

REPORTS OF THE DEPARTMENTS



*Benjamin West (1738-1820),
American. Battle of La Hogue.
Signed and dated 1778, retouched
1806. Oil on canvas. 64 x 96
inches. Harris Brisbane Dick Fund,
64.57*

American Paintings and Sculpture

Additions to the American collection range from eighteenth century primitives to twentieth century abstractions. Especially notable is the gift of early primitive paintings from Edgar William and Bernice Chrysler Garbisch, of which Rufus Hathaway's *Lady with Her Pets* is the most exceptional. Signed and dated 1790, when the artist was about twenty, it is the earliest known of the small number of works by this self-trained Massachusetts painter. Two other important eighteenth century pictures were added to the collection: one is the dramatic *Battle of La Hogue* by Benjamin West, among the most successful

and famous paintings of its time; the second, acquired through the generosity of the Bertram F. and Susie Brummer Foundation, is a portrait by Mather Brown, member of West's influential circle in London. A striking portrait of Andrew Jackson by John Wesley Jarvis was purchased; it was presumably painted during Jackson's triumphal visit to New York in 1819, following his campaigns in Florida. Of the twentieth century is an atmospheric record by Guy Pène du Bois, *Mr. and Mrs. Dale Dining Out*, part of a gift from the late Chester Dale. We were also fortunate to receive from Georgia O'Keeffe one of her clear, serene landscapes: *Near Abiquiu, New Mexico*, to be added to the Alfred Stieglitz Collection that already contains a notable group of her works. Finally, we purchased a strong ab-

Rufus Hathaway (1770?-1822), American. Lady with Her Pets. 1790. Oil on canvas. 34½ x 32¼ inches. Gift of Edgar William and Bernice Chrysler Garbisch, 63.201.1



straction, *Veluti in Speculum*, by Hans Hofmann, whose work is important both in its own right and for its influence on the abstract expressionists.

Three manuscripts of books dealing with the American collection were completed during the year: two comprehensive catalogues of paintings by Albert TenEyck Gardner and Stuart P. Feld, covering artists born before 1871, and a study of modern American painting by Henry Geldzahler. All three, together with the catalogue of American sculpture now in production, are to be issued next year in conjunction with a large exhibition of the American collection.

GIFTS RECEIVED

Ernst Anspach (one-half undivided interest): Alexander Archipenko, American, *The Gondolier*, bronze, 1914.

Mrs. Arthur J. Cohen: Walter Pach, American, *Girl's Head*, pencil on paper, 1933; Maurice Sterne, American, *Profile of a Girl with Braid*, charcoal on light brown paper, 1925.

Chester Dale (bequest): William Merritt Chase, American, *Mrs. Chase in Prospect Park*, oil on panel, about 1889; Guy Pène du Bois, American, *Mr. and Mrs. Dale Dining Out*, oil on canvas, about 1925; unknown artist, American, *Portrait of Black Hawk*, oil on panel, first half of the xix century; unknown artist, American, *Marine*, oil on canvas, late xix century; (*The Chester Dale Collection*): Unknown artist, American, *Ralph Waldo Emerson*, oil on canvas, about 1830; un-

known artist, American, *Edwin Forrest*, oil on canvas, about 1840.

Mr. and Mrs. Allan D. Emil: Yasuo Kuniyoshi, American, *Broken Objects*, oil on canvas, 1938.

Mr. and Mrs. James W. Fosburgh: Benjamin West, American, *The Wise Men's Offering*, oil on canvas, 1794.

Albert Gallatin: Jo Davidson, American, *Bust of Sinclair Lewis*, terracotta, 1937.

Edgar William and Bernice Chrysler Garbisch: Erastus Salisbury Field, American, *Ellen Tuttle Bangs*, oil on canvas, about 1838; Rufus Hathaway, American, *Lady with Her Pets*, oil on canvas, 1790; Joseph H. Hidley, American, *Poestenkill*, New York, oil on panel, about 1855; attributed to James Peale, American, *Washington Reviewing the Western Army at Fort Cumberland*, oil on canvas, late xviii century; unknown artist, American, *The Plantation*, oil on panel, about 1825.

Jacqueline L. Hammond: Charles Fraser, American, *Powell Macrae*, miniature, water color on ivory, xix century; James Peale, American, *Mr. Depau*, miniature, water color on ivory, xix century; unknown artists, American, *Powell Macrae*, and *Mrs. Powell Macrae*, miniatures, both water color on ivory, xix century.

Emalie Pottier Heckard, in memory of her father: Louis Amateis, American, *Auguste Pottier*, bronze, with bronze pedestal, 1884.

Charles F. Iklé (bequest): Alexander Archipenko, American, *Headless Female*, white marble, with gray marble pedestal, about 1915; Oscar Blümner, American, *Cubistic Village*, oil on board, and *Bright Red Houses*, and *The Railroad Track*, both water color, all about 1920; Charles Demuth, American, *Clowns*, water color, mid-xx century; Louis Eilshemius, American, *Sailing at Moonlight, Samoa*, oil on board, about 1910; William Glackens, American, *Coney Island*, wolf crayon and white chalk with red wash on tinted paper, about 1910; Marsden Hartley, American, *Red Flowers on Pink Ground*, oil on masonite, 1943; John Marin, American, 3 water colors: *Landscape*, 1911, *Small Point, Maine*, and *Westpoint (Casco Bay)*, Maine, both early xx century; Abraham Walkowitz, American, *Scene in the Park*, pastel on paper, 1909.

Louise Lamson: John F. Kensett, American, *Landscape—Sketch from Nature*, oil on canvas, mid-xix century.

Albino Manca: Albino Manca, American, *Aristotle Contemplating the Bust of Homer*, Vatican Pavilion at the New York World's Fair, and *East Coast Memorial*, New York, all bronze medals, 1964.

Mrs. Darwin Morse: J. W. Audubon, American, *Hudson Bay Lemming*, oil on canvas, about 1850; Alexander S. Calder, American, *Nude*, wash drawing, xx century; Kenneth Callahan, American, *Birds*, and *Landscape*, both pen and ink on paper,

xx century; Gaston Lachaise, American, Nude, bronze, 1917; Arthur F. Tait, American, Deer and Two Fawns, oil on academy board, 1882, and Deer—Sketch from Nature, oil on canvas, late xix century; unknown artist, American, Lion, pen and ink on paper, mid-xix century.

Georgia O'Keeffe (Alfred Stieglitz Collection): Georgia O'Keeffe, American, Near Abiquiu, New Mexico, oil on canvas, 1930.

Irving S. Olds (bequest): Edward G. Malbone, American, Robert Macomb, and Mary Cornell Pell, miniatures, both oil on ivory, about 1806.

David Owsley: John F. Weir, American, The Alhambra, oil on canvas, about 1920.

Dr. and Mrs. Benjamin J. Pressman: Meichael Pressman, American, The Golden Idol, water color, about 1949.

Charles A. Russell: John Alexander, American, Geraldine Russell, oil on canvas, about 1902.

Dr. and Mrs. Emile Gordon Stoloff: Stephen Greene, American, The Judas Kiss, oil on canvas, and 12 accompanying sketches, pen and red ink on tracing paper, all about 1955.

Anonymous: John Singleton Copley, American, Jacob Hurd, and Mrs. Jacob Hurd, both oil on canvas, about 1755.

PURCHASES

Benjamin West, American, Battle of La Hogue, oil on canvas, 1778, retouched 1806 (Harris Brisbane Dick Fund); Mather Brown, American, Lady with a Dog, oil on canvas, 1786 (Bertram F. and Susie Brummer Foundation Fund); John Wesley Jarvis, American, Andrew Jackson, oil on canvas, about 1819 (Harris Brisbane Dick Fund); Severin Roesen, American, Still Life—Fruit, 1855 (Rogers Fund); Robert Henri, American, Paris Night, oil on canvas, 1898 (Arthur H. Hearn Fund); Maxfield Parrish, American, Pan, oil on canvas, about 1915 (George A. Hearn Fund); George Grosz, American, Berlin Street, oil on canvas, 1930 (Hugo Kastor Fund); Hans Hofmann, American, Veluti in Speculum, oil on canvas, 1962 (Mr. and Mrs. Richard Rodgers Gift and Francis Lathrop Bequest Fund); Gertrude Schweitzer, American, Big Leaves, water color, about 1962 (Roy R. Neuberger Fund); Edward Laning, Road to Kiowa, pen and ink and wash, 1963 (Rogers Fund).

LOANS ACCEPTED

Art Museum, Princeton University: The Art Museum's entire collection of American drawings, xviii-xx centuries.

Mr. and Mrs. William S. Copley: Man Ray, American, Dance, oil on canvas, 1915.

Yvonne Moën Cumerford: N. B. Kittel, American, Charles Henry Augustus Carter, oil on canvas, about 1840; unknown artist, American, Henry Carter, and Mrs. Henry Carter, both oil on canvas, about 1780; unknown artist, American, Charles Henry Augustus Carter, and Imojane Carter, both oil on board, about 1810.

Robert Beverly Hale: John Greenwood, American, Joseph Atkins, oil on canvas, about 1750.

Seymour Lipton: Seymour Lipton, American, Pacific Bird, nickel-silver on Monel metal, 1964.

John Marston: Joseph Badger, American, John Marston, and Elizabeth Marston, both oil on canvas, about 1760; attributed to Thomas Sully, American, Admiral John Marston, and Elizabeth B. Marston, both oil on canvas, first half of the xix century; attributed to Jane Stuart, American, John Marston, oil on canvas, xix century.

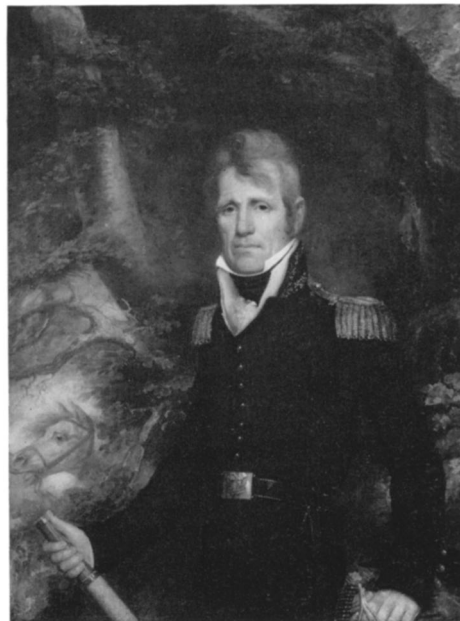
J. A. Moffett II: Grant Wood, American, Dinner for Threshers, oil on canvas, first half of the xx century.

Mr. and Mrs. Robert C. Scull: Jasper Johns, American, The Black Figure 5, oil on canvas, 1960.

Trustees of the Estate of Josephine A. Thompson Swann, through The Art Museum, Princeton University: John Singleton Copley, American, Elkanah Watson, oil on canvas, 1782.

Anonymous: Robert Weir, American, Santa Claus, oil on canvas, about 1840.

