."

The American Numismatic Society had the pick of the collection — more than 1,600 coins—in gratitude for its long care of the collection and service to numismatists.

The proceeds of the sale, said Thomas P. F. Hoving, museum director, "will be used for important purchases, particularly Greek and Roman art objects."

A selection of Roman gold coins from the first sale will be on exhibition here Oct. 11-14 at Sotheby Parke-Bernet, 980 Madison Avenue.

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NYT

THE

Metropolitan to Auction 12 Paintings

By JOHN CANADAY

The Metropolitan Museum will sell 12 paintings from its collections on Oct. 25, it was announced Wednesday by Sotheby Parke Bernet, the auction gallery that will handle the sale. Thomas P. F. Hoving, director of the museum, said yesterday that the paintings, 11 from the impressionist collection and one by Odilon Redon, are the first of 135 paintings slated for sale in the near future. Arrangements for the disposal of the remaining 123 have not been completed.

The impressionists in the first group, regarded as the cream of the list, are Degas, Eva Gonzales, Guillaumin, Monet, Morisot, Sisley, Lautrec, Boudin and Renoir, the last two being represented by two works each. Sotheby Parke Bernet estimates that the group will bring between \$330,000 and \$450,000, with Monet's "Cliffs at Pourville," painted in 1896, expected to bring the highest price, \$70,000 to \$90,000.

The other paintings range in date from the 15th century, with Italian renaissance works attributed to Neri di Bicci and in the manner of Fra Angelico, to the 20th century, represented by Ernst Fuchs, the German artist. Other old-master paintings are by "a scholar of Tintoretto," attributed to Titian, and from "the workshop of Velasquez."

Asked about the quality of the list, Mr. Hoving said, "There are some pretty good pictures, but they aren't important for the Metropolitan." No estimate has been made of

probable prices for the remaining works.

The Metropolitan is in the midst of what Mr. Hoving describes as "the most severe financial crisis in its history," with an operating deficit of more than \$1.5-million. For fiscal 1971 acknowledged in its annual report of last October. Recently, the museum announced a series of staff layoffs that are expected to cut its \$13.5-million budget by \$1.4-million. And its mammoth building plan, with the controversial extension of the Lehman pavilion into 14,000 feet of space in Central Park beyond the museum's fence line, has made staggering demands on the Metropolitan's financial resources.

Mr. Hoving insists, however, that revenue from sales of paintings will be used only for the acquisition of more important works. Asked what guarantee there was that funds from the sale would not go into the museum's building program, or into its operating budget, he said that where the paintings were acquired by be-

quests there was frequently "language that locks you into using funds for repurchase" and that even in other cases of gifts, the interpretation in courts of law is that funds from sales should be used for "something of like nature."

Mr. Hoving came under attack last February when The New York Times disclosed that a selected list of dealers had been invited to submit sealed bids on a group of paintings of top quality including Picasso's "Woman in White," a Cézanne, a Gauguin, two Manets, and a Renoir. After it raised fire from collectors, patrons, and donors, who questioned both the ethical and financial aspects of the proposed transaction, the project was canceled.

In a response printed in The New York Times of Sunday, March 5, Mr. Hoving defended the principle of selling from collections on the ground of refining them. Subsequently, the museum reached a decision to put its coin collection, valued at about \$2-million, on the market. It will be dispersed in three sales in Switzerland beginning in November.

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N.Y. Times 9/30/12

Metropolitan Sells Two Modern Masterpieces in an Unusual Move



Douanier Rousseau's "Monkeys in the Jungle," one of the two masterpieces sold by the Metropolitan Museum of Art

By JOHN CANADAY
The Metropolitan Museum, in an unusual action, has sold two of its modern masterpieces, Vincent Van Gogh's "The Olive Pickers" and Douanier Rousseau's "Monkeys in the Jungle."
Although sales from the

museum's collections are not uncommon, the Metropolitan had not previously disposed of works of the quality of the Van Gogh and the Rousseau.
The news came only a day after Thomas P. F. Hoving, the museum's director, had

taken pains to allay fears that the Metropolitan soon planned to sell major works at auction.
The sales, which took place six months ago, were reluctantly confirmed yesterday by Mr. Hoving in response to reports that the two paint-

ings had reappeared on the market.
Mr. Hoving defended the museum's action on the ground that the proceeds had been used to improve the balance of its collections. He
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Metropolitan Museum Sells Two Masterpieces First Time

Continued From Page 1, Col. 7

cited Annibale Carracci's "Coronation of the Virgin," a recent acquisition, as a key painting of the 17th century, and said that another portion of the revenue had gone toward the \$5.5-million price of the "Juan de Pareja." An important Degas etching was also acquired.

Mr. Hoving would divulge neither the identity of the buyer nor the prices received by the museum. "I just know what we received and we are quite happy," he said.

However, it has been learned that the pictures were purchased by Gianni Agnelli, the Italian industrialist. Mr. Agnelli is known as a close associate of the Marlborough Gallery.

But Mr. Hoving termed an estimate of \$750,000 to \$1-million as the dealer's asking price for the Rousseau "too conservative," and said an estimate of \$1.5-million for the Van Gogh was not surprising. He expressed surprise at reports that the paintings were being offered for resale. "My feeling is that it's not possible," he said.

Discussing the museum's decision to sell the two works, he said, "It's going to take time, not just individual episodes, to be able to prove by the objects themselves that what comes out of the exchange process has without any doubt increased the holdings of this institution across the board."

"The Carracci is a wonderful picture and it's something we didn't have."

The paintings are known to have been offered to an American collector by the London branch of the firm of Marlborough. Speculation among other dealers is that Mr. Hoving's surprise at the reappearance of the paintings on the market indicates that the purchaser served as a straw man for the gallery. Under arrangements with a private party, the sale might have continued to go unnoticed, as it did for six months.

Approached by Buyer

Mr. Hoving said the museum was approached by the prospective buyer. Prominent New York dealers expressed shock that the sale of the two paintings earlier this year had been carried out in the way it was at just the time that the Metropolitan, in response to public objections, had withdrawn from the market a group of important 19th-century paintings.

Only the day before yesterday, in commenting to The New York Times on forthcoming auction sales of the museum's paintings, Mr. Hoving said that no works of importance would be put on the block.

No legal complications were involved in the sale of the two paintings. The Rousseau was an unrestricted gift in the will of the late Adelaide de Groot and the Van Gogh was purchased from funds in 1956.

Repeating his conviction that his sales and purchase program is for the good of the museum, Mr. Hoving said: "The trouble is that on the surface it's a highly emotional thing. I got very emotional about it before."

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NEW YORK, N. Y.
TIMES
D. 814;290—S. 1,412,017
NEW YORK CITY METROPOLITAN AREA

OCT 2 1972

Met's Sale of Art Condemned by Dealers

By ROBERT D. McFADDEN

Citing a "breach of a public trust," the Art Dealers Association of America condemned yesterday the Metropolitan Museum of Art's sale of two modern masterpieces—Vincent Van Gogh's "The Olive Pickers" and Douanier Rousseau's "Monkeys in the Jungle."

The unusual sale of the works was made five months ago and disclosed by The New York Times on Saturday after the two oils reappeared on the market.

The Marlborough Gallery, one of the world's leading art dealers, identified itself yesterday as the purchaser of the two paintings.

In a statement yesterday, the Art Dealers Association, a group of 85 of the nation's most important art dealers formed to maintain ethical standards in art transactions, said it was "against the sale by museums of important works in the collections" and cited various reasons.

Among these, the association said that "works contributed to public collections are received in trust for the public" and that their sale "is in the nature of a breach of a public trust."

Moreover, the association said "it is our information" that the curator of the museum's Western European Paintings Collection, Everett Fahy, had "not approved the proposed sales" as required by principles formulated by the Association of Art Museum Directors.

The association also suggested that, if a museum found it necessary to dispose of important works, the sales should be "publicly announced," the reasons for the sale made public and opportunity for purchase given first to other museums and institutions and secondly to the market of galleries or collectors, "so that the maximum proceeds are assured to the selling institution."

Thomas P. F. Hoving, the museum's director, acknowledged in an interview yesterday that the Marlborough Gallery was the only buyer consulted in the transaction, but he contended that "We couldn't have gotten a better price." He declined to disclose the purchase

price, as have officials of the gallery.

Mr. Hoving also said that Mr. Fahy, as curator of the collection, had "recommended the deaccessioning of the pictures," and that it was the responsibility of the museum's trustees, director and Acquisitions Committee to determine how the works were to be sold.

In response to the question of a "breach of a public trust," Mr. Hoving pointed out that one of the paintings had been purchased by the museum and the other acquired as a gift without restrictions, so that the museum was free to do with the paintings "whatever we felt was wise."

"We have far better pictures in both areas by both artists," Mr. Hoving asserted. "We decided to sell them to buy great things by masters who we simply don't have and [which] will never be available again. We exchanged weak modern masters for strong old masters."

The paintings in question were sold to Marlborough AG (Inc.), of Vaduz, Liechtenstein, according to a bill of sale dated May 2 and signed by Theodore Rousseau, vice director and curator in chief of the Metropolitan.

A copy of the bill of sale with the purchase price blocked out was released yesterday by Frank Lloyd, who holds the controlling interest in Marlborough, with galleries in Rome, Zurich, London and, in New York, at 41 East 57th Street.

The sale was disclosed by The Times on Saturday in an article that identified Gianni Agnelli, the Italian industrialist and a frequent client of Marlborough, as the purchaser.

In a statement released with the copy of the bill of sale, Mr. Lloyd said the naming of Mr. Agnelli as purchaser was "erroneous and completely un-

founded," and had "resulted in serious financial damage to Marlborough and unjustified embarrassment to Mr. Agnelli."

Mr. Lloyd, in an interview, said that Mr. Agnelli had been negotiating with the gallery for the purchase of the Rousseau, but that he had canceled the negotiations after publication of his name in Italian newspapers that had picked up The Times story.

Mr. Agnelli, through a spokesman in Turin, Italy, said yesterday that he had not commissioned Marlborough to buy either painting and denied that he had any interest in the gallery except as a client. The Times story Saturday suggested that Mr. Agnelli might have acted as an intermediary in the purchase for the gallery.

Mr. Rousseau, the curator who signed the bill of sale after negotiating the purchase with Mr. Lloyd, said by telephone from Madrid, Spain, yesterday that Mr. Agnelli's name "might have come up" in those negotiations.

But he declared that there was no question from the museum's standpoint that the paintings were being "sold to the dealer directly." Mr. Hoving, when interviewed on Friday, had expressed surprise that the paintings were on the market, saying "my feeling is that it's not possible."

While declining to name the buyer then, he thus left the impression that it was not a gallery but a private collector.

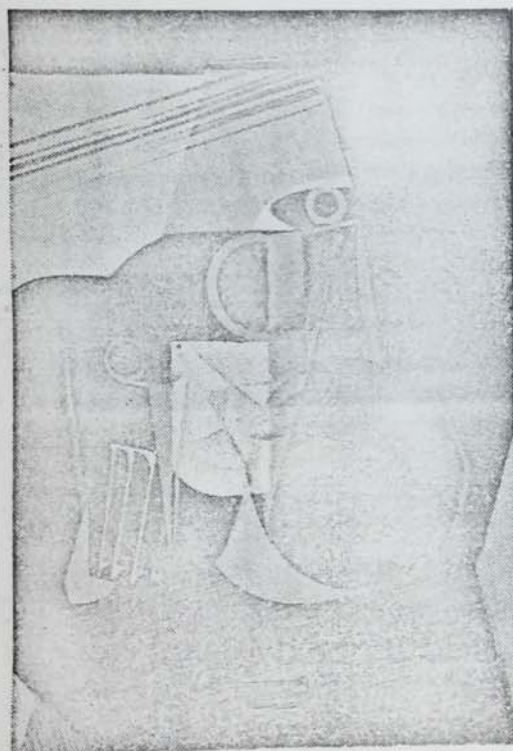
Asked about that expression of surprise, Mr. Hoving said yesterday, "I was surprised the other day, today I'd expect anything." He declined to amplify.

The Marlborough Gallery is a member of the Art Dealers Association. Its counsel, Ralph F. Colin, is also the administrative vice president and counsel for the association.

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New York Times

TUESDAY, OCTOBER 3, 1972



"Le Gueridon," a painting by Juan Gris, has been disposed of by the Metropolitan Museum of Art.

Metropolitan Museum Sells 2 More Masters

By JOHN CANADAY

The Metropolitan Museum has disposed of paintings by two 20th-century masters, Amedeo Modigliani and Juan Gris, and has plans for disposing of objects from all of the museum's 17 departments, it was learned yesterday. The news followed last Saturday's disclosure that the Metropolitan had quietly sold major paintings by Douanier Rousseau and Vincent van Gogh five months ago.

Thomas P. F. Hoving, the museum's director, confirmed rumors that arrangements had been completed for an exchange transaction in which the Modigliani, "Russian Woman," and the Gris "Le Gueridon," will go to the Marlborough Gallery, which also purchased the Rousseau and the van Gogh. In return, the museum will receive two works of art.

Mr. Hoving would neither confirm nor deny reports that the major one of the two is by the late David Smith, an American sculptor whose estate is represented by Marlborough. "We will expose it when we get a space large enough," Mr. Hoving said. "It needs a vista."

Other Sales Listed

In addition to the 12 impressionist paintings announced for sale at auction next month and 123 more paintings from all periods already slated for sale, Mr. Hoving said the museum had plans to dispose of 100 more American paintings at auction, 38 tapestries by sale, a quantity of medieval material by exchange with a foreign country, and other objects that could not be listed for fear of disrupting "delicate negotiations" in various departments.

He said the museum was about to "reach very heavily" to weed out the collections in order to increase the quality. "We are unable to increase numerically because of space. We are facing up to the problem of quality rather than giving it lip service," he insisted.

"There will be mistakes in disposing, but they will not be as serious as mistakes in not getting," Mr. Hoving said, pointing out that the market in old masters was more and more restricted. "We plan to put on an exhibition in about a year and a half showing what we have gained as well as our failures. The exhibition will illustrate the complexity of the situation."

Defending the museum's policy against a statement of the Art Dealers Association of America that condemned

the Metropolitan for a "breach of a public trust" in the sale of the Rousseau and the van Gogh to Marlborough in a virtually secret transaction, Mr. Hoving pointed to the final paragraph of the Art Dealers' statement, which says that "if a museum offers works for sale privately or secretly, we know of no reason why any of our individual members or any other dealers who are offered an opportunity to buy works from a museum, should not do so as long as they proceed in accordance with ethical standards accepted by the profession."



Thomas P. F. Hoving, the director of the museum.

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Fiat Head Denies Art Deal but Italian Labor Paints Another Picture

By PAUL HOFMANN
Special to The New York Times

ROME, Oct. 3—Two paintings sold recently by the Metropolitan Museum of Art today enlivened the fight of 1.5 million Italian metal workers for a new contract.

Giovanni Agnelli, the president of the Fiat Motor Company, was mentioned as a possible purchaser of the expensive masterpieces, a Van Gogh and a Rousseau.

Although Mr. Agnelli, one of Europe's leading industrialists and wealthiest men, denied on Sunday that he had bought the two paintings, L'Unita, main organ of the Italian Communist party, said in a front-page note today that he was the only metal worker in Italy who need not worry about money.

'A Little Shopping'

While factory hands were struggling to earn a little more than the present "pittance," L'Unita said, "Mr. Agnelli takes away from them one and a half billion lire [\$2.4 million] — because that one and a half billion is theirs and not his—and goes to America over the weekend to do a little shopping, buy a little something."

Other Italian newspapers printed Mr. Agnelli's denial that he was in the market for the paintings. After today's salvo from the Communist party it seems certain nevertheless that the issue will come up again during negotiations in the auto industry and kindred enterprises.

The metal workers are the strongest group among the

more than four million wage earners—more than a fifth of Italy's entire labor force—whose three-year contracts must be renegotiated this autumn.

A wave of strikes during the last few weeks heralded what may become another "hot autumn" like that of 1969 when labor conflicts were accompanied by political tension and violence.

Management asserts that it is unable to grant many of labor's demands because industrial stagnation in Italy since 1970 has severely squeezed profits. If, however, an industrial leader like Mr. Agnelli were found to have enough

ready cash to add Metropolitan Museum masterpieces to his collection, the union negotiators would have a persuasive argument.

Fiat, Italy's biggest private employer with 180,000 factory workers and a key factor in the nation's economic development, is a prime target of labor's strategy. Fiat workers have for three generations been regarded — and regard themselves — as "the aristocracy of the Italian working class."

Far-Reaching Interests

Mr. Agnelli, the 51-year-old grandson of Fiat's founder, has far-reaching interests. He is at

home in New York and Detroit and recently visited the Soviet Union, where Fiat built a factory at Togliatti on the Volga that turns out more than 1,000 cars a day.

In an example of his fast-moving life style, Mr. Agnelli was seen at 6 P.M. yesterday at Fiat headquarters in Turin and three hours later he had flown to Rome in his private jet to attend a gala dinner for Prime Minister Heath of Britain.

The art dealer who was mentioned as having been instrumental in the sale of the paintings by the Metropolitan Museum, Frank Lloyd of the Marlborough Gallery, asserted in a statement over the week-

end that a report on the transaction in The New York Times had embarrassed Mr. Agnelli.

However, an Agnelli aide said today: "That is what Marlborough Gallery says. Mr. Agnelli isn't embarrassed." The aide asked with a chuckle: "Have you read today's L'Unita?"

Demands Prepared

The metal workers' unions, which are among Italy's most militant, have just worked out their demands at a four-day conference in Genoa and will present them to management next week.

The unions want a pay increase of \$30 a month across the board for every metal

worker in Italy, and job reclassifications that would considerably raise the income levels of many wage earners in the industry. The minimum wage for semiskilled metal workers is now about \$6 a day, but skilled workers earn much more.

The unions also want the 40-hour week, now almost standard in metal-working enterprises, spread over five days, instead of the present six.

Management has already served notice that before considering the union demands it wants guarantees against absenteeism, which it describes as alarmingly high, and wildcat strikes.



Giovanni Agnelli

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NEW YORK, N.Y.
TIMES
D. 814,290—S. 1,412,017
NEW YORK CITY METROPOLITAN AREA

OCT 4 1972

The Museum's Loss

To the Editor:

Metropolitan Museum director Thomas P. F. Hoving was a great Parks Commissioner, and that is where he should be right now after this display of bad faith and bad judgment in selling the Vincent Van Gogh "Olive Pickers" and Douanier Rousseau's "Monkeys in the Jungle."

It was bad faith because the donor of the Rousseau had every reason to believe that the picture would be kept as a memorial to her.

It was bad faith because the public had every reason to believe that they would have the pleasure of seeing both pictures indefinitely.

It was bad judgment because both pictures are—sorry, were—among the finest of the Old Modern group, which is not well represented at the museum or in New York (as compared, say, with the collections of the Chicago Art Institute.)

It was bad judgment because no collector with any foresight is going to give or bequeath good paintings to the Metropolitan when they might easily be sold, and so New York may be deprived of fine works of art which it might otherwise have received.

J. D. FORBES
New York, Sept. 30, 1972

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NEW YORK, N. Y.
TIMES
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NEW YORK CITY METROPOLITAN AREA

OCT 8 1972

HECKSCHER DEFENDS ART SALES BY HOVING

August Heckscher, the city's Cultural Affairs Administrator, defended yesterday the recent sale by the Metropolitan Museum of Art of paintings by Van Gogh and Rousseau.

"I have never heard any serious museum director have his right questioned to sell and to winnow out his collection so long as there are no absolute restrictions upon it," he said.

Speaking on the WABC radio program "Press Conference," Mr. Heckscher described Thomas P. F. Hoving, the Metropolitan's director, as "extraordinarily brilliant, innovative and effective . . . and he was completely within his rights, working with the board of trustees."

The sale of paintings from the museum's so-called old-modern group was revealed last week and drew criticism in city art circles.

"Certainly, I see nothing in this area that really justifies criticism or the sort of doubt that has been raised by certain newspaper reporters," Mr. Heckscher said.

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New York Times, October 8, 1972



A Matter of Perspective

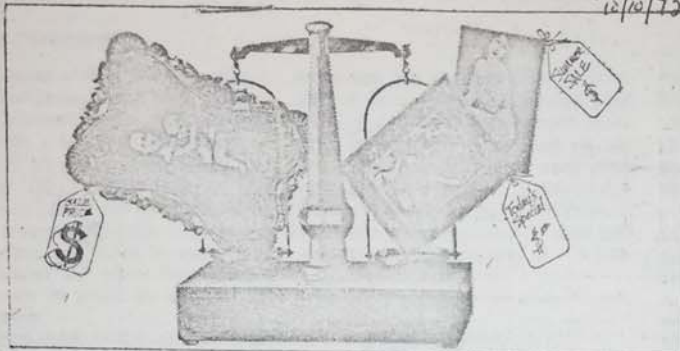
Aristotle—in the guise of Metropolitan Museum director Thomas P. F. Hoving—seems to be contemplating the sale of the bust of Homer. In reality the Rembrandt masterpiece is securely on display in the museum but the security of some other great works at the institution is not so sure.

Last weekend it was revealed that two modern masterpieces—Vincent Van Gogh's "The Olive Pickers" and Douanier Rousseau's "Monkeys in the Jungle"—had been sold secretly five months ago. With the cat out of the bag, Mr. Hoving explained that the paintings had been sold to help finance purchases of other art works, including Velazquez's "Juan de Pareja," which cost \$5.5-million.

But Mr. Hoving's explanation failed to satisfy some. Citing a "breach of public trust," the Art Dealers Association of America said the sales of important works should be publicly announced and that other museums and institutions given first chance to buy. The Van Gogh and Rousseau works went to a private gallery. Mr. Hoving stuck to his guns. He said: "We decided to sell them to buy great things by masters who we simply don't have and [which] will never be available again. We exchanged weak modern masters for strong old masters."

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Gifts for Sale at the Metropolitan Museum *NY Times 12/10/72*



Paul Brover

To the Editor:

In connection with the recent sale of paintings by the Metropolitan Museum, may I say the following: Some years ago the Art Institute of Chicago, which identified itself for the purpose simply as "a Midwestern educational institution," sold at auction in New York a number of paintings which it considered redundant. I bought one of these. Shortly thereafter, when it was hanging in my house, the then curator of paintings of the Metropolitan Museum, now an administrative endorser of the present sales, saw it and said that should I wish to part with it (gratis) the Metropolitan would be glad to accept it — demonstrating that museum curators are by no means agreed on "redundancy." Despite the curator's admiration, I did not hand over the picture to the Metropolitan. If I had given it, where might it be today? Offered back to me, perhaps, at an immensely magnified price, by an art dealer, who would, if I bought it from him, thus be making a handsome profit from my original gesture of public benefit. In the light of my own experience and the current Metropolitan Museum sales, I wonder why any citizen should offer works of art to these arrogant institutions.

FRANCIS STEEGMULLER
New York, Oct. 3, 1972

To the Editor:

As a cousin and friend of the late Miss Adelaide Milton DeGroot, I have been following with chagrin the articles describing the sale by the Metropolitan Museum of Art of her valuable gifts of the Rousseau painting "Monkeys in the Jungle" and Juan Gris's "Le Gueridon."

I know that ~~it was~~ her intention that great works of art should not be "locked up in private collections" (as she often expressed it) but should be held in trust for all the public to see. To this end she bequeathed hundreds of paintings, worth millions of dollars, to the Metropolitan, as she felt that this museum, which she held in high esteem, would always hold her works of art in public trust and care for them as she would wish. Since the recent "de-accessioning" of the Rousseau and Gris gifts, I doubt that she would still feel this way.

Although she made gifts to other museums, they were with restrictions as to what could be done with them: Her unrestricted gift to the Metropolitan showed that she trusted and revered this museum.

Now that the Rousseau has been disposed of, I have no doubt that Cousin Adelaide would also disapprove of the manner in which a

spokesman for the museum disparaged it. According to Robert McFadden's Oct. 2 news story about the Rousseau and the Van Gogh paintings, this spokesman stated that the museum had far better pictures in both areas by both artists and that it had exchanged weak modern masters for strong old masters.

In the future, donors will be likely to put restrictions on their gifts to the Metropolitan if this "de-accessioning" policy continues.

ANNA GODDARD POTTER
Bellport, L. I., Oct. 3, 1972

To the Editor:

The president and the board of trustees of the Metropolitan Museum should be commended for their courageous initiative in selling relatively minor works by 19th- and 20th-century artists, well represented in other museums in New York City, to raise money to buy a masterpiece by Annibale Carracci, who is not represented in local museums. The criticism of the Art Dealers' Association is misdirected: The Metropolitan's "public trust" has not been violated. The chief mission of the museum consists in displaying the finest and historically most significant works of art. The Metropolitan does not serve the public well when it hoards inferior works, many of which are kept in its ~~past~~ reserves and are seldom, if ever, displayed. Indeed, the Metropolitan should be encouraged to sell far more of its dormant collections, particularly in the minor arts.

The association is correct, however, in criticizing the way in which the paintings were disposed of. They should have been auctioned off to give every institution and private collector a chance to bid for them.

JOHN M. MONTIAS
New Haven, Oct. 2, 1972

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Mr. Hoving's Lemonade Stand NY Times 10/15/72

By JOHN CANADAY

IF you have a taste for that sinister form of humor called black comedy, the Metropolitan Museum has been offering a fortnight of laff riots as its opening attraction of the season. But the show hasn't really been all that funny, even though one must admire the aplomb of its star, Thomas P. F. Hoving, who, having been taken by surprise as the villain of the piece, improvised a performance in which he assumed the role of hero.

The story began (although we will not make a complete summary of already well-publicized events) with a New York Times report on Sept. 30 revealing that last May the Metropolitan, for which read Mr. Hoving, had secretly disposed of two major paintings (later described as "weak" by Mr. Hoving, to the displeasure of Marlborough Gallery, the purchaser), Vincent van Gogh's "Olive Pickers" and one of its two Douanier Rousseaus, "Tropics." A climax of sorts was reached after 36 hours of international fireworks when the Art Dealers Association of America, a group of 85 of the nation's most important art dealers formed to maintain ethical standards in art transactions, condemned the sale as a "breach of public trust."

So much for that, which is bad enough. But ethical standards aside, what has bothered the Metropolitan's well-wishers most is that Mr. Hoving seems to be

going into the picture-vending business with all the financial acumen of a small boy setting up his first lemonade stand. True or false, the word went up and down the Avenue, where such news travels by a combination of knowledgeable guesswork, smuggled information, and extra-sensory perception, that both pictures had been disposed of at a com-

bined price of \$1.5 million, which was known to be Marlborough's asking resale price for the van Gogh alone, with close to another million set by auction precedents as the likeliest tag on the Rousseau.

The refusal of both buyer and seller to reveal what the Metropolitan received from the deal led to the feeling (human nature being what it is) that, whether or not Mr. Hoving had committed the venial sin of breaching a public trust, he had committed the mortal one of letting himself get short-changed into the bargain. The Art Dealers Association offers advisory service by which any museum planning to sell from its collections can get appraisals from the most experienced and sharpest sources before it sets a price, but the Metropolitan, of course, had consulted the association neither in this instance nor in a second one that was disclosed a couple of days later, by which Marlborough acquired two more pictures, a Modigliani and a Gris.

This time it was a trade-in, \$30,000 for the Modigliani, a figure estimated by experts as about half, or less, of the painting's value on the competitive market, and \$60,000 for the Gris, both in exchange for Marlborough merchandise, a sculpture by David Smith and a painting by Clyfford Still. These two modern Americans are riding high on the critical and (Continued on Page 23)

THE OPENINGS

PACIFIC PARADISE—Tomorrow, Palace, 7:30. The New Zealand Maori Company. Through Oct. 28.

6 RMS RIV VU—Tuesday, Helen Hayes, 7. A play by Bob Randall. Starring Jerry Orbach and Jane Alexander.

WOMEN BEWARE WOMEN—Tuesday, Good Shepherd-Faith Church, 7. The City Center Acting Company in the Thomas Middleton play.

YERMA—Wednesday, Brooklyn Academy of Music, 8. Lorca's play performed in Spanish by the Nuria Espert Company of Spain. Through Oct. 29.

MOTHER EARTH—Thursday, Belasco, 7. A musical, with book and lyrics by Ron Thomson; music by Toni Shearer.

THE MAID'S TRAGEDY—Thursday, Equity Library Theater, 7:30. A play by Beaumont and Fletcher.

Continued from Page 1

financial markets just now but, like any other newly-minted reputations, theirs may topple, and their prices with them. Modigliani and Gris are, to say the least, not only well established but in short supply, while there is plenty of backlog of Smiths and Stills.

Whatever the wisdom or folly of this exchange as an investment, it demonstrates the typical gap between what Mr. Hoving says he is doing and what he does. He has repeatedly insisted that in selling works from the collections he is seeking funds to get in on the last-minute

opportunity to buy old masters from a supply that is shrinking to the vanishing point. Smith and Still just don't fit in as old masters.

There's no denying that, under Mr. Hoving's direction, the Metropolitan has made some remarkable acquisitions, and there are more to come. And among its sales there has certainly been a great deal of expendable material if, ethically, selling from the collections can be defended under any circumstances. But if Mr. Hoving is going to sell, he should say what he is going to sell and when he is going to sell it, and should get the highest price for it as a result. The

clandestine nature of his marketing has blemished the Metropolitan's reputation as an institution forthrightly dedicated to the great values that art represents.

In the wake of scandal Mr. Hoving assumed a friendly manner — even a forgiving manner — and supplied The New York Times with information about future sales. But the apparent candor was an inadequate veneer for a history of secrecy, evasion, and denial of known facts that was only partially revealed in the Rousseau-van Gogh imbroglio.

What really went on there? How could Mr. Hoving have thought for a minute that he

could get away with the secret sale of such conspicuous pictures? He was genuinely staggered when first confronted with the fact that the van Gogh had surfaced in Marlborough's London salesroom — literally speechless, an extraordinary condition for a man with so agile a tongue. What went awry?

One wonders finally what Mr. Hoving's board of trustees think about it all. They have been remarkably silent. They must believe that Mr. Hoving's many virtues, and his frequent brilliance — let's be sure not to forget that — outweigh his frequent irresponsibility. But it's a precarious balance.

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NEW YORK, N. Y.
TIMES
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NEW YORK CITY METROPOLITAN AREA

OCT 18 1972

Art Historians at CUNY Score Sale of Metropolitan Paintings

By GEORGE GENT

A group of prominent art historians has added volume to the growing chorus of criticism against the recent sale of important modern paintings by the Metropolitan Museum of Art.

The group, all members of the art history faculty of the City University of New York, said in a letter to the museum's board of trustees and to Thomas P. F. Hoving, its director, that it was "deeply distressed" by published accounts of the sale of the paintings, which were first disclosed by The New York Times, and by reports that more such sales were contemplated.

Meanwhile, it has been learned that the museum's curatorial forum, composed of the institution's 19 curators and their staffs, have for the first time set up guidelines for the "deaccessioning" of all works by the museum and that the rules have been approved by Mr. Hoving and the trustees.

Upgrading of Quality

Criticism of the museum's policy of selling off major works in its collection was stirred two weeks ago when The Times disclosed that Van Gogh's "The Olive Pickers" and Rousseau's "Tropics," popularity known as "Monkeys in the Jungle," had been sold to the Marlborough Gallery for an undisclosed price without being put up for bids.

A few days later it was learned that the museum planned to exchange with the Marlborough Amadeo Modigliani's "Russian Woman" and Juan Gris's "Le Gueridon" for works by David Smith and Clifford Still. Mr. Hoving also confirmed that several hundred other art items would be put up for sale as the museum sought to "weed out" works of "secondary importance" and upgrade the quality of its collection through new purchases and exchanges.

The disclosures have resulted in strong criticism of Mr. Hoving and the museum from critics, artists and the Art Dealers Association of America, an organization of 85 of the nation's leading art dealers, which called the sales a "breach of public trust."

In their letter to the museum's trustees, the faculty members said that such sales often resulted in the return of important works to private hands, or their permanent departure from this country.

"Art now held in public trust by the museum must not be sold without consideration for the needs of scholars and students, as well as the public at large," the art historians said. "These sales have often reflected nothing more than a current enthusiasm or a curatorial opinion in direct conflict with respect for the past or countervailing expertise."

"Acquisitions by a museum attempting to stay abreast of opportunity and the present or to improve the quality of its holdings are not questioned here. But the sale of works already in a museum's possession, acquired in the past by former curators and administrators, becomes a matter of moral as well as qualitative judgment, the responsibility for which should be shared by all professional and interested parties."

The CUNY faculty members urged the museum to "make fully public" its reasons and its methods for disposing of works, "the future of which concerns us all."

The letter was signed by Milton W. Brown, executive officer of City University's Ph.D. program in art history; Morris Dorsky, chairman of the art department of Brooklyn College; William H. Gerdtz, professor of art history, Brooklyn College; Eugene C. Goossen, former chairman of the department of art, the City College; Mervin Jules, chairman, department of art, the City College; Robert Pincus-Witten, assistant professor of art history, Queens College; John Rewald, professor of art history, Ph.D. Faculty of CUNY; Leo Steinberg, professor of art history, Hunter College.

New Set of Guidelines

As it turns out, the museum's curatorial staff had already begun preparation of a new set of guidelines for "deaccessioning" procedures last April, shortly after The Times had disclosed that the museum had listed a number of works in its collection with various dealers for open bidding.

Mrs. Prudence Harper, an associate curator in the museum's Ancient Near East department and head of the Curatorial Forum's executive committee, confirmed the existence of the "deaccessioning" guidelines, but was unwilling to say that they had resulted from the controversy.

"There is nothing secret about them," she said. "They have been under discussion for almost five years, or ever since the various department heads were asked to look over their collections with an eye toward 'deaccessioning.'" Over the years, a number of proposal lists had been drawn up but nothing was done. However, last April the curators appointed a four-member collections committee to work out detailed guidelines. The form was completed sometime during the summer and approved by the trustees and director some time after that."

Mrs. Harper confirmed that the eight-page form requires, among other things, a statement on precise reasons for disposal; two outside appraisals of the work's value and such information as whether the work would be useful to another museum on loan or as an art exchange.

The form also requires that the curator responsible for a particular work must signify his approval or disapproval of its disposition. His judgment, however, would not be binding on the director and trustees.

Following the completion of the "deaccessioning" form, the curatorial staff made up a 10-page form outlining guidelines for new acquisitions and this too was approved by Mr. Hoving and the trustees.

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NY Times
Oct 13 '72
Should Museum Sell Its Paintings?

To the Editor:

As professional art historians we are disturbed by published reports of recent actions of The Metropolitan Museum of Art in disposing of paintings to dealers without public announcement, and have expressed our reservations to the board of trustees of the Museum. To date, the board has neither answered nor acknowledged our communication and the urgency of the situation prompts us to make public our concern.

We are distressed that works of art from the collections of The Metropolitan Museum of Art, after years in the "public domain," should return to the art market, private hands, or even leave this country permanently. Art now held in public trust by the Museum must not be sold without consideration for the needs of scholars and students, as well as the public at large.

In recent years there have been many such instances of sales by museums without sufficient consultation. These sales have often reflected nothing more than a current enthusiasm or a curatorial opinion in direct conflict with respect for the past or countervailing expertise.

Acquisitions by a museum attempting to stay abreast of opportunity and the present or to improve the quality of its holdings are not questioned here. But the sale of works already in a museum's possession, acquired in the past by former curators and ad-

ministrators, becomes a matter of moral as well as of qualitative judgment, the responsibility for which should be shared by all professional and interested parties.

We hope that the published information is not correct. If it is, the administration of The Metropolitan Museum should take immediate steps to make fully public its reasons and its methods for disposing of works, the future of which concerns us all.

MILTON W. BROWN

JOHN REWALD, LEO STEINBERG
New York, Oct. 13, 1972

This letter was also signed by five other art historians on the staff of various units of The City University of New York.

To the Editor:

The recent censure of the Metropolitan Museum of Art by the Art Dealers Association for the private sale of paintings by Van Gogh and Rousseau is both unwarranted and unbecoming.

Contrary to popular belief, art museums do not exist to provide warehousing in perpetuity; they exist to preserve the best, and that is a never-ending job of upgrading—through acquisitions and through disposal.

To require such institutions to sell publicly while everyone else sells privately would be a decided disadvantage in the small and extremely complex market place where great works of art are sold. It might eliminate buyers who value their privacy, permit the formation of cartels, alienate proved channels of disposal (and acquisition), and undermine confidence in the museum through misunderstanding, as it apparently has in this instance.

The Metropolitan Museum of Art is one of the most sophisticated organizations in the art world. The wisdom and generosity of its trustees and the competence of its staff are the envy of the profession.

As much as I respect the A.D.A. and the standards it strives to uphold, I believe the museum should remain responsible for the manner in which it improves the collections on our behalf.

THOMAS S. BUECHNER

Corning, N. Y., Oct. 9, 1972

The writer was Director of the Brooklyn Museum, 1960-71.