ROBERT BEVERLY HALE, *Curator*



John Wesley Jarvis (1780-1840), American. Andrew Jackson. About 1819. Oil on canvas. 48½ x 36 inches. Harris Brisbane Dick Fund, 64.8

American Wing

A spyglass view of this country's history was shown in an exhibition of English pottery jugs decorated with transfer prints of American heroes and battles of the Revolution and the War of 1812. The fifty-three jugs, made in the Staffordshire area and dating for the most part from the end of the eighteenth and the first quarter of the nineteenth century, were selected from the collection of B. Thatcher Feustman. The exhibition is one in a series of special events designed to illustrate the varied facets of American life and taste.

As a curator, I am sometimes asked how the Wing acquires objects. Needless to say, the pleasantest way is by gift, and when we are offered a superb Philadelphia Chippendale easy chair in the finest rococo style of that city, it is the height of pleasure indeed; the chair was the gift of Mrs. C. F. Dickson. An equally spectacular gift by Mrs. Clermont L. Barnwell reunited a pair of Cornelius Kierstede (1674-1757) candlesticks made for the Schuylers. Last exhibited together, as loans

Cornelius Kierstede (1674-1757), American (New York). Pair of candlesticks. Silver. Heights 11¼ and 11½ inches. Gifts of Mrs. Clermont L. Barnwell, 64.83, and Robert L. Cammann, 57.153



to the Metropolitan, in 1946, the other of the pair was given to the Museum by Robert L. Cammann in 1957. Another handsome addition, through the generosity of John W. Castles and Dorothea J. Castles, was a piano-forte, the case of which can be attributed to the workshop of Duncan Phyfe. Leaping to the middle of the nineteenth century, we have been given by Mrs. Frederick Wildman a selection of architectural elements and objects from a Victorian drawing room, which will be invaluable to any future installation concerned with this era.

GIFTS RECEIVED

Mr. and Mrs. Harcourt Amory: A group of textiles, xviii-xix centuries, American, English, and French.

Mrs. Clermont L. Barnwell: Candlestick, silver, about 1705, by Cornelius Kierstede, American (New York).

Mrs. Robert Bull: Coverlet, quilted cotton, about 1800, American (Litchfield, Connecticut).

John W. Castles and Dorothea J. Castles: Piano-forte with mahogany case from the workshop of Duncan Phyfe, works by Gibson and Davis, early xix century, American (New York).

Teunis G. B. Cortelyou: Bust of Abraham Lincoln, glass, probably 1876, by Gillinder & Sons, American.

Mrs. C. F. Dickson: Easy chair, mahogany, 1765-1775, Chippendale style, American (Philadelphia).

Margaret Fisher: 3 paisley overdraperies, cotton, about 1860, American or European.

Bernice Chrysler Garbisch: Hooked rug, wool, about 1890-1895, American.

Mrs. Darwin Morse: Pitcher with cover, pewter, second half of the xviii century, by Frederick Bassett, American (New York); 23 objects of glass, late xix century, English (made for the American market) and American.

Lydia Bond Powel: Mug, transfer-printed creamware, probably late xix-early xx century, English (Staffordshire).

Dorothy Dana Walton: Sheet, linen, about 1810-1820, by Lucy Byington, American (Stockbridge, Massachusetts).

Mrs. Frederick Wildman: Architectural elements and furnishings from the Tweedy House, about 1853, American (North Attleboro, Massachusetts): mantel, marble, with iron grill; 3 window valances, brass; chandelier and 2 sconces, bronze, with glass shades; pier mirror with shelf; chair, rosewood, Gothic Revival style.

Anonymous: Side chair, ash, about 1815-1830, Empire style, American (New York or Philadelphia).

PURCHASES

Furniture: 3 pedestals, rosewood and burl walnut, about 1870-1875, American (Rogers Fund).

Metalwork: Spoon, pewter, about 1790, by George Coldwell, American (New York); pair of oil lamps, tole with glass shades, about 1820, French (all Rogers Fund).

Textiles: Pair of curtains, net, about 1880, American (Rogers Fund).

LOAN ACCEPTED

Anderson C. Bouchelle: Spoon, pewter, about 1725-1760, by John Bassett, American (New York).

JAMES BIDDLE, *Curator*

Ancient Near East

From excavations in which the Museum has participated have come pottery, metalwork, and ivories to strengthen our collections of ancient Near Eastern art. H. Dunscombe Colt's special gift of funds allowed us to cooperate with the British Institute of Persian Studies at the multi-leveled mound of Yarim Tepe in northeast Iran, whence we received a number of pots, the best being fine, thin, pattern-burnished gray ware dating to about 2000 B.C. From excavations at Hasanlu in northwest Iran, which we shared with the University Museum of Philadelphia, came a bronze lion-headed protome, intended perhaps to decorate furniture, plus other objects in terracotta, stone, and metal that were made in the ninth century B.C. Finally, from the British School of Archaeology's dig at Nimrud in northern Iraq, we received another group of delicate, intricately carved ivories of the eighth century B.C. The Rogers Fund financed the Museum's participation both at Hasanlu and Nimrud.

Sharing in excavations such as these is of prime importance for the acquisition of documented artifacts. In addition, both Prudence Oliver Harper and I have been able not only to work at desks here in New York but also to take an active part in these excavations. Books offer no adequate substitute for actual digging experience or for living within countries of the Near East.

A terracotta figurine of a seated steatopygous woman, beautifully modeled, from Haçilar in southwestern Anatolia and dating from about 5400 B.C., was acquired as the result of Mr. Colt's continuing generosity. The figure is covered with a cream slip and decorated with reddish-brown paint. It is not only of the highest quality but also the oldest object of art in our Department.

A jar from Qumran, historically important because it contained some Dead Sea Scroll fragments, was presented to us by the Hashemite Kingdom of Jordan through the courtesy of Richard J. Ward of C. W. Post College.

Loans include a gilded bronze bull's head made in the southwest Caspian region in the fourth century A.D., from Mr. and Mrs. Alastair B. Martin; a bronze lion-griffin head probably of the ninth century B.C. from northwest Iran, from Norbert Schimmel; and, lent anonymously, a group of pots with painted ornament from Haçilar in Turkey, made more than seven thousand years ago.

The major purchase was a silver-gilt Sasanian plate, of the fourth or early fifth century A.D. It is elaborately decorated with a pair of gods flanked by winged horses drinking from a fountain—a subject unique on such plates. Another important purchase was a twin-handled vase, dating from the third or fourth century A.D., made of glass with hexagonal facets cut, not molded, over its entire body.

GIFTS RECEIVED

Burton Y. Berry: A group of bronze and stone implements, III-II millennia B.C., Anatolian.

Vaughn E. Crawford: Stamp seal, bronze, and figurine, earthenware, both about 1000 B.C., Iranian (southwest Caspian).



Easy chair. American (Philadelphia), Chippendale style, 1765-1775. Mahogany. Height 46½ inches. Gift of Mrs. C. F. Dickson, 63.114

Woman. Anatolian (Haçilar), about 5400 B.C. Painted earthenware. Height 5⅞ inches. H. Dunscombe Colt Gift, 64.90





Plate. Sasanian (Iran), IV-V centuries A.D. Silver gilt. Diameter 8 $\frac{7}{16}$ inches. Fletcher Fund, 63.152

Jerome M. Eisenberg: Pot, earthenware, II millennium B.C., Iranian (Saqqizabad).

Nuri Farhadi: Animal, bronze, about 1000 B.C., Iranian (Amlash).

Prudence Oliver Harper: Bull, bronze, about 1000 B.C., Iranian (southwest Caspian).

Hashemite Kingdom of Jordan: Jar, earthenware, Dead Sea Scroll type, II century B.C., Palestinian (Qumran, Jordan).

Elsie Jane Holmes: Stamp seal, earthenware, early I millennium B.C., Median (Iran).

Mr. and Mrs. J. J. Klejman: Stamp seal, glass, V century B.C., Achaemenian; cylinder seal, stone, II millennium B.C., Syrian.

Elsa Rabenou: Roundel, silver gilt, inlaid with colored paste, about 900 B.C., Iranian.

Miriam Schloessinger: Bowl, earthenware, XVII century B.C., Palestinian (Nahariya).

John J. Slocum: Votive eye, onyx, inscribed, about VII century B.C., Babylonian.

Mr. and Mrs. Charles K. Wilkinson: Goblet and miniature weapon, bronze, early I millennium B.C., Iranian (Luristan).

Alfred Wolkenberg: Pin and ring, silver, and spike, bronze, all about 1000 B.C., northwest Iranian.

Anonymous: Cylinder seal, stone, III millennium B.C., Akkadian; half a cylinder seal, II millennium B.C., Syrian; pot, earthenware, about 5200 B.C., Anatolian (Haçilar); 3 modern reproductions of antiquities.

PURCHASES

VI-IV millennia B.C.: Figurine of a steatopygous woman, earthenware, about 5400 B.C., Anatolian (Haçilar) (H. Dunscombe Colt Gift); bull, alabaster, about 3000 B.C., Iranian (Susa) (Harris Brisbane Dick Fund).

II millennium B.C.: Jar with lid, earthenware, about 1000 B.C., Iranian (southwest Caspian) (Rogers Fund).

I millennium B.C.: Spouted vessel with female head, earthenware, about 900 B.C., Iranian (southwest Caspian) (Rogers Fund); figurine of a steatopygous woman, about 900 B.C., Iranian (southwest Caspian) (Harris Brisbane Dick Fund); bracelet, bronze, about 700 B.C., Iranian (Luristan) (Rogers Fund); furniture decoration, gold, VII century B.C., Iranian (Ziwiye) (Fletcher Fund); bowl, bronze, VI-V centuries B.C., Achaemenian (Harris Brisbane Dick Fund).

III-VI centuries A.D.: Vase, glass, III-IV centuries A.D., late Parthian or early Sasanian (Iran); plate, silver gilt, IV-V centuries A.D., Sasanian (Iran) (both Fletcher Fund).

LOANS ACCEPTED

Ben-Zion: Male figurine, bronze, late II-early I millennia B.C., north Syrian; horse and rider, bronze, IV-VI centuries A.D., Iranian (southwest Caspian).

Mr. and Mrs. Alastair B. Martin: Bull's head, bronze, gilded, about IV century A.D., Iranian (southwest Caspian).

Norbert Schimmel: Lion-griffin head, bronze, about 800 B.C., northwest Iran.

Anonymous: 8 pots and a figurine of a steatopygous woman, earthenware, VI millennium B.C., Anatolian (Haçilar); animal vessel, earthenware, I millennium B.C., Anatolian; rhyton with horse spout, earthenware, III century B.C. - III century A.D., Parthian (southwest Caspian).

EXCAVATIONS

From Hasanlu, Iran, in conjunction with the University Museum, Philadelphia: A group of 24 objects, including 9 of pottery and 7 of bronze, plus others of bone, stone, and gold, Iranian, IX century B.C. (Rogers Fund).

From Nimrud, Iraq, in conjunction with the

British School of Archaeology in Iraq: A group of 14 ivories and an inscribed shell, Assyrian, VIII century B.C. (Rogers Fund).

From Yarim Tepe, Iran, in conjunction with the British Institute of Persian Studies in Tehran: A group of 22 objects, including a representative selection of earthenware dating from 5000 to 400 B.C. (H. Dunscombe Colt Gift).