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NEW YORK, N. Y.
TIMES
D. 814,290—S. 1,412,017
NEW YORK CITY METROPOLITAN AREA

OCT 22 1972

The Metropolitan 'Sets the Record Straight'

By DOUGLAS DILLON, President, The Metropolitan Museum of Art

NEWS concerning the sale of works of art by The Metropolitan Museum of Art has held a prominent place in the media for the past three weeks. It is time for the public to receive a comprehensive explanation of the Museum's disposal policy.

But, first of all, it should be realized that the sale of works of art is not a new policy. It has been in effect for at least half a century. In fact, the Museum, during its history, has disposed of over 50,000 works of art from its collections, which now number some three million items. This policy has been repeatedly reviewed and approved by the Museum's Board of Trustees. It now is and always has been carried out under their close supervision.

Why does the Museum sell works of art? We do so for only one reason, to refine and improve our collections for the greater benefit of the public. The proceeds of sales are used exclusively for the purchase of finer and more significant works of art. That

is our "public trust." Such proceeds never have been used and never will be used to cover operating costs, construction expenses, salaries or deficits.

The works of art disposed of are, in each case, represented in our collection by clearly superior examples of the artist, the school, or the specific style. In the majority of instances, those that remain are represented in great depth. Fashion, or the prevailing taste of the day, plays no part in this process. We never, on the basis of current opinion, dismiss a school, a period, or an artist from the collection.

No work of art is ever disposed of which is subject to legal restrictions. In the light of the current debate, the board has reaffirmed and clarified its policy that no work of art valued by the curator at \$10,000 or over will be disposed of until it has been ascertained that there is no objection from the donor, or that there has been a reasonable inquiry among available heirs of the donor or testator, or their

available representatives, who have expressed no objection to such sale or disposal.

It is the Museum's experience over many decades that this disposal policy does not discourage potential donors to the Museum. First, donors know that they can apply legal restrictions to prevent disposal if they wish to do so. Second, most collectors like to be associated with an institution that continually perfects its collection; they know that their gift is enhanced by the quality of its setting. Furthermore, many donors have deliberately imposed no restrictions precisely for the reason that they would like to encourage the continual improvement of our collection. Finally, those works of art which are obtained through disposal funds or exchange bear the name of the donor of the work of art disposed of.

This work of de-accessioning and disposal is not done capriciously. An elaborate system of checks, balances and reviews is in force, and we often seek outside, expert opinions. Following upon the

recommendations of the curatorial staff, the Vice Director and Curator in Chief, and the Director, the Acquisitions Committee of the Board of Trustees studies, evaluates and votes on each work of art recommended for disposal. If the object is evaluated at \$25,000 or less, the decision of the Acquisitions Committee is final. In the case of more important works, the recommendation of the Acquisitions Committee must be approved by the entire Board of Trustees or by its Executive Committee.

These procedures were carefully followed in all the cases which have been the subject of recent press comment. It is worthy of note that they are in full accord with the guidelines for such action recently promulgated by the Ethics and Practices Committee of the Association of Art Museum Directors. The role of the Acquisitions Committee is central in this process. Its current membership is prominently listed on the second page of the Museum's recent Annual Report. It is a highly responsible

group of individuals, many of whom have had considerable personal experience in the art market.

The manner of disposal of de-accessioned works of art varies according to our best judgment of what will provide the greatest benefit for the institution. It has been suggested that we dispose only by public auction or to other museums. In some cases, these are the best methods and we utilize them. However, as a private, not-for-profit organization, we have both the right and the obligation to utilize every legal and ethical means to make the best arrangement possible for the Museum, whether by auction, exchange or direct sale.

We now know the precise limits of the Museum's physical growth. It is imperative, therefore, that we use our space to the best advantage of all concerned and this means that the refining process upon which we embarked years ago must be continued so that the collections may continue to grow in quality if not in size.

SALES FOR FOREIGN BUYERS at a sale here next week.

Mr. Stack read from a letter he had written to Thomas P. F. Hoving, the museum's director, last January, asking to bid for the auction. It said that he had ob-

at the wisdom of the move.

"I think the criticism comes from a very self-interested quarter," Mr. Hawkins said. "We spent a year studying it and came up with a deal that our trustees thought was extremely good."

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THE NEW YORK TIMES, TUESDAY, OCTOBER 24, 1972

Dealers Irked at Museum Over Coin Sale in Zurich

By JOHN L. HESS

American art dealers are not alone in their unhappiness about the way the Metropolitan Museum of Art is selling some of its treasures. The coin trade here is miffed as well.

A majority of the museum's ancient gold and silver coins will be sold at auction next month in Zurich, Switzerland, by Sotheby & Co. and are expected to fetch upwards of \$4-million.

Some of them were displayed recently at Sotheby Parke Bernet, the New York subsidiary of the British concern. Cocktails were served to celebrate the occasion, but New York dealers scanning the collection did not share the gaiety.

"To say that I am annoyed might be the understatement of the year," said Norman Stack, who is considered the largest American coin auctioneer and dealer. "In my opinion, the Met did not exhaust all avenues to get the best deal."

The dealers did not criticize the decision to sell; the museum had never been interested in its several inheritances of ancient money, and the collection had long been in the custody of the American Numismatic Society. And it appears that several equivalent collections in other institutions will remain at the disposal of American scholars.

The decision to sell appears to have been made more than a year ago, although it was announced only late last month. Zurich was chosen as the site because it is the world market center for European coins. Ashton Hawkins, the museum's secretary, said that prices there were 15 to 20 per cent higher than anywhere else.

"That's not true," said Mr. Stack. "The world is too small. I have made 15 reservations for foreign buyers at a sale here next week."

Mr. Stack read from a letter he had written to Thomas P. F. Hoving, the museum's director, last January, asking to bid for the auction. It said that he had ob-

tained in New York last year the highest auction price ever paid for a single coin (\$77,500 for an 1804 silver dollar), that a sale here would avoid shipping costs, and that the prevailing auction charges in Switzerland, including taxes and agent fees paid by buyers, ran to 25 or 30 per cent of the retail price, compared with a flat 20 per cent here.

Mr. Hawkins replied two weeks later that the museum had decided that a Swiss sale was in its best interest. Mr. Stack said "They didn't even call me in for a 10-minute talk," he complained.

Dietrich von Bothmer, curator of the Greek and Roman collections, said that three concerns able to conduct auctions in Switzerland, including Sotheby, had submitted bids. In the coin trade here it was reported that two Swiss companies had in fact been engaged to appraise the collections, but that they had been surprised and chagrined to learn that Sotheby had landed the auction contract.

The appraisal was said to be in the neighborhood of \$2-million "wholesale" for the 6,664 coins, equivalent to a "retail," or auction, value of \$4-million. With the coin market booming — another dealer, Hans M. F. Shulman, said that prices for many coins had gone up 900 per cent since 1964—the sales could far exceed the appraisals.

The museum declined to reveal its terms with Sotheby's, but it was reliably reported that they called for a guarantee approaching the wholesale valuation plus a substantial percentage of whatever is received above the guarantee. In the absence of these figures, dealers were unable to express judgment of the wisdom of the deal.

"I think the criticism comes from a very self-interested quarter," Mr. Hawkins said. "We spent a year studying it and came up with a deal that our trustees thought was extremely good."

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THE NEW YORK TIMES, THURSDAY, OCTOBER 26, 1972

11 Paintings From Metropolitan And a Degas Highlight Auction

By SANKA KNOX

Foreign buyers, two of them from Tokyo, were among the successful bidders for 19th- and 20th-century works of art that included 11 paintings consigned by the Metropolitan Museum of Art. The museum pieces, appraised to bring about \$314,400, instead raced ahead of presale estimates for virtually each piece to reach a total of \$547,500.

The auction of 82 paintings and sculptures from various sources was held at Sotheby Parke Bernet, 980 Madison Avenue. Numerous, fine and important works were on the block; they were eagerly bid for and reached higher than expected prices.

The sale grossed \$5,025,500, going about \$500,000 over estimates. Japanese buyers, who have been actively acquiring in various art fields, accounted for \$914,000 in purchases.

Not from the Metropolitan but a star in the sale was a painting of washerwomen carrying linen by Edgar Degas, which went for \$460,000. An unnamed European buyer won the prize, titled "Blanchisseuses Portant du Linge." It is a work in paint on paper, rather than pastels the artist usually favored.

Originally, the Metropolitan

Museum had consigned 11 paintings, but one was withdrawn before the sale. The museum has been disposing of some of its paintings through private as well as public sale to "upgrade its collections," it stated. The private sales have provoked considerable criticism and controversy.

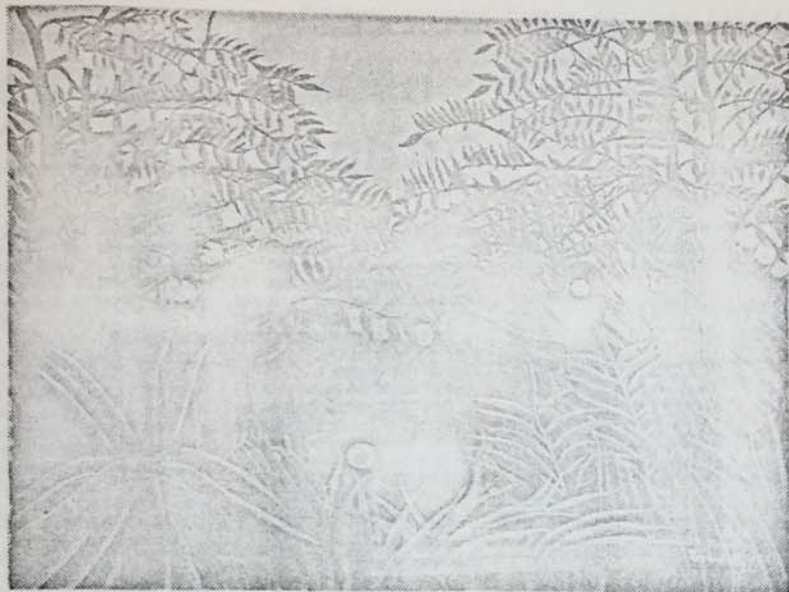
The top piece of the museum group, a handsome improvisation of a mythological theme "Le Char d'Apollon" (circa 1910) by Odilon Redon, went to one of the Japanese dealers for \$105,000. Its estimate had been, at most, \$40,000. The same buyer also paid \$65,000 for an 1896 poetic scene of cliffs and sea by Claude Monet — "Falaises à Pourville." This was the only painting to bring less than its low estimate of \$70,000. All together, the Japanese buyers captured 12 pieces among them a Modigliani portrait, "Beatrice Hastings," for \$220,000.

A record for a work by Nicolas de Staël, \$135,000, was posted by "Les Indes Galantes" (1953). Braque's cubist "Bus de Jeune Fille" (1910) brought \$270,000. Other records included "Moonlight Over Wellfleet" by Max Ernst, \$64,000, and B. Nicholson's abstract "Composition," \$50,000.

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Casting a Shadow

NYT
DEC. 31, 1972



Henri Rousseau's "The Tropics," formerly at the Metropolitan Museum
Once a "masterpiece," now a commodity

By HILTON KRAMER

THE last day of the year is traditionally an occasion for celebration and merriment, and no doubt there is much to be grateful for in the art events of 1972. Artists still pursue their difficult calling with an undiminished persistence and courage, even though the odds against all but a very small number ever winning a reasonable recognition of their labors remain as high as ever. The galleries, despite inflation, depression, and the fickle gyrations of taste, still offer us an endless round of exhibitions, and an astonishing number of these are still worth one's time and attention. (If the professional critic is inclined at times to take these exhibitions for granted, he has only to think of what his colleagues in other fields—the theater, say, or movies—are obliged to spend much of their time looking at; the art critic can at least be grateful that he is still functioning in an area where serious standards have not been completely atrophied.)

The art book publishers, too, continue to offer us an amazing succession of useful, beautiful, and occasionally even distinguished books, which, given the economic conditions in which publishers find themselves nowadays, seems at times more a form of magic than of commerce. And the museums, too, have continued to mount important exhibitions and provide their bountiful range of services despite budgetary problems of nightmare proportions.

We have, as I say, much to be grateful for. New York, despite its now legendary problems, still reigns as one of the great art capitals of the world. It continues to offer the art public, whether professional,

amateur, or sub-amateur, an incredible variety of riches. For the person interested in art, New York remains a city in which there is always more to see than one can comfortably manage, and this sheer abundance is all the more to be marveled at when one considers how recently it has become a part of our cultural life—a matter of a couple of decades, really—and so much a part of that life that a new generation has been able to come of age taking this abundance completely for granted. Other cities are no doubt more comfortable to work in and to live in, but for anyone interested in art—not as a luxury, but as a necessity—the price of that comfort is more than the spirit can afford.

The art public, too, is something to be marveled at—the public that seems to grow larger every day, that is so annoying when "we" want to look at our favorite pictures in relative peace and quiet, and that is so consistently condescended to in professional discussions of the art scene. No one really knows much about this art public, about what it likes and dislikes, about its needs and anxieties and secret pleasures. All we know for certain is that it increases day by day, that its hunger and curiosity seem to grow in an exact ratio to the number of objects and events that are offered up for its deflection and illumination. The fact is, the art public has quietly buried all the old theories about the behavior of "the masses" in relation to high culture, and yet how little attention has been paid to this phenomenon.

Despite these unmistakable signs of continued vitality and growth, however, the art events of 1972 included one development that will long remain a source of

barriement and foreboding for many of us—a development that will, I believe, mark a date in the social history of art in our time. That was the sale—and the statements surrounding the sale—of pictures from the collection of the Metropolitan Museum of Art. Readers of this paper do not need to have all the unhappy details of this historic episode repeated once again. Certain pictures—by Redon, Renoir, Monet and others—were sold at auction. Others—Van Gogh's "Olive Pickers," Rousseau's "The Tropics," Modigliani's "Russian Woman," and Juan Gris's "Le Guéridon"—were, as the editorial in this month's Burlington Magazine says, "disposed of... in a more secretive manner." These pictures are now gone—gone into the hands of private dealers—and with them has gone a large portion of the trust that many of us had put not only in the Metropolitan Museum but in the very idea of what a museum should be, of what, indeed, we thought museums were.

"Sinister" is what the Burlington editorial calls "the museum's present policy of disposing of works of acknowledged importance, in the belief that the collection can be improved by substitutes." Clearly, the museum has declared war on the concept of permanence, but what has it offered in its place? Nothing, it would appear, but the volatile judgment of the present director, who, in a very short span of years, felt it proper to include the Rousseau in an exchange exhibition of masterpieces with the Museum of Fine Arts in Boston and then reversed himself in downgrading its importance.

Events subsequent to the secret sales of these pictures have only compounded the mystery surrounding the basic decision involved. For we have now been treated to some fanfare over the announcement that the Met has entered into an agreement with the Louvre not only for an exchange of exhibitions but for the joint purchase of certain works of art. Why, one wonders, if it is possible to negotiate such agreements with the Louvre, should it not have been possible to negotiate a similar policy with, say, the Museum of Modern Art, the Whitney, the Guggenheim, and even museums outside New York? The Modigliani and the Gris were sold to Marlborough, it seems, to enable the Met to acquire a David Smith and a Clyfford Still. But if the Met could not afford to acquire these works, was any thought ever given to working out a joint venture with, say, the Albright-Knox Art Gallery in Buffalo, which houses an almost embarrassing surfeit of Mr. Still's paintings?

Who knows? And who would now believe anything the museum might choose to tell us, on this or any other subject? Beyond the loss of particular pictures, the principal casualty of this lamentable episode has been our faith and trust in a great institution. The secret sale of the Met's pictures is, so far as the art world is concerned, the darkest event of 1972, and it will cast its shadow for many years to come.

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THE NEW YORK TIMES, MONDAY, JANUARY 29, 1973

Met Guaranteed Traded Painting

By JOHN L. HESS

In the secret exchange of art with the Metropolitan Museum that is now under investigation, Frank Lloyd of Marlborough galleries got an unqualified guarantee.

He obtained Modigliani's "Red Head," which had been valued at \$150,000 at retail, or the equivalent of \$50,000. He also obtained a written commitment that, if the painting proved to be fake, the museum would pay him \$60,000 in cash.

Mr. Lloyd could not lose, and the museum could not win, for if the picture is genuine, it could have been sold for much more, and if it is fake, the museum must make it back.

The Modigliani guarantee was disclosed Saturday by Henry Geldzahler, the Museum's curator of 20th-century art, in a wide-ranging interview at his home near Washington Square.

His account shed new light on the museum's recent art dealings, conflicted at some key points with statements by his superiors and confirmed that he and Everett Fahy, the curator of West European paintings, had resisted the planned sale of some important paintings.

Key Figure in Trade

Mr. Geldzahler was a key figure in the trade last June of six paintings from the de Groot bequest—the Modigliani, two Juan Grises, a Bonnard, a Picasso and a Renoir—for two recent American works from Marlborough, a David Smith and a Richard Diebenkorn.

He defended the trade on the ground that the six French paintings were minor works by major artists—in fact, "trivia"—while the American works were major ones by their artists.

Marlborough priced its offerings at \$238,000. At the time of the deal, the museum had in hand an appraisal by the Knoedler gallery valuing the six pictures at \$348,000 to \$551,000. Asked if he had been

aware of this, Mr. Geldzahler replied:

"Yes, but I was also aware of the discrepancy being based on a much higher estimate of the Modigliani. I've always been frankly embarrassed by that picture. It's no good. I would say it was on the cusp between really, really bad Modigliani and no Modigliani at all."

Asked what would be the market value of a Modigliani so described, he replied that he would stick by his original estimate of \$50,000 to \$60,000. In the museum's records, his written estimate was \$50,000. Knoedler's was \$150,000.

Letter Disclosed

Asked if Marlborough was aware of his suspicion about the Modigliani, Mr. Geldzahler replied: "Yes, I gave Frank Lloyd a letter stating that should it turn out that the Modigliani was indeed a fake, he would be reimbursed to the extent of \$60,000 cash."

In reply to another question, the curator said: "I would think that Frank could get \$85,000 or \$90,000 for this picture, which is a normal dealer's mark-up."

The comment highlighted an objection widely heard in the art world, that in trading with a dealer the museum sells at wholesale prices and buys at retail prices. Thus the museum accepted Marlborough's valuation of \$225,000, by far a record price, for David Smith's steel abstract, "Becca."

Thomas P. F. Hoving, the museum's director, said recently that the value of "Becca" had been much enhanced by the fact that it was featured in the museum's 1969 show, "New York Painting and Sculpture: 1940-1970," mounted by Mr. Geldzahler.

Asked why he had not submitted the six French paintings to an auction, Mr. Geldzahler replied:

"I suppose that, in retrospect, I'm sorry I didn't. But at the time, it was the trade



"Red Head," by Modigliani, was traded last June

I was interested in. To me, the 'Becca' was the most important piece in the estate [of the late David Smith], and I did not want it to go elsewhere."

He acknowledged that there was no immediate threat that the sculpture would be sold, but he said he had been turned down twice in three years when he asked the trustees to buy it.

A stocky, bearded, blue-eyed man, 37 years old, Mr. Geldzahler is a prominent and controversial figure in the New York contemporary art scene.

While clearly not pleased to be discussing hitherto secret museum affairs, he declined to answer only two questions in the two-hour interview: whose idea had it been to raise funds by selling pictures left to the museum by Adelaide Milton de Groot, and how much was received for them?

Mr. Geldzahler said he had been "terrified" to read in The New York Times that

proceeds of the de Groot sales had been applied to the purchase of Carracci's "Coronation of the Virgin." But he said he had since been assured that his share was still being held for acquisitions of contemporary art.

In principle, funds from sales by a department are supposed to be reserved for its own purchases. The most valuable of the de Groot pictures, however, fell under the jurisdiction of Mr. Fahy, the curator of West European paintings.

Mr. Fahy has declined comment, but Mr. Geldzahler confirmed that both curators had protested the planned sale of some of the important pictures from other bequests that were being offered on Madison Avenue a year ago.

He cited Picasso's "Woman in White" and "La Coiffure." They were among many that were "reacquired," or restored to the collections, after The Times reported their impending sale.

Mr. Geldzahler said the pictures whose sale he had approved had been in the basement for 20 years and were "not hangable in my galleries." As for scholars, he added, they could study the pictures elsewhere, but he did not know where the pictures had gone.

The curator asserted that he was qualified to appraise the French paintings—"I follow the market," he said—but confirmed that his main interest was in contemporary art. He cast a new light on the reason for the Metropolitan's trading policies, saying: "The Museum of Modern Art has the most extraordinary collection in the world of European modern masters. I'd prefer to collect in areas where the MOMA is less strong—for example, art deco."

Mr. Geldzahler cleared up a minor mystery. Last October, when The Times published the first, partial account of the secret trade with Marlborough, it said a David Smith and a Clyfford Still had reportedly been obtained for the Modigliani and a Juan Gris. In the storm that followed, Mr. Hoving would say only that the museum did not own a Clyfford Still, and that The Times was often wrong.

The curator said he had indeed proposed to buy a Clyfford Still, but Marlborough wanted cash in addition to the six paintings, and the museum administration turned him down.

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Metropolitan Listing Discloses Sale of 5 More Major Paintings

By JOHN L. HESS

A list of sales by the Metropolitan Museum of Art last year reveals the previously undisclosed disposal of five important paintings.

Further, it develops that the museum disposed of a group of six modern French masters at far less than their value, as appraised for the museum by a leading New York gallery.

Both disclosures emerge from an examination of documents provided to The New York Times in a modification of the institution's long-standing policy of secrecy on art dealings. The museum declined to reveal prices paid and obtained or to list works "deaccessioned" for sale but withdrawn from the market. It did, however, accede to requests for a list of all objects disposed of in the last two years, and for the appraisals consulted in the disposal of the six French masters.

The list showed sales last year of 50 paintings from the bequest of the late Adelaide Milton de Groot, whose will requested that the Metropolitan give to other museums any pictures it did not want.

Of these, 45 had been reported previously in The Times. The five others were Renoir's "In the Garden at Cagnes" and Boudin's "Market in Brittany,"

sold to the Newhouse Galleries, and three paintings by Max Beckmann, the late German expressionist, sold to Serge Sabarsky, the dealer. Ross Newhouse of the Newhouse Galleries said his concern, invited along with other dealers to submit a sealed bid of the Renoir and the Boudin, had substantially topped the nearest bid and "sold the paintings privately at what we thought was a fair markup."

He declined to reveal the prices paid and obtained. But an undated appraisal by the museum estimated the Renoir alone at \$45,000 to \$50,000.

Mr. Sabarsky, a specialist in Beckmanns, indicated that he had paid the museum its asking price, rather than submitting a bid. He, too, declined to specify the price, but said he sold Beckmanns at \$30,000 to \$90,000 each.

Exchange for 6 Moderns

One of the pictures, "Sleeping Woman," is on display in the Serge Sabarsky Gallery, 987 Madison Avenue, and featured in its handsome color catalogue.

The six French moderns—a Modigliani, two Juan Grises, a Bonnard, a Renoir and a Picasso—were given by the museum to the Marlborough Gallery in exchange for a steel sculpture by the late David Smith and a painting by Richard Diebenkorn.

Marlborough reported to the Smith estate that it had sold the sculpture for \$225,000, a record price. It priced the Diebenkorn at \$13,500, possibly a record as well. Thus its total price for the two works was \$238,500.

Thomas P. F. Hoving, the museum's director, and Theodore Rousseau, its curator in chief, told The Times last week that they had sought appraisals before disposing of the six French paintings. In Mr. Hoving's absence, abroad, Mr. Rousseau gave The Times what he described as three independent appraisals on Tuesday evening.

One, an undated, typewritten table, listed the valuations given by Henry Geldzahler, curator of contemporary arts. At a total of \$240,000, it was only \$1,500 above Marlborough's price.

Another also undated,

was by Harold Diamond, a well-known private dealer who bought 34 minor de Groot paintings on a sealed bid. His estimate for five of the French paintings was \$193,000. A penciled notation in another hand said, "including Renoir, \$203,000."

Reached by telephone yesterday, Mr. Diamond said he had not given the museum an appraisal but had in fact been invited, about 18 months ago, to say what he would pay for the Picassos, the two Grises, the Modigliani and the Bonnard.

The third document was a memorandum by Mr. Rousseau, dated June 8, 1972. It said: "This afternoon Roland Balay [president] of Knoedler Galleries came to look at the paintings recommended for deaccessioning by the Department of Twentieth Century Art and appraised them as follows:

"BONNARD Nude	\$55/60,000
GRIS Le Gueridon	40,000
GRIS Harlequin	40,000
MODIGLIANI Red Head	150,000
PICASSO Still Life	45,000"

Penciled in in the same hand as the others was the total, "including Renoir—\$346,000-351,000."

Asked to explain the disparity between the Knoedler appraisal for the six paintings and the \$238,500 price put on the two American works swapped for them, Mr.

Rousseau replied: "Knoedler was not aware that there is a near version of the Modigliani."

He showed a photograph of a Modigliani sold at Sotheby's in London last June, the portrait of a redhead. Miss de Groot's Modigliani indeed showed a striking resemblance.

In such a case, Mr. Rousseau said, "You're afraid of a fake."

He repeated that the trade with Marlborough was a straight swap, with no money changing hands. "I like that kind of transaction," he explained. "It made it possible for the dealer to fudge his coming down in price."

"All of a sudden," he added ruefully, "you've got this Japanese buying. Consequently, [prices have risen sharply] we look as though we made a bad deal."

David McKee, a vice president of Marlborough, which has heretofore been silent about the deal, telephoned The Times to explain:

"For some time the Metropolitan has been anxious to acquire 'Becca,' one of the key works remaining in the Smith estate. They wanted the Smith and Diebenkorn and they didn't have the funds to pay for it and Marlborough volunteered to help. Whereupon Frank Lloyd [principal figure in Marlborough] looked at those paintings and was interested in acquiring them for an amount equivalent to the

Smith and the Diebenkorn." Although no money changed hands, he said, "it was two separate transactions."

Agreed on Interpretation

Ira Lowe, lawyer and an executor of the Smith estate, commented later, "I reiterate that I intend to take whatever steps may be appropriate."

If the David Smith "Becca" was actually sold for merchandise worth more than the \$225,000 figure reported by Marlborough, another lawyer observed yesterday, then Mr. Lowe is obliged to seek to collect the true price. Mr. Lowe had agreed with this interpretation.

Learning what the pictures were worth on the market may be difficult. Mr. McKee said he thought they had gone to the Marlborough gallery in Zurich, a different corporation, and he did not know whether they had been sold.

Paintings Sold by Metropolitan

Following are the paintings from the Adelaide M. de Groot Collection sold by the Metropolitan Museum:

Renoir, "In the Garden at Cagnes,"	Ray, "Winter Landscape,"
"House at Cagnes,"	"Landscape With Dancing Figures."
"Roses,"	Bando, "Puppies," "Self Portrait," "Two Dolls,"
Boudin, "Market in Brittany,"	Bombois, "Le Clown Bouticot,"
Rousseau, "The Tropics,"	"Les Ramours Dimancheurs,"
Redon, "Char d'Apollon,"	Ledbuska, "Arab Tents,"
Degas, "Madame Camus,"	De Chirico, "Still Life," "Figure Composition,"
Gonzales, "Terrasse,"	Dinet, "Desert Scene,"
Guillaumin, "Snow Scene, Croissant,"	Dufy, "Landscape,"
Toulouse-Lautrec, "Cafe Scene, Cléz,"	Foujita, "Femme nue couchée,"
Gris, "Harlequin 1918," "Le Gueridon,"	Fresnaye, "Still Life, Apples,"
Picasso, "Still Life 1923,"	Gromaire, "Montagnes et Nuages," "Reclining Nude,"
Modigliani, "Red Head,"	Guerin, "Nature Morte au Violon,"
Bonnard, "Nude,"	Landreau, "Road,"
Beckmann, "Portrait of the Artist With a Green Scarf," "Sacrificial Meal," "Sleeping Woman,"	Ottman, "The Hunter,"
Eilshemius, "Central Park,"	Oudot, "In the Mountains,"
"Figure," "Imaginative Scene,"	Valadon, "Chien sur Coussin,"
"Landing," "Landscape," "Landscape With Cows," "The Last	Zak, "Romantic Landscape,"
	Léger, "Spring,"
	Kane, "Cathedral of Learning,"
	"St. Paul's Church,"

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THE NEW YORK TIMES,
SUNDAY, JANUARY 14, 1973

Secret Swap of Art Cost Metropolitan 6 Paintings Not 2, as First Reported

By JOHN HESS

The Metropolitan Museum of Art, in a secret swap of paintings with a private gallery that caused a sensation in the art world when it was partly disclosed last year, actually gave much more than was reported at the time.

The museum gave the Marlborough Galleries not two but six pictures by modern masters of the School of Paris. They were a Bonnard "Nude"; two works by Juan Gris, "Le Guéridon" (1916) and "Harlequin" (1918); a Modigliani, "Red Head"; a Picasso "Still Life" (1923), and a Renoir sketch, "Roses."

In return, Marlborough gave two contemporary American works: an abstract construction in stainless steel, nearly 10 feet high, called "Becca," made in 1965 by the late David Smith, and a Richard Diebenkorn painting, "Ocean Park No. 30."

The six French modern came from the bequest of Adelaide Milton de Groot, collector and art patron, who died here in 1967 at the age of 91. The museum now reveals that it also, early last year, sold 34 other de Groot pictures to dealers on sealed bids, at undisclosed prices.

Conflict With Donors' Wishes

When a partial disclosure by The New York Times of the museum's swap with Marlborough appeared last October, dealers and others in the art world said the museum got the short end of the reported two-for-two deal: the Modigliani and the Gris "Guéridon" for a David Smith and another American contemporary (bruted as a Clyfford Still).

A number of collectors, including a cousin of Miss de Groot, wrote to The Times protesting sales that conflict with donors' wishes. Several threatened to withhold donations from the museum. Among them were two daughters of the late Sam and Margaret Lewisohn.

Mrs. Virginia Lewisohn Kahn of Cambridge, Mass., wrote: "I still own a few paintings from my father's collection and I certainly would not consider giving them to the Metropolitan while Mr. [Thomas P. F. Hoving] is the director."

Dr. Marjorie Lewisohn of New York told The Times last week: "I was originally going to leave the museum a valuable Matisse and a valuable Picasso and some other things. I am seriously considering changing my will."

According to scholars, the museum does not own a major Matisse.

The clause of the de Groot will leaving the bulk of her art collection to the museum says:

"Without limiting in any

way the absolute nature of this bequest, I request said Metropolitan Museum of Art not to sell any of said works of art, but to keep such of said works of art as it desires to retain for itself and to give the balance to such one or more important museums as said Metropolitan Museum of Art shall select, giving preference, first, to museums situated in the Borough of Manhattan, City of New York, second to museums situated elsewhere in the State of New York, and third, to museums situated in the State of Connecticut."

A 'Precatory' Will

Theodore Rousseau, the museum's chief curator, said in an interview that he had himself persuaded Miss de Groot to revise her will in this regard so as to make it "precatory"—rather than binding. A lawyer familiar with the wording of the will said the request that the pictures not be sold was indeed not enforceable on the museum trustees.

Mr. Hoving said the David Smith sculpture, which appeared in a Metropolitan show of recent New York art in 1969, had been offered to the museum three times, at prices rising from \$100,000 to \$200,000. "The trustees liked it enormously," he said, "but we simply didn't have the money."

The director explained that the museum had only about \$800,000 a year in unrestricted endowment income for purchases, for all departments. In recent years, it has made headlines with several spectacular acquisitions in the million-dollar class, notably the \$55-million Velazquez "Juan de Pereira" and the newly unveiled Greek krater, whose price has not been disclosed but is reported to be well above \$1-million.

The vase was paid for from proceeds of the recent auction of more than 6,000 Greek and Roman coins long owned by the museum. The museum is in debt for other acquisitions: the Velazquez is being paid off in installments due until 1975.

Much Harsher Outcry

Presumably, some of this money will be raised by continuing sales. Sotheby Parke Bernet will auction next month 147 "old masters"—that is, pre-19th century paintings—for the Metropolitan. Last October, it sold 11 Impressionists from the same lot, chosen by the museum in the spring.

These sales aroused considerable criticism in the art world and one "clarification" of stated museum policy: it was promised that no valuable object would be sold against the wishes of the donor or close heirs. This came after the Lewisohn sisters had protested reports that a Gauguin and a Rousseau from their parents' donation were be-

ing offered for sale. The pictures were not, finally, sold.

A much harsher outcry followed the revelation by The Times in October that the museum had in the preceding spring secretly sold Marlborough "Tropics" (popularly called "Monkeys in the Jungle") by the Douanier Rousseau and "The Olive Pickers" by Van Gogh, for a combined price that was reliably reported to be slightly more than \$1.5-million.

At least two prestigious art publications, the Burlington magazine and Art in America, have castigated the museum in recent issues. In the museum, staff members wryly aware of the storm overhead have taken to calling the paintings department "Marlborough country."

Mr. Rousseau, the curator, insisted that, in conformity with the ethics guidelines of the Association of Art Museum Directors (which Mr. Hoving helped to draft), the curator concerned had approved of the Rousseau-Van Gogh "deaccessioning." The curator, Everett Fahy, did disagree about the price received, Mr. Rousseau added. Mr. Fahy has declined to comment on the affair.

'Happy' About a Sale

Asked to comment on a recent report that a Japanese industrialist had bought the Rousseau alone for \$2-million, Mr. Hoving repeated: "We're very happy about what we did." Chief Curator Rousseau said he thought the report could be true, because Japanese buyers of late have been paying fantastic prices for French paintings. "But we got a whopping price for them," he declared.

He revealed that proceeds from the sale of 34 de Groot paintings had been added to money from the sale of the Rousseau and applied toward the acquisition of Carracci's "Coronation of the Virgin."

Mr. Hoving and Mr. Rousseau emphasized that the six de Groot pictures given to Marlborough in the swap were all small in size. They said the 34 others sold to various dealers were even lesser works, although they included a Renoir, a Boudin and two de Chiricos.

Klaus Perls, one of seven dealers invited to bid, agreed that the lot was "not of high quality." He recalled submitting an offer for "quite a nice" Fernand Léger and perhaps one or two others, but was advised later that his bids were "insufficient."

Mr. Rousseau said the bids were opened in the office of Ashton Hawkins, secretary of the museum, in the presence of the curator of contemporary arts, Henry Geldzahler. Prices paid to the museum are never disclosed, Mr. Hoving said.

"I see no reason why this kind of thing could not be done

at public auction," said Mr. Perls.

A check of the museum's file catalogue Thursday revealed that the de Groot pictures, long since disposed of, were still listed among its collections. The cataloguing staff, among others, was laid off last year in a major economy move, and keeping track of the museum's holdings has seriously suffered, according to employees.

Until now, the museum administration has repeatedly refused to discuss its disposals or to give more than the scantiest data on its acquisitions, on the broad basis that the museum is a private corporation and, in Mr. Hoving's words, "every work of art is entirely owned by the trustees."

In an interview Thursday evening, the director acknowledged that the secrecy policy might have outlived its day, and said the trustees would consider whether a more open approach might not be adopted.

Meanwhile, he confirmed the terms of the Marlborough swap as previously learned by The Times and added that 34 other de Groot pictures had been sold. He and Mr. Rousseau said that

no other important sales by the museum now remained undisclosed.

Mr. Hoving would not rule out new disposals in the future, by similar methods. "We don't want to lock ourselves into a single route," he said.

(over)

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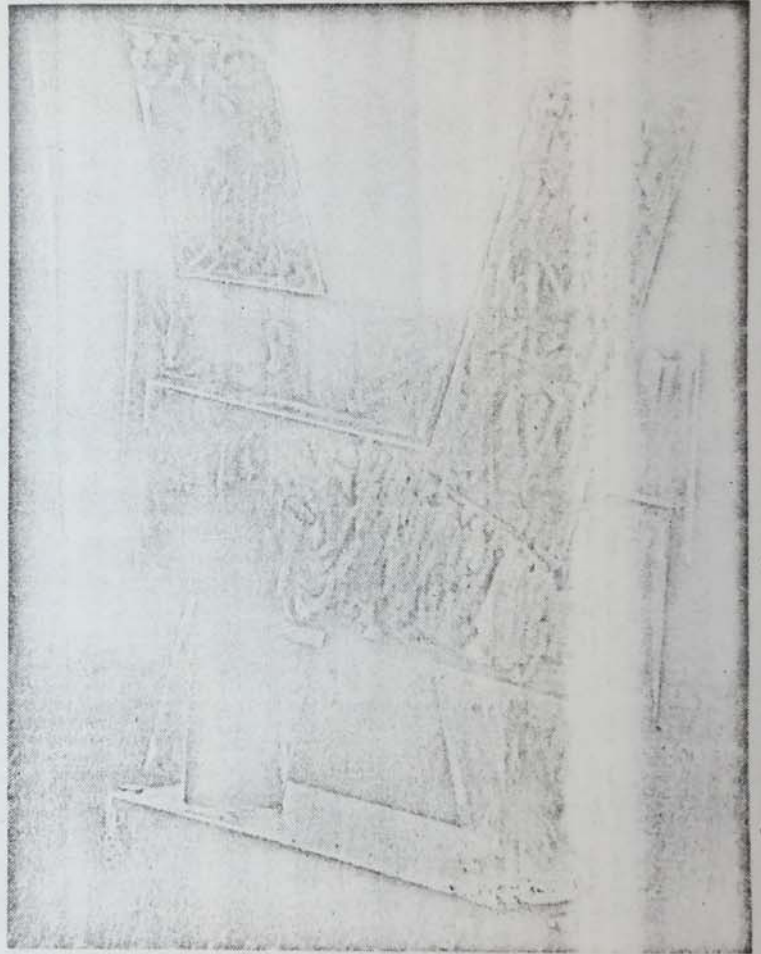
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THE NEW YORK TIMES, WEDNESDAY, JANUARY 17, 1973

Metropolitan Finds 'Odalisque' Not by Ingres; ^{Jan. 17, 1973} Will Rehang Painting With a New Attribution



IN TRADE: Modigliani's "Red Head" is one of six paintings given by Metropolitan Museum to Marlborough Gallery in exchange for two American works. See Page 55.



David Smith's "Becca," a stainless steel construction nearly 10 feet high, was given in trade to the Metropolitan Museum of Art by the Marlborough Gallery.

Jean-Auguste Dominique Ingres (1780-1867) by a student, possibly for an engraving.

Others, however, still believe it is from the brush of the master. The museum's own published catalogue, "French Paintings," by Charles Sterling of the Louvre and Maragretta M. Salinger of the Metropolitan, mentions no question of authenticity. It insists that

on a list for authentication. I don't know what the final decision was."

Miss Pearson said she learned that the Ingres had been taken to Wildenstein, and complained that she had no paper authorizing its removal. "I was told to forget about it, it's a sensitive issue," she said.

At this period, she asserted, pictures were going in

34 minor paintings from the de Groot bequest, which the museum sold quietly a year ago. A number of dealers were invited to submit sealed bids; Mr. Diamond said he thought he won because he had offered to buy the whole lot.

"It was real junk," he said. "When I got them, I turned positively green."

\$200,000 for the Smith.

The Modigliani alone was estimated in the trade a year ago to be worth \$60,000. No valuation for the others could be ascertained yesterday.

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THE NEW YORK TIMES, WEDNESDAY, JANUARY 17, 1973

Metropolitan Finds 'Odalisque' Not by Ingres; Jan. 17, 1973 Will Rehang Painting With a New Attribution

By JOHN L. HESS
The Metropolitan Museum of Art says that one of its most popular paintings, "Odalisque," attributed to Ingres, is not by Ingres after all.

The picture was removed from the museum about a year ago, leading to fears among the staff and some scholars that it had been sold, along with other French masters from the collections. These fears were heightened by reports that it was in the custody of Wildenstein & Co., the international art dealer.

Lewis Goldenberg, head of the gallery, last week denied knowledge of the picture's whereabouts. To the same question, Everett Fahy, curator of European art at the museum, replied: "I honestly don't know." He said he had not seen the "Odalisque" for a year, and referred the question to Thomas P. H. Hoving, the museum's director.

Mr. Hoving said last week that the painting was in "a safe place," being studied by specialists as to its authenticity. He explained that as the museum's catalogue reported, "a number of scholars have questioned it."

"We believe that the picture is not by the master," Mr. Hoving said.

When asked where it now was, he replied, "It's none of your business." Several days later, however, he said the museum was reconsidering its policy of reticence. He then confirmed that the picture was indeed at Wildenstein, explaining that Daniel Wildenstein, the firm's chairman, was a noted authority on Ingres.

It is now understood that the painting has been at the Wildenstein gallery in Paris. Mr. Hoving said it would be back on display at the museum next week, with a changed attribution.

The 33-by-43-inch painting is also known as the "Odalisque in Grisaille," (gray), to distinguish it from the similar Ingres in color, which is a treasure of the Louvre. Some scholars have suspected that the Metropolitan's versions may have been a copy made in the studio of Jean-Auguste Dominique Ingres (1780-1867) by a student, possibly for an engraving.

Others, however, still believe it is from the brush of the master. The museum's own published catalogue, "French Paintings," by Charles Sterling of the Louvre and Maragretta M. Salinger of the Metropolitan, mentions no question of authenticity. It insists that



The "Odalisque," in gray, owned by the Metropolitan Museum of Art

"there can be no doubt" that this is the "Odalisque in Grisaille" listed in Ingres's inventory as a preparatory work for the Louvre version—and suggests it may be superior.

The disappearance of the "Odalisque" was one of the reasons given by Edith Pearson, a former assistant to the registrar, for her resignation last June. Miss Pearson, who is now employed at the Los Angeles County Museum of Art, said in an interview that she was distressed when the picture, a favorite of hers, turned up on a list for "deaccessioning"—museum jargon for removal from the collections, preparatory to disposal.

This was at a time when the museum, heavily indebted for, among other things, the purchase through Wildenstein of the Valsquez "Juan de Pereja" for \$5.5-million, was contemplating the sale of many French masters.

"At one point," Miss Pearson said, "I had 14 Monets on a list for deaccessioning. I don't know what the final decision was."

Miss Pearson said she learned that the Ingres had been taken to Wildenstein, and complained that she had no paper authorizing its removal. "I was told to forget about it, it's a sensitive issue," she said.

At this period, she asserted, pictures were going in

and out of the museum without normal security procedures.

"Somebody would phone from the entry," she reported, "and would say, 'Mr. So-and-So is here from a gallery—Wildenstein or another—with a painting, and asks for a receipt.' We didn't know it was out of the building."

Miss Pearson said the elimination of the catalogue department and the photo-negative and computer staffs in an economy move last June had further reduced the availability of data.

This was denied yesterday by John Buchanan, the registrar. He said the cataloguing function had been reassigned to the curatorial departments, but he and they knew where everything was.

He had, for example, known that the Ingres was at Wildenstein, but would have referred any question about it to the museum administration, he said. "This is not a policy office," he explained.

In another development, it was learned that Harold Diamond, a well-known private New York dealer, bought the 34 minor paintings from the de Groot bequest, which the museum sold quietly a year ago. A number of dealers were invited to submit sealed bids; Mr. Diamond said he thought he won because he had offered to buy the whole lot.

"It was real junk," he said. "When I got them, I turned positively green."

He managed a modest profit on the deal, however, he acknowledged.

Mr. Diamond would not say what he had paid, except that it was "well below \$100,000." He added that he had resold 70 percent of the pictures, including a Leger, two de Chiricos and a John Kane, which went to the Carnegie Institute.

"If anybody should complain, it's me," he said. "They never even offered any of the others to me. But what the hell—you've got to take the good with the bad."

He was alluding to the exchange by the museum of six Groot pictures—a Bonnard, two Juan Gris, a Modigliani, a Renoir and a Picasso—for a David Smith sculpture and a Richard Diebenkorn painting owned by Marlborough Galleries.

A museum administrator who asked not to be quoted said yesterday that based on recent sales, he thought a museum could buy a comparable David Smith for about \$75,000 and a Diebenkorn for \$15,000 to \$20,000. Mr. Hoving had said that Marlborough was asking \$200,000 for the Smith.

The Modigliani alone was estimated in the trade a year ago to be worth \$60,000. No valuation for the others could be ascertained yesterday.

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THE NEW YORK TIMES, FRIDAY, JANUARY 19, 1973

Metropolitan Reattributes 300 Paintings

By CARTER B. HORSLEY

The "Odalisque," whose attribution the Metropolitan Museum has said will change from Ingres to a lesser-known artist, is only one of about 300 Old Master paintings that the institution has downgraded in a major re-evaluation of its collection.

The changes in attribution, which have been under consideration in some instances for several years, involve many of the museum's best-known works, formerly credited to such Old Masters as Raphael, Durer, Van Eyck, van der Weyden, Giorgione, El Greco, Velázquez, Rembrandt, Vermeer, Rubens and Goya.

The sweeping nature of the changes, which affect about 15 per cent of the museum's European painting collection and which have been effected recently without the museum's customary fanfare by merely rewriting the labels, is believed to be without precedent among major art institutions.

Reattributions in museums always raise broad questions: Will certain art scholars fall into disrepute?

Is the reputation of a dealer tainted or tarnished by the reattributions of works with which he may have dealt?

Do tax laws regarding deductions by donors of art have to be changed?

What is the impact of re-attribution changes on "de-accessioning," or on the sale of works of art by museums?

If a dealer or an individual collector owned the paintings that have been reattributed by the Metropolitan and made the same changes concerning claims of authorship, his potential loss, in terms of the current art market, could be in the tens of millions of dollars.

The museum will, however, make no attempt at redress for "lost" value, since most of the works in question came to it through bequests, or were purchased long ago.

Many of the paintings that have now been reattributed are still sold in reproductions or as postcards at the museum under their old labels but the museum plans soon to rectify this.

In most instances, the new attributions are given to a member of the Old Master's workshop to conform with the consensus of contemporary scholarship. A few are considered to be much later copies or fakes.

Such paintings as the Velázquez "Portrait of Philip IV," Verrochio's "Madonna and Child," Rubens's "Madonna and Child," El Greco's "Adoration of the Shepherds" (the smaller of two versions at the Metropolitan) and Rembrandt's "Old Woman Cutting Her Nails" and "Pilate Washing His Hands" are now considered "workshop pictures" by the museum—that is, pictures executed in the studio, but probably by an assistant or follower.

A large "Annunciation" that was formerly attributed to Roger van der Weyden is now given to Hans Memling; "A City on a Rock," formerly assigned to Goya, is now given to Eugenio Lucas, a 19th century painter much influenced by Goya. "A Portrait of a Man," exhibited as a Giorgione, has been reattributed to Titian. The portrait of Giuliano De'Medici, Duke of Nemours, long shown as a Raphael, is now considered a copy.

Not Many Changes Since '40

Sherman Lee, the director of the Cleveland Museum of Art, said that "scholarship goes through cycles: the permissiveness of the past was commercially inspired, and the constrictivism today is perhaps exaggerated. Some say labels should be written in neon," he said.

J. Carter Brown, the director of the National Gallery of Art in Washington, said he was unaware of the Metropolitan's attribution changes. The gallery is not known to have made many changes in attribution since its opening in 1940. Mr. Brown conceded that several paintings at the museum, including a Vermeer, were "under very careful scrutiny and awaiting further scientific evidence."

Horst W. Janson, the chairman of the department of fine arts at New York University, remarked that "nothing can be taken for granted." "There is no such thing as a final word," he said. "We all live on traditional opinions because we can't possibly question everything. The whole discipline of art scholarship is comparatively young, dating to the middle of the 19th century. There is an awful lot of stuff that needs to be cleaned up, in the sense that many pictures or statues floated about with dubious attributions, and the genius of [Wilhelm von] Bode, [Bernard] Berenson and [Max] Friedländer had a great merit in initiating this clean-up. But this does not mean that their opinions are valid for all time to come. What you read on a label in a museum hardly ever represents the latest state of scholarship—there is an inevitable time lag, in part not to offend donors, in part not to disillusion the public."

Nicholas Ward-Jackson, the head of the paintings department at Sotheby Parke Bernet, says that an outstanding example of a dubious attribution in a major museum is the "David Playing the Harp Before Saul" in the Mauritshuis in The Hague. "There is no specialist scholar today in Rembrandt who accepts that," says Ward-Jackson. "The Mauritshuis is still sending out postcards, but very, very soon the Mauritshuis is going to have to admit that one of its star attractions is, in fact, by either a pupil or a 19th-century imitator."

Controversies over the attribution of works of art, of course, are not new. The Metropolitan, for example, recently conceded that it might have been wrong when it shocked the art world a few years ago with the announcement that a famous

Greek sculpture of a horse was not genuine.

The person most responsible for the attribution changes is Everett Fahy, the museum's 31-year-old curator in charge of the department of European paintings who came to the museum in his present post in 1970. Studying the Metropolitan's paintings, Mr. Fahy decided it was time for a general re-evaluation. "I believe that attributions are like medicine or any field in which knowledge is constantly changing or advancing," he said.

"Many people," Mr. Fahy said, "call me the 'Baby B. B.' [in reference to Bernard Berenson] which is one of the nicknames I'm trying to live down. Unlike a lot of my older contemporaries who will, if they publish a picture

as Botticelli, go to their graves saying it, it is no skin off my back if I say I've changed my mind."

Mr. Fahy came to the museum with the responsibility of reorganizing the Metropolitan's paintings, which had been moved to the north wing during the centennial in 1970. The task itself was formidable, for the museum has space in its 41 European painting galleries to exhibit only about 700 of its approximately 2,000 paintings. Of the 700, about 500 are on permanent display, and 200

It was decided to take the labels off the frames and put new ones on the walls to the side or beneath the paintings. "It was like making a clean sweep—by using these new labels, it meant the label copy could be completely rewritten and amplified with much more information about each picture," Mr. Fahy said.

The most important change, of course, was the reattributions. In 1971, the museum published a catalogue of its Florentine paintings, written by Frederico Zeri. Dr. Zeri's attribution changes were not reflected on the labels in the galleries until late this fall along with the many other changes made by Mr. Fahy and his associate, John Walsh.

The museum's painting collection, according to Mr. Fahy, had "accumulated over the past 100 years, and no one had sifted through them in a systematic way." Perhaps most important to Mr. Fahy was his "realizing the perplexity" of graduate and undergraduate students confronted with attributions at the Metropolitan that did not conform with contemporary scholarship.

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Change in Van Eyck Labels

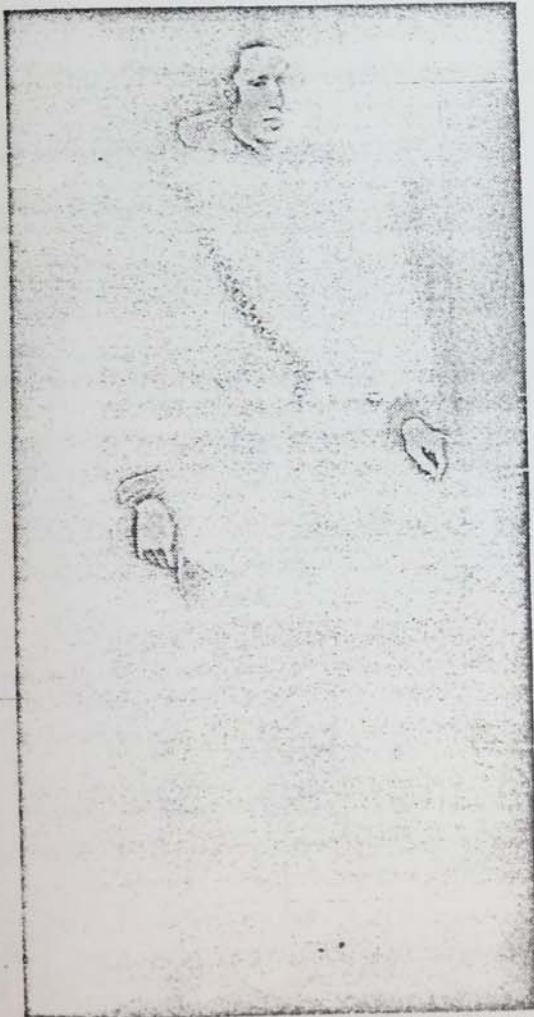
"There were dozens of these cases where the students would turn to me and ask, 'Why, if everybody knows that Hubert [Van Eyck] is just a framecarver, do they say 'Hubert painted the two panels?'" This was in reference to "The Crucifixion" and "The Last Judgment" of a triptych at the Metropolitan. The panels have now been reattributed to Jan Van Eyck, Hubert's brother, but had not been when the museum published them in a special centennial catalogue. The panels are unquestionably among the greatest treasures at the Metropolitan regardless of the attribution and are on its highly exclusive "bomb list" of first priority items to be removed in time of danger. Some scholars have said that Hubert never existed, although the present consensus, Mr. Fahy said, is that he did, but was not active as a painter.

Misrepresenting Creativity

"What if all the symphonies of Beethoven," Mr. Fahy asked, "came down to us attributed to Carl Maria von Weber? You'd have a distorted view, and this is precisely the kind of thing I feel we've got to get after. We are really defending their reputations or putting them in their proper place." A wrong attribution of an important work, he said, "represents a misunderstanding, I would say a gross misunderstanding, of the man's creative powers."

Mr. Walsh said that of the museum's 38 Rembrandts, 8 were reattributed at the time of the galleries' rehanging, six have recently been changed, and two others are considered doubtful. "There is," he said, "a contractionist spirit growing to a large extent" on the part of young scholars, and "by and large the older generations of experts took a more permissive view of the matter of attributions than most of us today."

Museums in general have been slow to reattribute paintings for three basic reasons. First, some museums, one curator noted, do not have the expertise. "In some cases," the curator said, "the museum might be the last to learn; it's a struggle to find staffs with scholarly qualifications and the time and energy to really keep tabs on a large collection, and sometimes labels are not changed because the information is not received." Second, curators who have had to "sell" their trustees on an acquisition are not going to be pleased to downgrade it afterward and hurt their "chauvinistic pride." Third, and most important, most institutions for obvious reasons have a general rule of not making waves with their donors or potential donors.



The portrait of Philip IV that the Metropolitan Museum of Art no longer attributes to Velázquez.

How Experts Verify Art

Among the factors that art experts consider in determining the attributions of paintings are age, stylistic analysis of brushstrokes, examination of paint pigments, the scrutiny of signatures and the consideration of documents. Histories of ownership and the opinions of other authorities also play a role.

The magnifying glass is not the art expert's only tool. Technological methods, such as chemical analysis, microphotography and X-rays, are now widely used, but offer only negative proof.

The full-length portrait of Philip IV that the Metropolitan Museum has now attributed to "Workshop of Velázquez" rather than to the master himself is an example of the use of X-rays.

"We became increasingly more and more skeptical about the way the collar sat there, the mechanical dry way the gold chain was done," Everett Fahy, the museum's painting curator explained. "If Velázquez had painted it, each stroke of the brush would be telling. There is a very similar one in the Prado, and when it was recently X-rayed it was found to have the same position of the hands and even the same gold chain underneath it. The explanation that arises from this discovery is that the Prado, the primary version, was repainted two years later when he [Philip IV] got the order of the Golden Fleece and that our picture had been made as a kind of royal present for some Habsburg. We X-rayed our portrait and found that there were no pentimenti in it."

Pentimento is a term used to describe underpainting or drawing that surfaces over the years as paint ages and becomes more transparent.

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Met Appears to Have Traded More Than It Got

By JOHN L. HESS

An inquiry into the art swap between the Metropolitan Museum of Art and the Marlborough galleries has uncovered curious legal and commercial problems.

On the best available information, it would appear that the museum gave paintings valued in the trade at \$400,000 in exchange for works that the gallery put at \$238,000 retail. The museum disputes the \$400,000 figure.

Further, a lawyer for the David Smith estate, involved in the transaction, said he was looking into whether the es-

tate had received its full share.

Thomas P. F. Hoving, the museum's director, and Theodore Rousseau, its curator in chief, confirmed to The New York Times that they had exchanged six modern French masters for two Americans—a David Smith and a Richard Diebenkorn.

Art merchants estimate that the six French paintings were worth in the neighborhood of \$400,000 at the time of the sale last spring and would fetch considerably more today.

The six were a Modigliani, two Juan Grises, a Bonnard, a Renoir and a Picasso.

Klaus Perls, a leading dealer,

said he "would have been happy to write out a check of \$100,000" for the Modigliani, and valued the two Grises at \$150,000 then and \$200,000 today. A Bonnard nude and a 1923 Picasso were also valuable, he said.

The Times has learned that Marlborough told Mr. Diebenkorn it had sold his picture for about \$13,000 and took a commission of 40 per cent. This would appear to be a record price for a Diebenkorn of the size involved. The highest auction price that could be ascertained for a Diebenkorn was \$6,000.

Marlborough reported to the Smith estate that it had sold his big stainless steel sculpture, "Becca," for \$225,000. It took a commission of 25 per cent and paid the estate \$168,750.

The record auction price for a David Smith is \$80,000. It was paid by the Des Moines Art Center last May, about the time of the museum deal, for a steel sculpture about two-thirds the size of the "Becca."

But Ira Lowe, a lawyer and executor of the Smith estate, said yesterday that Marlborough had sold another piece for \$150,000 to Pepsi-Cola, Inc. This was the record for a private sale, until the museum deal came along.

Unless there were considerations that the museum has not disclosed—and Mr. Rousseau said yesterday there were none—it gave Marlborough the six paintings in exchange for art that cost the gallery about \$175,000, plus handling charges.

Called Exaggerated

Mr. Rousseau said last evening that the \$400,000 value put by art dealers on the six French pictures was "exaggerated" and "a question of opinion."

"We've got a record of outside appraisals," he said.

Donald McKinney, titular head of Marlborough Gallery, Inc., the New York branch of the international Marlborough operation, said he was not involved in the deal, had not seen the invoices and did not know what had become of the French pictures.

"They weren't here any time at all," he said. "They left the country the next day."

Mr. McKinney said Frank Lloyd had handled the deal directly. Mr. Lloyd is generally considered as the principal figure in Marlborough, but he is not listed as an officer of Marlborough Gallery, Inc., and Mr. McKinney declined to discuss its ownership.

Mr. Lloyd was also the key figure in Marlborough's purchase last year of a Douanier

Rousseau and a Van Gogh from the Metropolitan for \$1.5-million. Later it was reported that the Rousseau had been resold to a Japanese industrialist for \$2-million.

At least some of the six French paintings are reported to have been sold. But finding out what was paid for them is made difficult by the fact that Mr. Lloyd often operates through Marlborough A. G. of Liechtenstein.

Marlborough Gallery and Marlborough A. G. are defendants in a suit by New York State and the heirs of the artist Mark Rothko alleging a conflict of interest in the handling of the Rothko estate. The secrecy laws of Liechtenstein have been cited in the case.

Mr. Lowe, a New York and Washington lawyer who is one of the three executors of the David Smith estate, said he had learned about the swap between Marlborough and the museum only through last Sunday's Times.

"It was news to me," he said. "If they received more than what I knew, then that is part of the estate, as far as I'm concerned."

Mr. Lowe said he was "looking into it," and would do "whatever is necessary."

Another executor, the artist Robert Motherwell, said he, too, had been told that the Smith sculpture had been sold for cash.

"I was never told it was part of a deal," he said. "I was told it was a very high price. From my standpoint, it was a marvelous deal."

The third executor, the art critic Clement Greenberg, said he would ask Marlborough about the transaction, but "the estate got the money it was asking for."

"I want to give Marlborough a clean bill on this," Mr. Greenberg said. "They behaved very well . . . I was told that a swap was enabling them to give an equivalent of \$225,000. I assume that they received still more items than covered the cost of the Smith. That's none of my business."

He emphasized that it was the executors, with himself as business manager, who set the prices for the David Smiths. These have risen over the years since Smith died in 1965, leaving his two daughters an estate including 425 sculptures.

These were consigned to Marlborough as exclusive agent. Prices the first year averaged a bit less than \$17,000 each. At latest accounting, Mr. Lowe said, 202 of the pieces had been sold, for a total of \$4.5-million, an average of \$22,000.

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Velázquez: \$5.5 million



Hoving: Embattled



Reattributed 'Odalisque': 'A delicate matter'

ART

Picture Puzzle at the Met

The tempestuous reign of Thomas P.F. Hoving at New York's Metropolitan Museum boiled and bubbled last week, with mounting opposition to his policies from various quarters and even calls for his resignation. Hoving has been knee-deep in controversy since he took over the cathedral of art on Fifth Avenue in 1967 at the age of 36, the youngest man ever to occupy the post. He immediately moved the stately Met into a series of grand, imaginative and risky courses, including multimedia exhibitions, an expansive construction program and an intensified search for the "big," expensive work of art, climaxing in 1970 when the Met paid \$5.5 million for Velázquez's "Juan de Pareja."

Each of these steps provoked criticism, but no Hoving policy has aroused more controversy than what has become famous as "de-accessioning," or selling off works of art to bolster purchase funds. As attacks on this policy have mounted, Hoving has been caught in several attempts to hide or delay news about his dealings, most notably in the matter of two valuable paintings by Henri Rousseau and Vincent Van Gogh, sold secretly last May and revealed—under pressure—in September. And last week, The New York Times revealed that in a deal with the Marlborough Gallery last fall, the Met had in fact transferred not two works, a Modigliani and a Gris, as the museum had claimed, but six, including another Gris, a Bonnard, a Picasso and a Renoir.

Lady: After this, more fuel was added to the Met controversy by the mystery of the gray lady. The lady is the "Odalisque in Grisaille" by the nineteenth-century French master Ingres. The picture had been "missing" from the museum for about a year, and even Everett Fahy, Met curator of European paintings, did not know its whereabouts. The painting's absence had been noted

by many people inside and outside the museum: one inquirer was told that it was "on loan in Japan." Hoving himself at first responded to inquiries by telling reporters "it's in a safe place" and "it's none of your business." Then last week he confirmed reports that the picture had been sent to the international art-dealing firm of Wildenstein and Co. (although Wildenstein officials would not confirm this). Finally, Hoving stated that the Metropolitan now believes that the painting is not in fact by Ingres.

Fahy announced that the "Odalisque" would soon return to the Met with a new attribution, to Armand Cambon, a student—and copier—of Ingres. Cambon's initial, said the curator, appears at the bottom of the canvas. "I've been troubled by the picture since I was a student," said Fahy. "So have many others." But the Met's own authoritative catalogue, as well as many scholars, expressed no doubt about Ingres's authorship. Asked to explain his reattribution of a painting that had been missing for a year, Fahy told NEWSWEEK: "I just put my mind to it."

De-accession: Without publicity, the Met has in recent years changed the attributions of about 300 of its old masters, including works at one time attributed to Raphael, Dürer, Van Eyck, El Greco, Rembrandt, Vermeer and Rubens. Reattributions, said Fahy, "are like medicine or any field in which knowledge is constantly changing or advancing." Obviously, changing the status of such classics as Velázquez's portrait of Philip IV to a product of the artist's "workshop" depresses their market value. In view of this, many observers considered the Ingres reattribution less a matter of scholarship than the Met's rationalization of its attempt to sell off a popular work. The Ingres affair was one reason for the resignation of Edith Pearson, former assistant to the registrar at the Met, and now

at the Los Angeles County Museum of Art. Miss Pearson claims she saw the "Odalisque" on the Met's de-accession list: "I went through all the usual procedures to de-accession it," she says. "They were always telling me not to mention it, that it was a delicate matter."

Last month, the prestigious Burlington Magazine, a London-based monthly devoted to the fine arts, described as "sinister" Hoving's policy of selling off important works of art to "improve" the collection. "If the National Gallery in London were to follow suit," concluded its editorial, "... there would be a public outcry, and the chairman of the trustees would be forced to resign." John Rewald, professor of art history at the City University of New York, asks in the current issue of Art in America: "Should Hoving Be De-accessioned?" and concludes with a demand for his resignation. A long fact-filled article in New York magazine, by Jane Collin, charges Hoving with mismanagement.

Healthy: On the other hand, the reaction at other major museums, including Washington's National Gallery of Art and the Cleveland Museum of Art, was not especially critical of Hoving. Richard F. Brown, director of Fort Worth's Kimbell Museum of Art, felt that reattribution is "a very healthy thing. Any alive institution has to keep looking at the facts and keep an open mind." Brown felt also that the "principle" of de-accession is right although he might "disagree with the particular object chosen for de-accession." As for the Met's secret deals: "Secrecy is often necessary. Much of the ferment is being caused by dealers. The dealers are my friends, but they have a vested interest and I think they should shut up."

Nevertheless, at the Met itself there is evidence of internal stress. Early in 1972, the museum began to cut into its staff to bolster its sagging budget; by January it had lopped off 11 per cent of its employees, sharply reducing the curatorial, cataloguing, registration and conservation staffs. Resentment was high. Some staff members pointed to Hoving's

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Monet's 'Boulevard': 'Great loss'

extravagances, including a \$15,000 birthday cake for the centennial celebration in 1970. "He wants to be America's André Malraux," grumbled one curator. The National Labor Relations Board charged Hoving last fall with "unfair labor practices—firing employees active in the Staff Association, a bargaining unit. A hearing is scheduled for next month but will probably be postponed.

Deficit: While the tempest raged, Hoving, perhaps wisely, fled. A spokesman placed him in the Caribbean, "on a bit of a vacation." When he returns, the embattled but articulate director will doubtless counter his critics fact for fact. The museum's financial condition, after five straight deficit years (the 1971-1972 deficit was \$1.5 million), does demand forceful measures; some of them, like the fall auction at Sotheby Parke Bernet, which brought in \$547,500 for eleven "minor" canvases, and next month's auction of 146 "unimportant" old masters are at least conventional in method.

Hoving's maneuvers may, as Brown says, be "professional." But the thickening texture of secret deals, misleading information and outright lying have aroused suspicion and distrust among many people, including well-heeled patrons who donate works to museums for safekeeping, not sale. This week the Nelson Gallery in Kansas City, Mo., is announcing the purchase of a historic Monet, "Boulevard des Capucines," once slated for the Metropolitan by an owner now disenchanted with its policies. Although a Met official denied the Monet had been New York-bound, an intimate to the deal called it "a great loss to the Met." It would be ironic if Hoving's policies, oriented to obtaining "the big work," should deprive the Met of big works through a loss of confidence in his administration—which at the least can be accused of arrogance and a grievous lack of candor.

January 29, 1973

Women, Women, Women

The militant members of Women in the Arts have finally found their display space, the New York Cultural Center. The arrival of the ambitious, sprawling exhibition, "Women Choose Women," caps a tumultuous struggle between WIA and the museum establishment, begun on the pavements in front of the Museum of Modern Art last spring (NEWSWEEK, April 24, 1972). The WIA demanded then a six-museum survey of neglected women artists, more than 500 in number. "But no one was immediately receptive except the Cultural Center," says Sylvia Sleigh, a WIA artist. "We thought we had a chance there because of the arrival of a new director, Mario Amaya, and an exhibition schedule that might have openings." Sleigh's feeling proved correct: Amaya enthusiastically endorsed the idea, sat on the women's selection panel as a consultant with voting powers and proclaimed the high quality of the choices "truly amazing."

That the level is, in fact, not high is in one sense irrelevant. From the standpoint of history, revolutions in political, esthetic and consciousness structures matter more in form than in content. The central fact about the new militancy among women artists is its very existence. "Women Choose Women" had from the first a polemic point—to strike at the bias allegedly inherent in allowing males to choose art and artists. By placing those decisions in female hands, WIA would prove—or so it thought—how many superior women had been ignored. Opening night at the Cultural Center, jam-packed with more than a thousand guests, had much more of the aura of radical politics than of radical art. "It was just like the demonstrations last spring," said WIA activist Anne King. "There was a lot of warmth, excitement and a terrific sense of adventure."

Echo: It is this "terrific sense of adventure" that unites all the activities sponsored these days by WIA and related organizations across the country. Last fall the Suffolk Museum in Stony Brook, N.Y., hosted an exhibition called "Unmanly Art." This week in Los Angeles a group of artists, critics and educators are opening "Womanspace," an exhibition and discussion center for women, with a long schedule of events including tributes to mythic figures like Diane Arbus, a seminar on "Lesbian Language" and a "Menstruation Weekend." The activities at "Womanspace" echo the policies at AIR, a recently opened, highly professional women's cooperative gallery in New York that includes Monday-night lectures devoted to carpentry and electricity as well as esthetics.

Coincident with "Women Choose Women," the Erotic

Art Gallery in New York opened a hastily organized exhibition devoted to "Erotic Art by Women," a serious subject deserving better treatment than it got there. On that ground, "Women Choose Women" does WIA's basic claim no service, either, I am afraid. Virtually everything that can be wrong with a group exhibition is wrong with it. There are too many works (more than 100), too many directions and too many contrasting levels of quality. The six-woman board of selection has matched imitative, low-level paintings with works by mature talents such as Joan Mitchell and Alice Neel; they have hung in one room nude figure paintings along with conventional portraits and a study of a dog. The net result of "Women Choose Women" is exhaustion, not persuasion.

Pinup: "Erotic Art by Women" is worse and, moreover, was selected by a man, Benjamin Moncloa, director of the Erotic Art Gallery. "We want to discover our own sexuality," says Nancy Azara, whose attempts to render sexual ecstasy are among the show's few authentic works. "In the past erotic art has been aimed at men," says Martha Edleheit, who exhibits pinup drawings of nude males here, and a canvas of two male nudes at the Cultural Center. "Now women are saying let's make it for women. I think there is much more openness, a willingness to acknowledge the erotic as part of women's experience."

But the worm in the apple remains the issue of quality. Aside from this, neither of these shows establishes the existence of "women's art" as a coherent reality. Critic Lucy Lippard tried to isolate some components of a feminist esthetic in the "Women Choose Women" catalogue—among them "the preponderance of circular forms" and a "new fondness for pinks and . . . pastels"—but her list has the clear mark of hurried desperation. The drama unfolding is a historical drama, the drama of women trying to integrate their nature as women into their art, which is no simple matter. Breaking past stereotypes, largely male-created, is only the first of many long and necessary steps.

—DOUGLAS DAVIS



Neel's 'Pregnant Woman': Breaking stereotypes

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THE NEW YORK TIMES, TUESDAY, JANUARY 23, 1973

Briefs on the Arts

Old Masters On Block Feb. 15

Sotheby Parke Bernet has set the date—Feb. 15—for its auction of 146 minor old masters from the collection of the Metropolitan Museum of Art. The paintings include works from the schools of Tintoretto, Vandyke, Gainsborough, Boucher and others, as well as more recent works, by Corot, Diaz, Harpignies and Theodore Rousseau.

The sale is the latest of a series of public and private disposals by the Metropolitan, several of which have created a storm of controversy. A museum spokesman yesterday again explained that the housecleaning would refine the collections and raise funds to buy works by artists not now represented. A Sotheby Parke Bernet official said most of the paintings were "school pictures" painted by followers and students of the great masters. He said prices would probably range from a few hundred dollars to several thousand.

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NEW YORK TIMES, TUESDAY, JANUARY 23, 1973

Letters to the Editor

The Metropolitan Museum: For Whom and for What Purpose?

To the Editor:

On Jan. 16 The Times reported that the Metropolitan Museum has refused to divulge information about the terms on which it disposes of paintings in its collection, "on the broad basis that the museum is a private corporation and, in Mr. Hoving's words, 'every work of art is entirely owned by the trustees.'"

These arrogant assertions are bad law and even worse ethics. The Metropolitan is not a private corporation but a charitable corporation, a status which gives it important privileges and correlative public obligations. The trustees "own" the assets only in a very limited sense; as trustees of a public charity, the law places on them serious public responsibilities.

It may be technically correct that there is no obligation to make public the terms on which assets are disposed of; but the trustees are accountable to the public (in the person of the State's Attorney General) to assure that the museum's assets have not been dissipated or the terms of any trust violated. A private person who owns a painting is free to sell it for little or to give it away for nothing; if the trustees sold or traded the de Groot paintings on terms which are unfair to the museum, they have violated their public trust, and the public has every right to complain.

Further, in connection with the de Groot paintings: Surely it is important for the museum to be free to improve its collection by selling or trading its pictures. But this does not apply to pictures which the museum accepted on the basis of a legal or moral undertaking restricting that freedom.

The de Groot paintings were left to the museum on the donor's express request that they not be sold and that, if the Metropolitan did not wish to keep them, they be kept in the public domain by gifts to other museums. Under these circumstances it is disgraceful that the Metropolitan should have sold and traded those paintings into private hands.

The present controversy creates an important occasion for the trustees of the Metropolitan—and other museums, too—to reassess their public responsibilities in connection with both the acquisition and the disposal of works of art. A sound first step would be to recognize that secrecy is a wholly untenable policy.

PAUL M. BATOR
Cambridge, Mass., Jan. 16, 1973



Beth Charney

To the Editor:

In my view the Metropolitan Museum has no business trying to be a community center with special programs for neighborhoods. A community center is a fine thing; a museum is a jewel of another order.

It's a museum's business to guard and display its collections, to educate in various ways, to put on the best possible special exhibitions most attractively, and to be a place to go to look at paintings and sculptures and objects of art, where, just possibly if the gallery is quiet enough and the light is right, that surprising contract between person and art may be entered. How can community service be higher than that?

A great museum does not have to be a playpen. Especially if it cannot afford to, the Metropolitan should not have to go into the streets with armchairs, looking for an audience. Anyone who gives the smallest damn about art in any borough can go to it.

Now the Metropolitan is in trouble in part because those who run it have failed to believe in the power of its possessions, its art. If the museum fails to know its strength, and itself for what it is, like a person it fails its function. That is just what seems to be happening, with ghastly loss in the one thing the Metropolitan has beyond price, its art.