VAUGHN E. CRAWFORD,
Associate Research Curator in Charge

Arms and Armor

An outstanding collection of some fifty pieces of arms and armor was lent by the Museum for an exhibition at the Allentown Art Museum, Allentown, Pennsylvania, and many of them were illustrated in the exhibition catalogue. The loan included seven representative suits of German, Italian, and Portuguese armor, ranging in date from 1500 to 1690, as well as shields, crossbows, daggers, and decorative elements of horse equipment. To enhance the educational value of the material, we also sent a series of rubbings of early English monumental tomb brasses, together with some fifty facsimile reproductions of pages from fifteenth and sixteenth century tournament books and a seventeenth century manual of arms, all providing invaluable documentary evidence of how arms and armor appeared in actual use. Four other important loans were made: to the Peabody Institute of the City of Baltimore, for its exhibition *The Code Duello*; to the Heckscher Museum in Huntington, New York, for a show called *Treasure Hunting in a Painting*; to the Steiermärkische Landesbibliothek am Joanneum, in Graz, Austria, for an exhibition devoted to the city's history; and to the Cummer Gallery of Art in Jacksonville, Florida, to be shown with other French sixteenth century art in celebration of the Fort Caroline quadricentennial.

A wealth of information is being gathered about our European arms and armor: we continued to make ink rubbings of makers' marks and ornamental designs, and to record weights,

dimensions, and responses to iron and steel hardness tests. All such individual details play an important part in our study of the work of the artists who made and decorated these pieces, as well as proving useful to students of military history, anthropologists, and metallurgists. To make research on the pieces even easier, a Study Room will be part of our proposed new quarters near the galleries of arms and armor. In anticipation of this, the study collections have been further classified and arranged, while delicate and important objects are being housed in specially designed showcase boxes.

LOANS ACCEPTED

Anonymous: Complete suit of armor, blackened steel, decorated with bright fluted bands, about 1560, French; hauberk of mail, xv century, German; brayette and 2 sleeves of mail, xvi century, German; 11 helmets, xv-xvii centuries, English, German, and Italian; 14 elements of armor for man, xv-xvii centuries, French, German, Italian, and Spanish; curb bit, steel, chiseled with scenes of boar hunt, xvi century, Italian; 3 kidney daggers, with hilts of ivy root, xv century, French; dirk with sheath, knife, and fork, all with mountings of silver and pommels of quartz, xix century, Scottish; 40 swords, xv-xix centuries, American, Bohemian, probably Dutch, English, French, German, Italian, and Spanish; hilt of hunting sword, bronze, gilded, xvi century, Italian; sword carrier, polished steel, xviii century, French; axe, xiii century, Scandinavian; 8 shafted weapons, xvi-xviii centuries, Austrian, German, Italian, and Polish; crossbow, with stock of beech decorated with horn plaques, composite bow, xv century, German; pair of flintlock pistols, with carved ivory stocks, xvii century, Dutch; 4 flintlock pistols, xvii-xviii centuries, Danish, French, German, and Italian; 3 pairs of wheellock pistols, xvi-xvii centuries, German (Saxony); barrel of wheellock pistol, steel, chiseled and gilded, xvii century, German; flintlock fowling piece, with stock of walnut, and butt plate engraved with the arms of the Liechtenstein family, 1750-1760, Austrian; 8 gunlocks, xvii-xix centuries, English, German, Italian, and Swedish; 7 powder flasks, xvi-xvii centuries, Austrian, German, and Italian; powder horn, cow horn engraved with a map, dated 1761, American; bandolier with bullet pouches, xvii century, German.

RANDOLPH BULLOCK, *Curator*

Auditorium Events

This season marks the tenth anniversary of the Grace Rainey Rogers Auditorium, and the program of concerts and lectures presented there demonstrates both the growth and the continuity of our activities. There has been an enormous increase, for example, in musical events, which had their genesis in the pioneering concerts of ancient vocal and instrumental music, organized in 1941 by Emanuel Winternitz and performed in the galleries with old instruments from the Museum's own collection. Since the construction of the auditorium the number of concerts has grown steadily, from thirteen ten years ago to fifty-seven in the season just past. Many artists have become perennial favorites here, and several have performed every season. Among the latter is the Budapest Quartet, which this year gave six concerts of Mozart chamber music, a series that was completely subscribed within a week of its announcement. Another old friend is Mieczyslaw Horszowski; his performances of the complete solo compositions of Mozart were perhaps the high point of the year. Other recent performers whose relationship spans all, or almost all, of the decade of the auditorium's existence include Isaac Stern, Gerard Souzay, Erica Morini, Zino Francescatti, Frederic Waldman's Musica Aeterna Orchestra, and Rudolf Serkin, whose presentation of Mozart concertos brought the season to a brilliant conclusion. Crucial to the success of these concerts, and of the musical program in general, was the response of our Members, whose orders, as in the past, accounted for more than ninety per cent of the tickets sold.

"One of the happiest ideas of the Ford Foundation" was what John Gruen of the *Herald Tribune* called the new Concert Soloists Series; the Foundation made it possible for fifteen outstanding soloists to commission new works by composers of their own choice, and then to give these works première performances at the Museum. Seven soloists performed this season, and another six are scheduled for the next.

The complete list of auditorium events

took up sixteen pages in our announcement brochure, and lacking sixteen pages of space, we can only suggest here the diversity of the rest of the program. The Martha Baird Rockefeller Fund for Music continued to provide opportunities for relatively lesser-known performers through the Young Artists Series. The Special Series offered a wide variety of music and musicians, with the most notable concert being the first appearance of the Moscow Chamber Orchestra, presented under the Cultural Exchange Program between the United States and the Soviet Union. The compelling production of *The Play of Herod* by the New York Pro Musica is described in the report on The Cloisters. And, of course, there was a substantial program of lectures, given both during the day and in the evening. The evening art history courses, begun eight years ago, have been especially augmented, from one series of ten lectures originally, to ten series comprising ninety-three lectures this past year. Several series have been repeated to meet the demand; The Glories of the Medici by Claude Marks, for instance, was again oversubscribed, and will be given next season for the third time.

WILLIAM KOLODNEY, *Consultant*

The Costume Institute

The high point of the Costume Institute's activities was the exhibition *Costumes: Period Rooms Reoccupied in Style*, planned in cooperation with the Department of Western European Arts. This was the first time that costumes were ever displayed in the Museum's European period rooms. Among the groupings were a formal dinner party for eight staged in the Lansdowne dining room, a boy and his mother shown at the shop doorway that forms the entrance to the Kress gallery, and an intimate supper arranged in the Bordeaux parlor – the costumes chosen to match the settings almost exactly in date. The clothes reflected the opulent elegance of the seventeenth and eighteenth centuries in France and

England, and the exhibit demonstrated with remarkable clarity the harmonious relationship in style and taste that often exists between costume and the other decorative arts.

Another costume exhibition, *Vignettes of Fashion*, was installed in the Costume Institute galleries, showing fashions as they were worn in the course of daily pursuits—the morning stroll, the afternoon visit, guests for tea, a family musicale, and a bride showing part of her trousseau to her maid of honor. These French, English, and American costumes from the eighteenth to the early twentieth centuries were arranged with furniture and paintings that helped to set the mood of each period.

Designers for the theater, like other professional users of the Costume Institute's facilities, find its resources invaluable. Research for costumes for the current Broadway play *Hello, Dolly* and for two other productions, *The White House*, starring Helen Hayes, and the new American opera, *The Lady from Colorado*, stemmed from our collections. There has also been an increase of about thirty per cent in the use, by both students and professionals, of the Institute's reference library.

The costume collection was enlarged in several areas. An important addition was a woman's "*robe à l'anglaise*" of Spitalfields silk lampas, English, about 1735, acquired through the Irene Lewisohn Bequest. A charming example of early eighteenth century American needlework was given by Mrs. George Nichols: a taffeta apron embroidered by Jane Loring Andrews, ancestor of the donor's mother, Mrs. John Pierpont Morgan. Among the many other gifts were notable additions to the growing French and American designer collection, which documents the fashions created by the great couture houses from the nineteenth century up to the present day. From Mrs. Paul G. Pennoyer we received two handsome Worth gowns of the 1890s that had been worn by her mother, Mrs. J. P. Morgan, Jr. A group of costumes presented by Mrs. David J. Colton includes a pre-World War I evening gown of emerald green and royal blue silk with matching slippers, designed by Jeanne Hallée, and a Poiret coat of white wool and ombre-patterned

cashmere. Among the costumes presented by Samuel Thorne is a charming ivory satin evening dress of 1897 from the House of Drecol in Vienna. Contemporary additions include a superb group of late-day and evening dresses—designs from Balenciaga, Dior, Givenchy, Chanel, and St. Laurent—the gift of Mrs. Charles B. Wrightsman. American designers represented in other gifts were Anne Fogarty, Philip Hulitar, Scaasi, Sophie of Saks Fifth Avenue, and Valentina. Space does not permit the mention of all gifts here; a complete list of donors will be found on page 95.

Our collections are not limited to fine examples of period costume and of high fashion, but also include representative examples of folk and national costume from all over the world. Among the purchases from the Irene Lewisohn Bequest are 250 textile tartans of Scottish clans and septs (families), including hunting, dress, and ancient patterns. This outstanding collection is the only one of its kind in a museum anywhere in this country. Other purchases include an elaborate Turkish woman's costume of the nineteenth century—a bolero jacket and *chalwar* (full trousers) of purple velvet richly embroidered in a tracery of gold braid and colored silks, and a complete Spanish matador's "suit of lights," of cerise satin, encrusted with gold embroidery and sequins. We also received several traditional dance costumes of Bali, Java, Thailand, and Japan, given by Mr. and Mrs. Teiji Ito in memory of Yuji and Teiko Ito.

The annual benefit for the Costume Institute, The Party of the Year, was planned to be held in the Museum. It was scheduled for November 26, and was canceled following the assassination of President Kennedy. We should like to express our sincere thanks and appreciation to Chairman John S. Burke, Jr., Co-Chairmen Melvin E. Dawley and Adam L. Gimbel, and the other members of the committees for all their dedicated work, and also to the many friends of the Museum who allowed their subscriptions for the benefit to be treated as contributions to the Costume Institute.

POLAIRE WEISSMAN, *Executive Director*

Afternoon tea at the turn of the century. Scene from the Costume Institute's exhibition Vignettes of Fashion



Drawings

The splendid double-faced sheet by Raphael, purchased by the Museum in London in March, is the most important addition to our collection of European drawings not only for the past year, but for the past decade. It bears on the recto a red chalk composition study for the Vienna Madonna im Grünen, or Madonna in the Meadow, and on the verso a pen sketch of a nude male figure. The drawing, placed on exhibition in April, was discussed at length in the Summer issue of the *Bulletin*.

However, the exceptional importance of this acquisition should not overshadow the very considerable interest of other drawings added to our collection in the course of the year. The purchase of a group of eight French drawings from the collection of the late Sir Bruce Ingram brought us a large pen design on parchment for a ceremonial ship by the sculptor Pierre Puget, a remarkable view of the Ponte Vecchio in Florence by Israel Silvestre, and drawings by Bernard Picart and Constantin Guys. One of the drawings in the group, a luminous water-color view in Rome by Harpignies, was purchased through the generosity of Mr. and Mrs. Arnold Whitridge. A noble study by Ingres for the drapery of the figure of Stratonice was another major addition to our collection of French drawings.