CHARLOTTE DEVREE
New York, Jan. 15, 1973

To the Editor:

Thank you for publishing John L. Hess' informative news article (Jan. 14) on the secret trade between the Metropolitan Museum of Art and Marlborough Galleries.

For a museum allegedly short of funds, the Metropolitan Museum has somehow managed to pay almost nine million dollars for three paintings, i.e., \$1.4 million for Monet's "La Terrasse à Sainte-Adresse," \$2.3 million for Rembrandt's "Aristotle Contemplating the Bust of Homer" and \$5 million for the Velasquez portrait of Juan de Pareja.

But was it really necessary to pay over two million dollars for a Rembrandt when the Metropolitan Museum already owns 25 other paintings plus over forty etchings and dry points by this master? Was it necessary to spend \$1.4 million for Monet's "La Terrasse à Sainte-Adresse" when the Metropolitan Museum already owns at least eight other paintings by this artist? In addition, paintings by Monet can be seen at the Museum of Modern Art, the Frick Collection and the Guggenheim Museum so that the argument about never having enough of a good thing is not very solid in this case.

Then, instead of placing paintings by Boudin alongside the ones by Monet so that the visitor might get a sense of the continuity in nineteenth-century French painting and an understanding of Boudin's influence on Monet, the Metropolitan Museum officials go ahead and sell one of the few paintings by Boudin to be seen anywhere in New York in a public collection. It is absolutely no consolation to know that there is in the United States a collector who owns about forty works by Eugène Boudin since the collection is not open to the public.

The Metropolitan Museum of Art is not serving the public interest when it sells paintings in its collection to finance the purchase of contemporary works that people can see readily at the Guggenheim Museum, the Museum of Modern Art, the Whitney Museum and even at various branches of the Chase Manhattan Bank.

I, for one, would like to see the masterpieces and the so-called "lesser works" exhibited next to one another so that I might have a chance to come to my own conclusions about which paintings belong to each of these categories.

CECILE NEBEL
Forest Hills, N. Y., Jan. 17, 1973

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College Art Association Scores Sales by Metropolitan

NEW YORK
TIMES

7/26/73

By HILTON KRAMER

A resolution severely criticizing the director and board of trustees of the Metropolitan Museum of Art for the recent sale and exchange of works of art in its collection was passed yesterday by the board of directors of the College Art Association at its annual meeting. The association, representing art historians, museum curators and artist-teachers, is the country's leading professional organization in the visual arts. Its current four-day conference at the Americana Hotel, is being attended by about 4,000 members.

"This association does not concur in many of the museum administration's recent esthetic and historical judgments," the resolution stated. "Whether or not the stewardship of the Trustees has contributed to a financial diminution of the museum's assets," the resolution continued, "might be determined by an appropriate Government agency."

This was the first time a professional organization of art scholars has called for a Government investigation of the

museum's recent "deaccessioning" activities.

In addition to distinguished art historians and artists, the 23-member board responsible for the resolution includes top curatorial officials from the following museums: the National Collection of Fine Arts, a division of the Smithsonian Institution in Washington, the Detroit Institute of Arts, the Minneapolis Institute of Arts, the Walker Art Center in Minneapolis and the Yale University Art Gallery.

Board members met Wednesday with Theodore Rousseau and Ashton Hawkins, vice director and secretary of the museum, respectively, and strongly worded resolution was drafted after hearing their views. An earlier board invitation to Thomas P. F. Hoving, the museum's director, and Douglas Dillon, its president, was never answered, according to an association source.

Wednesday evening, the Metropolitan played host to the association's membership at the opening convocation. Mr. Hoving had been expected to offer some remarks of welcome, but once again his place was taken by Mr. Rousseau, who spoke of the association as "our closest colleagues." The resolution condemning the museum's policies, however, made it clear that a significant difference in professional standards now separates the museum from these colleagues.

"Instances of secretive disposal of art from its collection have seriously tried professional trust in the Metropolitan's directorship," the resolution states. "We believe," it continues, "that the contradictory public statements and the inconsistent administration of professed standards for deaccessioning by the director have not been in the best interests of the museum or his profession."

Taking 'Strong Exception'

"The director's designation of certain paintings as 'duplicates' is questioned by his colleagues in art history," the resolution states further, and goes on: "His judgments about 'minor' works, or 'works of no importance' have been more widely challenged than supported by leading scholars in the fields involved. Whenever the staff and director do not have established competence in a particular historical area, consultation with recognized scholars on deaccessioning should be not only a matter of principle and pronouncement, but also of practice."

Upon learning of the association resolution yesterday, Mr. Rousseau issued a statement saying that the museum took "strong exception" to what he characterized as the association's "press release," which, he added, is "also in part based on the misleading and frequent-

ly inaccurate reports that have appeared recently."

"Issues of this importance and complexity," Mr. Rousseau's statement continued, "which involve the interrelationship between the academic and museums worlds, must be discussed in a responsible and professional manner, and should not be a subject of self-righteous and ill-informed rhetoric. It is ironic that at a time when much of our staff is involved in panels at the College Art Association annual meeting and the museum is acting as host to several of these sessions that we 'obstruct the advancement of knowledge.'"

That charge appears in the association's resolution as follows: "Failure to inform scholars of the changed status of works of art is to obstruct the advancement of knowledge."

The last paragraph of the resolution is addressed to the museum's trustees, however, rather than to its director. "The acrimonious but enlightening nature of recent debate and the public character of the Metropolitan Museum, it is hoped, will lead now to the trustees' re-amination of their responsibilities to the public,"

the resolution stated. It ended with a strong recommendation that the museum henceforth include "a number of art historians or qualified experts in the field of art as voting members of the acquisitions committee of the board of trustees."

Except for one member of the association board who is reported to have disagreed with the wording of one clause in the nine-paragraph resolution, the vote upholding it was said to be unanimous.

What has troubled many of the association members is not only the secret sale of works from the Metropolitan collection but also the effect of these sales on what the resolution called "the confidence of the public and potential donors in other museums." The resolution called upon the Metropolitan "to adopt henceforth a consistent policy of full and public disclosure of intent to deaccession and open sale or exchange with other museums." "It is our concern that, to the extent possible, works of art leaving the museum's collection shall remain available to the public in other public collections," the resolution said.

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NEW YORK TIMES, 1/26/73

Lefkowitz Opens Inquiry Into Art Sales by the Met

By JOHN L. HESS

State Attorney General Louis Lefkowitz has opened an inquiry into the legality and prudence of recent sales of paintings by the Metropolitan Museum of Art.

Members of his staff have called this week on art houses and the museum itself, seeking previously undisclosed data on prices involved in the transactions, it was learned yesterday. Asked about this, Mr. Lefkowitz said yesterday:

"We're concerned primarily about whether the works of art that the museum is disposing of, as reported in The New York Times, were held subject to restrictions against such disposition, and if there were no restrictions, whether the sales were provident, prudent and reasonable."

Meanwhile, directors of the prestigious College Art Association, meeting at the Americana Hotel here adopted a resolution yesterday criticizing the director and trustees of the museum "in connection with the sale and exchange of important works of art in its collection." [Page 41.]

Ashton Hawkins, secretary of the museum, said it was "cooperating fully and giving them [Mr. Lefkowitz's office] everything they ask for." He confirmed that the inquiry concerned the prices received for art but declined again to disclose them.

In reply to a question, Mr. Hawkins said Mr. Lefkowitz's inquiry was "perfectly proper" and "not that unusual."

No prior such investigation of the museum could be recalled. The Metropolitan is chartered as a private corporation. It occupies a city-owned building in Central Park, and the city pays about \$2.4-million of its \$12-million operating expenses. Contributions to it are tax exempt.

Thomas P. F. Hoving, the museum director, had previously defended his reticence about disposal policy with the statement: "The public may be interested . . . but the charter of the Metropolitan Museum states that every work of art is entirely owned by the trustees."

Mr. Hoving and Douglas Dillon, chairman of the board of trustees, were reported on vacation and unreachable. A spokesman for Mayor Lindsay, an ex officio trustee, said he would leave any comment to the trustees themselves.

Mr. Lefkowitz said he was acting under the statute that makes the Attorney General "a representative of the beneficiaries of dispositions for religious, charitable, educational or benevolent purposes."

"In other words," he said, "we represent the public at large."

The inquiry appeared to be concentrating on sales from the huge bequest of Miss Adelaide Milton de Groot, who died in 1967 at the age of 91.

Her will requested that the museum give any unwanted pictures to other museums, but the wording was what lawyers describe as "precatory" — it asked, but did not require.

The disposal of 50 of the de Groot paintings has come to light thus far. Among them was a Douanier Rousseau that

is said to have been resold in Japan for \$2-million. The museum had sold it and a van Gogh to the Marlborough galleries for a bit more than \$1.54-million for the pair.

The museum also gave six paintings of the School of Paris to Marlborough in a straight trade for two contemporary American works. The gallery priced the two works at \$238,500, a record for the artists concerned; dealers put the value of the six French paintings far higher. An appraisal in the hands of the museum at the time of the trade valued the six in the neighborhood of \$350,000.

Five more sales to dealers were revealed Tuesday: a Renoir, a Boudin and three Max Beckmanns.

Prices could not be learned, but one estimate for the Renoir was \$45,000 to \$50,000, and the dealer put the Beckmanns at \$30,000 to \$90,000 each.

Mrs. Max Beckmann, the artist's widow, last year said she had turned down two offers of \$250,000 for his "Synagogue."

Theodore Rousseau, curator in chief of the Metropolitan, complained yesterday about The Times's story and headline reporting these five sales. He said the references to the pictures in question as "major" and "important" were exaggerations and hence "slanting the story."

"I think that becomes something of a campaign against us," he said.

Earlier, Mr. Rousseau recalled the burst of selling that began in late 1971.

"What really sparked all this," he said, "was the acquisition of a really great work of art — the Velazquez — and we had to make some sacrifices."

The museum bought the Velazquez "Juan de Pareja" in London on Nov. 27, 1970, for \$5,544,000, the highest price ever paid for an art work at auction.

Announcing the acquisition, Mr. Dillon and Mr. Hoving said the sum had come from museum purchase funds and a few private gifts. Later, it devel-

oped that much of the money had been borrowed from other museum capital funds that had to be replaced.

The fact that the museum was canvassing the art market with offers to sell major French modern works was first disclosed by John Canaday, The Times art critic, last Feb. 27. The following week, Mr. Hoving replied that the Canaday account was "99 per cent inaccurate" and "grossly incorrect."

The Times has now obtained copies of documents concerning some of the paintings mentioned by Mr. Canaday. They show that the pictures were at one point "deaccessioned" — that is, removed from the collections preparatory to sale — and subsequently "reaccessioned."

13.66

Cézanne, Paul 1839-1906
View of the Domaine Saint-Joseph (La Colline des
Pauvres)

Purchase, 1913 Wolfe Fund

Deaccessioned

Catalogue card of one of the paintings "deaccessioned" by the Metropolitan Museum last year and offered to dealers. This work was subsequently "reaccessioned."

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13.66

Cézanne, Paul

1839-1906

View of the Domaine Saint-Joseph (La Colline des
Pauvres)

Oil on canvas

H. 25-5/8, W. 32 in.
(65.1 x 81.3 cm.)

Painted about 1895

Signed (lower right): P. Cézanne

Purchase, 1913 Kuhn Catharine Lorillard Wolfe Fund

Paintings

French



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NEW YORK TIMES, 1/31/73

'Odalisque' Back, Under a Cloud

By JOHN L. HESS

The naked young lady known as the Odalisque in Gray is back from Paris with her name under a cloud, but it is by no means certain that she is no longer pure.

Thomas P. F. Hoving, director of the Metropolitan Museum of Art, told The New York Times early this month that the painting known for more than a century as the Ingres "Odalisque en Grisaille" was not by Ingres. Theodore Rousseau, the curator in chief, added that it was he who had first suspected the painting, and he pointed to a mark on a photograph of the picture, which he identified as the monogram of Ingres's assistant, Armand Cambon.

This was the reason — and the only reason — that the picture was sent to the Wildenstein Gallery in Paris for a year of expertise, they said.

But Lewis Goldenberg, president of Wildenstein & Co., declared yesterday: "We're

still not certain at this point." He recalled that the painting had "a marvelous provenance"—meaning that its history, dating from Ingres's lifetime, was exceedingly well documented—"and you just can't dismiss it."

"It's one of those things that will be debated for years," he said.

Mr. Goldenberg had been reluctant to talk about the affair, but finally confirmed that the picture had arrived from Kennedy International Airport and would be delivered to the museum, with a bill for handling costs.

He estimated that the picture, if confirmed as an Ingres, was worth \$750,000 to \$1-million, and if found to be by Cambon would still be worth \$100,000. He said it had been insured in transit at \$50,000. He would give no explanation for the disparity.

The "Odalisque" was on a long list of valuable paintings "deaccessioned" by the museum trustees more than a

year ago. Most of them were offered for sale on Madison Avenue, then suddenly withdrawn and "reaccessioned" after The Times had reported the offerings.

Mr. Rousseau acknowledged that the picture had been deaccessioned, a procedure that hitherto, according to employees, had always been taken preparatory to disposal of an object and never for an important work that was under examination. He could not recall another case in which a picture had been sent to a dealer for expertise, but said Daniel Wildenstein, of the Paris branch, was an authority on Ingres.

He insisted that no sale had been contemplated.

"We had no authority to sell Ingres," Mr. Goldenberg agreed.

A Preparatory Study

Scholars consulted by The Times said it had long been deemed possible that the "Odalisque," while definitely from the studio of Ingres, might have been done or at least finished by a student under the master's direction. Cambon, his assistant and executor, could conceivably have wielded the brush, they granted.

John Connolly, an assistant professor at Reed College in Oregon who published a paper on Ingres recently, defends the painting, however. He said the mark identified by the chief curator as Cambon's monogram was in fact a notation representing a spout that appears in the "Grande Odalisque" in the Louvre. In Mr. Connolly's opinion, the Metropolitan's painting was a preparatory study for the Louvre version.

Mr. Connolly deplored the fact that the picture had not been cleaned for proper study.

"It certainly is my opinion that it is genuine," he said. "The thing belongs to Ingres's works, even if its present condition reveals the hands of assistants."

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NEW YORK TIMES, 1/31/73
Letter to the Editor

Metropolitan Museum's 'Deaccessioning' and Exchanges

To the Editor:

Since one aspect of the "deaccessioning" of the collections of the Metropolitan Museum of Art concerns the collection of Adelaide Milton deGroot, I believe I can supply some pertinent information.

From 1946 to April 1966 I was Director of the Wadsworth Atheneum, Hartford, where about 75 paintings and a few pieces of sculpture were on loan from Miss deGroot in the early years of my tenure. As Theodore Rousseau will recall, since he claims to be partly responsible for the terms of Miss deGroot's will, it was once her intention to divide her collection among approximately six museums where the bulk of her collection was on loan in the forties and early fifties.

Specifically, these museums in cities where she had family connections were: the Metropolitan Museum of Art, the Museum of Modern Art, the Cooper Union, the Yale University Art Gallery, the Wadsworth Atheneum and the Springfield Museum of Fine Arts. According to Miss deGroot's often repeated statement in those days, her will provided that any works of art belonging to her on loan at a museum at the time of her death, would become the permanent property of that museum.

Consequently, Miss deGroot's favors were courted by quite a few museum directors and curators. However, Miss deGroot took great pride in her ancestors and in cities where she had family roots. It was, therefore, the six museums mentioned that were especially favored, and the paintings and sculpture were valuable adjuncts to

their permanent collections. All this was changed around 1950, when Miss deGroot was persuaded by the Metropolitan to withdraw all of her collections from other museums and deposit them in the Metropolitan where a vast majority disappeared in the storages, to be rarely if ever seen since.

As I recall, Miss deGroot was told that her collection was too important to be dispersed among a number of museums, but they should be held together by one museum, the Metropolitan.

According to my diary for May 4, 1950, I met with Miss deGroot in the office of the then director Francis Henry Taylor to go over the details of an agreement or was it a will which I believe I witnessed. My notes here are a bit vague, but what was definitely in the discussions and I believe in the agreement or the will was that if any works of art were not needed by the Metropolitan, they would be distributed to the other museums.

I wrote then in my diary "agreement not too good, but probably the best we can do under the circumstances." I don't recall why I was invited to attend my own execution, but I recall definitely that it was my understanding with Miss deGroot and Francis Taylor that the Metropolitan Museum would take only what it wanted. This certainly seemed to be Miss deGroot's intention when she wrote her last will as quoted in The Times of Jan. 14, 1973.

Surely a lady is entitled to change her mind, but as long as I knew Miss deGroot she always said that she

wished the Metropolitan to have what it wanted, but that she desired her collection to be used and enjoyed through loans and, as it turned out, through indirect bequests to other institutions.

It is, therefore, strange that the Metropolitan has not respected Miss deGroot's wishes so that people in cities in New York State and Connecticut could enjoy some of the "discards" from Miss deGroot's collection. The Metropolitan might stand a little taller if it had.

CHARLE: C. CUNNINGHAM
Kenilworth, Ill., Jan. 19, 1973

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NEW YORK TIMES, 2/1/73

Lefkowitz Asks Metropolitan to Confer on Sales

By JOHN L. HESS

State Attorney General Louis J. Lefkowitz has asked the Metropolitan Museum of Art not to dispose of any more items from its collections without prior notice to his office.

This was confirmed yesterday as two of his aides, Palmer Wald and Gloria Werner, pursued their investigations into recent sales by the museum.

In Paris, meanwhile, Roland Balay, president of M. Knoedler & Co., emphatically upheld his \$150,000 appraisal of the Modigliani that the museum exchanged at a valuation of \$50,000.

Theodore Rousseau, the museum's curator in chief, had said that at the time of the appraisal, a week or so before the sale last June, Mr. Balay was not aware of the existence of a similar Modigliani in London. He suggested that the Metropolitan's Modigliani was a fake.

Mr. Balay told The New York Times in a telephone interview that he clearly remembered having examined the Modigliani and other paintings at Mr. Rousseau's

request last June and was "perfectly aware" of the near version then on sale in London. "My opinion and my appraisal remain exactly the same today," he said. "The Modigliani I saw at the Metropolitan Museum is genuine and is worth about \$150,000.

"Furthermore, I am sure that if the Metropolitan Museum had been afraid of a fake, they would not have sold it to the Marlborough Gallery."

Modigliani often painted a number of portraits of the same subject, dealers pointed out. The one cited by Mr. Rousseau as having been sold at auction in London last June, a "Redhead" somewhat larger than the Metropolitan's painting, fetched \$293,250.

Mr. Rousseau could not be reached for comment.

In another development, the museum's plan to lend the Unicorn tapestries to the Louvre for an exchange exhibition came under attack. Two Broad Street lawyers, David M. Potts and Abraham Wilson, sent to Mr. Lefkowitz and to The Times copies of a 1944 letter by the donor,

John D. Rockefeller Jr., saying "there never was any question in my mind but that the tapestries were given with the sole intent of their being exhibited for all time in the Cloisters and nowhere else."

Mr. Potts and Mr. Wilson expressed fear that the nearly 500-year-old tapestries might be damaged in the move. It was reported in museum circles, however, that Rockefeller heirs had consented to the loan.

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THE NEW YORK TIMES, FRIDAY, FEBRUARY 2, 1973

Letters to the Editor

Metropolitan Museum Policy

To the Editor:

In view of the recent reports in the press questioning the Metropolitan Museum's policy on the sale and exchange of certain works of art, I would like to state, on behalf of the museum's Board of Trustees:

¶The museum's trustees and its general counsel believe that the stewardship of the collection is and has been legally and ethically correct, and in the best interests of the public. The museum's record on acquisitions has been extraordinary, due in part to our ability to acquire fine works of art through the exchange and sale of lesser works. The disposal of works of art follows our traditional policy published in the 1920's and recently reaffirmed in my statement that appeared in *The Times* on Oct. 22, 1972.

¶We believe that many of the recent reports in the press have been incomplete and inaccurate. We regret the questions of impropriety that have been raised which have caused confusion in the mind of the public. The State Attorney General's inquiry, with which we are cooperating fully, provides a good opportunity to clarify the record. In the interests of cooperation, aside from the previously announced auction of paintings at Parke-Bernet in February, the museum has volunteered to make no further sales or exchanges for the next ninety days without prior notification to the Attorney General's office. This will not affect the museum's sale of coins which was contracted for last summer and announced last September. The first part of these coins was auctioned last November and a second group will be auctioned in Zurich in April.

¶Rather than attempt a piecemeal clarification of the questions that have been raised, the museum is preparing a publication outlining its disposal policy with full documentation and photographs of the paintings sold in 1971 and 1972, giving the reasons for their sale and what was obtained. This publication will be sent to the museum's 28,000 members and will also be made available to all other interested persons. DOUGLAS DILLON
President

The Metropolitan Museum of Art
New York, Jan. 30, 1973

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THE NEW YORK TIMES, SATURDAY, FEBRUARY 3, 1973

MET'S 'ODALISQUE' TERMED GENUINE

Wildenstein, in Paris Study,
Attributes Work to Ingres

By ANDREAS FREUND

Special to The New York Times

PARIS, Feb. 2—Daniel Wildenstein, the gallery owner who had a year to evaluate here the attribution of the Metropolitan Museum's "Odalisque in Gray," told The New York Times there was "no doubt whatsoever" in his mind that the painting was by Ingres. He thereby found himself in complete disagreement with Thomas P. F. Hoving and Theodore Rousseau, director and curator in chief of the museum, who attribute the painting to Ingres's assistant, Armand Cambon.

Mr. Wildenstein, whose father, Georges, was the author of the only complete catalogue of the work of Ingres in the early nineteen-fifties, said his conviction was based on the identity of pictorial technique of the New York "Odalisque" with the many Ingres paintings in the Louvre.

An analysis such as the one he performed on "Odalisque" consists in looking at one fragment of the painting, then going to the Louvre and confronting other paintings by the same master with a view to finding similar fragments, taking photographs of them and returning home to compare them with the painting under study. The process is repeated many times for other parts of the painting, while the opinions of other art historians are sought, as well as that of a specialist in the restoration of paintings.

The analysis, Mr. Wildenstein said in an interview, revealed that "Odalisque" was painted in the same, characteristic fashion as all the other Ingres works, namely in the highly complex technique where each detail is part of a plane that covers most of the previous plane and is in turn mostly covered by the next one for a new detail. Cambon, said Mr. Wildenstein, used an incomparably less sophisticated technique, essentially one-plane.

But Mr. Wildenstein conceded that the absolute proof of "Odalisque's" authenticity could be furnished only if the painting were cleaned. As it is, he said, it is covered by a thick layer of varnish gone yellow. He said he asked Mr. Hoving whether he had authorization to proceed with the cleaning, and the answer was no.

Notation a Puzzling Point

Mr. Wildenstein agreed there were some points about the painting that were puzzling, but he discounted the argument that the "C" on the painting stood for "Cambon." He suggested it could well stand for "Caroline," first name of Princess Caroline Murat, for whom the work may have been commissioned.

Another puzzling point is the notation in Ingres's hand in a notebook describing the painting as "Une Petite Odalisque en Grisaille," ("A Small Odalisque in Gray") when the painting is not all that small, although it is smaller than the other "Odalisque" of the Louvre. Mr. Wildenstein suggested Ingres might have inadvertently dropped the word "Plus" in "Plus Petite," meaning smaller.

Mr. Wildenstein's alternative estimates of the painting's worth were also at variance with those given in New York. If, as he believes very strongly, it is a genuine Ingres, it is worth \$300,000. Were it an Armand Cambon, it wouldn't be worth more than \$5,000. The New York estimate gave the figures as \$1-million and \$100,000 respectively.

Questioned about rumors to the effect that "Odalisque" was sent to him with a view to its sale, Mr. Wildenstein said this was not so.

The only reason for the painting to have been sent to Paris was the expertise, he said, "because 80 per cent of all Ingres works needed for comparison are in France, and most of those at the Louvre."

Asked for comment, Mr. Hoving yesterday stood by the Metropolitan's earlier statements on the authorship of the "Odalisque" and said Mr. Wildenstein had reported that he was not sure about it.

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THE NEW YORK TIMES, SUNDAY, FEBRUARY 4, 1973

THE NEW YORK TIMES, SUNDAY, FEBRUARY 4, 1973

Widow Says Metropolitan Sold 3 Beckmann Paintings for Half What They Were Worth

LATE EDITION

By JOHN L. HESS

The widow of Max Beckmann, the German expressionist, and her agent estimate the value of three paintings sold by the Metropolitan Museum of Art at twice what the museum got for them. Two qualified dealers lend support to this appraisal.

Investigation into secret sales by the museum last year now shows that for 11 paintings on which approximate prices have been learned, the museum received less than \$1.9-million,

while dealers estimate their value at up to \$3-million.

Catherine Viviano, agent for Mrs. Mathilde Q. Beckmann and a world-known authority on the artist, said the three Beckmanns sold by the museum were "conservatively" worth \$190,000. This, it has been learned, was roughly double what the Serge Sabarsky Gallery paid for them.

Dealers Not Approached

"I never understood why the museum did not call me to inquire about values," Miss Viviano said.

Asked whom else the museum

should have consulted, she named two dealers, Allan Frumkin and Richard L. Feigen. Both said they had not been approached.

Mr. Frumkin said the "Female Figure" now on show in the Sabarsky Gallery was worth "more than \$100,000." Of another picture, since resold to a Swiss gallery, he added, "I can't imagine a Beckmann self-portrait at less than \$50,000."

Mr. Feigen said that as a private collector of Beckmann, whose pictures had been seen by museum officials in his home, he should have been con-

sulted. He said he would have paid at least \$155,000 to add the three paintings to his collection.

Mrs. Beckmann said it was not she, as reported in The New York Times earlier, but another owner who sold a Beckmann to the city of Frankfurt last year for \$250,000. She and her husband, she added, did sell five paintings to Adelaide Milton de Groot, who left her collection to the Metropolitan.

"When they broke up that collection, I was, of course, stunned," Mrs. Beckmann said.

Mr. Feigen recalled that in 1971 he had appraised many de Groot pictures for Theodore Rousseau, the Metropolitan's curator in chief. When he spied among them the Douanier Rousseau's "Tropics," he recalled, he was told that it was not for sale.

On Oct. 21, 1971, another Rousseau was sold at Parke Bernet for the then record price of \$750,000. Mr. Feigen said he introduced a disappointed bidder to Mr. Rousseau as a man ready to go higher for the de Groot painting.

Eventually, the museum sold

the Douanier Rousseau and a Van Gogh to the Marlborough Gallery for a bit more than \$1.5-million. Time magazine has reported that the Rousseau was sold to a Japanese industrialist for \$2-million. Unimpeachable sources say Marlborough has put an asking price on the van Gogh of \$1.5-million.

The consensus in the trade is that both reported prices are excessive, but that both pictures are in the million-dollar range.

In another development, Attorney General Louis J. Lefkowitz made public yesterday a

1958 letter by John D. Rockefeller Jr. advising the museum that it had "the fullest freedom of action" in dealing with his gifts. He specifically mentioned the Unicorn tapestries. In a 1954 letter he had asked that they be kept at the Cloisters exclusively.

The earlier letter had been cited in a protest by two lawyers to Mr. Lefkowitz at the impending shipment of the tapestries to the Louvre in a loan exchange. He said his office would "continue its vigilance" regarding their safe shipment.

DO NOT FORGET THE NEEDLE!

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EARLY EDITION

(OVER)

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THE NEW YORK TIMES, SUNDAY, FEBRUARY 4, 1973

BECKMANN WIDOW SCORES ART SALE

Says Met Got Half Value for
3 Works by Expressionist

By JOHN L. HESS

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A Disappointed Bidder

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EARLY EDITION

(OVER)

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NEW YORK TIMES, FEBRUARY, 5, 1973

21,152 Oil
May Lead to 6-Figure Deal

**Dealers Unit Volunteers
To Appraise Art Sales**

The Art Dealers Association of America has volunteered to appraise museum art without fee and to handle any sales at limited fees.

In a letter to the Metropolitan Museum of Art and other museums around the country, the association reiterated its opposition to any sales of major works by museums. But "to avoid repetition" of criticism about such sales, Ralph F. Collin, the association's administrative vice president, invited the museums to employ its appraisal service without charge.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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By JOHN L. HESS

An expatriate American art dealer with a legendary eye for a bargain appears to have parlayed an investment of \$1,152 into six figures in a deal involving the Metropolitan Museum of Art.

On July 16, 1969, Julius H. Weitzner picked up a darkened little printing from the collection of the Earl of Harewood, being auctioned at Sotheby's in London. He paid \$1,152, a price in accord with the attribution in the catalogue. This described an oil on copper in the school or style of Carlo Saraceni. It was called "Paradise with the Trinity."

Mr. Weitzner, as is his wont, cleaned the picture and showed it to a scholar, who told Everett Fahy, the Metropolitan's curator of European paintings, about it. Endorsed by several scholars as an authentic Saraceni and renamed "Community of the Blessed Adoring the Holy Trinity," it now hangs in the museum's Italian Baroque room.

A \$100,000 Minimum

In exchange for the Saraceni—the first in its collections—the museum gave Mr. Weitzner one of its four paintings by Jan van der Heyden, "Street in Delft." Thomas P. F. Hoving, the director, said the museum valued the van der Heyden at \$14,000.

A van der Heyden described as "not in good condition," roughly half the size of the "Street in Delft," went at auction in London last December for \$110,000. A dealer specializing in Dutch masters, who examined a photograph of "Street in Delft," said he would pay

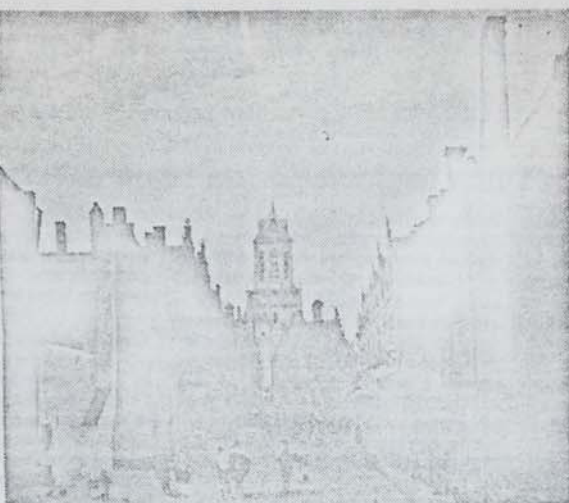
"an absolute minimum" of \$100,000 for the picture if its condition was "only fair," and "it could easily bring twice that." A professional appraiser concurred. Each asked not to be identified because the museum might be a client.

The picture itself has vanished from sight. In his private gallery in London, Mr. Weitzner had declined even to confirm that he had owned the picture. Dealers here report that he had the painting restored and last year was asking a price far higher than those mentioned above.

Mr. Fahy declined to discuss the affair, as he has since the museum's massive selling of paintings came to light a year ago. In his stead, Mr. Hoving and two aides received this reporter. The director insisted on writing down all questions, and left the office to confer before replying. He explained that the trustees had ordered a curb

NEW YORK TIMES, 2/8/73

\$1,152 Oil May Lead to 6-Figure Deal



"Street in Delft," by Jan van der Heyden, which Julius H. Weitzner received from the Metropolitan Museum of Art in exchange for painting at right, attributed to Carlo Saraceni, which Mr. Weitzner bought at auction.

on comments during the investigation by State Attorney General Louis J. Lefkowitz and added that some previous interviews "did not lead to accuracy."

Mr. Hoving said the condition of the van der Heyden painting, "after examination by the curator and his assistant and the conservator, was described as poor."

"This picture could never be exhibited in the galleries of the Metropolitan Museum because it is extremely poorly preserved," he said. "Its condition is so deteriorated that it would never be worth trying to restore it. The valuation, I believe, was \$14,000."

The van der Heyden was part of the great collection

of old masters and antiquities left to the museum by Theodore M. Davis, a wealthy connoisseur and Egyptologist who died in 1915. Three more paintings from the Davis collection are to be sold at Sotheby Parke Bernet next Thursday.

Asked about the failure of Sotheby's in London to identify the Saraceni as by the master himself, Mr. Hoving commented, "Frequently, sales catalogues don't go into scholarly detail." He presented a copy of Mr. Fahy's strong recommendation that the picture be acquired, for its historic importance, delicacy and brilliance of color.

Minneapolis Bargains

"Julius Weitzner, the dealer offering the Saraceni for sale, is willing to exchange it for a picture on the museum's deaccession list," Mr. Fahy wrote.

Mr. Fahy cited an article by Benedict Nicolson in the Burlington Magazine, which reproduced the picture with Mr. Weitzner's permission. Another specialist here, who requested anonymity, said it "certainly" filled a gap in the museum's collection.

Brilliant finds by Mr. Weitzner date at least to 1930, when as a New York dealer he bid in for \$55 a panel he later identified as a Rubens then worth \$25,000. In the late nineteen-fifties, he was one of several dealers who

bought a fortune in master paintings from the Minneapolis Institute of Arts at bargain prices. The then director had persuaded the trustees to sell in order to buy more important works.

In March, 1968, Mr. Weitzner bought a little painting at an estate auction in Somerset, England, for \$6,480. Seven months later, identified as a Duccio, it fetched \$360,000 at auction in London. A minor scandal ensued.

A Member of Parliament suggested that Mr. Weitzner be deported, and the Board of Trade promised an inquiry into allegations that a London dealers' ring was rigging auction prices. Mr. Weitzner denied any role in the ring, and the inquiry was eventually dropped for lack of witnesses.

Mr. Hoving summarized the deal with Mr. Weitzner as follows:

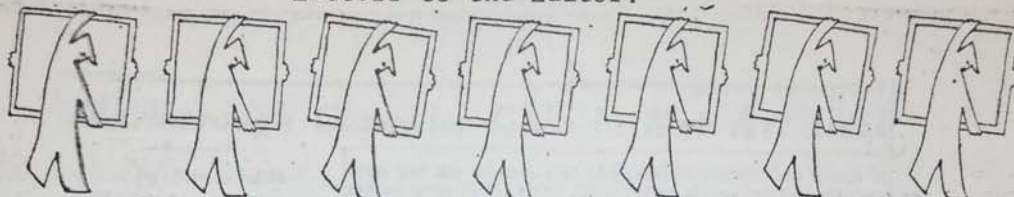
"We feel that we have bought a picture, unique to our collection and of major importance historically and in beauty, in exchange for a deteriorated work, not reparable, of a master whose works we have well represented."

"This type of exchange is the exemplar of the museum's policy of refinement, under part of which you stabilize the growth of the collection in numbers, and obtain something superior in quality."

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NEW YORK TIMES, 2/8/73

Letters to the Editor:



Nicholas Bergman

The Metropolitan Museum: Exchanges and Programs

To the Editor:

The price Marlborough Gallery had been asking since late 1969 for the David Smith "Becca" was \$250,000. There is no comparable piece available from any other source.

I believe David Smith to be the most important American sculptor of the twentieth century and "Becca" to be one of his greatest achievements. I twice tried to buy the sculpture with the use of general purchase funds but, because there are seventeen curatorial departments all eager to spend this limited amount of money, I failed twice. The only practical way to acquire it was through exchange.

The pictures we exchanged were by artists who have painted masterpieces. None of these was a masterpiece or even of sufficient significance to hang in our galleries.

Almost every great artist occasionally paints an insignificant work. By exchanging them, they went back on the market and will almost surely end up more visible than they were in our basement, whether in someone's home or in another museum.

I had wanted a Richard Diebenkorn in the collection for years. After receiving independent appraisals from two well-known New York art dealers, I requested that in addition to the David Smith sculpture, the Diebenkorn

(offered for sale at \$15,000) be added to complete the proposed exchange. It is a fine picture and has been on continuous view since its purchase.

The David Smith "Becca" was prominently displayed in the New York Painting and Sculpture: 1940-1970 exhibition in the fall of 1969 and will be put on permanent exhibition in the near future.

HENRY GELDZAHLER
Curator, Twentieth Century Art
The Metropolitan Museum of Art
New York, Jan. 25, 1973

To the Editor:

In response to Charlotte Devree's letter of Jan. 23, posing the question of why the Metropolitan Museum should be "in the business of trying to be a community center for neighborhoods," I will tell you why.

The Metropolitan Museum was incorporated as a not-for-profit institution, with its educational responsibility explicitly outlined in its charter, which specifies that the Metropolitan will "encourage and develop a study of the fine arts, and the application of arts to manufacture and practical life; advance the general knowledge of kindred subjects and to that end, furnish popular instruction."

In return for fulfillment of that edu-

cational obligation, including the development of the arts for the benefit of the commonweal, the Metropolitan enjoys tax exemption from Federal, state and city taxes. Further, the Metropolitan in 1972-73 is authorized to receive \$4,910,203—or approximately 18 per cent of its total operating budget for that year—from tax funds from the city.