A good many of the fifty-nine drawings purchased were works of Italian schools, and particular mention should be made of a Perino del Vaga design for one section of the vault of the Pucci Chapel in S. Trinità dei Monti in Rome, a large composition representing Psyche before the gods by Andrea Schiavone, a red chalk figure of Ganymede by Guercino, and excellent examples of the draughtsmanship of Luca Giordano and Francesco Solimena. To our boxes of Flemish drawings were added designs for tapestries by Coeck van Aelst and Jacob Jordaens, and a splendid battle scene by Rubens.

Walter C. Baker and Robert Lehman lent Rembrandt drawings from their collections to enrich a small group of the Museum's own drawings by this master, shown in April in

the Special Exhibition Galleries.

The most important of the several loans made by the Department to exhibitions in America and abroad was that of seven drawings to the exhibition Goya and His Times, held this winter at the Royal Academy in London.

We have been lent, pending the construction of a new art museum at Princeton, the University's collection of European drawings. A selection of Italian drawings from this interesting group will be exhibited at the Metropolitan, and work on an illustrated exhibition catalogue, to be prepared by the Department, has begun.

Publication of a book illustrating and commenting on one hundred of the major European drawings in the Metropolitan's collection is scheduled for December 1964, on the occasion of an exhibition of a selection of our finest drawings.

GIFTS RECEIVED

Curtis O. Baer: Ciro Ferri, Italian, Head of a Bearded Man, black chalk, xvii century.

Harry G. Friedman: Unknown artist, school of Fontainebleau, French, Scene from Roman History, pen and ink, xvi century; Marco Benefial, Italian, Self-Portrait, red chalk, xviii century.

Charles F. Iklé (bequest): Raoul Dufy, French, Head of a Woman, water color, xx century.

Mrs. Darwin Morse: Unknown artist, Dutch, Insects, pen and ink on parchment, xvii century; Edward Burne-Jones, English, The Entombment, gouache, xix century.

Mrs. Henry L. Moses: Boris Solotareff, Russian, Portrait of Dr. Cardes, water color, xx century.

Mr. and Mrs. David F. Seiferheld: Baccio del Bianco, Italian, Knight with Lance, pen and ink, xvii century.

Boris Solotareff: Boris Solotareff, Russian, Portrait of Dimitri Mitropoulos, water color, xx century.

Mr. and Mrs. Arnold Whitridge: Henri Harpignies, French, View of the Colosseum, water color, xix century.

Emile Wolf: John Thomas Smith, English, Buildings along a River, pen and ink, xix century.

Helen Wormser: Rosa Bonheur, French, Landscape, black chalk, xix century.

Anonymous: Richard Wilson, English, View of the Colosseum, black chalk, xviii century; Heneage Finch, Lord Aylesford, English, Landscape, pen and ink, xviii century; John Constable, English, Landscape, black chalk, xix century.



*Jean Auguste Dominique
Ingres (1780-1867),
French. Study for the
Drapery of Stratonice.
Black chalk, 14 $\frac{3}{8}$ x
12 $\frac{5}{8}$ inches. Gustavus
A. Pfeiffer Fund, 63.66*

Giovanni Francesco Barbieri, called Guercino (1591-1666), Italian. Ganymede. Red chalk. 10⁷/₁₆ x 7³/₁₆ inches. Rogers Fund, 63.75.2



PURCHASES

xv century

Italian: Unknown Ferrarese artist, *The Virgin Annunciate*, pen and ink on vellum (Gustavus A. Pfeiffer Fund).

xvi century

Flemish: Pieter Coecke van Aelst, *Conversion of St. Paul*, pen and ink (Rogers Fund).

Italian: Alessandro Allori, *Judgment of Paris*, pen and wash; attributed to Sophonisba Anguissola, *Head of a Man*, black and red chalk; Baccio Bandinelli, *Three Male Heads*, pen and ink (all Rogers Fund); Federico Barocci, *Head of a Woman*, colored chalk (Gustavus A. Pfeiffer Fund); Niccolò Circignani, called *Il Pomerancio*, *Entrance of Christ into Jerusalem*, pen and ink; Giovanni Battista Franco, *Figure Studies*, pen and wash; Pirro Ligorio, *Ernesto and Francesco d'Este*, pen and wash; Perino del Vaga, *Presentation of the Virgin*, pen and wash; Guglielmo della Porta, *Feast of the Gods*, pen and ink; Raffaello Santi, called Raphael, *Madonna and Child with the Infant St. John*, red chalk; Andrea Meldolla, called Schiavone, *Psyche Presented to the Gods*, pen and wash; Giorgio Vasari, *Scene from Roman History*, pen and ink (all Rogers Fund); unknown artist, 2 scenes of martyrdom, pen and ink (Gustavus A. Pfeiffer Fund).

xvii century

Flemish: Jacob Jordaens, *Banquet of Anthony and Cleopatra*, colored chalks and wash (Rogers Fund);

Peter Paul Rubens, *Battle Scene*, pen and wash (Gustavus A. Pfeiffer Fund).

French: Charles Le Brun, *Marriage of Bacchus*, pen and ink, and red chalk, and *Ornamental Design*, red chalk and gray wash; Pierre Puget, *Design for a Ship*, pen and ink on parchment; Israel Silvestre, *View of the Ponte Vecchio*, Florence, black chalk and water color; Simon Vouet, *Female Figure*, black chalk (all Rogers Fund).

Italian: Giovanni Agostino Cassana, *Shepherd and Animals*, colored chalks; Andrea Celesti, *Allegory of the Power of Venice*, pen and ink; Baldassare Corenzio, *Paradise*, brush and wash (all Rogers Fund); copy after Domenichino, *St. Cecilia*, black chalk (Gustavus A. Pfeiffer Fund); Marc Antonio Franceschini, *Purity with a Unicorn*, pen and wash (Rogers Fund), and *Putti Playing*, red chalk (Gustavus A. Pfeiffer Fund); Giovanni Battista Gaulli, *Study for a Coat of Arms*, pen and ink; Luca Giordano, *Triumph of Cybele*, chalk and wash; Giovanni Francesco Barbieri, called Guercino, *Ganymede*, red chalk; Ottavio Leoni, *Portrait Head*, colored chalks; Carlo Maratti, *Head of St. Ambrose*, red chalk; Crescenzo Onofri, *Landscape*, pen and ink; Giovanni Battista della Rovere, *Massacre of the Innocents*, pen and wash; Francesco Solimena, *Deborah and Barak*, brush and wash (all Rogers Fund); unknown Neapolitan artist, 3 studies of horses and men, ink and wash; unknown Parmesan artist, *Death of St. Joseph*, red chalk (all Gustavus A. Pfeiffer Fund).

xviii century

French: Hubert François Gravelot, *Political Satire*, pen and wash; Sébastien Le Clerc II, *Winter*, and *Spring*, both chalk and wash; François Le Moyne, *Draped Male Figure*, black chalk; Victor Jean Nicolle, 2 landscapes, water color; Bernard Picart, 4 drawings of pastoral diversions, pen and wash; Augustin de St. Aubin, *Head of a Woman*, black chalk and pencil (all Rogers Fund).

xix century

British: Joseph Mallord William Turner, *Studies of Boats*, pen and ink (Gustavus A. Pfeiffer Fund).

French: Jacques Louis David, *Sketch after an Italian Ceiling Fresco*, black chalk (Rogers Fund); Eugène Delacroix, *Conversation Mauresque*, water color (The Mr. and Mrs. Henry Ittleson, Jr. Purchase Fund); Constantin Guys, *Visit of Napoleon III to Boulogne-sur-Mer*, pen and wash (Rogers Fund); Jean Auguste Dominique Ingres, *Study for the Drapery of Stratonice*, black chalk (Gustavus A. Pfeiffer Fund); Auguste Rodin, *L'Age d'Or*, black and white chalk (Rogers Fund); Théodore Rousseau, *Landscape*, pencil heightened with white (Gustavus A. Pfeiffer Fund).

Art Museum, Princeton University: The Art Museum's entire collection of drawings of the Italian, French, English, Dutch, German, and Spanish schools, xv-xx centuries.

Walter C. Baker: Rembrandt Harmensz. van Rijn, Dutch, The Entombment, pen and wash, xvii century.

Robert Lehman: Rembrandt Harmensz. van Rijn, Dutch, Drawing after Leonardo da Vinci's Last Supper, red chalk, and Self-Portrait, pen and wash, xvii century.

Mr. and Mrs. René Eugène Menzel: James Ensor, Belgian, Study after a Classical Torso, pen and ink, xx century.

JACOB BEAN, *Curator*

Education

The recent installation of a taped lecture tour in the galleries of the South Wing represents the most important single innovation in the Museum's educational program for the general public in many years. Announced as a forty-five minute "personal tour" of the Museum's collection of impressionist and post-impressionist paintings, the lecture itself was prepared by the Dean of Education as the first experiment in an expanding program that will eventually be prepared for collections in other parts of the building.

Unlike taped lecture tours requiring separate broadcasting rooms and the installation of wires throughout the galleries, the system introduced here has its entire apparatus packaged in a small plastic container known as the "Acoustiguide," which the visitor carries on a strap over his shoulder. One of the special advantages of the Acoustiguide is the control it allows the visitor, who may turn the lecture on or off whenever he chooses during his tour, thus allowing him to walk through the exhibition as an individual, at his own pace, rather than as part of a group. During the first six months of Acoustiguide tours, a total of 11,921 units were rented.

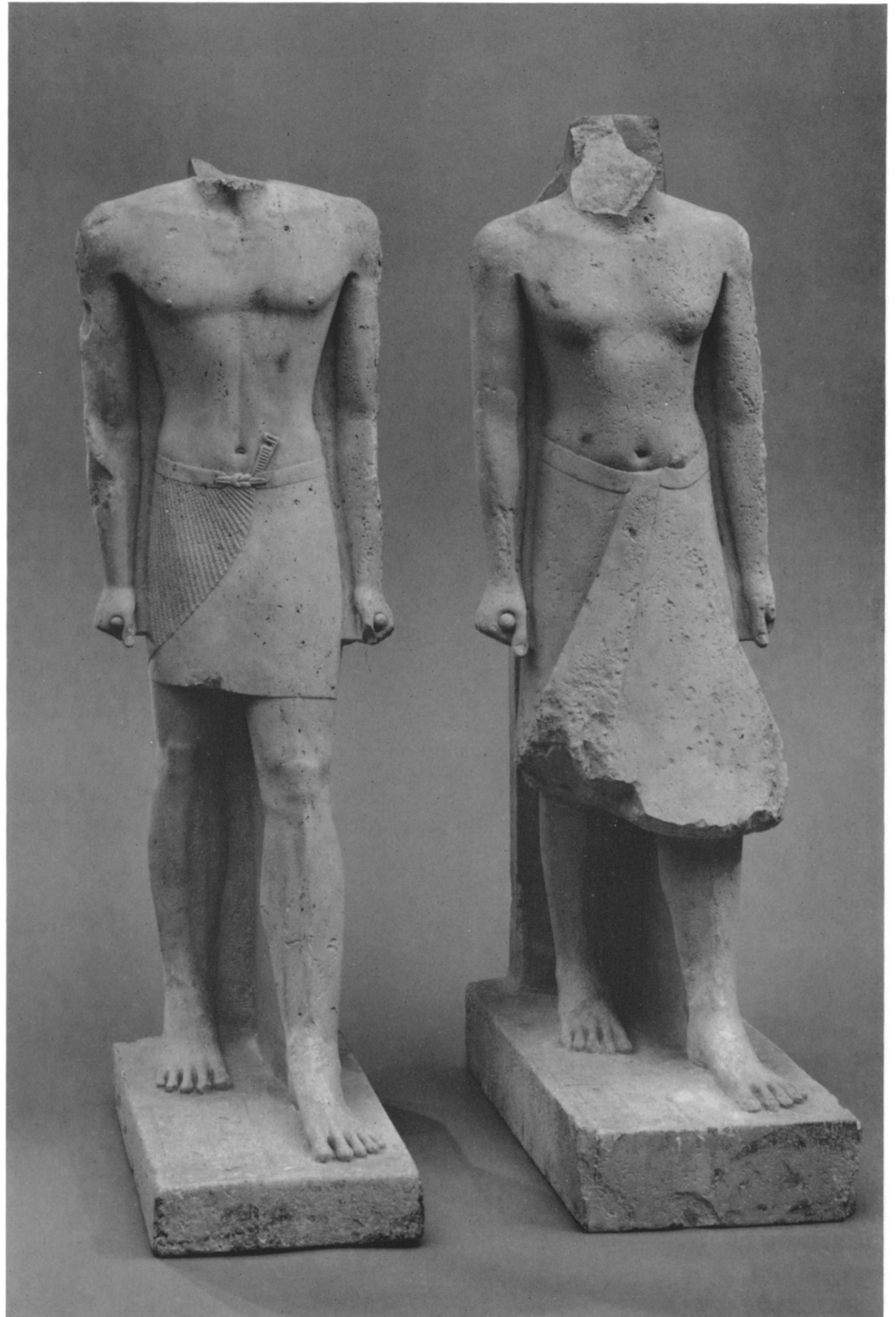
The Adult Division's two series of gallery talks—Surveys of the Collections and Aspects of the Collections—formerly scheduled only