Those funds come from taxes paid to the city by all its residents—eight-million of them. Not only does the Metropolitan have a moral responsibility to all those taxpayers, it has a legal one as well, which it is required by law to perform.

Mrs. Devree is entirely correct when she states that the Metropolitan's business is "to guard and display its collection, to educate in various ways." The crucial question here, it seems to me, is: To educate whom? Only an upper and middle class élite, accustomed to the rigorous codes of behavior required of a museum visit, an élite to whom the art on the walls of the Metropolitan is comprehensible?

Valid education begins with the perceptions of the person to be educated: what he knows, feels, cares about, responds to.

There are eight million people in New York City, and the Metropolitan last year registered 2.5 million visits.

The community programs which the Metropolitan is undertaking is a beginning recognition of those other 5.5-million who will never walk through those doors on Fifth Avenue. It is an affirmation of the Metropolitan's belief in the power of art to touch all people, of the Metropolitan's moral and legal responsibility to educate beyond the 2.5 million who happen to find gallery-viewing compatible with their own life style and educational traditions.

I say "right on" with the Met's community programs. They are an acknowledgment that the right to share in the cultural riches of this city belongs to all its residents, and is not the privilege of the élite alone.

FRISCILLA DUNHILL
Director Museums Collaborative, Inc.
New York, Jan. 25, 1973

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NEW YORK TIMES, 2/10/73

Marlborough Concedes Gain in Met Art Deal

By JOHN L. HESS

The Marlborough Gallery has tacitly acknowledged that in its trade with the Metropolitan Museum of Art last June it got more than it gave.

The museum gave six French paintings it valued at \$240,000—although a leading dealer had appraised them at about \$350,000. In return Marlborough gave a David Smith sculpture it priced at \$225,000 and threw in a Richard Diebenkorn painting at \$13,500.

Clement Greenberg, art critic and an executor of the Smith estate, confirmed a month ago that the estate had received its asking price, \$225,000, less Marlborough's commission of 25 per cent. On Thursday he told The New York Times that was true at the time, but that the estate had now received a total of \$250,000, less the commission.

"You can draw your own conclusions," he said.

Mr. Greenberg contradicted Henry Geldzahler, the museum's curator of 20th-century art, who had said in a letter to The Times that the price of the Smith piece had been \$250,000 since late 1969.

"In late 1969," Mr. Greenberg said, "the asking price was \$100,000. At that time, the trustees refused. I told Henry,

'You tell the trustees that the asking price is \$125,000.' Then I asked Marlborough to go up to \$150,000, and so on. I didn't do it against the Met, because this was across the board [on Smith's works]."

The record price previously obtained for a David Smith was \$150,000.

In another art trade, described in The Times on Thursday, Julius H. Weitzner, the dealer, said yesterday he had resold the van Der Heyden that he had obtained from the museum in exchange for a Saraceni, which he had picked up at auction for \$1,152.

Reached by telephone at his London residence, Mr. Weitzner was asked how much he had cleared on the deal. He replied: "You should make that every two years."

Advised that several prominent New York dealers who examined the van der Heyden at the museum had pronounced it to be in irreparable condition, he retorted: "If there's any reflection, it would be on their stupidity."

Two dealers came forward as a result of The Times report on the deal Thursday morning. Eugene Thaw said he had told Everett Fahy, curator in charge of European paintings, that the work was a ruin and of no commercial value. Clyde New-

house concurred that it was in bad condition, but thought, considering that it was a genuine van der Heyden from the Metropolitan, that the museum's own valuation of \$14,000 "certainly was low."

Mario Modestini, a well-known restorer, said he saw the van der Heyden twice in the last six weeks in the final stage of a major restoration job in New York. "It was very much redone," he said, "nicely of course. You have to be an expert to see those things."

Mr. Modestini, who had also seen the Saraceni, thought the museum had made "a good deal." Prof. Donald Posner of the Institute of Fine Arts, who examined the Saraceni at the request of The Times, termed it "an exceptionally good acquisition," adding that "having the Carracci in the same room is very instructive."

Mr. Fahy had declined to discuss the deal with The Times, and Thomas P. F. Hoving, the museum's director, did not divulge the dealers' findings on the van der Heyden in a limited interview earlier in the week.

Mr. Hoving telephoned this reporter on Thursday to say he had been quoted correctly, but "you didn't ask the right questions." Asked what the right questions were, he replied, "You'll find out."

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THE NEW YORK TIMES, SUNDAY, FEBRUARY 11, 1973

Burden Asks Tighter City Control Over Museums

By CARTER B. HORSLEY
 City Councilman Carter Burden announced yesterday that he would introduce legislation this week to give the city a greater measure of control of the financial activities of the Metropolitan Museum of Art and other cultural institutions that receive city funds.

Under Mr. Burden's bill, any institution that failed to comply with disclosure requirements would lose its city financial support. He said the legislation was prompted by Metropolitan's "secretive" policy in selling its paintings.

State Attorney General Louis J. Lefkowitz disclosed last month that he had opened an investigation into the legality and prudence of the Metropolitan's recent sales of paintings,

a practice known as deaccessioning.

Troy Optimistic on Bill
 Councilman Matthew J. Troy, chairman of the Council's Finance Committee, said Mr. Burden's bill "has a good chance of seeing the light of day." "We're interested in the private donations and disclosure," he said.

Sanford D. Garelik, the President of the City Council, could not be reached for comment.

The Metropolitan amended its constitution last fall to admit the President of the City Council to its board of trustees as an ex-officio member. The Mayor and the Controller are also ex-officio trustees.

Under the bill proposed by Mr. Burden, a Manhattan Democrat, the 17 cultural institutions that now receive city

subsidies would be required to notify the Administrator of Parks, Recreation and Cultural Affairs and the Council's Finance Committee of any proposed sale or exchange of a work of art 30 days prior to its actual sale or exchange.

The institutions would also have to submit comprehensive annual financial reports, including any pertinent additional data specifically requested, as well as a detailed statement of proposed capital improvements and how these would be financed, and a list of acquisitions in excess of \$100,000, including the terms and means of financing.

The disclosure requirements, Mr. Burden said, are "to insure a greater degree of public accountability for quasi-private institutions like the Metropolitan,

which have been able to enjoy the benefits and avoid the responsibilities attendant to the expenditure of public funds."

The Metropolitan Museum last year received \$174,000 for capital construction and \$2.5-million for operations and maintenance in the city's cultural budget. It has announced that it will seek \$3-million from the city to match an expected \$3-million Federal grant for the construction of a \$15-million American Bicentennial Wing.

Mr. Burden declared that "during the tenure of Thomas P. F. Hoving, the Metropolitan's director, public deceit and dissimulation have been elevated to the level of official museum policy." Mr. Hoving could not be reached yesterday for comment.

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NEW YORK TIMES, 2/12/73

Private Museums in Public Buildings?

To the Editor:

To quote Thomas P. F. Hoving, "The public may be interested . . . but the charter of the Metropolitan Museum states that every work of art is entirely owned by the trustees." In that case, don't use a public building and a public park to display your wares.

We wonder if donators to the museum were apprised of this clause in the charter, and if yes, would they have given their collections to be bartered away? Highly doubtful. A museum is a place of enlightenment for the public, and when collections are given to a museum it is for that purpose. People have access to museums but not to private dealers and collectors.

When a person becomes a curator or museum director, is he required to take an oath of office and to divest himself of his private art holdings? That's rather an important point as far as the art market goes, we should think.

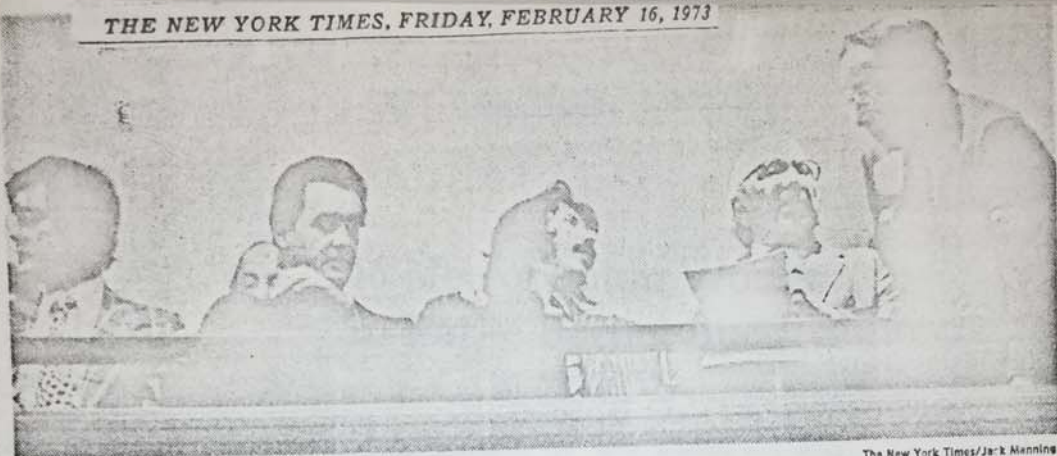
It seems some curators know the price of everything and the value of nothing. There will never be another Rousseau or Van Gogh, but as far as some of our latter-day artists go, they are practically interchangeable.

We already have enough museums in this city reflecting our shallow age. Why should the Metropolitan try to compete with them?

RENEE G. O'SULLIVAN
New York, Jan. 27, 1973

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THE NEW YORK TIMES, FRIDAY, FEBRUARY 16, 1973



Julius H. Weitzner, second from right, with other dealers in the gallery yesterday at Sotheby Parke Bernet

Bidder Is Back for Coups in Met Sale

By JOHN L. HESS

Julius H. Weitzner came back to town this week to see his tax adviser and shop the latest sale of museum art, yesterday's auction of paintings from the Metropolitan at Sotheby Parke Bernet. The two functions are related, for Mr. Weitzner has made fortunes by trading with museums.

His latest known coup was to buy a Saraceni at auction in London for \$1,152, swap it for a van der Heyden at the Metropolitan Museum of Art, and then, so he says, sell the van der Heyden at a price in six figures.

Mr. Weitzner, alert at the age of 77, wearing banker's gray enlivened by a blue polka-dot bowtie, said he was "allergic to free publicity" but granted a good-humored interview at his former gallery on Madison Avenue, now operated by Meyer Schweitzer.

He had had his eye on the van der Heyden for 25 years, and actually struck a deal for it 12 years ago, he said, but it fell through. "My friend, Robert Lehman, said, 'Let's investigate this a little more—this Weitzner is too smart.'"

The late Mr. Lehman was chairman of the Metropolitan board.

Unaware of Findings

When the van der Heyden finally arrived at the Weitzner townhouse off Berkeley Square in London, he said, the Metropolitan "had the better of the deal."

"They didn't tell me they had tried to strip [remove the overpainting of] the picture 'in the twenties,'" he said. Nor had "they" told him of the findings of the staff and other dealers that the painting was irreparable.

But Mr. Weitzner was not angry. Speaking of the museum's director, Thomas P. F. Hoving, he complained: "I don't know why you fellows are after Mr. Hoving. He's 100 per cent straight."

He also called Everett Fahy, the curator of European paintings, a "genius" and a "wunderkind." Nevertheless, Mr. Weitzner said, he had a "hunch" that underneath the repaintings that the van der Heyden had undergone there was a still valuable painting.

Mr. Weitzner said he begged a reluctant restorer, "Pull this thing together." In the end, he said, it was not worthy to hang in the Metropolitan, but was worth six figures. He himself, he im-

plied, netted more than \$50,000 as his share, other dealers having been involved.

"I never buy any sure pictures," Mr. Weitzner said. "It has to have the element of risk in it."

He said he entered the art market in 1924 with "six dollars cash and a pregnant wife." A native New Yorker, he had been a research chemist, an importer and a professional violinist when he and his bride went to Paris on a year-long honeymoon. There, at the city's auction house, the Hotel Drouot, he picked up "a beautiful Boudin" for the equivalent of \$6, and a career was born.

There was, as he told it, the panel he bought for \$55

and cleaned up, revealing a Rubens sketch. There was the unidentified painting sold by the Metropolitan a dozen years ago at an auction similar to yesterday's; recognized by a scholar as being by Nicholas Manuel Deutsch, it fetched \$6,500.

"I gave it away, for \$25,000," Mr. Weitzner acknowledged.

"One of the biggest coups, I pulled off by mistake," the dealer said. "I was bluffing."

At a London auction, he explained, he expected a Titian to go to \$7-million, and bid for fun up to \$3.75-million, when he suddenly found himself the owner of the painting. Two hours later, he said, he was desperately trying to raise the money when an agent for Jean Paul Getty approached him and took Titian off his hands.

At a profit, to be sure.

Mr. Weitzner said it was not widely known that the famous Duccio he bought for \$6,500 and sold for \$360,000 had earlier been sold at Christie's for about \$6.

People in the trade think Mr. Weitzner and other dealers did perhaps even better, all told, when the Minneapolis Institute of Arts engaged in a burst of selling some 15 years ago to finance new acquisitions.

Too Much for a Titian

"I only came in at the very tail end of it," Mr. Weitzner said regretfully. "I didn't go immediately to Minneapolis — I was silly. I got about 50; they were some beautiful pictures."

"The only picture I didn't get, I offered too much for. It was a Titian. I offered \$30,000, and they pulled back. If I'd offered \$1,500, I would have got the picture."

He mentioned another dealer as having picked up a van Gogh, cheap. Mr. Weitzner said he received a letter from the museum's then director, Richard Davis, saying that "due to your munificent buying," the museum had been able to acquire two splendid Impressionists.

The director was later quietly dismissed.

Mr. Weitzner recalled a Mary Cassatt portrait of a mother and two daughters, a bargain he picked up years ago from the Rhode Island School of Design.

"Squibb wanted to print it for a calendar or something," he said. "So they had a wedding ring painted on the mother's hand."

"It was different in those days. When I came back from Paris in 1924, the customs picked out a catalogue from the Louvre and opened it to an Ingres nude. I had to do a lot of talking to get out of a pornography charge."

"The only time I was ever arrested," Mr. Weitzner confided with a twinkle, "was in the Metropolitan Museum. I was 9 years old, and I was picked up there by a truant officer. I was playing hooky."

At the close of yesterday's sale, he confided that he had bought "eight or nine" paintings and bid on a good many more. "Prices are crazy," he said.

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NEW YORK TIMES, 2/16/73

146 Metropolitan Works In Parke Bernet Auction

By SANKA KNOX

It was a clearance sale yesterday at Sotheby Parke Bernet as 146 paintings from the storage caverns of the Metropolitan Museum of Art—bargains to buyers and, in many cases, "dogs" to others—chalked up the resounding total of \$467,875, nearly twice the presale estimate.

Unlike other disposals made by the museum, the public sale of Old Masters and 19-century works created not a ripple of controversy. "Not one of the paintings should hang in the Metropolitan. We have a few sweet little Barbizon pieces coming up, but the museum has far better examples," said Nicholas Ward-Jackson, the Old Masters expert, about midway through the auction.

All seats in the sale room at 980 Madison Avenue were occupied as the auction opened, and standees lined the walls.

Most were there to enjoy a spectacle or to try to pick up a museum piece at the low presale estimates quoted by the galleries. But the winners were, for the most part, dealers, and of these, between 60 and 70 per cent were from abroad, notably from Italy.

While the Old Master market rose by 20 to 30 per cent last year, Old Masters have not been popular commodities in this country. Hence the low estimates by the auction house. But, to foreign buyers, who have been showing much more interest in pieces of the kind for invest-

ment and whose interest has been sparked anew by concern about the currency situation, estimates were of no consequence.

Most of the items were "school" examples or, in the "manner of" or were by followers of, or "attributed to" various artists. It is understood that the majority of the works had come to the museum by request or as gifts.

The top price of the sale—\$25,000—came from Pierre Corsini, a dealer of Florence, Italy, for a triptych, "The Madonna and Child Enthroned," attributed to Francesco di Vannuccio. The picture had been appraised to bring about \$4,000.

Another "Madonna and Child," by Bartolommeo di Giovanni, was a \$21,000 purchase by a competing Florentine gallery, Leonecci & Son. Also appraised at about \$4,000, the painting was acquired by the museum in 1941, perhaps as a gift.

The Blumka Galleries here bested Italian competition with the acquisition of "The Annunciation," a Florentine School piece, circa 1460, for \$15,000. The presale estimate had been about \$2,500. Another local house, the Hammer Galleries, also chalked up a trophy—Daubigny's "The Oise—Early Morning"—for \$6,500. Its appraisal had been about \$3,000.

Still another Barbizon painting, "The Rhone" by Corot, was among the highest priced items, bringing \$23,000 from Antiqua Anstalt of the Duchy of Liechtenstein.

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NEW YORK TIMES, 2/17/73

Museum's Exchange Policy Clarified

To the Editor:

On Feb. 8, The Times reported that the *Street in Delft* by Jan van der Heyden, which was exchanged by the Metropolitan Museum in January 1971 for the Saraceni *Community of the Blessed Adoring the Trinity*, might be worth "six figures." This may give your readers a false idea about the museum's exchange and in order to avoid this I am sending you additional facts which should clarify the matter.

The van der Heyden *Street in Delft* came to the museum in 1915 from the Theodore M. Davis collection as an unrestricted bequest. Its condition was so poor that during its 56 years in the museum it had been shown only for a few days during the war.

It had been examined by a number of outstanding scholars in the field of Dutch painting. In 1954 Prof. J. G. van Gelder of Utrecht University rejected the attribution to van der Heyden. David Roëll, director of the Rijksmuseum, also rejected the attribution. Prof. H. Gerson, director of the State Bureau of Art History in The Hague, considered it poor and problematical. Others have stated that it is not by van der Heyden, not even of the period or perhaps a copy.

In 1947 Murray Pease, the museum's conservator, stated that due to flaking-off of fragments of paint and much abrasion the picture had lost 30 per cent of its painted surface. The present conservator of paintings has confirmed this analysis and adds that the original finish has almost entirely disappeared.

Since 1947 the picture was re-examined by the curators of the Depart-

ment of European Paintings, who concluded that its condition was so poor that it could not be exhibited and that restoration would be too extensive to be worthwhile.

When the curator decided to dispose of the picture it was examined by Acquavella Galleries and Newhouse Galleries. All expressed negative opinions about it based on its condition and Acquavella valued it at \$500 at that time.

In view of this, it is evident that the picture should more logically be compared with those recorded and published as sold for modest prices—i.e., four figures—in the past few years, all mention of which was omitted from The Times' report.

If the *Street in Delft* were to be submitted for examination to a group of impartial conservators designated by the International Council of Museums or the International Institute for Conservation, it would be possible to obtain a truly unassailable opinion of its actual condition, and hence of its value. The museum would welcome this, and a friend of the institution has volunteered to pay whatever expenses might be involved. We are confident that this would confirm the wisdom of the transaction with Julius Weitzner as well as the other facts stated in this letter.

I believe the following paragraph from a statement by Mr. Weitzner might aid in clarifying certain aspects of the matter:

"Whether the picture is by van der Heyden is a matter of opinion. The statements in the newspapers as to the value of this painting were grossly exaggerated and the value of the Saraceni has been denigrated. I would evaluate the Saraceni at \$35,000 to \$40,000. Before I offered the picture to the Metropolitan Museum, the Louvre and the Pinakothek in Munich had both been interested in its possible acquisition. When I spoke to The Times' reporter John Hess, from London, I told him that the Metropolitan Museum had achieved an excellent deal since it got a rare, beautiful picture, and I received something, worth when I got it about \$10,000 to \$12,000, which I had remembered was better than it actually was. I told Mr. Hess at the time that when I got the picture, it wasn't worth very much."

THOMAS HOVING
Director

The Metropolitan Museum of Art
New York, Feb. 8, 1973

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New York Times, 2/17/73

Art Inquiry Report No. 10 of Miss de Groot

'Sleeper' Is Found In Met Art Sale

There was a "sleeper" in Thursday's auction of Old Masters from the Metropolitan Museum of Art at Sotheby Parke Bernet. It was the last lot in the sale, a painting by Ernst Fuchs, who is 42 years old and is alive and well in Vienna. Two dealers had a hunch, and one of them telephoned Vienna. He got the picture for \$9,000, and told friends he had been authorized by an Austrian client to go as high as \$50,000.

Another painting was a find of James J. Rorimer, the late director. He picked it up in Rome for an undisclosed price and brought home as a Francesco Albani. Reattributed as a copy by a follower of Albani, it nevertheless fetched \$6,500.

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THE NEW YORK TIMES, SUNDAY, FEBRUARY 18, 1973

Art Inquiry Recalls Life of Miss de Groot

By JOHN L. HESS

Courted, won and soon forgotten, Adelaide Milton de Groot is back in the limelight.

From the late nineteenth-thirties until her death in 1967 at the age of 91, the wooing of Miss de Groot was an exercise that brought smiles in the corridors of the Metropolitan Museum of Art. Now, the office of State Attorney General Louis Lefkowitz is investigating the disposal of her estate.

Miss de Groot left the museum 212 paintings, in addition to those she had done herself. For some reason, the museum listed only about 150 at the time of her death, omitting a number of valuable works.

It was little known at the time that under a separate trust Miss de Groot also left the bulk of her financial fortune, well more than a million dollars, to the museum for archeological and historical research. Mr. Lefkowitz's office is now seeking to determine whether her wishes were properly carried out.

'White Paper' Planned

The disposal of about 50 of Miss de Groot's paintings has so far been uncovered, including six that were swapped for recent extremely abstract works, which she despised. Her name as donor now adorns a dim black-and-tan canvas by Hans Hartung, bought for \$25,000 from the sale of one of her Max Beckmanns.

Inquiries about possible further disposals have been blocked by the museum on the ground that the Attorney General's office is investigating. The museum has said that full details would be disclosed in a forthcoming "white paper." Earlier, Thomas P. F. Hoving,

the director, and Theodore Rousseau Jr., curator in chief, told reporters that Miss de Groot had collected "second-rate pictures" and "a lot of junk."

"If that's so," a Boston curator said last week, "why did they send us her Rousseau in the 'Masternieces From the Metropolitan' show?"

The reference was to the Douanier Rousseau's "Tropics," which the museum secretly sold last year to the Marlborough Galleries for about \$650,000. It is reported to have been resold in Japan for \$2-million.

Miss de Groot's van Gogh self-portrait with "The Potato Peeler" on the reverse side has survived the "deaccessionings" and is prominently displayed, displayed, but many other important items in her collection are apparently in storage.

In conversations with friends and a radio interview she gave in 1958, the last of the de Groots emerges as a character from a Henry James novel. Born in New York in 1876, she recalled the days when her father's sailing ships, home from the China trade, poked their bowsprits over South Street.

Youngest of Five

Like other New York aristocrats of her generation, she spoke with a broad "A" and a refined "oi" in words like "church." She attended Miss Brackett's School and the Art Students League, but until she was 25, she never went out without a chaperone, she recalled.

The youngest of five daughters, she is said to have been perhaps a bit spoiled, and to

have grown into a strong-willed, even imperious woman.

The de Groots moved to Nice when she was 15, and from the Gay Nineties to 1914 they lived in the social whirl of the Riviera—a tea, dinner and a ball every day, as she recalled it, with no time except to change gowns.

One sister married a Count d'Aspremonte ("A great catch," Miss de Groot said. "We didn't know he took dope.") but the couple and their daughter died, and the other sisters were childless.

"I was brought up to be a society woman, not a professional," Miss de Groot said. In the nineteen-sixties, however, she moved to Paris and seriously pursued painting and collecting. Some of her own canvases appeared in major Paris shows, and a few were sold, but the bulk of them lie forgotten in the basement of the Metropolitan.

Expatriate Returns

In the early nineteen-sixties, Miss de Groot returned to New York, as did many others of the wealthy American colony in France. She gave most of her antiques to museums, lent her rich art collection to the Metropolitan and moved into an austere little flat near Columbus Circle.

For the first time in her life, she dispensed with servants and fed herself indifferently from cans, or ate an egg boiled in an orange tin on a small burner. "That's how artists live," she told her many society friends.

She was touched, however, when James J. Rorimer, then director of the museum, appeared at her door one famous

Thanksgiving Day with a hot turkey dinner in a basket, and sat with her while she ate it.

Mr. Rorimer, Mr. Rousseau and a retinue were also present at the entrance to the museum whenever Miss de Groot chose to come for a guided tour, with special attention to the hanging of pictures from her collection.

It was a long courtship. Ailing since 1941, Miss de Groot survived until 1967, outliving Mr. Rorimer by a year. But in 1959, she had signed a new will substituting for an earlier one that divided her estate among a number of institutions, and left the bulk of it to the Metropolitan.

In several clauses, Miss de Groot urgently asked that any unwanted pictures be given to some other museum. But a phrase written in, at his suggestion, according to Mr. Rousseau, modifies this request with the words, "without limiting in any way the absolute nature of this bequest . . ."

This, according to lawyers, made her wish "precatory" and not enforceable. One lawyer said her request was so strong that the flouting of it might be contested, but added that it was too late to recover the paintings already sold.

A distant cousin, Mrs. Hope Foote Gibbons, said yesterday that she was sure Miss de Groot thought she was leaving her work as a collection, to be kept intact.

"She would have been horrified," Mrs. Gibbons said. "What the Metropolitan is doing is not what she wanted, and the Metropolitan did not appreciate her gift."

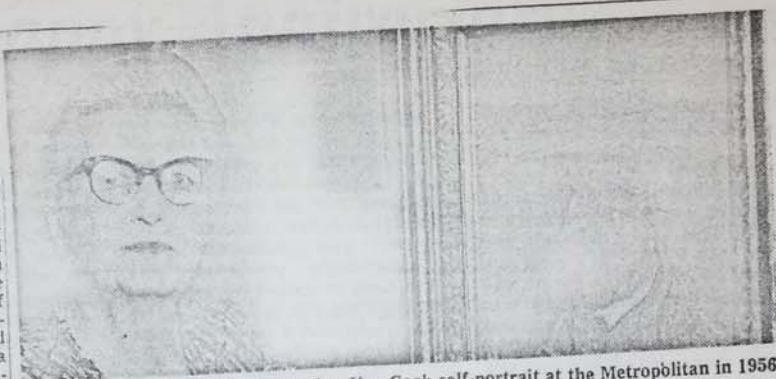


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Mr. Rousseau wrote an appreciation of Miss de Groot in 1958, a year before she changed her will. In the introduction to the catalogue of a charity show, "Masterpieces From the Adelaide Milton de Groot Collection," he said:

"It presents to the New York public another remarkable aspect of Miss de Groot's personality—her astuteness and her far-sighted judgment in buying, long before they were fashionable, the works of painters who have since become the most highly regarded artists of our time. This is a collection formed by a cultivated taste, and it will surely delight all who have an opportunity to see it."

Alongside this tribute was a photograph of a Modigliani, traded by the museum last year at one-third its estimated value because, the curators said, it was at best a bad Modigliani and very possibly a fake.



Adelaide Milton de Groot next to her Van Gogh self-portrait at the Metropolitan in 1956

De Groot Inquiry Brings to Limelight Benefactor of Metropolitan Museum

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THE NEW YORK TIMES, SUNDAY, FEBRUARY 18, 1973

An Unhappy Anniversary

By JOHN CANADAY

IT will be a year next week—the date was Sunday, Feb. 27—since the exposure of the first episode of what has turned out to be the running scandal of the Metropolitan Museum's wheeling-dealing, secrecy, evasions, deceptions, and flat denials of demonstrable truths in the sales and swaps of paintings from its collections. It has been a tempestuous year for the museum and a tragic one for its public image.

You go into the place and it seems as wonderful as ever—a magnificent concentration of works of art of all kinds, records of the aspirations, the wit, the philosophical reach, the emotional force, the civilized perception and the capacity for sheer enjoyment that, when you come down to it, have managed to hold the world together in spite of all the chicanery and stupidities that have run through history along with these blessings.

This triumph is what art is all about, and that is why a great art museum is a vital organ rather than merely an expensive ornament in our society, which needs these reassuring witnesses to the pertinacity and resilience of the human spirit.

But in our great museum there is just now a pervasive unease that qualifies this reassurance. The sordid manipulations have been such that one no longer trusts the beautiful surface. It is as if this surface might collapse at a touch, revealing that its supports have been eaten away.

This is far from the fact, but the damage is serious nevertheless, and is getting worse. For even if we have come to the end of disclosures of the foolhardy (and curiously amateurish) deals by which the museum has sold cheap and bought dear, it will continue to lose money and works of art for years to come when wills now being revised in its disfavor become operative.

Nobody wants to suffer the fate of Adelaide Milton de Groot, who was heartlessly victimized by the Metropolitan's sale of her paintings against her urgently expressed wishes (just as the other museums she wanted to give them to were victimized by their loss, and

just as the public was victimized by their passage into private hands after they, the public, had partially paid for them through taxes)—when the ink on her obituary notices was hardly dry.

In its immediate budget the Metropolitan is also suffering losses from canceled contributing memberships, although its indifference to small money and its fascination with putting out big money may make it insensible to these losses. This is a serious situation not only for the Metropolitan but for museums across the country, where directors have become aware of their publics' mistrust of museums in general when the greatest one in the country can behave with impunity in such a manner. English and European commentators have pointed out that their governments would have demanded the resignations of the directing officers under like circumstances.

But virtually all foreign museums are government institutions. The Metropolitan, although it receives appropriations from the city (\$2,414,499 for the fiscal year ending June 30, 1972) as well as funds from State and Federal sources for special projects, is organized as a private institution and has been behaving like one in a manner so high-handed that "arrogant" has become the most frequently used adjective in discussions of the situation.

Thomas Hoving, the director, declares that he is responsible only to his board of trustees. And the trustees, in spite of president Douglas Dillon's blandly autocratic statement that "the best interests of the public" are being served by the present "stewardship of the collection," have given precious little evidence that they are aware of their responsibility in the creation of the present crisis or of their responsibility to resolve it publicly.

For the Metropolitan is a public institution by every ethical consideration and its collections are public property by everything but the strictest legal definition. It enjoys the benefits of tax exemption; it occupies public park land; it receives more money from the expense and capital budgets than any other single cultural institution in New

York City and is asking another \$3,000,000 allocation to aid in the building of its proposed park wing.

What the direction of the Metropolitan seems to have lost sight of—in what can only be called, again, its arrogance—is that the agreements between it and New York City in fact give the City an upper hand. Congressman Herman Badillo, a Mayoral hopeful and hence a potential life-or-death factor in the Metropolitan's plans, pointed out this aspect of the agreements last week and continued:

"It is therefore suggested that the agreements between the City and the Met be amended so that art objects, while not becoming public property, be treated in the same manner as public property. This would mean that the Met, before making any sale or transfers of the subject art would be required to come to a public hearing of the Board of Estimate. In this way, the public will be reassured that the City treasures are not being used to bail out inadequate management by the City and by the Met." A day later, City Councilman Carter Burden announced that he would introduce legislation to give the city greater control over the museum's financial activities to correct its "secretive" policy.

These are propositions to make the blood of any museum director run icy cold. Total freedom in the building of a collection is the dearest of prerogatives to directors and curators. But in abusing that prerogative, the Metropolitan has laid itself open to public demand that its collecting be supervised by a non-art body. "A public hearing before the Board of Estimate will provide an opportunity for the Metropolitan to tell the public what is sold and to whom and to detail where the funds will go from any sale," Mr. Badillo argues, quite reasonably.

It is sad to think that the Metropolitan's collections might become a political football in the next election, but if that happens it will be comforting to remember that secrecy, evasions, deceptions, and flat denials of demonstrable truths do not go down well with a Board of Estimate.

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NEW YORK TIMES, 2/19/73 Front Page

Material for this story was gathered with the assistance of David L. Shirey, John Canaday and John Hess.

How the Metropolitan Acquired

Continued From Page 1, Col. 3

I wonder why the same methods aren't applied to contemporary classics which may have gone slightly stale (or not) applied in reverse, as to speak. Who knows what new values might be discovered in American plays if they were transferred to other times and other places? It is often said the U.S. is going the way of ancient Rome. Why not a production of Thornton Wilder's "Our Town" that would hammer home the message?

Here's a rough idea of what such a production might be like.

When the audience enters the theater the curtain is up and the stage is bare, except for a motion picture screen hung on the back wall. Slides and film clips from Hollywood epics of the ancient times will be shown on this screen more or less continuously.

The Stage Manager enters. He is attired in a white top and is eating a bunch of purple grapes in the Roman manner of a soulless patrician in one of Cecil B. DeMille's religious extravaganzas. There are a couple of coaches on the stage, of the sort Roman drossers reclined upon while making hogs of themselves. The Stage Manager, after ejecting a few grapes into a golden cup decorated with gods and goddesses in the throes of love, begins to speak the chaste immortal lines of Thornton Wilder. As he does so, pictures are flashed upon the screen. They are spectacularly at variance with what the Stage Manager is saying.

"The name of the town is Grover's Corners, New Hampshire—just across the Massachusetts line," says

behind him."

the Stage Manager. As he makes this announcement a picture of ancient Rome occupies the screen.

"The day is May 7, 1901," he continues. "The time is just before dawn. The sky is beginning to show streaks of light over in the East there. The morning star always gets wonderful bright the minute before it has to go—doesn't it?" (As the Stage Manager says this we see pictures of Roman revellers—their pasty faces and glazed eyes illuminated in one sudden fierce burst—diminishing in perspective.)

"Well, I'd better show you how our town lies," says the Stage Manager, gesturing in the manner of a surveyor. He goes on to conjugate the lonely houses of main street and calls attention to the various churches and the drug store and the grocery store and so forth. His words are accompanied by pictures of decadent Romans gorging in the Forum, rolling dice in the baths, buying slaves at the slave mart, rolling dice in front of the temple of Saturn and being rude to peasants as they display themselves in lewdness during the Games of Flora.

"Nice town, I know what I mean!" says the Stage Manager. "Nobody very remarkable ever come out of it 'far as we know." As he says this we see a picture of pot-bellied, spindly-legged Nero, his unborn hair dressed in ringlets, playing his lyre while flames leap mountainously behind him.

See REVUE, 22, Col. 1

The Museum's credibility had been severely damaged. Its management has been attacked, so have its motives and its judgments and its morals. The headlines have been chilling: "Scandal at the Met," "Mr. Hoving's Lemonade Stand," "The Met Museum: It's Worse Than You Think."

All of these accounts, and many more, have been read with close attention, and not only in New York. For the questions they have raised—about the fortunes paid for objects in the upper reaches of the museum world, about scholarship and taste, about a museum's responsibility to the donors who enrich it, and to the public that it serves—affect all art museums, the National Gallery as well as the Metropolitan Museum of Art.

It is possible to argue that the Met, in many ways, has been asking for such trouble. It has never been a humble institution. It owns three million objects. It has 17½ acres of exhibition space and will soon be building more. The Museum is so big, its architecture so pompous its columned palace on Fifth Avenue was once described as the only building in New York that was impressive horizontally, and its collections are so vast, that it



Thomas P. F. Hoving, director of the Metropolitan Museum of Art.

overwhelms, exhausts, and intimidates the viewer. "Damn it, we've got them into the Museum, but what do they look at?" one director asked. "One thing after another—if they come to a fire hose, they look at that, too." Though the museum seems to expect awe, it often gets resentment. Provoked by all its vices—its ancient arrogance, its shoddiness, its aura of inaccessibility—and not just by the disclosures, large segments of the art world have risen in rebellion.

Some of the attacks are full of glee, of righteous indignation, and long-stored resentment. That largest, richest, most imperiously patrician of American art museums is getting its conscience. The Met is under siege.

See NET, 22, Col. 1

Theater

Champion: 'Irene's' Doctor

By Richard L. Coe

With seven Tony awards behind him for his musical stagings, director Gover Champion is now in an unenviable position. Though he'll have no program credits for it, he's masterminding improvements for the Broadway-bound "Irene" on the National stage.

Ironically, "Irene" is sold out for its final week here, but even after four months of 19-hour-a-day labors, star Debbie Reynolds knows that this isn't yet the musical she hoped it would be. Down to 37½ pounds from "my fighting trim" of 107, Miss Reynolds isn't one to give up easily.

When Sir John Gielgud, the programmed director, declared he'd have to be off to those other commitments which crop up at such times, it was a highly dispirited "Irene" company in Philadelphia, Washington was added to the pre-New York tour.

Miss Reynolds then put in a phone call to one of the longtime pals of her early movie days. Gover Champion was enjoying his Malibu beach house, but within hours he was on the plane for Philadelphia. He expected to spend a couple of days hand-holding and up-cheering and brought along only an overnight case.

"I complained about how cold it was in Philadelphia three weeks ago. Ben DeBee went out for an hour or so and came back with a white coat. And let 'em see it," Champion retorted. "You realize what a white coat costs? Fur, not horse!"

Baragging, I aimed at the moon and hit \$5,000.

"Don't be a thespianite," snorted Champion.

"Anyway," he went on, "directing shows is not my thing. I like to be in on it from the start—book, music, sets, casting, the works—the way it was with 'Land on Ear,' 'Carnival,' 'Hello, Dolly,' 'I Do, I Do,' 'The Happy Time.' Right from the start.