once a week, were offered twice, on Tuesday and Thursday afternoons, in the hope of dividing the large crowds at both sessions. Because of the continued increase in attendance, however, next year the staff plans to offer each gallery talk three times per week.

A questionnaire recently given to the audience at one of the Thursday gallery talks revealed some interesting statistics. Each of the 210 visitors had already been to the Museum many times before attending this particular gallery talk; all but five of them (97.7 per cent) live in the New York Metropolitan area; one out of ten is a Member of the Museum; more than fifty per cent attend *both* series of lectures each week; and approximately twenty per cent have attended the same two series fairly regularly in previous years, yet have never found the material actually repetitive from year to year because of frequent regroupings of the collections, as well as the addition of new acquisitions. Moreover, it was pointed out that new information and fresh insights are invariably provided by the staff—even concerning objects discussed on previous occasions.

As part of the program of slide lectures given in the Grace Rainey Rogers Auditorium, Robert Branner, Associate Professor of Art History and Archaeology at Columbia University, delivered the ten Mathews Lectures this past winter on Saint Louis and the Court Style in Gothic Art. Guest speakers in the Sunday afternoon series included a number of visiting English scholars, as well as others from Hawaii, Aachen, and various universities and museums throughout America. Friday afternoon talks in the auditorium by staff included three on nineteenth century decorative arts by the Dean of Education and Stuart P. Feld, Assistant Curator of American Paintings and Sculpture, and other series on The Greeks and Their Art by Blanche R. Brown and Stuart M. Shaw, Five Modern French Painters by Beatrice Farwell, Four North European Draughtsmen by Angela B. Watson, and seven travel lectures in the annual series of Metropolitan Tours, given by five members of the Adult Division staff.

THOMAS M. FOLDS, *Dean*



Egyptian Art

Since the beginning of the calendar year, when nearly all of the construction in the galleries between the entrance hall and the Egyptian Sculpture Court had been completed, the Department has been preoccupied with installing the collections. We have concentrated our efforts on the rooms on the west side, flanking the Auditorium Lounge, which will house material from the Old and Middle Kingdoms in chronological sequence. The task of greatest magnitude was the transfer of the tomb chapel of Ra-em-kai, with its five-ton offering niche and adjacent walls, from the sculpture court to its new location near the familiar, imposing façade of Per-nebi's tomb. Three of the walls of the chapel have been set up exactly as they were originally, while one side of the entrance passage and the fourth wall have been retracted to allow for the flow of thousands of visitors, who must be accommodated in place of the few attendant priests for whom the chamber was designed.

The Jewelry Room's cases have been completely renovated, with cherry pedestals refinished, brass frames polished, and new lights and attics installed to set off more effectively their resplendent contents. Not only have these old cases been refurbished, but new ones have been specially designed to make the most advantageous use of available space in the other galleries. We have also begun to re-install our New Kingdom and Greco-Roman collections in the rooms along Fifth Avenue. Throughout the areas that have not yet undergone reconstruction we are continuing to exhibit as much as possible of the material that has not yet reached its final location.

An important group of Fifth Dynasty sculpture has been acquired by purchase from the Museum of Fine Arts in Boston. All three of the pieces were excavated by George Reisner during the 1920-21 season of his excavations at Giza, and display the tradition of superb craftsmanship that was developed at that necropolis during the preceding dynasty. Two headless limestone statues of a standing official named Khnum-baef, each only slightly less

than life size, show the deceased as a slender youth and as an older man, the latter being characterized by a heavier torso and longer kilt. The contrast between these two physical types is subtly suggested by the modeling. A red granite head and shoulder of comparable scale lacks the owner's name, but may well have been made for the same individual. Its features, although they are rendered with great sensitivity, convey a monumental effect that is greatly enhanced by the massive short wig that encloses them.

At the very outset of the year, on July 10, 1963, the Department was stricken by the loss of its Curator, William C. Hayes. Although a brief notice has appeared in the preceding *Annual Report*, those who would like to know more about his life and writings may now find this information in the second volume of the *Journal of the American Research Center in Egypt*, which is dedicated to him. The current volume of the *Journal of Near Eastern Studies* contains the completed chapters of a highly ambitious history of Egypt on which Dr. Hayes was working at the time of his death.

GIFT RECEIVED

Mr. and Mrs. J. J. Klejman: False door of Metjetjy, limestone, VI Dynasty.

PURCHASES

Old Kingdom: 2 headless standing statues of Khnum-baef, limestone, early V Dynasty; head and shoulder, perhaps of Khnum-baef, granite, early V Dynasty; 9 elements from models of daily life, painted limestone, VI Dynasty; head of a standing statuette, limestone, VI Dynasty, all from the excavations of the Boston Museum of Fine Arts at Giza (all Fletcher Fund).

Middle Kingdom: Roundtopped stele of Renisonbe and his family, limestone, late XI Dynasty or XIII Dynasty (Joseph Pulitzer Bequest).

New Kingdom: Vessel in the form of a fat woman, alabaster (Rogers Fund).

Greco-Roman Period: Statuette of Horus the Child, bronze, late Ptolemaic or Roman (Rogers Fund).

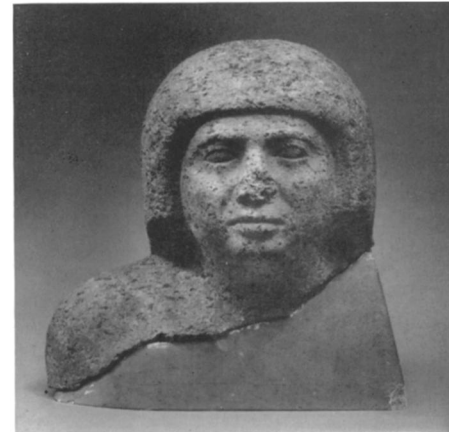
LOANS ACCEPTED

J. Lionberger Davis: Head of a statuette, steatite, XVIII-XIX Dynasties; pendant representing Khonsu with a falcon's head, gold, probably Late Period (XXV-XXX Dynasties).

HENRY G. FISCHER, *Curator*

OPPOSITE:

Two statues of Khnum-baef. Egyptian, early V Dynasty. Limestone. Heights 48 and 55½ inches. Fletcher Fund, 64.66.1-2



Head and shoulder, perhaps from a statue of Khnum-baef. Egyptian, early V Dynasty. Granite. Height 12¾ inches. Fletcher Fund, 64.66.3

European Paintings

The major activity of the Department has been connected with the long-awaited air conditioning of the paintings galleries. More than a third of them were turned over to the contractors for major work such as the insertion of ducts, and others have had to be dismantled and reinstalled as construction progressed from one part of the building to another. While this was going on, much has been done in preparation for the final reinstallation of the collection; this has meant the choice of new colors of paint or fabric for the walls, and, in some galleries, new floors.

Throughout this period an effort has been made to keep the majority of the finest paintings on view. All the Museum's works by Rembrandt were moved to the Harry Payne Bingham Special Exhibition Galleries. They were hung together, providing a unique opportunity for visitors to see the great pictures from the Altman and Bache collections hanging with the others in the Museum's collection. It was also the first time that the Aristotle Contemplating the Bust of Homer could be seen with our other pictures by the master. Furthermore, when Sir Kenneth Clark gave the Wrightsman Lectures on Rembrandt and the Italian Renaissance for New York University, a selection of Rembrandt's prints and drawings was installed in the galleries in collaboration with the departments concerned. It was thus possible to study these three aspects of Rembrandt's art in close juxtaposition, and this presentation – in essence a special exhibition – was generally recognized by scholars and students as an outstanding event.

Some of the other Dutch and Flemish paintings, including those from the Altman collection, were transferred to galleries near the Rembrandts. Also moved to the Special Exhibition Galleries were our impressionist and postimpressionist paintings, exhibited in a new arrangement that brought out the collection's strength in Manet, Degas, and, particularly, Monet. The new Acoustiguide, used

for the first time in the Museum, was planned around this hanging.

In the air-conditioned galleries it will be our aim to maintain temperature and humidity at a uniform level – day and night, the year round – in order to minimize the climatic changes that are among the worst enemies of a painting. Before the collection is moved into this new, controlled environment, virtually every picture is being carefully examined, and a complete inventory of the physical condition of each is being prepared, with particular attention to any aspect that is likely to be sensitive in the future. This inventory, which includes special photographs of enlarged details, plus views under X-ray and infra-red light, is not only a valuable record of the present condition of our works of art, but will be extremely helpful for reference for many years to come.

Restoration work by the Conservation Studio on our most important paintings has continued. Before Rembrandt's Aristotle was hung in the Special Exhibition Galleries, it was treated, and a layer of tinted yellow varnish, with a thick craquelure that had partially obscured the subtlety and force of the artist's brushwork, was removed. Some old repaint that hid areas of original paint was also taken off. The Young Woman with a Water Jug by Vermeer was among the others that were cleaned. Its surface had been covered with a synthetic methacrylate, the cold gray tone of which altered color relationships. This was removed, as were retouches interfering with the clarity of definition.

A number of outstanding gifts were received during the year. One of the most notable is Robert Lehman's gift of an early fourteenth century Madonna and Child by an unknown Umbrian artist, a major addition to a field in which the Museum has lacked an example of monumental painting. Mr. and Mrs. Joshua Logan very generously gave an impressive double portrait by Cornelis de Vos and a charming seventeenth century Spanish painting of the Education of the Virgin. From the Chester Dale collection came a group of paintings mostly by French artists of the nineteenth century, among them a fine Carrière, The

Bride. The Museum's splendid representation of Claude Monet's work has been enhanced through the addition of the large and early Pavé de Chailly, acquired through the generosity of Sam Salz, and a late view of the Ducal Palace in Venice, given by Mr. and Mrs. Charles S. McVeigh.

The Museum contributed to the Goya exhibition at the Royal Academy in London by lending the early portrait of Don Sebastián Martínez, in which the master paints in the tradition of the eighteenth century, and the Majas on a Balcony, in his fully developed style, the influence of which has carried through to our own times.

During the summer the Department organized its eleventh summer loan exhibition, which once more made it possible for Museum visitors to see pictures from private collections that are hardly ever available to the general public. This year's exhibition included many that have already been shown and that have become favorites with our visitors, such as Degas's *Le Foyer de la Danse*, lent by Mrs. Harry Payne Bingham, and Monet's *On a Bench in the Park* and Gauguin's *Still Life with a Head-Shaped Vase*, both lent by Mr. and Mrs. Henry Ittleson, Jr. It was, however, exceptional in that we were able to show a remarkable group of pictures never exhibited here before; among these were the *Boy in a Red Waistcoat* by Cézanne and *La Brioché* by Manet, lent anonymously, and a number of very fine paintings from the collection of Mrs. Bertram Smith, including Renoir's *Judgment of Paris*, a large still life by Braque, and Giacometti's sculpture of a walking man.

GIFTS RECEIVED

Chester Dale (bequest): Jean de Botton, French, *Life of the Bees*, oil on canvas, xx century; Eugène Carrière, French, *The Bride*, oil on canvas, xix century; Jean Lurçat, French, *Girl with Sailboats*, oil on canvas, xx century; Roland Oudot, French, *Still Life*, and *Mountain Village*, both oil on canvas, xx century; Antoine Vestier, French, *Portrait of a Lady*, oil on canvas, xviii century; (*The Chester Dale Collection*): Léon Bakst, Russian, *Mme Ida Rubinstein*, oil on canvas, xx century; Camille Bombois, French, *The Riverbank*, oil on

canvas, xx century; Alphonse Quizet, French, *The Stairway*, Belleville, oil on canvas, xx century.

Jacqueline L. Hammond: Unknown artist, French, *Portrait of a Lady*, miniature, water color on ivory, first half of the xix century.

George R. Hann (fourth undivided one-fifth interest): Francesco di Giovanni Botticini, Italian, *The Madonna and Child Enthroned with Four Saints*, tempera on wood, xv century.

Charles F. Iklé (further undivided one-eighth interest, and bequest of one-quarter interest subject to a life estate in his sister, Amélie Lewandowsky, which she renounced): Amedeo Modigliani, Italian, *Portrait of a Young Girl*, oil on canvas, 1917; (*bequest*): Neri di Bicci, Italian (Florence), *Christ Standing in His Tomb*, tempera on wood, xv century; André Derain, French, *Still Life—Pitcher and Dishes*, oil on canvas, about 1914; Albert Léon Gleizes, French, *Street Scene in Bermuda*, oil and water color on cardboard, 1916.

Marquis de La Bégassière: Pierre Gobert, French, Adélaïde de Savoie, Duchesse de Bourgogne, oil on canvas, 1710.

Robert Lehman: Unknown artist, Italian (Umbria), *Madonna and Child*, tempera on wood, about 1330.

Mr. and Mrs. Joshua Logan: Cornelis de Vos, Flemish, *Portrait of a Man and Wife*, oil on canvas, about 1630; unknown artist, Spanish, *The*

The Acoustiguide tour in the impressionist galleries



Education of the Virgin, oil on canvas, xvii century.

Alice Antille McVeigh (surrender of donor's retained life estate): Claude Monet, French, The Ducal Palace, Venice, Seen from San Giorgio, oil on canvas, 1908.

Mr. and Mrs. Jeremiah Milbank: 6 paintings by various European artists, all oil on canvas, xix century.

Gertrud Perl (bequest): Félix Ziem, French, Three Women, oil sketch on cardboard, mounted on wood, xix century; Adolph Menzel, German, Man with a Hammer, oil on wood, xix century.

Maxine Powell: Unknown artist, French, Portrait of a Lady, and Portrait of a Gentleman, miniatures, both water color on ivory, about 1825.

Sam Salz (gift and exchange): Claude Monet, French, Pavé de Chailly, oil on canvas, 1866.

Sam Salz, Inc. (undivided one-half interest): André Dunoyer de Segonzac, French, La Route de Saint-Nom, oil on canvas, xx century.

Mr. and Mrs. Charles B. Wrightsman: 2 frames, wood, hand-carved and gilded, xviii century, French.

LOANS ACCEPTED

(exclusive of Special Exhibitions)

City of Amsterdam, through the courtesy of the Rijksmuseum: Nicolaes Elias. Pickenoy, Dutch, The Trustees for Orphans in Amsterdam, oil on canvas, 1628.

Mrs. Richard J. Bernhard: Paul Cézanne, French, The Forest Glade, oil on canvas, xix century.

Mrs. Harry Payne Bingham: Edgar Hilaire Germain Degas, French, Le Foyer de la Danse, oil on canvas, 1872-1873.

Mrs. Lincoln Ellsworth: Rembrandt Harmensz. van Ryn, Dutch, Portrait of a Man, oil on canvas, 1632.

Luis Ferré Foundation: Giovanni Battista Langetti, Italian, The Torture of Ixion, oil on canvas, xvii century.

Mr. and Mrs. Paul Ganz: Giovanni Baglione, Italian, St. Sebastian, oil on canvas, xvii century; Pietro Bianchi, Italian, Mercury and Argus, oil on canvas, xviii century; Carlo Bonavia, Italian, Landscape, oil on canvas, xviii century; Bartolomeo Passerotti, Italian, Rodrigo Pazos y Figueroa, oil on canvas, xvi century; Pietro della Vecchia, Italian, Childhood, Youth, Middle Age, and Old Age, all oil on canvas, xvii century.

Dr. and Mrs. Franz H. Hirschland: Lucas Cranach the Elder, German, Portrait of a Bearded Man, oil on wood, xvi century.

Mr. and Mrs. Henry Itleson, Jr.: Paul Cézanne, French, Springtime, Auvers, 1875, and Bathers,

about 1890, both oil on canvas; Jean Baptiste Camille Corot, French, La Ferté-Milon, oil on canvas, xix century; Edgar Hilaire Germain Degas, French, Waiting for the Cue, pastel on paper, about 1878; Paul Gauguin, French, Still Life with a Head-Shaped Vase, oil on canvas, 1889; Henry Matisse, French, Fruits and Flowers of Nice, oil on canvas, 1925; Amedeo Modigliani, Italian, Mme Hébuterne, oil on canvas, 1917; Claude Monet, French, On a Bench in the Park, oil on canvas, 1872; Berthe Morisot, French, The Balcony, oil on canvas, xix century; Camille Pissarro, French, The Port of Rouen, oil on canvas, 1898; Pierre Auguste Renoir, French, Summer, oil on canvas, 1884; Alfred Sisley, British, The Bridge at Villeneuve-la-Garenne, oil on canvas, 1872; Edouard Vuillard, French, Entrance to the Villa, oil on canvas, 1903.

Mr. and Mrs. David Lloyd Kreeger: Edgar Hilaire Germain Degas, French, Nude Brushing Her Hair, oil on canvas, 1888; Claude Monet, French, Morning on the Seine, oil on canvas, 1897; Alfred Sisley, British, The River Loing in Flood, oil on canvas, 1879.

Mr. and Mrs. John L. Loeb: Edouard Manet, French, Portrait of the Artist, oil on canvas, 1879.

Maria Moser: Pierre Bonnard, French, Mme Claude Terrasse and Her Son Jean, oil on canvas, xx century; Vincent van Gogh, Dutch, Restaurant Rispal, Asnières, oil on canvas, xix century; Pierre Auguste Renoir, French, Two Girls Reading, oil on canvas, xix century.

Mr. and Mrs. Charles B. Wrightsman: Unknown artist, Italian (Venice), 2 still lifes of flowers and fruits, both oil on canvas, xviii century; George Stubbs, British, The Prince of Wales's Hack in Hyde Park, oil on canvas, xviii century.

Anonymous: Hans Beckmann, German, 2 landscapes, oil on canvas, xix century; Carl Gustav Carus, German, Landscape with Rising Moon, oil on canvas, xix century; Paul Cézanne, French, House with a Red Roof, and Mont Sainte Victoire, both oil on canvas, xix century; Johan Christian Dahl, Norwegian, Landscape, oil on canvas, xix century; Honoré Daumier, French, La Blanchisseuse, oil on canvas, xix century; Caspar David Friedrich, German, 3 landscapes, all oil on canvas, xix century; Francesco Guardi, Italian, View of Venice, oil on canvas, xviii century; Max Liebermann, German, Tiergarten in Berlin, and Portrait of Mr. Panofsky, both oil on canvas, xx century; Edouard Manet, French, The Watering Can, oil on canvas, xix century; Hans von Marées, German, Fräulein Zur Westen, oil on canvas, xix century; Karl Rottmann, German, Landscape, oil on canvas, xix century; Max Slevogt, German, allegorical subject, water color on paper, xx century.

Anonymous: Pierre Auguste Renoir, French, Bouquet of Flowers, oil on canvas, xix century.

Anonymous: Henri de Toulouse-Lautrec, French, Woman Seated in a Garden, oil on canvas, XIX century.

THEODORE ROUSSEAU, *Curator*

Far Eastern Art

Friends of the Museum have made many important gifts of works of art. Eighteen pieces from the Edwin C. Vogel collection of Chinese porcelains of the K'ang-hsi period, on loan since 1957, have now been donated by Mr. Vogel, in addition to those presented last year. The group contains exquisite figurines of gods and sages, horsemen and children. Mrs. Winthrop W. Aldrich, Mrs. Arnold Whitridge, and Mrs. Sheldon Whitehouse gave the beautiful and rare blanc de chine figure of a seated lohan, of the late Ming dynasty, and an eighteenth century table in carved cinnabar lacquer was given by Mrs. Edward Brayton. An anonymous donor presented, among other items, a very fine imperial green-dragon bowl of the early sixteenth century, as well as a pottery figure of a camel, made for the tomb and dating from about 600.

From Japan came a striking fourteenth century dancer's mask representing the face of a demon, and a three-legged temple tub of red and black lacquered wood, of slightly later date, both given by N. V. Hammer.

A Sawankolok celadon bowl and a brown-glazed water dropper in the form of a seated figure, both from Thailand and made about 1400, were donated by Mr. and Mrs. J. J. Klejman. The same donors presented a lovely ivory image of the elephant-headed Ganesha, an Indian work of about the sixteenth century, probably from Orissa.

Two important Chinese sculptures came to the Museum as loans from an anonymous collector. One is a splendid marble lion of the T'ang dynasty, the other a life-size seated bodhisattva of wood, of the Sung dynasty, which has the rare distinction of retaining most of its original polychrome and cut-gold decoration.