"So, I've been very leery about taking on this job, or, look, well, controlling them."

"What I look for in a show, script or musical, is a constant, overall flow. Something that's sensitive, like, 'My Fair Lady,' to leave out any of my own. We pretty much did it in 'Dolly.' Yes, that kind of conviction about time, place and people."

"Basically," Irene is risky on this level because it's rooted really in Americana. It's not the roaring Twenties

See IRENE, 214, Col. 3

Inside Show

Reviews

* Alan M. Kriegman thinks he has a solution to the problem of critical reviews. See Page R3.

Replies

* One of Paul Hume's music columns from a few months ago has generated some feedback. See Page R12.



BOUGHT FOR \$5,541,000

Diego Velazquez portrait of Juan de Pareja, bought by the Met at auction in 1970.

discovery. They all agree that the vase is genuine, but say it was found north of Rome in 1971 by bootleg excavators,

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two or three finest works of art ever gained by the Metropolitan."

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NEW YORK TIMES, 2/19/73 Front Page

Material for this story was gathered with the assistance of David L. Shirey, John Canaday and John Hess.

How the Metropolitan Acquired

Continued From Page 1, Col. 3
was sold to Mr. Hecht and

R2 Sunday, Feb. 18, 1973

The Met Under Siege: Questions of Responsibility...

MET, From B1
New York City owns its building and last year provided \$2.5 million for maintenance and operations, but it does not own the art and it does not run the Met.

"Now they think the Museum is a public institution in the management of which the public has a voice," its first vice president complained in 1968. "They must be forced to think of it as a private institution."

That remains an underlying issue. Should the museum be accountable to the public that it serves and to the city that supports it? Or—as it contends—need it only answer, for all of its decisions, to its own trustees.

But as the controversy has developed, it has turned on the practical problems of purchases—and disposals. Having, and these trustees who vote on such matters (Douglas Dillon, the former Treasury Secretary who is chairman of the board, Mrs. Vincent Astor, New York Times president Arthur O. Sulzberger, Maxwell L. Glitsch, Peter H. B. Reilly, and a half dozen others) have been deadlocked in secret. Though Having says that "private" is a word that he prefers.

They stand accused of selling pictures, scores of them, by famous masters. What the story broke, Having tried to squelch. He called John Canaday's report in *The New York Times* "99 per cent inaccurate" and "grossly incorrect," but—in putting it delicately—his denials were misleading and now everybody knows it.

Having, these days, is extremely wary of the press. Orders to shut up have been issued to his staff and his lawyers have urged silence. But they at last returned, and in an interview the other day he spoke at length about his critics' accusations.

And he did not deny that the charges brought against him, there are many that are true.

On May 2, 1972, the Met sold off "The Trophies" by Henri Rousseau, a picture it had once acquired among its "masterpieces." Edward Fuchs, the attorney of Karpis paintings, subjected to the sale, but was assured, and the dealer who acquired it, Frank Lloyd of Marlborough Galleries (now, about him later stands to make a killing of at least \$1 million and perhaps a whole lot more. The Met says Lloyd paid \$1.8 million for both the Rousseau and "Ovalisque in Gray." It's reported that \$1 million of a Japanese collector—and he still has the van Gogh.

The Met ignored the wishes of a generous art lover. She was Adelaide Milton de Groot, who died at 91 in 1967, bequeathing the Met 21 pictures. She will allow the Museum to sell any of said works of art, but to keep cash at least \$1 million and to give the balance to...one or more important mu-

seums." Before the will was signed, however, Theodore Rousseau, the Met's curatorial chief, persuaded Mrs. De Groot to do more if that her wishes were not binding. (Theodore Rousseau has almost as many critics as does Having, and it is stories such as this one that have led them to remark that the Met got rid of the wrong Botticelli.) At the same time, De Groot's close relatives who might legally object, the Museum soon began selling off her pictures. One was "The Trophies" by Rousseau. Six others, including Modigliani's "Red Head," were traded—in the same Frank Lloyd—for a sum by Richard Diebenkorn and a \$225,000 sculpture by the late David Smith. A group of 34 other de Groot pictures was also privately disposed of. So were other paintings, among them three Max Beckmanns, from the de Groot estate.

According to its own appraisal, the Met paid record prices for both the Diebenkorn and the Smith. In arranging the exchange with Lloyd, it valued its six pictures—the Modigliani, two paintings by Joris Kerk, one each by Renouar, Bonnard and Picasso, all from Mrs. de Groot—at \$250,000. Only \$118,000 of that value was given for the Diebenkorn, the rest went for the Smith, a 10-foot stainless steel piece called "Becca." The previous record price for a David Smith was \$150,000.

In arranging the exchange, the Met appraised the Modigliani portrait at an unusually low \$60,000. Other pictures by the artist had fetched higher prices—one was sold at auction in 1967 for four times that amount. In addition, when the deal was concluded, the Met gave Lloyd a promise, a letter stating that should "Becca" fetch the previous record price for a David Smith was \$150,000.

Other famous pictures were considered for disposal. They were "deaccessioned," that is taken from the catalog, a step that often precedes sale, and though the museum later "reacquired" them, it at one point asked an auction house to calculate the price they might bring. One work "deaccessioned" was a landscape by Cassandre purchased by the Met from the 1933 Armory Show, the legendary exhibition that introduced America to modern European art. It was the first Cassandre to enter the collection of an American museum. Another painting, the "Ovalisque in Gray," a work that may be—and then again, may not be—by Ingres, was considered for possible exchange. It was sent to Daniel Wildenstein, the Paris art dealer, for a year of "negotiation." Though the dealer says he has "no doubt" the picture is an Ingres, the Met believes he's wrong, and has now assigned the painting to Arnold Cambon, a pupil of the master. The Met has been re-evaluating



A 515 B.C. calyx krater, purchased by the Metropolitan Museum of Art for a price of \$1.1 million.

many other pictures, and has changed the labels on some 500 works of art.

There, and other stories about the museum's inner workings have been widely circulated. No one is quite sure what the public thinks, but the quoted prices were sound. Why and Having's coyness would make anyone suspicious.

It is not surprising that New York politicians now have joined the fray. State Attorney General Louis J. Ladd, reportedly disturbed by the business of the de Groot will, has begun an inquiry. City Councilman Carter Burden has accused Having of "deceit." But the most interested beneficiaries—"What could have possessed the Met to part with paintings at these prices?" New York magazine has asked, "Should Having Be Deaccessioned?" Art in America has demanded—would lead one to believe that the greatest scandal is that the Met has dared sell works of art at all.

It is frequently forgotten that now, museum, the Met included, have been selling art for years.

"Everybody does it," Horlitz says. "Boston, Chicago, the Guggenheim, in Whitney, Minneapolis, the Phillips Collection, with except the National Gallery of Art."

The National Gallery is a somewhat special case. As a relatively new museum, it opened in 1947, it does

is that "Ovalisque in Gray" by Ingres? Or is it by Cambon. The museum says Cambon, but it's been wrong before.

Remember those Etruscan warriors? They turned out to be fakes. And then there was the fuss about the Met's Greek horse. In 1967, with a lot of fanfare, the Museum revealed that because the bronze had been sand-cast, the Greek horse was a forgery. The Met was wrong on both points.

Reversing labels to reflect new scholarly opinion is one way a museum educates its viewers—though lots of label changes may shake his faith. "That's too bad," says Horlitz. "We're not going to kill off our visitors. When we think a work is wrong, we say so."

More conservative museums, the National Gallery, for instance, feel no such need for haste. The Gallery suspects some of its Vermeers, but the labels on the paintings do not reflect its doubts.

"Reversing the collections" is one reason for selling works of art. Making money is another. And it was because the Metropolitan needed money—money it had already spent—that it sold off its museum.

At an auction in 1970, the Met ousted the National Gallery of Art and bought the fine Volpogian portrait "Jean de Pareys." Nobody denies that the picture is a beauty, but it cost a fortune—\$5.8 million—and the Met was forced to buy it on the installment plan. It borrowed from its endowment funds, and has since been selling pictures to help erase the debt.

One was the Rousseau, a haunting forest painting full of oranges and leaves and donkeys. Having now says that selecting the Rousseau for sale "was probably a mistake," but there were reasons for the work.

Moving says the theme of the museum business is "good, better, best," and that the Met now owns so many European pictures it should shoot only for the best. "Best" is a word that's full of yell, but Having did not think that it applied to "The Trophies" by Rousseau. That's applicable, of course, but if you flip through a book about the artist, you'll begin to see his point.

Henri Rousseau was not afraid to imitate himself and he painted lots of jungle pictures. The Museum has a great one, the National Gallery a good one. Still another jungle picture, "The Hippopotamus," a much older than "The Trophies," but similar in style, was subject matter, it now hangs at the Met.

Admirable as "The Trophies" is, it does not bring with the story's finest work. And Ferret-Fabry, the Met curator who objected to the sale, felt that the picture was a forgery, and the Met

seem says that Fabry "stated that the Rousseau 'Troopies' from the de Groot collection was surely inferior to the other Rousseau in the Museum." Having adds: "Let nobody make the mistake of assuming that we do not intend to collect other Rousseaus."

"The Troopies" may have been something of a "slightcase," but the Museum sold it for another reason: It brought a lot of money.

The Met says it was appraised twice by Scully & Co. at \$400,000 to \$300,000. That auction house had just sold another Rousseau, for \$775,000 to Nelson Simon, and had some heat for its estimate. Marlborough, however, offered "about 20 per cent more," says the Met, and this Frank Lloyd got the picture.

John Walker was quite right. Again and again, throughout the controversy, valuations set following the sales have embarrassed the Met. For instance:

Dealer Julius H. Wetzel paid just \$112 at auction in 1969 for a picture that turned out to be by the Italian baroque painter Carlo Saraceni. When Wetzel traded it to the Met for "A Street in Delhi" by Jan van der Heyden, the Museum was delighted. For, as Having says, "all of us assumed the van der Heyden was a ruin."

It had lost a third of its surface. Citing "flaking" off of large fragments of paint, a 1947 conservator's report concluded that "the original finish of the painting has almost disappeared." Three visiting Dutch scholars looked at it again in 1954. Having says that one of them, David Reed of the Rijksmuseum, Amsterdam, "reported the van der Heyden attribution." The second, H. Geyten, of the State Bureau of Art History, said the picture was in "very poor condition." The third, Prof. J. G. van Gelder of the University of Utrecht, called the work "a wreck."

Unlike the Saraceni, which is hanging in the Met's Italian baroque room, the van der Heyden, acquired in 1915, had never been displayed.

But then on Feb. 5, The New York Times reported in a story headlined "31,182 Old May Lead to Six-Figure Deal" that dealer Julius Wetzel had had the work "restored." The article was written by John L. Hess, the Times reporter who has been revealing the inner workings of the Met. Quoting unnamed dealers, Hess reported that Wetzel had been "asking a price far higher" than \$100,000 for "A Street in Delhi."

Hess implied that the Museum had been taken once again. Wetzel denies it. In a signed statement given last week to the Met, Wetzel says that he saw the van der Heyden first

See MET, B1, Col. 1

discovery. They all agree that the vase is genuine, but say it was found north of Rome in 1971 by bootleg excavators, Continued on Page 32, Column 2

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How the Metropolitan Acquired

Continued From Page 1, Col. 3
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ART

...And Attempts to Discipline That Imperious Museum

...MET, FROM 22

In 1907, that it had come to symbolize the him Dutch 17th-century painter, and that he had agreed to the exchange for "impressionist" reasons. "When I received the painting," Weitzner stated, "I was disappointed. It was not as good as my money indicated. Though the painting has since been cleaned, Weitzner insists "it was not faked up. The damage were contact and the end result was a pleasant, attractive view of Delhi. Whether the picture is by van der Heyden is a matter of opinion. The estimates in the newspapers as to the value of the painting have been grossly exaggerated, and the value of the Sartrean disagreed." Weitzner says that he told "How the Met had achieved an excellent deal," that the painting he received "was not worth very much."

The Met sold off three 20th-century paintings by Germany's Max Beckmann from the de Groot estate, receiving from the sale about \$60,000 for an average of \$20,000 each. Because the auction record for a Beckmann is \$225,415, Hoving says, "I thought the price was fine." John L. How, however, has found four experts who vehemently disagree. One is the artist's widow, the second is the widow's notary agent, and two are dealers who sell Beckmanns for as much as \$100,000 each. All four of these believe that the Met got taken, but then some of them would wish to see Beckmann's widow's daughter, Maria Adelaida de Groot, to see the headline in The Times.

Ironically, Arthur O. Sulzberger, president of The Times, serves as the Met's acquisitions committee. The committee votes on all sales and exchanges. Museum officials say that when the de Groot pictures were approved, Sulzberger did not object.

Those of Hoving's critics who feel he's been "imperial" often point with anger to the unpleasant business of Maria Adelaida de Groot's bequest.

The wording of her will was clear. Her pictures were not to be sold; they were to be given to other institutions if the Met decided not to keep them. If the Met did not keep them, the letter of the law said there is no doubt it would be given to the Met. It would be pictures in cold blood. It would be, quite simply, greed.

But it could be said in his defense that Thomas P. Hoving is no greedier than other museum directors. There's a great deal they take as much as they can get. Average has quite a museum. The Met did not amass those 20th-century objects by giving things away.

And Miss de Groot herself liked the headline in The Times.

hanging onto money. Though she had a lot of it, she did not like to spend it. Hoving's predecessor, the late James J. Rorimer, courted Miss de Groot and her collection patiently for years. It was not, however, his Rorimer stuck to it.

"Business" writes Calvin Tompkins, "had to make monthly or even weekly pilgrimages of penance to her one-room apartment, where she lived entirely alone, kept her furniture under plastic covers, and looked her meals over a two-burner stove—she used to tell Rorimer that the way to 'boil an egg' was in an empty orange juice can, because that way you used less water and did not have to buy a pot."

Miss de Groot bequeathed the Met 211 pictures, including a van Gogh self-portrait, a Serravallo, and works by Homer, Delacroix, Millet and Manet. Hoving says the "Metropolis" will keep 75 per cent of the de Groot bequest.

"That she bought honest, too," he says. Harold Diamond apparently agrees. Diamond is the New York dealer who put in a loaded bid for 24 minor pictures from the de Groot estate. "It was real junk," he told The Times. "When I saw them, I turned positively green." Though the Rousseaus was an exception, Hoving says, and Met curator Henry Geldzahler agrees, that the Met could not have hung most of the pictures that were disposed of from the de Groot estate.

"Miss de Groot had spent 40 years of her life in Europe, painting hideous landscapes and buying second-rate pictures by the important French artists of her day," Calvin Tompkins tells us. "When she returned to New York in 1928, the Metropolitan, which at that time had no modern pictures to speak of, accepted the loan of her Derby, Duflo, Modiglianis and Bonnardis. They remained on view for several years. . . . Soon after the war, though, the Metropolitan started to acquire first-rate pictures by the Post Impressionists and the School of Paris modernism, and Miss de Groot's pictures began to disappear into the storerooms. Miss de Groot was far from pleased."

Geldzahler contends the sale of Groot paintings given to Frank Lloyd by the David Smith exchange "would never have been hung."

But the deal involved prices that were regarded as scandalous. The Met valued its Modiglianis at only \$60,000, yet paid a record \$225,000 for the David Smith.

First-rate Modiglianis cost much more today than \$60,000, but the Met believes its "Red Head" might prove to be a fake. "And not wanting to be placed in a position where it might be said that the Metropolitan was in any way making false claims about the picture, it was decided that a full de-



Painting by Derbys. © 1973, The Hermit Museum, Inc.

scription of the low quality and questionable nature of the picture be given to Marlborough Gallery with a guarantee of full reimbursement."

The Met has the such doubts about the quality of the Smith. It says it has been trying to acquire "Dona"—a kind of miniature, free-standing, publicly steel painting made the year the sculptor died—since the spring of 1969.

"It was the key piece of Smith sculpture in the museum's eventual exhibition 'New York Valued' (a Sculpture 1940-1970)," says the Met. There were 21 Smith sculptures in the show. "Dona" was considered, at the very least, a certain possible purchase in her separate acquisitions committee meetings. Unsuccessful attempts were made to raise funds."

The Met says that Marlborough had been asking \$200,000 for the work since December, 1969.

When The Smith picture was first quoted it seemed strange that the Met had not tried to revive a better bargain. Smith died in 1960, and a number of his best works are still in private hands. The Met's former, and well-known, art collector, David H. Burton, had owned for a number of years the widow of Maria Adelaida de Groot, but it has been disposing of other things as well.

The museum says that its sales include 13 objects from the American Wing (including decorative objects and pieces of old furniture), 18 European paintings (including the Rousseaus), three objects from the department of Islamic art, 40 20th-century paintings (including many left by Miss de Groot), 44 objects from the department of Western European Art, and 847 Greek and Roman coins.

These works all left in 1972. Many were disposed of through private sales or exchanges, but the coins were sold at auction.

"The museum owns more than 6,000 Greek and Roman coins, most of which it has not shown for more than 40 years. The 347 coins auctioned in Switzerland fetched more than \$2 million."

More than half of that amount already has been spent on a single painted pot.

It was made about 515 B.C. It is signed by the painter Euphronios and by the potter Xanthos. "Surpassing in beauty and excellence any vase in the Museum's large collection, it ranks in importance with the acknowledged masterpieces of Greek art," writes Dietrich von Bothmer, the museum's curator of Greek and Roman Art. "In the field of painted Greek pottery, it may without exaggeration be considered the finest Greek vase there is."

Though the Met produces fanfare for the important objects it acquires, it has so far said little about the things it sold.

That policy, says Hoving, is about to change. Met president Douglas Dillon announced last month in a letter to The Times that "the Museum is preparing a publication outlining its disposal policy with full documentation and photographs of the paintings sold in 1971 and 1972, giving the reasons for their sale and what was obtained. This publication will be sent to the Museum's 25,000 members and will also be made available to all other interested persons." Hoving calls it "the White Paper." He says that he expects it to be ready by the end of March.

The museum, meanwhile, is continuing to buy—and continuing to sell.

The sale of the "Red Head" sculpture, 20th-century and other paintings were auctioned off last Thursday at Sotheby's Park Lane. The auction brought in \$407,875, but the price set for records. Though the picture sold included five purchased by the Met, it was given by J. Pierpont Morgan, five from Collis P. Huntington, and one each from Sanford White, Cornelius Vanderbilt and Miss de Groot—and though many of those men were remarkable collectors—the auction house apparently argued that the works it sold were poor.

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It filled the sale as "An Auction for the Average Guy." The Met insists the trivial works disposed of in the sale would never have been shown.

Already, grossly larger, the Met will soon be larger. Robert Lehman left the Museum a priceless collection of Old Masters—Botticelli, Raphael, El Greco, and an \$80-million wing is being built to house it. Another addition will eventually contain the Rockefeller collection of primitive art. A \$20-million exhibition will be built to house the complete Egyptian temple of Dendera that has been given to the Met. And if that were not enough, the museum, to mark the nation's Bicentennial, is building a \$15-million wing for American art.

No institution so gigantic can be managed with complete efficiency. For a variety of reasons—bureaucratic infighting, labor disputes, frugal—staff morale is low. Museum employees speak openly about Thomas Hoving's "arrogance." His Harlem exhibition was an embarrassment for everyone. His attempts at disciplining backfired. His relations with the New York press—and through the press the public—could not be much worse.

But Hoving has acquired much more than he disposed of. It is nonsense to accuse him of mindlessly the quality of the Met's collections—the contrary is true. Yet there is no doubt the Museum has been hurt. It spent millions it could ill afford, money it did not have in hand in buying the Rousseaus. The retroviral sales that followed the Van Gogh, the Rousseaus, have angered scholars and worried potential donors. It has long been rich enough, and willing to purchase major works at record prices, but its finances are shaky now and its ability to compete for major masterworks with other great museums, the National Gallery, for instance, may well have been damaged.

And its reputation has been badly tarnished. The public, once devoted upon the Met with awe, it now regards it with suspicion.

Hoving's decisions—financial, administrative, political, and aesthetic—may or may not be individually defensible, but his primary responsibility in the preservation and projection of the museum is dire. And the damage may be lasting. It is too soon to tell.

The Museum still contends it is a private institution in the management of which the public has no voice. But the public disagrees, and the battle is not over. Demands for less secrecy and for more public accountability are certain to increase.

Hoving has often said that he does not intend to remain at the Metropolitan very long, but he now insists that in spite of all the controversy, the trustees are behind him. "I'm going to stick it out," he says. "The museum world is watching to see if he survives."

Discovery. They all agree that the vase is genuine, but say it was found north of Rome in 1971 by bootleg excavators, Continued on Page 32, Column 2

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How the Metropolitan Acquired 'The Finest Greek Vase There Is'

Continued From Page 1, Col. 3



The New York Times/William E. Sauro

The 2,500-year-old Greek vase on display yesterday at the Metropolitan. The side in photo above depicts the dead warrior Sarpedon—son of Zeus and an ally of the Trojans—being removed by the winged figures of Sleep and Death (Hypnos and Thanatos), as Hermes watches. The other side, below, shows young warriors arming.



By NICHOLAS GAGE

Special to The New York Times

ROME, Feb. 18—Last fall Thomas P. F. Hoving, director of the Metropolitan Museum of Art in New York, announced the acquisition of a 2,500-year-old Greek vase signed by its creators, the painter Euphronios and the potter Euxitheos, that he said was of such high quality that "the histories of art will have to be rewritten."

Dietrich von Bothmer, curator of Greek and Roman art, called it "the finest Greek vase there is." He and Mr. Hoving refused to discuss details on the acquisition of the vase, a calyx krater used for mixing wine and water at banquets. The official story was that it had been in a private European collection since before World War I.

During the last two months The New York Times has conducted an investigation to determine where the krater came from and how it reached the Metropolitan. The investigation led to five European cities, and included interviews with art scholars, dealers, collectors, museum officials and government authorities. Among the findings:

¶The vase was sold by Robert E. Hecht Jr., an American who has lived in Rome for 25 years. He says he was acting for someone else who owned it, but United States Customs papers on the vase list him as its "supplier."

¶Museum officials purchased the vase without ever seeing the man Mr. Hecht said owned it and made all payments for the krater to Mr. Hecht.

¶Mr. Hecht's story is disputed by several European scholars and dealers who say they have knowledge of its discovery. They all agree that the vase is genuine, but say it was found north of Rome in 1971 by bootleg excavators,

Continued on Page 32, Column 2

was sold to Mr. Hecht and was later smuggled out of Italy.

[Reached by telephone on Long Island yesterday, Mr. von Bothmer reiterated that it was "within the realm of possibility" that objects of such rarity could turn up not only in European but also in English collections, and that he had not questioned the origin of the vase. His only interest, he said, was in its genuineness and its quality. Mr. Hoving could not be reached for comment.]

Acted for 'a Friend'

Mr. Hecht, 53 years old, said in an interview last night that those who charge the vase was dug up in Italy and was smuggled out are "liars." But he acknowledged that he had negotiated the sale of the krater with Metropolitan officials and had personally delivered the vase to them last Aug. 31.

He said he was acting for "a friend, a very nice man" whom he could not name because it might cause tax problems for him in his own country, which was not Italy. The vase had been in the man's family for more than 50 years, he said.

Asked if museum officials ever met the man he said he represented, he replied: "No, I acted for him." After several questions regarding whom the museum paid for the vase, he acknowledged that the payments were made out to him.

"What difference does it make whether the museum pays the owner and he compensates me for my efforts, or it pays me and I pass it on to him?" he said.

The sudden appearance of the vase last November stunned the art world. The Metropolitan devoted the entire issue of its fall bulletin to Greek vase painting as a showplace for the krater. Mr. Hoving said in the bulletin that it was "one of the two or three finest works of art ever gained by the Metropolitan."

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Vase Left Him 'Speechless'

Mr. von Bothmer gave the only hint as to how the Metropolitan had acquired the vase in an interview for an article that appeared in The New York Times Magazine last November. He said that last spring a reputable dealer inquired whether the Metropolitan would be interested in a vase "comparable" to the famous Herakles krater in the Louvre and "in better condition."

After some delicate negotiations, Mr. von Bothmer said, he was offered a look at the vase. It was set up for him in a garden, he said, and when he saw it he was "speechless, bowled over."

The reputable dealer who approached the Metropolitan was Mr. Hecht, whose father founded the Hecht department-store chain in Baltimore and Washington.

Mr. Hecht has been arrested in Italy and in Turkey on charges of buying antiquities illegally excavated, but the charges were ultimately set aside. The Turkish Government, however, has declared him persona non grata.

The vase shown to Mr. von Bothmer last spring was found about six months earlier in Etruria, an area 35 miles north of Rome where there are extensive archeological excavations, according to European sources who said they had knowledge of the discovery. The vase was

not found by archeologists, however, but by bootleg excavators who dig illegally at night and sell what they discover, the sources said.

Price Put at \$100,000

They said the diggers who found the krater were veterans and knew they had a prize when they saw the paintings on it and its excellent condition. The diggers, the sources added, brought their find to a middleman who acts between bootleg diggers and dealers and who asked a high price for it.

The middleman went to Mr. Hecht, the sources said, and after prolonged negotiations arranged for the sale of the vase for slightly more than \$100,000.

The money was split evenly between the middleman and the diggers, the sources said. "Everybody did well in the deal," according to a Swiss dealer who said he knew the middleman but would not name him because he had dealings with the "gentleman" himself.

Mr. von Bothmer saw the krater some time later outside Italy and by summer negotiations were concluded for the museum to buy it.

Last Aug. 31 Mr. Hecht brought the vase to New York from Zurich, Switzerland, aboard Trans World Airlines Flight 831, and personally delivered it to the Metropolitan.

He declared the vase with United States Customs. The Customs papers listed the "supplier" of the krater as "Robert E. Hecht, Zurich, Switzerland." Its value was listed as \$1-million.

Boston's Raphael Seized

The fact that the vase was declared with Customs and was brought to the United States from Switzerland, which does not prohibit the exporting of art works, would make the purchase of the vase by the Metropolitan legal under United States law even if it should be proved that it was smuggled out of Italy, some legal experts said.

A Raphael painting bought by the Boston Museum of Fine Arts which Italians said had been smuggled out of their country was later seized by United States Customs, but that was because it had not been declared when it was brought in.

In 1970, members of the United Nations Educational, Scientific and Cultural Organization approved a draft convention calling on states to "take the necessary measures, consistent with national legislation, to prevent museums and similar institutions within their territories from acquiring cultural property originating in another state party. . . ." Both the United States and Italy voted for the draft.

Officials of the Metropolitan have not disclosed the price paid for the krater, but it has generally been reported as \$1-million. Mr. von Bothmer said the sum was considerably less.

Coins Sold to Buy Vase

Museum officials decided to finance the purchase of the vase by selling much of the museum's coin collections. Last Nov. 10 some 250 of the prized gold Roman coins in the collection given by Joseph H. Durkee, along with coins in several other collections, were sold for the museum by Sothebys, the British auction house, in Zurich for \$1,120,000. A major buyer at the auction was Mr. Hecht, who paid \$44,000 for one coin alone.

The museum's decision to sell the coins for the vase has been strongly criticized by numismatists. "A great coin

is as much a work of art as any painting, statue or vase," said Dr. Leo Mildenberg of Zurich, who helped appraise the coins for the museum. "Art is not measured in centimeters," he said.

The Metropolitan would have sold the coins even if it had not bought the Euphronios vase, however. After the museum bought the Velasquez painting of Juan de Pareja in 1971 for \$5.5-million, Mr. Hoving told his department heads that the museum was in dire need of funds.

He asked each of them what they would tolerate being sold, a museum source said, and Mr. von Bothmer decided on the coin collection, which had not been on view since 1939.

Even Critics Laud Krater

Even critics of the coin sale acknowledge that the krater is a masterpiece. Scholars who have seen it generally agree that it is the best-known work of Euphronios, believed by many to be the greatest of the Greek vase painters.

On one side of the vase is a seldom-represented scene from Greek mythology—the dead warrior Sarpedon, a son of Zeus and a casualty of the Trojan War, being removed from the battlefield by sleep and death while the god Hermes watches. The other side shows a group of warriors arming.

While neither the quality nor the authenticity of the vase has been questioned, the price paid for it has been criticized in an editorial in the journal Archeology. The editorial, noting that the highest price previously asked for a master Greek vase was \$160,000, said the inflation that would result from the money paid by the Metropolitan "cannot fail to encourage speculators whose objectives in acquiring ancient art . . . lie in the tax benefits to be saved by donating the objects to museums or educational institutions at their new market value.

"And what of the thieves? Not merely the thieves who may assault the picturesque castles with dusty old private collections, but the brigands whose work has scarred archeological sites around the world. What visions of quick riches are now conveyed to them by this one transaction."

Vase's 'Outline' Stressed

By DAVID L. SHIREY

Mr. von Bothmer, the Metropolitan Museum's curator of Roman and Greek art, said in a phone interview yesterday from his home on Long Island that the "main interest" to him concerning the vase was its "archeological outline."



Michael Gold

Dietrich von Bothmer, the Metropolitan's curator of Greek and Roman art.



The New York Times

Thomas P. F. Hoving, museum director, in his office at the Metropolitan.

"I want to know where it was made, who did it and when," he said. "I want to know whether it is genuine or fake. Its intermediate history is not important to archeology. Why can't people look at it simply as archeologists do, as an art object?"

He noted that the vase could have been found in Italy. "But it doesn't make any difference," he said, "whether it was the 3,198th vase or the 3,199th found there." He said Mr. Hecht told him that it had been acquired in London in 1929. Britain did not enact any laws against the exportation of art objects until 1962.

When asked whether he suspected that the vase had been smuggled out of Italy recently, Mr. von Bothmer

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How the Metropolitan Acquired Rare Greek Vase

answered: "I am not suspecting anything. The thing I was concerned about was whether the object was genuine, whether it was worth the money we spent on it."

Won't Tell Price

He would not disclose the amount the museum paid for the vase, but said it was considerably less than \$1-million. He said the sale of the coins and the purchase of the vase had been independent operations.

"If any of the coin money was used on the vase, it was coincidental," he asserted.

Mr. von Bothmer said he had heard of the vase by means of a letter Mr. Hecht had sent to the Metropolitan. He also said that Mr. Hecht had sent a similar letter to two other American museums.

"I knew that Mr. Hecht was implicated in smuggling charges 10 years ago," Mr. von Bothmer said. "But he was acquitted by the highest court in the land. Many dealers are charged with smuggling."

Mr. von Bothmer said he had known Mr. Hecht for a considerable time. He remembered him as a serious student of Roman monumental architecture at the American Academy in 1949. Mr. Hecht also studied at Haverford College and the Johns Hopkins University, Mr. von Bothmer said, and distinguished himself in the Navy during World War II.

"Since the police found absolutely nothing on him, I found no reason to suspect him," he said.

Mr. von Bothmer said the museum had also received

letters from the collector for whom Mr. Hecht was selling the vase, including the "collector's own letterhead." But "I would be going beyond my capacity to tell who the collector is," he said, adding that the name was difficult to spell and that he couldn't remember it.

Mr. von Bothmer said that although it was rare to find an ancient work of such quality by artists of such stature, he himself had come "unexpectedly upon a few choice pieces while traveling through the English countryside."

"The moral I have to draw from my experience is that there are still untold riches around," he noted. He said it was "within the realm of possibility" that the vase had come from an English collection.

Homer Thompson, director of the Athenian agora for 20 years and professor of archeology at the Institute for Advanced Studies in Princeton, said that a vase such as the Euphronios krater undoubtedly came out of Italy sometime, but he didn't know when.

Vases Usually Exported

"These vases are sometimes found in Greek sanctuaries, but they are broken up," he said. He noted that the Metropolitan vase was in excellent condition. He also said that the Greeks usually exported their best vases to their Etruscan patrons in Italy.

He said it was unusual for a vase of such quality to remain unknown for 50 years. "Usually owners of prize objects want to brag about their acquisitions," he said. He noted, however, that he had heard a rumor that the owner wanted to keep the vase a secret to avoid theft. He also said he had heard that Sir John Beazley, a vase scholar who died a few years ago and was Mr. von Bothmer's teacher at Oxford, did not catalog the vase, even though he knew about it, as a favor to the apprehensive collector.

Mr. von Bothmer noted that it was unlikely that the vase had recently come from the major Etruscan sites. "Places like Cerveteri and Tarquinia have been under heavy surveillance for some time," he said. "In any case, these necropolises have been thoroughly excavated and the tombs are empty."

Mr. Thompson said it would be enlightening for scholars and others to know the origin of the vase because the "archeological context of the vase is lost. It is also important to know what other objects were found with it."

Mr. von Bothmer's attitude throughout the interview was that of a scholar and curator to whom other considerations were incidental. "I can transport myself immediately to 500 B.C.," he said. "To the best of my knowledge, no American laws have been broken in the purchase of the vase."

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NEW YORK TIMES, 2/20/73 Front Page

2/20/73

Italy Is Investigating Source of Met Vase

2 Inquiries Begun

By NICHOLAS GAGE

Special to The New York Times

ROME, Feb. 19 — Italian authorities are conducting two separate investigations to determine if the 2,500-year-old Greek vase acquired last year by New York's Metropolitan Museum of Art was smuggled out of Italy.

Should the authorities determine that the vase was smuggled, it is possible they will request the cooperation of the United States Government in bringing about its return.

The vase, for which the museum was originally reported to have paid \$1.3-million, is a calyx krater, for mixing wine and water, executed by the painter Euphronios and the potter Euxitheos.

Col. Felice Mambor, chief of the carabinieri's squad for the protection of Italy's art treasures, said today his office had begun an investigation of the vase several weeks ago, but he refused to comment on its progress.

[In New York it was learned that the Police Department was collaborating with the Italian police in the investigation.]

But sources close to the investigation said that the carabinieri "are convinced the vase was found in an

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Etruscan tomb within the last two years and later smuggled out of the country."

They said the carabinieri, Italy's paramilitary national police force, had received information that a second vase was found in the same tomb and are pressing for its recovery before it is sold.

Sources said the police have let it be known that if they manage to recover the second vase, they might not press for the return of the Metropolitan's vase in the event they establish that it was indeed smuggled.

Colonel Mambor would neither confirm nor deny reports of a second vase. But he did confirm that in addition to his own investigation, an Italian investigating magistrate has begun an inquiry concerning Robert E. Hecht Jr., the 53-year-old American expatriate who sold the Euphronios to the Metropolitan.

The involvement of Mr. Hecht in the museum's acquisition was disclosed today in The New York Times in an article quoting European dealers as saying that they had knowledge that the vase was dug up north of Rome in 1971.

Mr. Hecht denied that report in an interview here Saturday night, when he said the vase belonged to a friend of his and had been in the man's family for 50 years. Mr. Hecht maintained that in carrying out the sale he was acting for the friend, whom he could not name because revelation might cause tax problems for the man in his own country, which was not Italy.

He acknowledged, however, that he negotiated the sale with the Metropolitan

and that museum officials paid for the vase without ever meeting the man he said he represented.

Mr. Hecht left Italy yesterday and was reported to have gone to Switzerland. His wife said he might have something to say later in the week, but she would not elaborate.

Mr. Hecht was interviewed by Italian police several days ago, but it is not clear what he said to them.

The police, convinced that the vase came from an Etruscan tomb, believe that the second vase, comparable in importance to the Euphronios krater, was also smuggled out of Italy, according to sources close to their investigation. It was not known whether the police were proceeding on concrete information in their pursuit of the second vase or were merely responding to unsubstantiated tips.

Theory Called Plausible

If the Metropolitan's vase did come from an Etruscan tomb, the theory about a second vase would be quite plausible, according to art experts. They pointed out that when Etruscans buried an important citizen they often placed more than one vase of worth in the tomb.

Mr. Hecht, whose father founded the Hecht department store chain in Baltimore and Washington, has been arrested in Italy and in Turkey on charges of buying illegally excavated antiquities, but the charges were ultimately set aside. The Turkish Government has declared him persona non grata.

According to European sources claiming knowledge of the discovery, the vase sold to the Metropolitan was found in Etruria, an area of

extensive archeological excavation about 35 miles north of Rome. These sources said it was found by bootleg excavators who dig illegally at night and sell what they find.

Dietrich von Bothmer, curator of Greek and Roman art at the Metropolitan, has called the Euphronios "the finest Greek vase there is," and its sudden appearance last November stunned the art world. Thomas P. F. Hoving, director of the museum, refused to discuss details of the acquisition.

Mr. van Bothmer said he was "speechless, bowled over" when he first saw the vase last spring, about six months after it reportedly was dug up.

Mr. Hecht, an American who has lived in Rome for 25 years, brought the vase to New York last Aug. 31 from Zurich, Switzerland, declaring it with United States Customs, who listed him as the "supplier" of the krater.