Among the purchases, the outstanding acquisition is the pair of fifth century Chinese chimeras shown on the cover. Lions and chimeras (to the Chinese both mythological creatures) came, via India, from the ancient Near East to guard tombs and temples in China. The present pair—superb sculpture charged with power and tension—crouch on top of ring-shaped bases and originally formed the tops of pillars flanking the “spirit way” of a princely tomb.

A representative group of six Korean pottery vessels of the Silla dynasty, made in the fourth to seventh centuries, fills a gap in our collection. In form and technique these wares recall earlier Chinese ceramics of the Han dynasty and are similar to the contemporary Japanese Sue ware, forming an important link between the two cultures. Another lack has been remedied by the purchase of a pair of hanging scrolls with summer and winter landscapes by the Japanese painter Taiga (1723-1776), one of the great masters of the school of “literati.”

Two important Indian sculptures that were, as loans, on exhibit in the Indian gallery since 1960 have been purchased by the Museum. One is an architectural fragment decorated with three yakshas, or nature spirits, between floral scrolls, from the Mathura region and of the late Gupta period. The other shows the parents of a Jina, or savior, with attendants, worshipers, and horsemen; it probably comes from the Gwalior region and can be dated to the tenth or eleventh century.

In the fall, we will at last be able to open a major section of our galleries, most of which have been closed for six years while new flooring and roofing were installed. Two splendid large galleries of Chinese sculpture will contain a number of important recent acquisitions and loans that have not been shown here before. An arrangement of archaic Chinese bronzes, ceramics, and jade on the balcony leads to the first sculpture gallery, in which a fourteenth century wall painting will also be exhibited for the first time. In the long connecting gallery we are placing a temporary exhibition of highlights from the Chinese and Japanese collections, including paintings, ce-

Architectural fragment showing three yakshas. Indian (Mathura region), late Gupta period, VI-VII centuries. Height 30½ inches. Fletcher Fund, 64.10



amics, and sculptures. We are trying to bring out the stimulating influences of Chinese art on the art of Japan, as well as the latter's independence, by placing Japanese objects opposite Chinese material of related subject or style; Japanese icons, for instance, will face Buddhist works from China, and Japanese ink landscapes and genre scenes will be opposite similar Chinese paintings.

GIFTS RECEIVED

Mrs. Winthrop W. Aldrich, Mrs. Arnold Whitridge, and Mrs. Sheldon Whitehouse: Seated lohan, blanc de chine porcelain, Ming dynasty (1368-1644), Chinese.

Ilja Atlas and Mark Asarow: Panel or tomb cover, satin patterned in gold wefts with dagoba and sacred emblems of Lamaism and inscription in Tibetan, Manchu, and Chinese, xviii-xix centuries, Chinese.

turies, Chinese.

Alice Boney: Plate, Bizen ware, by Kitaoji Rosanjin (1883-1959), Japanese.

Irene Mott Bose: Mongolian trader's hat with folding windscreen, Chinese silks and trimming, and fur; helmet-shaped hat from the Yellow Hat sect of Lamaism, yarn, both xix century, Tibetan.

Annie H. Brayton: Table, carved lacquer, with jade inlay, probably xviii century, Chinese.

Ralph M. Freyberg: Tomb figure, terracotta, Han to Wei dynasties (206 B.C. - A.D. 589), Chinese.

Albert TenEyck Gardner: Section of curtain, with clouds and dragon, satin, early xviii century, Chinese.

Elizabeth B. Gerhard: Six-panel screen, with scenes of the Yoshiwara, ink and colors on paper, early xviii century, Japanese.

Mary S. Greer: Court robe, silk gauze embroidered with gold and silver; Buddhist rosary, Peking glass, both xix century, Chinese; tobacco pipe in case of patterned silk, wood and metal, xix century, Japanese.

N. V. Hammer: Three-legged tub, lacquered wood, Negoro-nuri ware, Ashikaga period (1333-1568); mask of demon, lacquered wood, Bugaku type, Kamakura period (1185-1333), both Japanese.

Captain and Mrs. Paul Hammond: Woman's imperial court robe, embroidered gauze, xix century, Chinese.

Nasli Heeramanek: 2 tanka curtains, xvii-xviii centuries, Chinese (made for the Tibetan market).

Maude L. Hill, in memory of George J. Hafstrom and Mabel Hill Hafstrom: Woman's overcoat, with design of fêng-huang and chrysanthemums, embroidered silk, late xix century, Chinese.

Mr. and Mrs. Teiji Ito: Nō robe, brocaded gauze, in the style of the xviii-xix centuries, Japanese.

Hattie Belle Johnston, through Mrs. Richard G. Woodbridge III: Imperial court robe, embroidered gauze, xix century, Chinese.

Francis Keely: Rug, knotted wool pile, with design of a priest summoning worshipers, surrounded by 8 Buddhist emblems, late xviii-early xix centuries, Chinese (Lamaist).

Mr. and Mrs. J. J. Klejman: Celadon bowl and glazed water dropper in the form of a seated figure, both about 1400, Sukhotai-Sawankolok, Thai; figure of Ganesha, ivory, xvi century, Indian (probably Orissa).

Mr. and Mrs. Benjamin J. Levy: Set of 3 hanging scrolls, with a landscape and figures, ink and colors on paper, attributed to Koi Kano (died 1636), Japanese.

Mrs. Donald Vaughn Lowe: Baluster-shaped vase with beaker top, blue and white porcelain, decorated with flowering plum branches, K'ang-hsi period (1662-1722), Chinese; 3 Lamaist gilt-bronze sculptures: Arapacana-Manjusri, Shadak-

Parents of a Jina, with attendants. Indian (Gwalior-Jhansi region), x-xi centuries. Stone. Height 33¾ inches. Fletcher Fund, 64.12



shari Avalokiteśvara, and Manjuśrī, xvii-xix centuries; rug, hand-knotted wool, Ch'ien-lung style, probably xix century, Chinese.

Isabel Mayer: Mirror case, embroidered gauze and painted damask, xix century, made up with earlier embroidery, Chinese.

Carl J. Noe: Mace, silver, xviii-xix centuries, Nepalese or Indian.

Florence A. Schilling, in memory of Ernest J. Schilling: 2 plaques, carved ivory, Ch'ien-lung period (1736-1795), Chinese.

Edwin C. Vogel: A group of 18 Chinese porcelains of the K'ang-hsi period: figure of Bodhidharma, winepot with cover, pair of reclining horses, figure of a gentleman on horseback, ovoid vase with background of *rouge de fer*, 2 standing female figurines, figure of the Immortal Li T'ieh-kuai (the Lame Beggar), group of 3 playing children, figure of Kuan-ti, openwork basket with reticulated panels, 4 *famille verte* plates, five-color hexagonal winepot with cover, on porcelain stand with lioness and cub, reticulated winepot with cover, with handle in the form of a fish.

Franklin Jasper Walls (bequest): 2 chests, wood, decorated with inlaid lacquer speckled with gold, xix century, Korean.

C. Edward Wells: Bodhisattva in adoration, on lotus, stone, Kushan period, i-iii centuries, Indian (Gandhara).

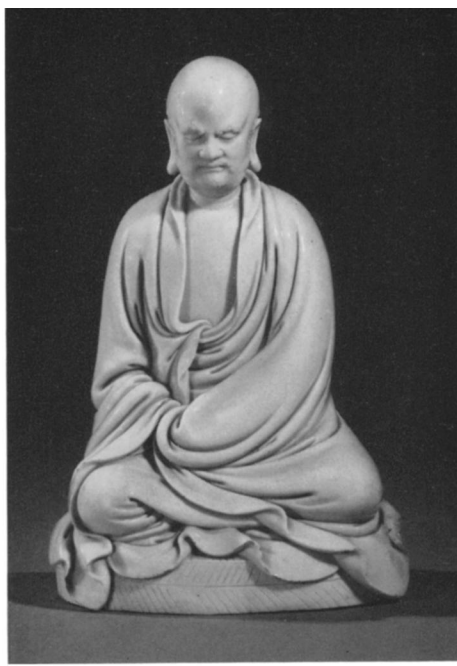
William H. Wolff: Vessel with cover, porcelain, Yi (Li) dynasty, xvii-xviii centuries, Korean.

Mr. and Mrs. Alexis Zalsstem-Zalessky: Painting, Buddha descending from heaven, colors on silk, xix century, Thai.

Anonymous: Standing camel, tomb pottery, Sui dynasty (589-618); bowl, porcelain, decorated with five-claw (imperial) dragons, Ch'eng-t'ê period (1506-1521); pair of bowls, porcelain, with decoration of flowers in overglaze enamel, K'ang-hsi period (1662-1722); bowl, porcelain, with decoration of flowers in overglaze enamel, early xix century, all Chinese; tanka curtain, tie-dyed silk tabby, with polychrome flowerlike decoration, xvii-xviii centuries, Chinese (for the Tibetan market); and credit toward the purchase of Far Eastern objects of art.

PURCHASES

Ceramics: *Chinese*: Plate, blue and white, with five-claw dragon decoration, Ch'eng-t'ê period (1506-1521); bowl, blue and white, with underglaze decoration, Ch'eng-t'ê period (both Harris Brisbane Dick Fund); *Japanese*: Jar, porcelain, decorated in polychrome with sake drinkers, Arita ware, xvii century (Seymour Fund); *Korean*: Vessel with separate footed stand (Dodge Fund); vessel in the shape of a duck (*kundiqa*) (Harris Brisbane Dick Fund); vessel with 2 handles in the shape of turtle heads (Dodge Fund); low vase; cup with horn-shaped handle; mounted bowl with



Lohan. Chinese, Ming dynasty (1368-1644). Blanc de chine porcelain. Height 11½ inches. Gift of Mrs. Winthrop W. Aldrich, Mrs. Arnold Whitridge, and Mrs. Sheldon Whitehouse, 63.176

cover and pierced foot (all Rogers Fund), all Silla dynasty, iv-vii centuries; *Thai*: Incense burner in the form of a double dragon (Rogers Fund); *kendi* (drinking vessel) in the form of a frog; *kendi* (both Seymour Fund), all Sawankolok pottery, xiv-xv centuries.

Paintings: Pair of hanging scrolls, with summer and winter landscapes, ink and color on silk, by Ikeno Taiga (1723-1776), Japanese (Fletcher Fund); 2 landscapes, lacquer on paper, by Shibata Zeshin (1807-1891), Japanese (Rogers Fund).

Sculpture: Pair of chimeras, stone, Six Dynasties (v century), Chinese; architectural fragment showing 3 yakshas, sandstone, late Gupta period, vi-vii centuries, Indian (Mathura region); parents of a Jina (Jain Tirthankara) with attendants, stone, x-xi centuries, Indian (Gwalior-Jhansi region) (all Fletcher Fund).

Textiles: Woman's informal coat, embroidered silk tabby, xviii century, Chinese (Seymour Fund); imperial court robe (*lung-p'ao*), embroidered silk gauze, 1800-1850, Chinese; man's overvest (*jimbaori*), warp twill with allover geometrical diaper in silks and metals, xix century, Japanese (both Rogers Fund).

Miscellaneous: Round box, lacquer, inlaid with mother-of-pearl, Ming dynasty (1368-1644), Chinese (Rogers Fund); 2 Japanese block-printed books: one with labeled crests and designs, dated 1881, the other with motifs from *The Tale of Genji*, about 1900 (Seymour Fund).