Some legal experts said that the fact that the vase was declared with Customs and was brought to the United States from Switzerland, which does not prohibit the exporting of art works, would make the purchase of the vase by the Metropolitan legal under United States law even if it should be proved it was smuggled out of Italy.

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NEW YORK TIMES, 2/20/73

Front Page

Link to Armenians

By DAVID L. SHIREY

Dietrich von Bothmer, the Metropolitan Museum's curator of Greek and Roman art, said yesterday that Robert E. Hecht, who sold and delivered the Euphronios vase to the museum, had acted on behalf of an Armenian collector.

The Armenian, whose name Mr. von Bothmer said he would soon reveal, purchased the vase in approximately 40 fragments from a London dealer or collector in 1920, Mr. von Bothmer said. He said the vase had remained in the Armenian's family since the purchase, but was not restored until last year.

"The fragments might have been kept in a shoe box," Mr. von Bothmer said. He added that the fragments were temporarily glued together when he first saw the vase last

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Curator Links Vase To Armenian Family

Continued From Page 1, Col. 2

June in Switzerland.

The Metropolitan had previously declined to say anything about the collector, since it said it feared drying up its source for future acquisitions. The museum has said that it is very much interested in some other objects in the collection.

Even though the Armenian and his family are said to be sophisticated collectors, they did not "appreciate the vase as an art object for a long time," according to Mr. von Bothmer.

"You know how people are," he said. "They appreciate a painting or a sculpture much more quickly than a vase." He said, however, that the family "realized the value of the krater when they decided to dispose of it."

Mr. von Bothmer declined to give the exact price the Metropolitan paid for the vase but did say it cost considerably less than the price of \$1.3-million originally reported. "I recommended the purchase at \$1-million," he said. The same figure was cited by Mr. Hecht in an interview with The New York Times in Rome on Saturday.

Mr. von Bothmer said that as soon as he saw the vase he knew the Metropolitan should have it, and a restorer in Switzerland was commissioned to repair it.

"I had to have the vase put together for the trustees' viewing in September before purchase," Mr. von Bothmer said.

The vase required several months for restorations, he said, before it was brought to New York on Aug. 31 of last year. "A good eye can tell where the vase has been restored," Mr. von Bothmer noted. "One can still see where the joints meet." But the restorations are so skillful that some vase experts failed to see that the vase had not been found intact.

Mr. von Bothmer said the vase had been restored by Fritz Buerki, who lives in Zurich. He said Mr. Buerki has been restoring vases for at least 10 years and that he had already restored some for the Metropolitan. Mr. von Bothmer noted that, he, not Mr. Hecht, had got in touch with Mr. Buerki. "Mr. Buerki is no minion of Mr. Hecht," said Mr. von Bothmer. "He is a freelance restorer."

Mr. von Bothmer said Mr.

Buerki never "over-restores" a vase. "We simply re-assembled the fragments and filled in the cracks of the Metropolitan vase with paint," said Mr. von Bothmer. "He is as good as they come." He said that Mr. Buerki had studied at the University of Zurich with Hansjorg Bloesh, who is also an expert restorer. He said that he prefers to use Mr. Buerki for restorations because he knows exactly "what Mr. Buerki does in his restorations in case there have to be any changes." When the vase arrived for viewing at the Metropolitan by the trustees it was completely restored and looked as it now does on view at the museum.

Mr. von Bothmer said he did not think that the vase was smuggled out of Italy. If someone had smuggled the vase from a country such as Italy, Mr. von Bothmer believes that the country should prosecute the finder of the object, if he can be apprehended. "As things are now," he said, "the country out of which an object has been smuggled wants to punish the purchaser." Mr. von Bothmer does not believe that the Metropolitan's purchase of the vase will cause an international stir, since the vase was, he said, legally purchased.

Defeat in Secret Vote

Mr. von Bothmer regards the acquisition of the vase as the peak of his career and expresses deep resentment of a rebuke delivered last December by the Archeological Institute of America, an organization including the leading research scholars and museum personnel in his field.

"A dog shouldn't be treated the way they treated me," he said.

At their convention in Philadelphia last December, the A.I.A. members were presented with a list of six persons nominated by committee to fill six vacancies on the board of trustees, a procedure normally tantamount to election. But at the closed meeting, a seventh nomination was made from the floor—James McCreddie of the American School of Classical Studies in Athens. In a secret vote, Mr. von Bothmer emerged seventh.

Later, Joseph V. Noble, director of the Museum of the City of New York and for-



Michael Gold

Dietrich von Bothmer

merly on the staff of the Metropolitan, rose to deplore what he described as the defeat of a colleague because of "unjust accusations." He moved that Mr. von Bothmer be elected to fill a remaining vacancy on the board, but the motion lost on a show of hands.

Delegates explained in interviews that they felt Mr. von Bothmer had violated the stand taken by the A.I.A. two years earlier endorsing the UNESCO convention against illicit traffic in art and opposing the purchase of any object whose origin was not clearly licit.

The price paid for the vase, as well as its possibly illicit origin, aroused the opposition to Mr. Bothmer in the A.I.A. Prof. Ross Holloway of Brown University, in an editorial in the newsletter of the Association for Field Archeology (not in Archeology magazine, as reported in The Times yesterday), said the sum would excite the "brigands whose work has scarred archeological sites around the world."

"As long as acquisition at any price is to be the credo of our major collections," he wrote, "they will fail to serve the cause of knowledge and serve only to incite resentment and encourage crime."

But Mr. von Bothmer feels he was made a scapegoat by a jury of his peers. "If they wanted to censure the Metropolitan, they should have done so," he said. "They shouldn't have attacked the museum through me."

Neither Thomas P. F. Hoving, director of the Metropolitan Museum, nor Theodore Rousseau, vice director and curator in chief, could be reached for comment.

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NEW YORK TIMES, 2/20/73

Scholars' Group Decries Auctions of Met's Coins

Scholars from 14 institutions appealed yesterday to trustees of the Metropolitan Museum of Art to halt further sales of its coin collections, being auctioned largely to finance the purchase of the calyx krater.

A letter sponsored by the Ancient Civilization Group, representing members in the 14 institutions, and signed by Profs. Naphtali Lewis of the City University of New York and Bluma Trell of New York University, said:

"We all view with as much sorrow as alarm the fact that a major American cultural institution has deliberately withdrawn an essential source of knowledge from scholars and has deprived the

whole community of beautiful works of numismatic art."

Most of the museum's coins had been kept and studied for half a century at the American Numismatic Society, Broadway at 156th Street.

Margaret Thompson, the chief curator, called their dispersal a "scholarly disaster."

"Dietrich von Bothmer [curator of Greek and Roman art] told me," she said, "All I'm doing is putting the coins back in circulation, which is their original purpose."

"I said, 'If you'd put your vases back in circulation, I could use your krater for a punchbowl at our next reception.'"

"He replied, 'Margaret, it leaks.'"

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THE NEW YORK TIMES, WEDNESDAY, FEBRUARY 21, 1973

Front Page

Seller of the Greek Vase Is Named by Met Curator

By DAVID L. SHIREY

The Metropolitan Museum of Art's curator of Greek and Roman art yesterday identified Dikran A. Sarrafian, a Lebanese dealer and collector, as the seller of the ancient vase bought by the museum for approximately \$1-million last September.

The disclosure was made as the Italian Government appealed to the United States for cooperation in determining the source of the 2,500-year-old calyx krater, which some authorities say was smuggled out of Italy after art bootleggers had dug it from an Etruscan tomb less than two years ago.

Amid the appeal and two investigations by Italian authorities, Dietrich von Bothmer, the Metropolitan curator, produced Xerox copies of two letters from Mr. Sarrafian, an Armenian residing in Beirut, who identified himself as the owner.

At the same time, in Rome, a lawyer for Robert E. Hecht Jr., the American expatriate who acted as middleman in the sale to the museum, also identified Mr. Sarrafian as the source of the vase.

Despite the disclosures here and in Rome, elements of confusion continued to becloud inquiries into the source of the Metropolitan's acquisition that were being pursued in New York, Rome, London, Washington, Zurich and Beirut.

Mr. von Bothmer, who had earlier withheld any identification of the source on the grounds that it might interfere with future efforts by the museum to acquire art objects from the same source, produced copies of letters he said had been sent by Mr. Sarrafian to Mr. Hecht. Mr. von Bothmer said he had received copies of the letter from Mr. Hecht, who kept the originals.

Mr. Hecht had earlier withheld identification of the source on the ground that disclosure might cause tax problems for the man in his own country.

The letters produced by the curator indicated that Mr. Sarrafian had decided to sell the vase and "settle in Australia" because of the "worsening situation in the Middle East."

In his first letter to Mr. Hecht, dated July 10, 1971, Mr. Sarrafian said, "I have been selling off what I have and have decided to sell also my red-figured krater, which I have had so long."

According to Mr. von Bothmer, the letter stated that Mr. Hecht had seen the vase in Switzerland, where it was held by friends of Mr. Sarrafian. Mr. Hecht reportedly saw the vase at the Hotel Savoie in Zurich in 1971.

Mr. Sarrafian is said to have written Mr. Hecht, "I have given instructions to my friends to deliver it to you personally [underlined twice] and not to anybody else."

According to the curator, the letter also says: "The figure I had discussed with you remains one million dollars and over if possible. Naturally I am willing that you should deduct 10 per cent commission to cover your efforts and expenses that you might incur."

Setting Record Straight

The price of the vase was originally reported to be \$1.3-million. Mr. von Bothmer said Monday the price was "considerably less than that." Yesterday he said the vase had cost \$1-million and that \$20,000 had been spent for installation at the museum and \$4,000 for incidental expenses.

The curator, the first Metropolitan official to discuss at length the immediate origins of the vase, said Sunday and Monday that the calyx krater, for mixing wine and water, had to the best of his knowledge not been smuggled out of Italy.

He said he had dealt only with Mr. Hecht and had never met the collector for whom Mr. Hecht is said to have acted. In disclosing the name of Mr. Sarrafian yesterday, Mr. von Bothmer said he was setting the record straight.

There was no immediate explanation from Rome of Mr. Hecht's decision to name Mr. Sarrafian. Mr. Hecht did not release any documents in support of his statement. His lawyer, Giuseppe Lojano, said that Mr. Sarrafian, whose name was given in Rome as Sarrafian had given a sworn statement to Lebanese authorities that he had inherited the vase from his father.

Through the lawyer, Mr. Hecht said that after selling the vase, he turned over the money to Mr. Sarrafian, less his commission. He said he had a receipt for the money from Mr. Sarrafian dated Oct. 5, 1972.

Mr. Hecht left Italy on Sunday and was originally believed to have gone to Switzerland.

But yesterday the concierge of the St. Georges Hotel in Beirut said that Mr. Hecht had been seen in that city on Monday.

Although Mr. Sarrafian had written to Mr. Hecht in 1971 of his thoughts of emigrating to New South Wales, Australia, he was still in Beirut yesterday. A reporter who telephoned his home last night, 10:30 P.M. Beirut time, was told by his wife that Mr. Sarrafian was asleep. She refused to wake him.

Inasmuch as the July, 1971, letter from Mr. Sarrafian to Mr. Hecht contained no information concerning the provenance of the vase — executed by the painter Euphronios and the potter Euxitheos—Mr. von Bothmer said he had asked Mr. Hecht to obtain that information from Mr. Sarrafian.

Mr. Hecht, according to Mr. von Bothmer, acquired this information in a letter from Mr. Sarrafian dated Sept. 9, 1972, nine days after Mr. Hecht had delivered the vase to the museum.

Exchanged for Coins

In that letter, Mr. Sarrafian said the origin of the vase "is unknown and that my father got it by exchange with an amateur against a collection of Greek and Roman gold and silver coins in February or March of 1920 in London. [The word 'London' was underlined.] It was then in fragments and I only authorized its restoration some three years ago."

When the acquisition of the vase by the museum was announced here last November, it was reported that it had been in a private collection in Europe since before World War I.

Mr. von Bothmer said Mr. Sarrafian's restoration was not complete. "The vase was still splintered and not painted in," he said. Mr. von Bothmer said Monday he had enlisted Fritz Buerki, a Swiss restorer, to repair the vase last summer after viewing it on June 27. He said he wanted the vase in proper shape to be put before the museum's trustees in September. The museum officially purchased the vase on Sept. 12, 1972, according to Mr. von Bothmer.

Mr. Sarrafian's second letter to Mr. Hecht ended: "Things are hotting up in the M.E. [Middle East] and the situation does not look like improving. So I really hope and expect you will effect its sale in the very neat [sic] future."

Mr. von Bothmer said he had first heard of the vase in the fall of 1971 when Mr. Hecht's wife was in New York. "She told me, 'I think you're going to hear about something big,'" the curator said. "I then received a letter from her husband dated February 6, 1972. It was a personal letter and talked of many things, including the vase. He said that he had something as big as the Antaeus krater in the Louvre. He said if something like this were in perfect condition and complete would it merit a gigantic effort, a really gigantic effort?"

Asked if he knew anything about Mr. Sarrafian, Mr. von Bothmer replied, "I don't know the man nor anything about him."

He said that although he knew Mr. Sarrafian was the collector who was selling the vase through Mr. Hecht, he did not ask to meet the collector nor did he investigate his credentials. "There is an etiquette one follows in purchasing art works," he said. "If the collector had made up his mind to sell something through a middleman, it means that he doesn't want to be bothered with sales. One simply does not ask to discuss such things with the collector."

Although Mr. Sarrafian lives in Beirut, Mr. von Bothmer said the vase "presumably had remained since its purchase in Switzerland." "There would be no reason to take the vase to Lebanon," he said. "With all the earthquakes and tremors they have there, it was safer in Switzerland."

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Met Curator Names Seller of Vase

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The Texts of Collector's Letters

Following are the texts of two letters said by the Metropolitan Museum to have been written to Robert E. Hecht Jr. by Dikran A. Sarrafian.

Dear Bob:
10 July, 1971

I am reverting to a subject we've often discussed—my Attic crater. In view of the worsening situation in the M.E., I have decided to settle in Australia, probably in N.S.W. I have been selling off what I have and have decided to sell also my red figured crater which I have had so long and which you have seen in with my friends in Switzerland. I have given instructions to my friends to deliver it to you personally and not to anybody else, even if they have written authority from you. The figure I had discussed with you remains—viz. one million dollars and over if possible. Naturally I am willing that you should deduct 10 per cent commission to cover your efforts and expenses that you might incur. Please let me know as soon as possible the exact

date on which you will take delivery and the approximate time that it would take you to pay me for it, i.e. how long it would take you to sell it.

9 Sept. 1972

Dear Bob:

Further to my letter of July 10, 1971 regarding the sale to you of my Attic red figure crater. I would preciser that that origin is unknown and that my father got it by exchange with an amateur against a collection of Greek and Roman gold and silver coins in February or March of 1920 in London. It was then in fragments and I only authorised its restoration some three years ago.

Things are hotting up in the M.E. and the situation does not look like improving. So I really do hope and expect that you will effect its sale in the very neat future. Regards to the family.

Linked to '71 Excavation

Mr. von Bothmer said the krater, wherever it was found, could have come from Italy as well as from many other Mediterranean countries. He said it is still not possible to determine in which country it was found. He did say that it has been determined that the Euphronios krater in the Louvre was found in Cerveteri and that the Euphronios krater in Munich was found in Vulci. Both are Etruscan sites in Italy.

The carabinieri, Italy's paramilitary police force, opened an investigation several weeks ago on the vase. Ansa, the Italian News agency, quoted carabinieri sources yesterday as saying they had information that the vase was dug up by bootleg excavators in 1971 near the city of Viterbo, 50 miles north of Rome. Viterbo is a city in the Etruscan area.

Ambassador Rodolfo Siviero, head of the Italian Foreign Ministry's office for the recovery of art works, said today he had requested the United States on behalf of his Government to investigate how the Metropolitan obtained the vase.

The police here said police in London, where the vase reportedly had been sold in 1920 to Mr. Sarrafian's father, had called to ask for assistance in their investiga-

tion. But the police here, who explained they would not initiate an inquiry until they had received a written request through Interpol, said that Mr. Sarrafian's name was not in their files.

Should the Italian investigations determine that the vase was smuggled, it is possible that the Italian Government might request intervention by the United States Government in arranging the return of the vase to Italy.

Some legal experts have said, however, that the fact that the vase was declared with Customs when it was brought into the United States from Switzerland, which does not prohibit the export of art works, would make the purchase of the vase by the Metropolitan legal under United States law even if it should be proved the vase was smuggled from Italy.

Mr. von Bothmer says that he has no doubts that the vase is genuine. "I can see a fake through tissue paper," he says. He said that after the vase arrived in this country he sent a sample of its terracotta to Oxford for a thermoluminescence test. The test, based on the radiation stored up in the terracotta, proved the vase is ancient, he said.

Mr. von Bothmer insisted that what interests him about the vase is its "archeological outline" and not its "intermediate history." He said the vase should be appreciated as a work of art. "Why can't we just look at it as an object and savor its shape, composition and brilliant colors. Why not try, in looking at it, to transport ourselves back to 500 B. C., when it was made, and forget what has happened to it since then? If Euphronios, poor man, had any idea of what is going on now about this vase, he probably would not have made it. Nor, do I think, would he have believed it."

Thomas P. F. Hoving, the Metropolitan Museum's director, could not be reached for comment.

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THE NEW YORK TIMES, THURSDAY, FEBRUARY 22, 1973 FRONT PAGE

P.1

Never Saw Vase Intact, Beirut Dealer Says

By NICHOLAS GAGE

Special to The New York Times

BEIRUT, Lebanon, Feb. 21 —Dikran A. Sarrafian, the Lebanese art dealer who was named by the Metropolitan Museum of Art as the person who sold it an ancient Greek vase for about \$1-million last September, said today that he had never seen the vase as a whole until he looked at a picture of it in a newspaper this morning.

What he said he turned over to Robert E. Hecht Jr., the American expatriate living in Rome who negotiated the sale with the Metropolitan, was "a hatbox full of pieces."

Mr. Sarrafian said that a number of pieces were completely missing. When asked their size, Mr. Sarrafian approximated with his fingers the dimensions of a silver dollar.

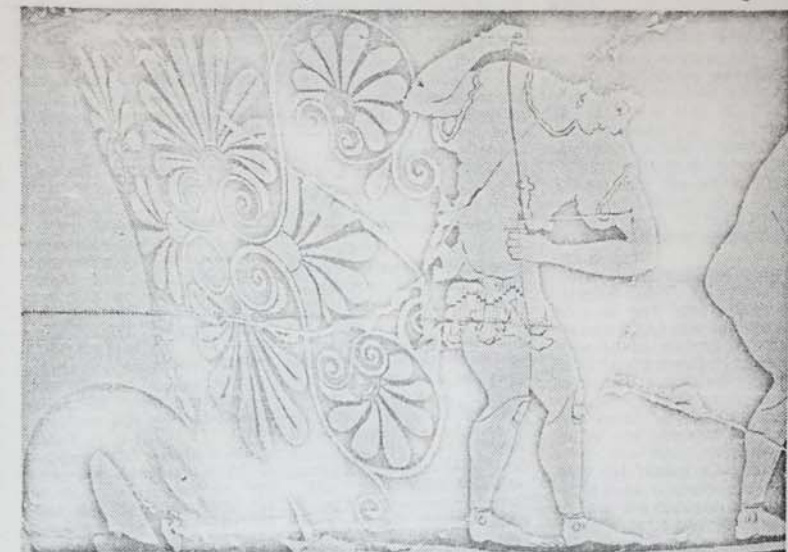
"If anyone looks closely at the museum's vase, he should see a lot of painting over," the dealer said.

The museum has said that a factor in its decision to pay about \$1-million for the 2,500-year-old vase was its excellent condition.

Dietrich von Bothmer, the Metropolitan's curator of Greek and Roman art, has maintained that the vase needed only reassembling and painting in of its cracks. Asked about Mr. Sarrafian's assertion today, Thomas P. F. Hoving, the director of the museum, said in New York that all that had been missing from the vase were some chips and slivers.

Meanwhile in Rome, a judicial inquiry was formally begun today to determine whether the vase had been smuggled out of Italy.

The Italian police have said they had information that Mr. Hecht had offered two separate vases for sale last year in Europe and the United States. In a statement, Mr. Hecht said he knew



Detail of the Metropolitan's vase, as the museum says it appeared in June, 1972, in Zurich, when museum officials saw it for the first time, before its "final restoration."

nothing of a second vase.

The rambling interview here with the 68-year-old Mr. Sarrafian brought to light several apparent conflicts.

Mr. Sarrafian, a short, dark man with small black eyes set in a drawn pink face, said, for example, that the bulk of the money paid by the Metropolitan for the vase had not gone to him, but to Mr. Hecht.

Yesterday in New York, Mr. von Bothmer made public a letter purportedly written by Mr. Sarrafian to Mr. Hecht, in which Mr. Hecht was depicted by Mr. Sarrafian as an agent working for a 10 per cent commission.

"I have no complaints," Mr. Sarrafian said today of his dealings with Mr. Hecht. "Good luck to him. Only the U.S. Treasury may be the loser, and it lost a lot more in Vietnam."

Until yesterday, Mr. Hecht had refused to divulge the identity of the seller because it might cause tax problems for the seller in his own country.

The dealer would not disclose how the money had been divided between himself and Mr. Hecht. "Money is a personal matter," he said.

A statement released yesterday in Rome by Mr. Hecht's lawyer quoted Mr. Hecht as saying that he had turned over to Mr. Sarrafian all the money except his commission and that he had a receipt to that effect, dated Oct. 5, 1972.

Interview In English

During the interview, Mr. Sarrafian, speaking in English, raised another apparent conflict in accounts of the transactions when he said that he had not expected the pieces in the hatbox to realize a great deal of money.

Yet in a letter purportedly written by him to Mr. Hecht in 1971 and released by the museum yesterday in New York, Mr. Sarrafian said: "The figure I had discussed with you remains—viz. one million dollars and over if possible."

"Whatever the museum paid, I am not a millionaire," Mr. Sarrafian said. "I have no car. I have no yacht. But I am satisfied with what Bob [Hecht] gave me."

Mr. Hecht flew to Beirut on Sunday and returned to Rome early today, Mr. Sarrafian said. "He came to tell me newspaper people would be calling me."

Mr. Hecht disappeared from his home in Rome the day after acknowledging in an interview with The New

York Times that he had arranged the sale of the vase with the Metropolitan and that the museum had paid him for it without ever meeting the man he said he represented.

Bought for Coins

He named Mr. Sarrafian as that man yesterday at the same time that Mr. von Bothmer released the dealer's two letters. In his statement, Mr. Hecht said that Mr. Sarrafian had inherited the vase from his father, who bought it in London for ancient coins in 1920.

Mr. Sarrafian said today that he and his father, a dealer in antiquities who immigrated to Lebanon from Turkey, were in London "early in 1920."

He said his father came back "with quite a lot of stuff."

"My father did not believe in buying or selling but in exchanging," he said, "and a lot of what he bought he got in exchange for coins."

Two years later, Mr. Sarrafian said, he noticed a hatbox with pieces of a vase wrapped in cotton and paper, and he assumed that it was part of the London purchase.

For many years after his father died in 1926, he had paid little attention to the pieces, he said. "My interest is coins. I care little for vases," he said.

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About 20 years ago, Mr. Sarrafian said that an archeologist friend saw the pieces and told him that one of them contained the name of a famous painter.

The name of the painter, he said, was Euphronios. Asked for the name of his archeologist friend, the dealer said: "I couldn't give you his name. Besides, he's dead now."

About 10 years ago, Mr. Sarrafian said he mentioned to Mr. Hecht that he had pieces of a vase, and in 1971 he told him that he wanted to sell them.

Pieces Sent to Zurich

He sent the pieces to friends in Zurich, Switzerland, who turned them over to Mr. Hecht. He would not name the friends, but he said he did not go to Zurich himself and never saw what was done with the pieces. This "contradicts one of his letters to Mr. Hecht, which states that he authorized the vase's restoration some three years ago.

Mr. Sarrafian acknowledged sending the two letters about the vase to Mr. Hecht and giving him a receipt for money paid him, but he would not say how much the money cited in the receipt was or whether it equaled what he was given by Mr. Hecht.

"I have no complaints," he repeated. "Bob Hecht had a nice deal and he made money. I don't begrudge him."

Asked if his remarks meant that he had sold the vase directly to Mr. Hecht rather than having the American sell it as his agent, Mr. Sarrafian answered, "I consigned it to him."

He said he had not tried to sell it himself because "museum people are only impressed by those who ask for big money."

In his letters to Mr. Hecht, Mr. Sarrafian wrote that he wanted to sell the "red figure krater" because he was planning to move to Australia in view of the worsening situation in the Middle East.

Asked why he was still in Beirut two years after if he felt that way in 1971, he replied, "I love Beirut."

The political situation in the Middle East was not the only reason why he wanted to sell the vase, he added. "I just felt after all these years, the time had come to try to sell it."

Had Dealt in Vases

He said he had handled vases and statues at a dealer, but that he did not go out of his way to find them, and when he got a good piece he tried to sell it as soon as possible.

He said he did not have a collection of vases or other antiquities except for coins.

These and other statements by Mr. Sarrafian contradict statements made by the Metropolitan and by Mr. Hecht. When museum officials disclosed the acquisition of the vase last November, they said they could not reveal the owner because it might hurt their chances for future acquisitions from him. They also said that the vase came from a European collection.

The museum and Mr. Hecht now say that the vase came from a Lebanese art dealer, and Mr. Sarrafian says that he has no major collection other than in Phoenician and Turkish coins. The Metropolitan has been selling its own coin collection, because it does not believe that coins are an appropriate part of its acquisitions.

Despite Mr. Hecht's statement last Saturday night in which he said that he had been reluctant to reveal the owner of the vase because it might cause tax problems, Mr. Sarrafian said today that he had no fears of any tax problems.

"Income taxes don't amount to much in Lebanon," he said.

Where Is Hecht?

By PAUL HOFMANN
Special to The New York Times

ROME, Feb. 21—Mrs. Robert E. Hecht Jr., whose husband sold the celebrated 2,500-year-old Greek vase to the Metropolitan Museum, said tonight she did not know her husband's whereabouts.

Asked whether Mr. Hecht had been in touch with her by telephone, she giggled and said, "maybe."

Mrs. Hecht said she was unaware of her husband's reported presence in Beirut yesterday. In a brief telephone interview, she said she did not know when he would come back to their home here.

The American's Roman lawyer, Giuseppe Lojaco, said earlier today that Mr. Hecht had left Italy last Sunday "for business reasons."

A source close to the judicial inquiry that formally started today said that the deputy prosecutor assigned to the case, Domenico Sica, would undoubtedly subpoena Mr. Hecht to ask how he had come into possession of the vase and how he had disposed of it.

The state television broadcast an interview today with a middle-aged man, identified as Omero Bordo and de-

scribed as a "tombarolo," local slang for an archeological poacher. The term is derived from the Italian word for tomb and refers to the Etruscan burial sites in the broad region north of Rome, where for a generation bootleg diggers have often arrived before legitimate scholars.

In the broad vernacular of the central Italian Latium region, the admitted grave robber said he had heard of the big find of a beautiful Greek vase and other Greek artifacts in a tomb about a year ago, and had been told the vase had been sold to a forger "for an important sum—something like 100-million lire [then worth about \$160,000]."

Pressed by the television interviewer to say where the find had been made, the clandestine digger said, "Maybe Cerveteri." This ancient city, about 18 miles northwest of here, is on the site of a well-known Etruscan burial ground.

The pre-Roman civilization of the Etruscans admired Greek art, and many wealthy Etruscans collected Greek artifacts, using them to adorn their elaborate tombs.

A Carabinieri spokesman said today that a report on what the art-recovery unit had so far found in its investigation had been detailed in a report to Dr. Sica, the deputy prosecutor.

Neither the Carabinieri nor the deputy prosecutor would comment today on a statement issued yesterday by Mr. Hecht's lawyer—and by the Metropolitan Museum—that the vase had originally belonged to Dikran A. Sarrafian of Beirut.

A judicial source said that the Carabinieri report mentioned a second Greek vase, believed to have been found together with the one now in New York. The chief of the Carabinieri's art unit, Col. Felice Mambor, said Monday that this second vase was also being sought.

Mr. Hecht's Roman lawyer and Mrs. Hecht declared today that they had never heard of a second vase.

A Denial From Zurich

Special to The New York Times

GENEVA, Feb. 21—Tonight in Zurich, where the vase add to the Metropolitan Museum was restored, Mr. Hecht denied there was anything "bootleg" about the vase transaction.

Although one of the letters from Mr. Sarrafian to Mr. Hecht released by the museum quoted Mr. Sarrafian as saying he had delivered the vase to Mr. Hecht through friends in Switzerland, Mr. Hecht said he knew nothing of such friends.

The vase, he said, had simply been delivered to him in Switzerland. "I was aware of the base's existence for quite a while before I saw it," he added.

Mr. Hecht said he had a receipt from Mr. Sarrafian for "the full amount less my commission" in the sale of the vase. Mr. Sarrafian said today in Beirut that the bulk of the money in the sale had gone to Mr. Hecht.

"I am willing to show this receipt with the amount [of the sale] blocked out," Mr. Hecht offered. "What I made on it is between Uncle Sam and myself."

Mr. Hecht said he denied "emphatically" all implications of any impropriety in his role in the sale. Mr. Hecht objected to statements that he had been arrested. "I have never had a criminal record, nor have I been arrested in the sense of being handcuffed and taken to jail."

He has been charged in Italy and Turkey with buying antiquities illegally excavated, but the charges were ultimately set aside. The Turkish Government, however, has declared him "persona non grata."

Hecht's Role Confirmed

By DAVID L. SHIREY

Thomas P. F. Hoving, director of the Metropolitan Museum, said that he received yesterday a sworn statement from Dikran Sarrafian confirming that the Lebanese dealer and collector had enlisted Robert E. Hecht Jr., to sell it on Mr. Sarrafian's behalf. The statement said the vase was bought by Mr. Sarrafian's father in London in 1920.

The sworn statement, according to Mr. Hoving, was made at the United States consulate in Beirut, where Mr. Sarrafian lives, and was cabled yesterday to the museum.

"I hope that this will shut off all the hot air we have been hearing about the vase," Mr. Hoving said. "Only we have produced documents. No one else has."

Some scholars and dealers have said that the vase was found in an Etruscan tomb and smuggled out of Italy in 1971. The documents that the Metropolitan has produced are two letters said to be from Mr. Sarrafian.

Contents of Statement

According to Mr. Hoving, the sworn statement by Mr.



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Sarrafian reads as follows:

"This is to confirm that the Attic red-figured calyx krater signed by Euphronios and consigned by me for sale in Zurich to Robert Hecht Jr. in 1971 formed part of my father's collection and was acquired by him in the winter of 1920 in London in exchange for a collection of gold coins from the Near East. Moreover, the above mentioned krater was in fragments and Robert Hecht was warned that I was not responsible for any missing pieces."

When asked what Mr. Sarrafian mean about "missing pieces," Mr. Hoving replied: "He undoubtedly was talking about the slivers and small chinks missing from the vase. He was not talking about any major pieces. As ancient vases go, this was in top condition."

Missing Pieces Described

Dietrich von Bothmer, the museum's curator of Greek and Roman art, said that most of the missing pieces were no larger than one-quarter inch wide and high. The largest piece missing was an inch long and a quarter-inch wide, he said.

Until now the museum never mentioned that pieces needed a "final restoration," were missing from the krater. Mr. Hoving and Mr. von Bothmer have maintained that the vase was in excellent condition. Mr. von Bothmer said that when he first saw the work in Zurich that it contained nearly 40 fragments that were glued together. He said that the vase and that "all the vase needed was a little glue and paint in the cracks."

He enlisted the Swiss restorer Fritz Buerki last summer to repair the vase. He said that the restoration is excellent, but that a trained eye could detect where the joints of the vase fragments meet and where the cracks had been painted in. He said that there has not been much "overpainting" on the vase. Mr. Hoving said that ultraviolet light shows that all the fragments in the vase are original and very little had been added to it.

Metropolitan's Position

The museum has maintained that it never revealed the name of the collector who sold the vase because it "didn't want to dry up the source." When the Metropolitan announced last November the acquisition of the vase it said that it hoped to purchase other works from the collector.

When asked what the objects are, Mr. Hoving said that he could not reveal them. "Someone else might jump at them," he said. He did indicate, however, that they are in the "ancient field" and are "major objects." Mr. Sarrafian's main interests is said to be ancient coins.

Like Mr. van Bothmer, Mr. Hoving said that he never met Mr. Sarrafian. He said that he dealt exclusively with Mr. Hecht.

"What I know about Mr. Sarrafian is what I have heard—that he has some very good things in his collections and that he is a very nice old man." Mr. Hoving said that the museum had never purchased any art objects from Mr. Sarrafian's collection before.

Bought Items from Hecht

Mr. Hoving said that the museum had purchased several objects from Mr. Hecht. He did not recall whether Mr. Hecht was the owner of these objects or whether—as in the case of the vase—he was purportedly acting on behalf of another person.

Mr. Hoving said that he has not talked with nor seen Mr. Hecht since Labor Day. Mr. Hecht accompanied the vase during its journey from Switzerland to the Metropolitan on last Aug. 31.

The Metropolitan director said that his museum was "legally in the clear" concerning the vase. "We certainly didn't want the same thing to happen to us that happened to the Raphael in Boston," he said.

The Boston Fine Arts Museum, which purchased a Raphael portrait in Italy two years ago, was forced to send the picture back to Italy. The picture had not been declared at United States Customs in accordance with requirements. The Metropolitan, however, declared its vase to Custom's on Aug. 31. The Customs officer even said what a beauty our vase was, Mr. Hoving said.

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NEW YORK TIMES 2/23/73 Front Page

Italian Inquiry on Vase Said to Identify a Thief

Special to The New York Times

ROME, Feb. 22—The Italian police reported today they had identified a grave robber, who, they said, had delivered to Robert E. Hecht Jr. the million-dollar Greek vase now in the Metropolitan Museum of Art.

But the police refused to elaborate, giving no indication when they might identify their suspect or explain his purported relationship to the wealthy American whose identity had been shrouded in secrecy by the museum for months.

Col. Felice Mambor, chief of the carabinieri art squad, also said that Mr. Hecht lied to him 20 days ago, when he denied that he knew anything about the vase.

The Metropolitan said last November that it had bought the 2,500-year-old calyx krater, through a dealer in Switzerland, from a collector whose father acquired it 50 years ago. It later acknowledged that it had bought the vase from Mr. Hecht, an American dealer residing in Rome, who in turn said he was acting for Dikran A. Sarrafian, a coin dealer in Beirut, Lebanon.

If the krater in fact came recently from an Etruscan tomb, as the police here maintain, it belongs under Italian law to the Italian Government.

As efforts to trace the source of the vase continued yesterday in Rome, in Beirut, in Zurich, Switzerland, and in New York, Mr. Hecht vanished suddenly from his hotel in Zurich leaving no indication of his destination.

During nearly a week of travels that began just as the glare of international publicity was about to focus on his dealings, the 53-year-old American expatriate left his home here on Saturday, conferred with Mr. Sarrafian in Beirut on Monday and then flew to Zurich where the vase was said to have been restored.



Jean-Pierre Coudert—L'Express

Robert E. Hecht Jr. examining coins recently.

After Mr. Hecht's sudden and unexpected departure today from the Hotel Savoie in Zurich, his lawyer said in Rome that his client could be expected to make a statement soon.

It was unofficially reported here today that three members of a gang of six "tombarolos," or archeological poachers, had been infuriated to learn that Mr. Hecht had received \$1-million for the vase.

They had received, it was said, only \$8,500 each for an entire haul of art objects taken in the autumn of 1971 from a tomb in the Etruscan necropolis called St. Angelo of Cerveteri, between Cerveteri and Ceri, 25 miles northwest of Rome.

The loot was reported to include the Metropolitan's krater and a Greek cup, smaller but perhaps more precious, and these with other objects were said to have been sold to an unidentified merchant for \$200,000.

"We now know the name of the tombarolo who first handed the vase to Mr. Hecht," Colonel Mambor said in an interview with The New York Times.

The authorities said they were aware that Mr. Hecht had gone to Beirut on Monday, the day his role in the sale of the vase was disclosed by The Times.

"Why would Mr. Hecht meet his Lebanese friend at this stage, if it were not to gather evidence for a retroactive reconstruction of the case?" Colonel Mambor demanded.

He said he knew Mr. Hecht to be a "liar" because the dealer had denied knowledge of the vase when questioned 20 days ago.

"Mr. Hecht now has disqualified himself the world over both as a scholar and as an art merchant," the officer said. "He has preferred to act like a bookie, who has shifted from the love of horses to the love of betting."

Asked in New York to comment on Colonel Mambor's assertions about Mr. Hecht, Thomas P.F. Hoving, director of the Metropolitan, characterized them as "nonsense."

In Zurich, Fritz Buerki, said by the museum to be the restorer of the vase, could not be reached for comment. Mr. Buerki's wife told a reporter that her husband was "abroad," but said she did not know where. She added that he had telephoned her today to say he had "nothing to say to anyone."

Dietrich von Bothmer, the Metropolitan's curator of Greek and Roman art, described Mr. Buerki as a "very timid man."

"He's the kind of person who will see someone like a reporter only if he's wearing a suit and a tie," he said.

"He's the kind of man who doesn't like to be bothered. He goes about his restorations and is up to his elbows in plaster each day."

Mr. Buerki is listed in the Zurich telephone directory as a "sitzmöbelschreiner," or chairmaker. Mr. von Bothmer said Mr. Buerki "can make cabinets very well."

"But he is also a vase specialist and an excellent restorer," he added.

When the Metropolitan announced last November the acquisition of the vase, it divulged little information concerning its provenance. It had said that the vase had been purchased in London before World War I. It would not reveal the name of the collector or his family who had acquired the vase. The museum said that it did not want to jeopardize the chance of future purchases from the collector.

Following repeated requests from The New York Times, the Metropolitan began only last Sunday to provide previously unknown facts about the vase. Some of the revelations gave rise to contradictions. The museum now said, for example, that the vase was not purchased before World War I, but in 1920 in London. It was also revealed that the vase was not intact, as many experts of antiquity had believed, but was in nearly 40 fragments before the "final restoration."

The museum acknowledged for the first time that Mr. Hecht was the seller and supplier of the vase, acting on behalf of Mr. Sarrafian.

Mr. Sarrafian said that he did not own any other major objects of antiquity. He said that he was a dealer of coins and did not own a collection of vases or other antiquities except for coins. As far as the vase he turned over to Mr. Hecht is concerned, he said, he gave him a "hatbox full of pieces" and that a number of pieces were completely missing.

Mr. von Bothmer, however, said that all the vase required for restoration was some glue and a little paint in the cracks. He said that all that was missing from the krater were a few slivers and chinks.

Mr. Sarrafian also said that the bulk of the money paid for the vase had not gone to him but to Mr. Hecht. The letter, which the museum said was from Mr. Sarrafian to Mr. Hecht, indicated that Mr. Hecht was to receive a 10 per cent commission of the sale value. The vase was sold for \$1,024,000.

Reached today at the apartment on Rome's fashionable Aventine Hill, where the Hechts reside with their three daughters, Mrs. Hecht said the world had gotten a "wrong picture" of her husband.

She said he was a passionate devotee of tennis and art and was gathering data for a major book on fakes in museums and private collections around the world. Some years ago, she recounted, Mr. Hecht bought from a museum abroad an object he knew to have been stolen from Italy—and turned it over to the Italian Government.

Mrs. Hecht, like her husband an American, declined to discuss her family. She said Mr. Hecht had been a Navy lieutenant during World War II and had been injured in submarine service.



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He is fluent in English, Italian, French and German, speaks a little modern Greek and Turkish and is expert in classical Greek and Latin, she indicated. She and his lawyer, Dr. Giuseppe Lojaco, emphasized that Mr. Hecht had never been arrested, but only summoned to court.

After 11 years of litigation, Mr. Hecht was acquitted last Nov. 22 of smuggling three statuettes from Italy. Still pending is a charge of having illegally received a headless bronze statuette and a spearhead.

Passion for Antiquities

By JOHN L. HESS

The name Robert Emmanuel Hecht Jr. stirs profound emotions among the many American curators and dealers who know him well.

The number who care to talk about him for quotation has dropped sharply since it was reported that he had sold the calyx krater to the Metropolitan.

What emerged from a number of interviews was the picture of a man with a passion for Roman antiquities that gave him entry to many museums, and a terrible temper that made him many enemies.

One of the friendliest comments came from Cornelius Verneule, acting director of the Boston Museum of Fine Arts, who said, "Robert Emmanuel Hecht Jr. is one of the world's leading authorities on Greek and Roman coins."

Mr. Verneule, who sees Mr. Hecht often, said he could not remember whether the museum had bought any pottery from him. He said his museum bought many vases, including a Greek cup acquired last year that was "just as beautiful" as the Metropolitan krater. He said he paid less than \$25,000.

Vladimir Stefanelli, curator of coins at the Smithsonian Institution in Washington, said Mr. Hecht's father had sponsored him as an immigrant about 20 years ago, and he had worked at first in Mr. Hecht's coin business on West 57th Street. Their parting was friendly.

"There are two Hechts," Mr. Stefanelli said. "One is the scholar; the other would try to make some sort of

success in a more practical field.

"Bob would give the shirt off his back. But he can become extremely haughty. Then he bores you into the ground, his voice takes an edge, he tells you unpleasant things. At such moments, he makes enemies."

Mr. Hecht is a scion of the Baltimore department store family. Few details about the surviving members were immediately available. It is known that he has a sister, and has been married twice.

A fellow alumnus of Haverford College recalls Mr. Hecht as a straw blond with a triangular face, colorful clothes, a passion for Roman history and a hot temper. He is said to have engaged a fellow student in a fight in the campus cooperative.

During the war, he served in the Navy, then went to the American Academy in Rome to pursue his archeological studies.

As early as 1950, Mr. Stefanelli recalled, he was interviewed by the Italian authorities about his American fellow numismatist.

"They read to me certain accusations," he said. "They were patently false. They had to do with art objects. But the origin was in some personality conflicts."

"Many times people have accused him falsely," Mr. Stefanelli said. "Stealing he would not do. Illegal digs—hah!—that's another story."

Sporadic Art Dealer

Dikran A. Sarrafian

By NICHOLAS GAGE

Special to The New York Times

BEIRUT, Lebanon, Feb. 22 —When Dikran A. Sarrafian's two children married, he asked them not to name any sons they might have after him as is the Armenian custom. "There is nothing about me worth perpetuating," he said candidly over straight Scotch today at the St. Georges Hotel bar. "I wasted most of my life with whores and archeologists."

Man
in the
News

Mr. Sarrafian, whose recounted experiences sound like those of a character in a Lawrence Durrell novel, has been a center of attention in the art world in both Europe and the United States during the last three days.

The Metropolitan Museum of Art has said that Mr. Sarrafian owned the 2,500-year-old Greek vase by the master painter Euphronios, which it acquired last year for \$1-million.

Robert E. Hecht Jr., the American expatriate who arranged the sale, has said that he acted as Mr. Sarrafian's agent in bringing the vase to the museum.

Given to Contradiction

Mr. Sarrafian said that he had turned pieces of a vase kept in a hatbox for 50 years over to Mr. Hecht, but all he remembered about the pieces was that they contained "paintings of old Greeks and a lot of inscriptions" and that some pieces of the vase were missing completely.

He said that he could not remember what the paintings on the pieces looked like. "I didn't look at them for years and years," he said.

What Mr. Sarrafian says, however, is sometimes contradictory. In an interview with a Beirut newspaper published today, he said he sold the pieces to Mr. Hecht, but in another one with The Times last night he said he consigned them to Mr. Hecht to sell as his agent.

In The Times interview he said that he had not received the bulk of the \$1-million paid by the museum.

The major portion of the money went to Mr. Hecht, he said.

Mr. Sarrafian does not live like a millionaire. He and his wife, who is Danish, occupy a fourth-floor walk-up apartment in an old building behind several hotels in Beirut.

Each evening he makes the rounds of two or three of the hotel bars, has one drink in each and leaves. He is usually home by 8:30 P.M., he said, and in bed asleep an hour later.

That has been the pattern of his life, and it has not changed since the sale of the vase.

This modest, almost apologetic self-portrait does not match the picture some acquaintances paint of Mr. Sarrafian. He was, they say, a highly sophisticated British intelligence agent in World War II, a man who parachuted behind German lines to act as a liaison with Tito's forces.

Neither his own words nor his current life-style reflect any of that glamour.

Those who know Mr. Sarrafian well said that he has lived modestly ever since he exhausted his father's fortune some years ago. His father, Abraham, was one of the major dealers in antiquities in the Middle East until his death in 1926, and sold a number of pieces to the British Museum, Mr. Sarrafian's friends said.

He said he was born in 1905 in Beirut, but friends of his said that he was several years older. He married in 1941 and has a son and daughter. His daughter married an American, William Ward, a professor of history at the American University in Beirut, who declined to talk about his father-in-law when called.

Mr. Sarrafian said he had been a sporadic collector and dealer in antiquities, and he worked out of his apartment. "I am an impulsive buyer," he asserted, "and I have not done very well in what I have purchased."

Metropolitan Museum officials declined to name the owner of the vase when they announced its acquisition last November, saying that they wanted to buy other important pieces from him.

Mr. Sarrafian said he had been more successful with coins, concentrating on Phoenician and Turkish coins, which are "still reasonable." He said his family came to Lebanon after the first Turkish persecution of Armenians in the eighteen-eighties.

He was educated in Europe and attended Oxford University. "But I was very successful there," he said, "and left without a degree."

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THE NEW YORK TIMES, 2/24/73 Front Page

Rome Tells 4 to Retain Counsel in Vase Inquiry

Theft Trial Looms

By PAUL HOFMANN

Special to The New York Times

ROME, Feb. 23—The Deputy Prosecutor who is charged here with the judicial investigation of the case of the Greek vase recently acquired by the Metropolitan Museum of Art in New York today formally advised four unidentified persons to retain defense counsel.

The official notification means that the four may be subpoenaed and may possibly become defendants in a trial.

The action by the prosecutor came as the climax of nearly a week of intense international efforts to trace the source of the \$1-million, 2,500-year-old Euphronios vase whose sudden appearance on the art market has aroused suspicion and contradiction. Last Monday, The New York Times disclosed that Robert E. Hecht Jr., an American expatriate living here, was the man from whom the Metropolitan purchased its vase.

The Italian police have maintained that the vase, known as a calyx krater, was dug up not long ago and, they say, delivered by a grave robber to Mr. Hecht. Mr. Hecht maintains that he sold it to the museum as the agent for Dikran A. Sarrafian, a Lebanese dealer in antiquities, who said he had obtained it from his father.

Court sources here explained that possible charges might be theft and violations of a special law of 1939 for the defense of Italy's artistic heritage. The charges carry up to three years' imprisonment and fines, barring possible aggravating circumstances.

The Deputy Prosecutor, Domenico Sica, refused to name the four persons under inquiry on the ground that penal procedure at this stage was shrouded with secrecy under Italian law.

Asked about the action taken against the four men in Rome, Thomas P. F. Hoving, director of the Metropolitan

Museum, said in New York: "No one has been arrested. The men are being questioned and nothing more."

It was not immediately known whether Mr. Hecht was one of the four persons notified by the Rome Deputy Prosecutor.

Mr. Hecht's lawyer in Rome, Giuseppe Lojacono, said tonight: "The less that is said about this case at the moment, the better it is. There is a judicial investigation on now."

Asked about the statement that Mr. Hecht had promised on Wednesday to make through his lawyer, Mr. Lojacono said: "My client has changed his mind and won't say anything for the time being." According to the lawyer, Mr. Hecht intends to return to his Rome home "soon." Mr. Lojacono would not disclose his client's present whereabouts.

The Deputy Prosecutor also ordered a formal inspection by judicial officials and experts on antiquities in an undefined area of the Etruscan burial sites northwest of Rome, where the vase is believed to have been dug up by archeological poachers during the last two or three years.

The official inspection was reportedly agreed upon after the chief of the art-theft unit of the Carabinieri, Col. Felice Mambor, informed the



The New York Times
Dikran A. Sarrafian, coin dealer in Beirut, Lebanon, who, according to the Metropolitan Museum, once owned the 2,500-year-old Greek vase.

Deputy Prosecutor earlier today that he had clues pointing to the location of the tomb.

As the police and judicial investigations were proceeding, officials were less inclined today to discuss the affair with newsmen than they had been earlier this week.

Archeology experts and the Italian press continued today to comment on what they called the "looting" of Italy's cultural patrimony. Several newspapers alleged that museums and private collectors abroad were encouraging despoliation, if only indirectly, by paying enormous sums for antiques dug up by bootleg archeologists in necropolises—burial grounds—and sent out of the country in a contraband traffic.

A leading expert on Etruscan civilization, Prof. Massimo Pallottino, declared: "If the Greek vase has really been smuggled out of Italy, it would represent yet another proof of the massacre of necropolises and, in general, of our artistic heritage."

Professor Pallottino, who is chairman of the archeological section of Italy's Supreme Council of Antiquities and Fine Arts, charged the national authorities with lack of vigilance.

Prof. Giovanni Becatti, director of the Archeology Institute of the Rome State University, said: "All Etruria is full of necropolises where vases similar to those bought by the New York museum have been found." Etruria is the area in the western part of central Italy between Rome and Florence.

Professor Becatti named the areas of Vulci, Tarquinia, Caere and Vetulonia—all northwest of Rome—as possible sites where the Euphronios krater vase might have been illegally dug up.

However, Professor Becatti conceded that the vase may very well have come also from Greece, Turkey, some Mediterranean islands or even some southern parts of the Soviet Union.

Giulio Carlo Argan, who teaches art history at Rome University and until recently was Director General of Antiquities and Fine Arts in the Ministry of Public Education, said it was probable "from every viewpoint" that the vase had been illegally unearthed in Italy.

Prof. Rannuccio Bianchi Bandinelli, a Siena professor or archeology, suggested that if looters had dug up the vase, they could probably also have destroyed or scattered much other valuable scientific and artistic material in the same tomb.

"A vase of such importance was probably contained in a rich tomb full of other artifacts of which we'll never know anything," Professor Bandinelli said.

The archeologist, a Communist party member, added that he was not too unhappy that a vase, if it had come from Italy, was now displayed in the New York museum. "The Metropolitan Museum is very beautiful and very well organized," Professor Bandinelli observed, terming it better than any Italian institution. His only

regret, the scholar added, was that he could not admire the vase because as a Communist he did not qualify for an American visa.

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THE NEW YORK TIMES, 2/24/73 Front Page

Museums Question Price and Secrecy in Purchase of Met Vase

Price Questioned

By DAVID L. SHIREY

Museum officials, archeologists and academic scholars throughout the country yesterday questioned the price paid by the Metropolitan Museum for its Greek vase and also censured the secrecy surrounding its purchase. The museum paid approximately \$1-million for the 2,500-year-old krater last September.

Other experts in antiquity, however, expressed the view that price should not be a paramount consideration where a rare and invaluable work of art is concerned. Only esthetic considerations, not the details of immediate provenance, should count, according to these authorities.

Meanwhile, crowds have been streaming into the Metropolitan to see the vase because of news stories about its confused history. Even the fall issue of the museum's Bulletin, which is devoted to an art-historical account of the vase, has become an overnight best seller at the museum.

Some experts said the vase should have cost between \$150,000 and \$500,000. John Cooney, curator of ancient art at the Cleveland Museum, said that he would appraise the vase at \$150,000. "I would be willing to go up to \$250,000, but no more," he said. "Beyond that price, I would have qualms of conscience."

He said that the most that had been paid for a vase before the sale of the Metropolitan krater was for a vase by the so-called "Berlin painter," now in Germany. It brought \$125,000.

Ross Holloway, a professor of archeology at Brown University, said he did not think the vase was worth more than \$200,000. David I. Owens, a classical archeologist at the University of Pennsylvania, called the price "ridiculous." "A million dollars is absolute nonsense," he said.

Dietrich von Bothmer, the Metropolitan curator of Greek and Roman art, insisted, however, that an "invaluable art work has no price."

"Why can't we stop worrying about price?" he said. "Why can't we just appreciate the vase for what it is: a glorious object with brilliant colors and an extraordinary composition? It is one of the great works of antiquity and should be looked at as such." He said that those who look at the vase should "attempt to forget all the incidental details about the purchase."

"They should attempt to carry themselves back to 500 B.C., when the vase was created," he said. Mr. von Bothmer said he had received cables and letters from leading authorities all over the world acclaiming the quality of the vase.

Elie Borowski, a dealer in antiquities living in Basel, Switzerland, felt the vase "transcends all time, place and price."

"One cannot purchase a work of art of this quality everyday," he said. "The last Euphronios vase to come on the market was in 1840. Who knows when there will be another one? One must be prepared to pay anything for

a masterpiece of this nature and be happy to have it."

T. Leslie Shear, a professor of archeology at Princeton University, also placed the esthetic qualities of the vase above price. "An archeologist can spend his life in the field and never come up with anything like the Euphronios creation," he said. "If he does come up with something like it, he thinks it's invaluable as an art object and most expensive as a commercial item."

Most experts who questioned the price of the vase said such high prices encourage looting. "Prices like this are killing antiquities," Mr. Owens said. "Every peasant in every little village has heard of high prices and dreams of digging up something that will make him rich for life."

And, it has been reported, robbers who at one time received a pittance for their illegal labors, have become fully aware of market prices, keeping track of them through auction catalogues, marked with sales prices.

Mr. Borowski also said art works "belong to the world. They don't belong to the Louvre, the British Museum or the Metropolitan," he asserted. "So what difference does it make where they are?" He did say that art works are better preserved in the United States than elsewhere. "We must think of our children. They should be able to appreciate these works too. If they are allowed to go to rack and ruin, no one will be able to appreciate them."

Mr. Holloway, however, said: "Do you call plundering a tomb preserving art, destroying its architecture, its context and other objects in it, preserving it? Who's fooling whom? These arguments about preservation are preposterous. If one man doesn't

take care of his property, that doesn't give another man the right to ransack it." Oscar Muscarella, a classical archeologist and associate curator of Near Eastern art at the Metropolitan, said: "When thieves hear of these exorbitant prices, they naturally plunder tombs to get more loot. Can we blame them any more than the people who pay them or the people who buy their finds?"

Although some experts believe that the Metropolitan vase came from a recently plundered Etruscan tomb in Italy, there is yet no evidence to support this belief.

The Metropolitan has maintained that the immediate history of the vase is not important. "That is nonsense," said Mr. Holloway. "The historical value of the vase is intimately connected with its discovery and the whole nexus of which it is a part. It is a disservice to archeology, history and the public to keep such information concealed."

Mr. Muscarella said: "One must know where the vase came from. There may be other objects with it, if it came from a tomb. Without the place of discovery, it is impossible to reconstruct its historical context."

The vase began to stir excitement in the art world when The New York Times, after a two-month investigation, last Monday published a story concerning the immediate origins of the krater. When the Metropolitan announced last November

that it had purchased the vase, it did not reveal the name of the collector who had sold it the vase. The museum said that any revelation of his name would jeopardize future purchases.

After repeated requests from The New York Times, the museum divulged that it had purchased the vase from Robert E. Hecht Jr., acting

on behalf of Dikran A. Sarrafian, a coin dealer in Beirut, Lebanon.

Mr. Hecht is an American expatriate living in Rome.

Some of the experts consulted doubted the authenticity of the documents that the Metropolitan eventually produced concerning the provenance of the vase. "I wish I knew the word for deus ex machina in Armenian," said Mr. Muscarella. The Metropolitan produced last Tuesday two letters that were said to have been written by Mr. Sarrafian, an Armenian, to Mr. Hecht. In the letters Mr. Sarrafian reportedly said that he wanted to sell the vase and that his father had purchased it in London in 1920. Another unnamed curator said that the letters "smelled awfully fishy."

But Mr. Cooney said that most museums in this country have purchased smuggled objects. He said that his museum purchased a Greek bronze of two warriors two years ago from a reputable dealer. He said that after his museum had published the acquisition in the museum catalogue it was learned that the object had been stolen from an Italian museum.

"I had to take the object to the Italian Embassy in Washington, and it was delivered back to Italy." He said that he "determines how hot an object is before I buy it. What I have to care about is whether it has been legally brought into this country and declared at customs."

The Metropolitan vase, which was carried into this country last Aug. 31 by Mr. Hecht, was declared at United States customs. "The vase is legally ours," said Mr. Holloway. He did say, however, that customs officials had visited him at the museum since The Times began pub-



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lishing the results of its investigation.

He said that the Metropolitan fully supports the proposals of the UNESCO convention and the International Museum Association. Both organizations are against the illicit trafficking in art. Mr. Hoving said that his usual procedure in dealing with works of dubious origin is to get in touch with the country that the art objects may have come from.

"I send letters and photographs of the object we have purchased to the country it may have come from," he said. "If I don't hear anything within 45 days, I make another attempt to find out whether a country is interested in our acquisition. No one has ever questioned what we have bought."

He did say that he did not attempt to get in touch with any countries concerning the vase. "There was no reason to make a contact," he said. "We had a provenance on our vase, and that was sufficient. We saw no reason to question the fact that it came from Mr. Sarrafian and was sold by Mr. Hecht." He said the Metropolitan had purchased other works from Mr. Hecht. "His pieces are always genuine," he said. "And his information about origins was not questionable."

Mr. Muscarella said he believed the museum trustees had not adequately questioned the provenance of the vase. "They have abdicated responsibility," he said. "They should have checked out every possible origin of our vase before it was purchased." There are 11 trustees on the museum acquisitions committee, which is responsible for the purchase. Some of the trustees interviewed yesterday said they had seen or were told about the letters from Mr. Sarrafian. Others said they knew nothing about them.

Ashton Hawkins, the museum secretary, said all the trustees were provided with an acquisitions folder for each new purchase. He said that in each folder there was

information concerning Mr. Hecht and Mr. Sarrafian. He also said each folder contained descriptions of the condition of the krater and the price. The descriptions, according to Mr. Hawkins, indicated that the vase had been in fragments and had been restored in Switzerland by Fritz Buerki, a Swiss living in Zurich.

The controversy over the vase has caused crowds to swarm into the Metropolitan. As soon as they arrive at the information desk in the museum lobby, they ask for instructions on the route to "that Greek vase."

"It's been real crazy," said a guard. Standing before the vase, observers had mixed reactions to it and its price.

"I think it's a scandal that \$1-million was spent for it," said Steven Ostrow, a graduate student of archeology at the University of Michigan. "I still think it's magnificent," he said.

Ann Koloski, also a Michigan student, said she hoped "nothing illicit transpired."

"It could set a precedent in European digs," she added.

A young woman who preferred to remain anonymous said: "It doesn't make any difference how it was obtained. It's here and it's beautiful."

Throughout the city there were also mixed reactions to the vase, reflecting the opinions voiced by visitors to the Metropolitan. John Kaston also deals in Greek vases, which he sells along with Greek records, books, newspapers and ornaments in his Minion Music Store, 274 West 43d Street, just off Eighth Avenue. Mr. Kaston's vases are genuinely Greek but, because they are reproductions of five- and -more-figure ancient vases, they sell for anywhere from \$3.95 to \$20.

"I think it's worth it," he said, laconically referring to the lucrative vase his higher-horizon vase competition has sold to the Met. "So much talk about the vase. I'm getting 20, maybe 25 kraters in next week. Only \$15 or \$20 each. No, not real, only reproductions."

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THE NEW YORK TIMES, 2/24/73

A Second Work by Master of Vase Comes to Light

By JOHN L. HESS

Dietrich von Bothmer, the Metropolitan's curator of Greek and Roman Art, said yesterday he had recently shown scholars a photograph of a hitherto unknown cup by Euphronios, the master who painted the recently acquired calyx krater at the museum.

Mr. von Bothmer said the cup, a cylix, or flat two-handed vessel about 4 inches high, was "supposed to be in Norway." But he said he "wouldn't know" who owned it and would not comment on its price or origin.

"There is no source to a cup," he said. "A cup is a cup."

Reports this week from Italy have said that grave robbers found a magnificent cup along with the Euphronios krater in an Etruscan tomb in late 1971. It was not stated that this cup was a Euphronios.

Mr. von Bothmer's report yesterday was the first news of the existence of still another Euphronios. Before the krater was unveiled, none

had been found since 1840, according to specialists.

The curator used the photograph, among others, to illustrate a talk he gave in late December at a convention of the Archeological Institute of America in Philadelphia. On the final day, although he was on the single official slate of nominees for the board of trustees, he was defeated in a rebuke over the acquisition of the Euphronios krater.

Rumored at \$15,000

The painting on the cup depicted the death of Sarpedon, son of Zeus—which was the title of Mr. von Bothmer's paper. Most of those present did not immediately recognize it as a new Euphronios find, but later the word got around.

It was rumored that the cup was on the market at \$15,000, that the photograph had been shown to visitors in the Metropolitan and that another museum had refused to buy it.

In a telephone interview, Mr. von Bothmer declined to make the picture available

for reproduction, on the ground that someone else might have a prior claim to that right.

Wearily, he quoted from a poem by Herman J. E. Fletcher, "Broken vases widowed of their wine . . ."

"I've often thought of that in this affair," he said.

Mr. von Bothmer said he wanted to make it clear that he had never said that the Euphronios krater was "intact." He said he had described it as entire or complete.

There is no dispute about the vase's having been broken and mended. But Diksan A. Sarrafian, the Lebanese coin dealer who declared that his family had owned it for 50 years, said he had kept the vase in a hatbox and there were some pieces missing.

Findings Sent to Oxford

In reply to a question, Mr. von Bothmer said he did not think any of the breaks were recent; if they were, it would lend support to an Italian speculation that the vase had been found nearly intact and

was broken to facilitate its smuggling.

Mr. von Bothmer added that he, Thomas P. F. Hoving, the director of the museum, and Theodore Rousseau Jr., chief curator, had first seen the vase last June 27, that filings had been sent to Oxford for testing in late September and that the surface had been examined in the museum under ultraviolet light.

"I can actually tell by the naked eye," he said.

Asked whether an independent expert might study the vase to check whether any of the breaks were new and how much restoration had been done, Mr. von Bothmer said the museum's studies were available.

Alluding to the stream of questions from the news media, he commented: "Nobody ever asks me about style."

"Euphronios had only one serious rival, Euthemydes," he said. "He once wrote on a vase, 'unlike anything Euphronios ever did.' I tell myself that somewhere behind this is Euthemydes, trying to get even."

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Metropolitan Museum: Of Purchases, Sales and Attributions

To the Editor:

This letter relates to the story on the Metropolitan Museum's Greek vase which appeared in The Times on Feb. 19. As an archeologist and a past president of the Archeological Institute of America, I am outraged by the quoted remarks of Mr. von Bothmer to the effect that the history of the vase prior to its acquisition by the museum is "not important to archeology" and that people should "look at it simply as archeologists do, as an art object."

That may be the way the average collector regards an acquisition; any archeologist worthy of the name knows that the place and circumstances of discovery are of great significance for the archeological record. In fact, the most eminent of American archeologists, Homer Thompson of the Institute for Advanced Study in Princeton, refers in the same story to the loss of archeological context and the importance of knowing what objects were found in the vase.

Unfortunately this is not an isolated instance of a disregard for scholarly values. A similar insensitivity is apparent in the "de-accessioning" of the coin collection to finance the purchase of the vase and other accessions. In addition to 1,500 or more fine Greek and Roman coins housed on its premises, the Metropolitan Museum was the owner of 11,000 numismatic items on loan to the American Numismatic Society. Nearly 6,000 coins had been in its keeping since 1917. With few exceptions, these coins are of minor commercial value but, combined with the society's own holdings, they served as an important teaching collection for university students and an invaluable study collection for both the scholar and the interested layman. In

certain fields, such as South Asia and Roman Alexandria, there was nothing comparable outside of the museums of India and Egypt, and the collections there are not readily available to the American or European scholar.

This loan collection in its entirety was recalled by the Metropolitan Museum last spring. Subsequently, 1,700 coins, valued at approximately \$34,000, were returned to the American Numismatic Society as a gift in recognition of its years of custody and the vast amount of curatorial time and effort spent in attributing, servicing and safeguarding the material. Of the remaining coins, thousands will go on the auction block in Zurich next autumn and for the most part will be dispersed without record since items of small value are normally sold in lots without individual illustration in a dealer's catalogue. The monetary gain in terms of the Metropolitan Museum's over-all budget will be slight; the loss to scholarship will be severe.

MARGARET THOMPSON

Chief Curator
American Numismatic Society
New York, Feb. 19, 1973

To the Editor:

Your account of the process followed at the Metropolitan Museum in reattributing certain paintings seems to me to have appeared at an unfortunate moment in the present controversy over the Metropolitan's policy of de-accessioning certain works. In other words, a legitimate and essential scholarly process which is continuously in operation in every respectable museum could be mistaken as an additional instance of unscrupulous conduct by the Metropolitan's administration.

It is always disappointing for a director or curator to discover that a work attributed to a well-known artist may be by someone else; at best a follower, or at worst an imitator. But when such reattributions must be made, based upon evidence available which includes not only the customary discriminations of connoisseurship, but the resources of scientific investigation which are now available, they should not automatically be assumed to reflect upon the good faith of the museum staff or of the original donor. The extraordinary advance in art historical knowledge throughout this century inevitably means that we see with somewhat clearer eyes distinctions between master and pupil than was possible a century ago when our great museums were founded.

Nor is the change of attribution always an esthetic loss. A recent exhibition at the Heckscher Museum in Huntington, L. I., entitled "Mistaker Identity," contained many interesting problems which are well worth pondering in this connection. Is it not better for instance to realize the qualities of Bass Otis as an artist in his own right, however much he may have owed to Gilbert Stuart, than that so handsome a portrait as Dolley Madison from the New York Historical Society should be allowed to confuse our stylistic understanding of Rembrandt Peale or Ezra Ames, to which it was formerly attributed?

It may have been hard for the Indianapolis Museum to lose a Gainsborough landscape and gain only a Thomas Barker, but many of your readers may recall the discovery that a still life at the Smith College Museum—which bore a false signature of William Harnett—was actually by J. F. Peto, thus recovering for us a forgotten American artist whose work often seems more monumental in design and subtler in color than Harnett's.

The director of the Heckscher Museum, Eva Ingersoll Gatling, is to be congratulated on undertaking so difficult an exhibition. The support she received from our profession is indicated by the distinguished museums which contributed to her exhibition. Although modest in its dimensions, the exhibition served to demonstrate that scholarly research and the reattribution of certain objects in its collections is an obligation of the Metropolitan, not a discredit to its staff.

GEORGE HEARD HAMILTON
Director

Sterling and Francine Clark
Art Institute
Williamstown, Mass., Feb. 9, 1973

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Front Page

Farmhand Tells of Finding Met's Vase in Italian Tomb

By NICHOLAS GAGE
Special to The New York Times

CERVETERI, Italy, Feb. 24 —A man who is believed to be the chief witness in the investigation by Italian authorities onto the purchase of a 2,500-year-old Greek vase by New York's Metropolitan Museum of Art last fall for approximately \$1-million was located here today by The New York Times and said he had been present when pieces of the vase were dug up from an Etruscan tomb.

Museum officials and Robert E. Hecht Jr., the American expatriate who sold them the vase, have said it belonged to Dikran A. Sarrafian, a Lebanese art dealer.

Mr. Sarrafian said in Beirut last Wednesday that he had turned over a hatbox full of pieces of a Greek vase to Mr. Hecht to sell but could not remember what was on the pieces except that they contained "paintings of Greeks and a lot of inscriptions." He said also that an archeologist friend had looked at the inscriptions some years ago and told him that they included the name of the Greek master painter Euphronios, which appears on the museum's vase.

Col. Felice Mambor, head of the Carabinieri's art squad, said last week that he had information that the vase Mr. Hecht sold to the museum had been smuggled out of Italy along with a second Euphronios work, a cup, which was said to depict the same scene as was on the vase.

But in an interview with The Times today, Armando Cenere, 37 years old, said that he had been one of six bootleg diggers who, he said, discovered the vase in November, 1971, in an area northeast of here known as Santangelo. It is about 25 miles from Rome and the site of several thousand Etruscan

tombs.

Giuseppe Lojaco, Mr. Hecht's lawyer, said here today that Mr. Cenere was known as a man whose words could not be trusted and who was practically illiterate.

Mr. Cenere, a short, stocky man with a day's growth of beard, was precise in his description of how the vase was discovered. He said, however, that he had left school in the first grade because his father died, and he had to help support his family.

Mr. Cenere said that he worked primarily as a farmhand and mason, but sometimes when he was out of work he joined squads of tombaroli, unauthorized excavators who dig illegally for antiquities and sell what they turn up.

Finding himself without a job in mid-November of 1971, he said, he joined a group of tombaroli digging at Santangelo. After several days, he said, they unearthed the vase and a handle of what turned out to be a Greek vase.

It Was a 'New Tomb'

At that point, he continued, he was assigned to be the lookout while the others went on digging, mostly during the daytime. As they dug, the group discovered more pieces of a vase as well as other items, and they knew they had hit on a new tomb, he said.

It took eight days to dig out everything from the tomb, which included many pieces of pottery and a statue of a winged sphinx, he said. He said he had been shown some of the pieces as they were dug up, and the one he remembered most had "a figure of a man bleeding."

Mr. Cenere described the piece as "bigger than a man's hand," adding that it contained almost the entire figure from the head to mid-way about the knees.

The front of the vase in the Metropolitan shows the body of the warrior Sarpedon, a casualty of the Trojan War, as it is being carried from the battlefield by Sleep and Death, while the god Hermes watches. There are three wide wounds on the body—at the heart, in the stomach and in the right leg, from which streams of blood are gushing.

Mr. Cenere was shown a picture of the vase and picked out the dead figure of Sarpedon, rarely portrayed in Greek art, as what he had seen on the piece of vase at Santangelo in 1971.

His 2d Identification

The unemployed farmhand said he had made the same identification for Domenico Sica, the deputy prosecutor in charge of the vase investigation.

He said that the picture Mr. Sica had shown him was in black and white, adding that the color picture shown him during the interview revealed the figure more as he remembered seeing it.

Mr. Cenere said that he also remembered pieces from the top border of the vase. "this was in a lot of small pieces when I saw it," he said, looking at the border.

The findings from the tomb, he said, were taken by the leaders of the group, whom he knew only as Peppe, and Adriano. Peppe was from Calabria and Adriano from Perugia, he added.

They told him, Mr. Cenere said, that they would give him a fair share of what the findings brought, and the following month, he said, he received 5.3-million lire (about \$8,800) in installments over a two-week period.

The Falling Out

He said that he suspected he had not gotten a fair share when his accomplices began buying cars, apartments and land that they could not have afforded with only \$8,800. Therefore, he said, he willingly told the authorities everything he knew.

The deputy prosecutor's office disclosed yesterday that four unidentified persons had been advised to retain defense counsel. The notification means that the four may be subpoenaed and may possibly become defendants.

Mr. Hecht's lawyer said today that his client had not been among the four notified by the prosecutor.

Mr. Cenere said that he did not know the names of the other persons besides Peppe and Adriano who participated in the alleged digging at Santangelo.

Mr. Cenere said that the diggers had placed the sphinx that they also found in a field and let word of where it was reach the Carabinieri. They hoped, he said, that when the police found one item, they would not look for others after having learned of the uncovering of a new tomb.

The Carabinieri did not learn of the new tomb until February, 1972, an officer of the paramilitary police force said. He acknowledged also that a sphinx had been recovered at that time through an informant.

Cerveteri is one of the

main areas of archeological excavations of Etruscan tombs in Italy. Some 30,000 tombs have been found in the area, and archeologists believe there are more.

The Metropolitan Museum acquired the vase—a krater used for mixing wine with water at banquets—last November but declined at that time to identify the seller. Museum officials said the vase had come from a European collection, which it could not identify without risking chances for future important purchase from it.

Last Monday, The Times disclosed that the vase had been sold to the museum by Mr. Hecht, the expatriate living in Rome.

In an interview with The Times, Mr. Hecht said he had been acting for a friend who had had the vase for 50 years. He declined to name the friend, saying it might cause tax problems for him in his own country. Mr. Hecht acknowledged, however, that museum officials had given

him money for the vase without ever meeting the man he said he represented.

In a statement released by his lawyer last Tuesday, Mr. Hecht named Mr. Sarrafian as the man on whose behalf he had acted. He issued the statement after flying to Beirut to see Mr. Sarrafian.

In interviews last Wednesday and Thursday, Mr. Sarrafian said that most of the money the Metropolitan had paid for the vase went to Mr. Hecht. "I have no complaints," he said. "Good luck to him. Only the United States Treasury may be the loser, and it lost more in Vietnam."

Mr. Hecht was born in Baltimore on June 3, 1919. His father founded the Hecht department-store chain there and in Washington, but the family sold it several years ago.

He was graduated from Haverford College and served in the Navy. After he was released from the service, he decided not to go into the



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family business, settling instead in Rome, where he pursued his interest in antiquities.

His wife is the former Elizabeth Chase, 41 years old, and they have two daughters. Mr. Hecht also has a married daughter by a first marriage, which ended in divorce.

Mr. Hecht was charged in 1962 with trying to smuggle three ancient statuettes from Italy, but he was acquitted. A case in which he is charged with illegally receiving two other ancient art objects is pending before the Court of Appeals in Rome.

According to the Turkish police, he was also charged in Istanbul on July 7, 1962, with attempting to smuggle ancient coins out of Turkey. He was acquitted of the charge four days later for lack of evidence.

On April 25, 1967, the Turkish Government declared Mr. Hecht persona non grata. He attempted to visit the country again in 1969, but was denied entry.