LOANS ACCEPTED

Anonymous: Lion, marble, T'ang dynasty (618-907); seated bodhisattva, polychromed wood with cut-gold decoration, Sung dynasty (960-1279), both Chinese.

ASCHWIN LIPPE,
Research Curator

Greek and Roman Art

The purchase of an Attic amphora of the sixth century B.C. has brought to the Museum the earliest red-figure vase in this hemisphere, decorated by the reputed inventor of the technique. He is called the Andokides Painter, because many of his vases are signed, like this one, by Andokides as potter. In connection with this acquisition, the earliest known vase with the signature of Andokides, painted by another artist in the older, black-figure technique, has been lent to the Museum by Christos G. Bastis, enabling our visitors to see together two works by one of the most important of Greek potters. The purchase and loan have in turn led to the preparation of an extended monograph on all the known productions of Andokides and the Andokides Painter.

The Curator has also written the section on Greek and Roman art in the "Guide to the Collections," published this autumn. Brian F. Cook has completed a monograph on the inscribed Hellenistic hydriai in the collection (the so-called Hadra vases), and Andrew Oliver, Jr. has published in *Antike Kunst* an account of archaic vases in the shape of horses' heads, taking as his point of departure an example of this rare type in the Museum's collection.

OPPOSITE:

Attributed to the Andokides Painter. Red-figured amphora, signed by Andokides as potter. Attic, about 530-520 B.C. Height 22 $\frac{5}{8}$ inches. Purchase, 1963, Joseph Pulitzer Bequest, 63.11.6

Black-figured hydria. Caeretan (East Greek or Etruscan), about 520 B.C. Height 16 $\frac{9}{16}$ inches. Fletcher Fund, 64.11.1



GIFTS RECEIVED

Harold F. Anderson: Red-figured oinochoe, with a youth with a strigil, late v century B.C., Corinthian.

Dietrich von Bothmer: 3 fragments of a black-figured amphora of type B, with riders and a warrior, mid-vi century B.C., Attic.

Mr. and Mrs. Jan Mitchell: Kantharos, buccero, with engraved decoration of a bird, lion, Gorgon, Minotaur, 2 hunters on A, and a boy carrying a votive inscription, stag, hippocamp on B, vi century B.C., Etruscan.

Norris Smith: Scarab, banded agate, showing a rudder between 2 dolphins, iii century B.C., Etruscan.

Charles K. Wilkinson: Sealstone, banded agate, showing a lion attacking a bull, about 1100 B.C., late Minoan.

PURCHASES

Head of a lion, terracotta, vii-vi centuries B.C., Greek (Rogers Fund); red-figured amphora of type A, with black-figured decoration on white ground on the rim, signed by Andokides as potter and attributed to the Andokides Painter, with Athena, Herakles and Apollo struggling for the tripod, Artemis on A, and Dionysos between a satyr and maenad on B, and with Herakles and the Nemean lion between Iolaos and Athena on the rim, about 530-520 B.C., Attic (Joseph Pulitzer Bequest); black-figured hydria, with a lion and panther felling a bull on A, and mounted hunters on B, about 520 B.C., Caeretan (East Greek or Etruscan) (Fletcher Fund); black-figured skyphos, with, between hunters, a lion attacking a deer on A, and a lioness attacking a fallow deer on B, about 510 B.C., Attic (Richard A. Van Every Gift); black-figured one-handled kantharos, attributed to the Michigan Painter, with 8 banqueters, about 500 B.C., Attic (Rogers Fund); black-ground lekythos with superposed colors ("Six's technique"), with Theseus and the Minotaur, early v century B.C., Attic (Robert E. Hecht, Jr. Gift); black-figured cup-skyphos, attributed to the Manner of the Haimon Painter, with Herakles and Apollo in the struggle for the tripod on A and B, about 480 B.C., Attic (Rogers Fund).

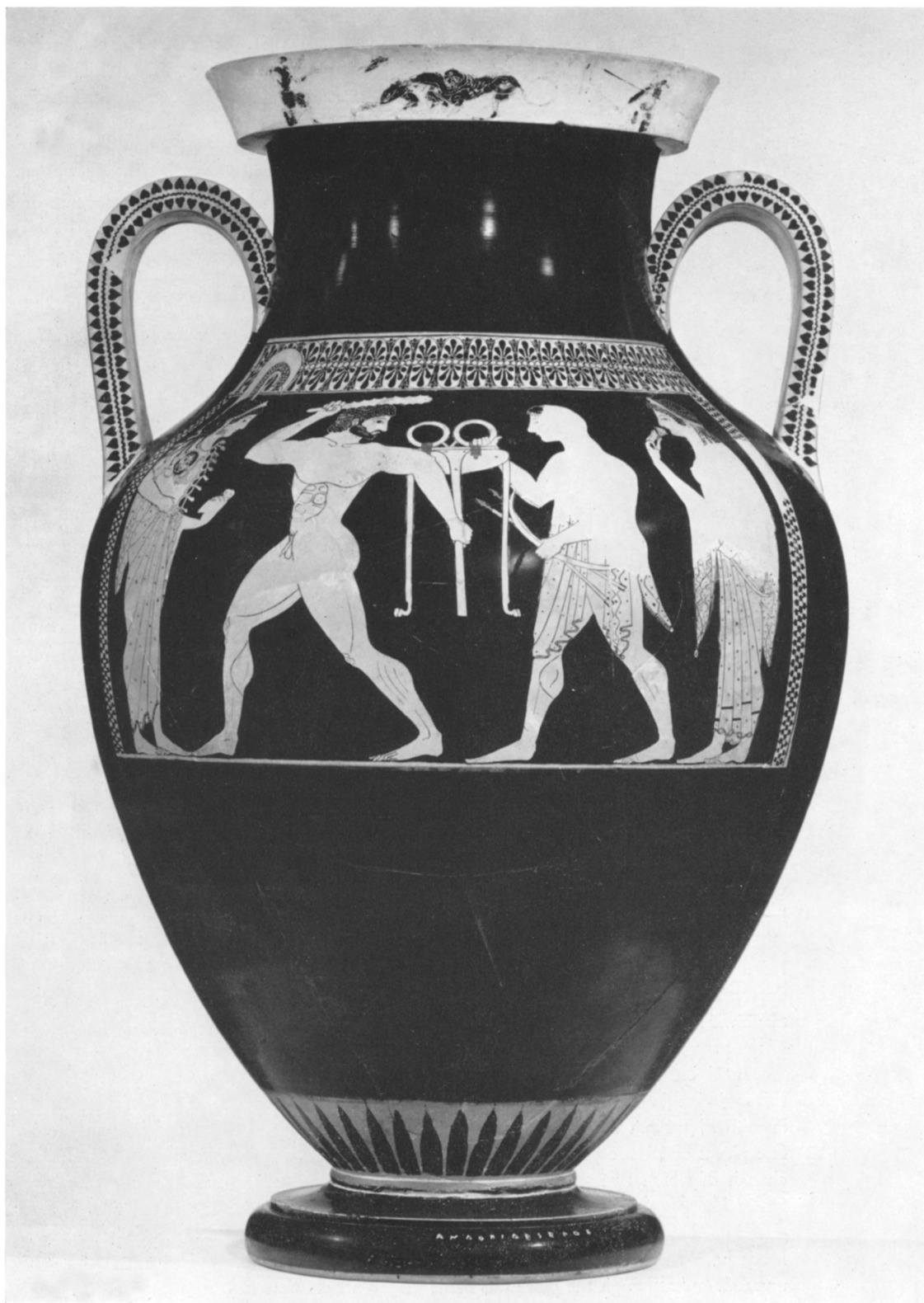
LOANS ACCEPTED

Christos G. Bastis: Black-figured amphora of type B with cover, signed by Andokides as potter, with a chariot on A, and a victorious chariot on B, about 540-530 B.C., Attic.

Arthur Briskier: A group of 9 vases, viii-iii centuries B.C., Attic, Apulian, and Hellenistic.

Anonymous: 2 feet of a cista, bronze, both with a panther attacking a crane, iii century B.C., Etruscan.

DIETRICH VON BOTHMER, *Curator*





Bowl. Northwest Persian, VIII century. Silver, partly gilded. Diameter 8⅞ inches. Harris Brisbane Dick Fund, 63.186

Islamic Art

In recognition of the cultural unity that Islam has given to the art of many diverse peoples over many centuries, the collections of Islamic art, combined with those of the Ancient Near East since 1959, have now been grouped within a department of their own. During this, the first year of the Department's existence, a number of valuable acquisitions have been made that enrich both the quality and the variety of the collections. One of these is a handsome eighth century silver bowl, partly gilded, that comes from northwestern Persia. It is a comparatively early piece whose central decoration, a female figure riding on a fantastic winged animal, harks back to traditions of the preceding Sasanian era. There are very few surviving works in precious metal from this period and area, and the bowl is the only one of its kind in a Western collection. Many fine pieces of Islamic pottery were also purchased, of which two from twelfth century Persia deserve special mention. One is a white-glazed bowl in the form of a bird with a human head; both the shape and the ornament are unusual, and although the piece was made in a mold, like most relief-decorated ware of the

period, there appears to exist only one other example like it. The other object is a blue-glazed figurine of a camel, about eight inches high, carrying on its back an enclosed pavilion saddle of the sort used by Muslim women. Most ceramic work is essentially utilitarian, and purely decorative pieces such as this, evidently designed to serve as small sculptures, are rare.

One of the most serious gaps in our collection of Islamic paintings has been filled with the purchase of a manuscript of Farid al-din Attar's mystical narrative poem *Mantiq-al-tayr* ("The Language of the Birds"), which was copied, as the colophon states, by the calligrapher Sultan Ali of Meshed in the Muhammadan year 888 (1483) at Herat. The manuscript is illustrated with eight full-page paintings, four of which were executed by the leading artists of the fifteenth century Herat school; one, dated 1487, is probably by Mirak, and two are probably by Bihzad. The other four miniatures were painted by prominent court artists of Isfahan about 1600, when the codex was remounted and rebound by order of Shah Abbas I (1587-1629), who gave the completed manuscript to the Shrine of Ardebil in 1609.

In addition to these major purchases there were several important gifts. Among them is an Anatolian "bird" carpet of about 1600; it was formerly on loan from Joseph V. McMullan, and has now been given by him to the Museum. Mr. McMullan, who over the years has given and lent a number of important Oriental rugs to the Museum, this year placed on loan an additional forty-six Persian, Turkish, and Caucasian rugs from his renowned collection, greatly enhancing our holdings in this field. Two other significant gifts came from Mr. and Mrs. Charles K. Wilkinson. One is a Fatimid luster bowl of the early eleventh century, decorated with an outstretched eagle and signed by the artist (named, appropriately, Muslim) on both the front and back. The other is a Coptic tapestry medallion that probably shows a scene from the story of Joseph; it is associated with a series of other roundels that have the same subject.

The members of the Department have been

Bird carpet. Anatolian, about 1600. Wool. Gift of Joseph V. McMullan, 63.207

occupied throughout the year with the installation of the first section of our new galleries, in which a selection of our most important objects of all periods will be exhibited. We are showing the chronological development of the Islamic style, assembling objects of different media to present, insofar as possible, each phase of Islamic art as an organic whole. A Seljuk stucco head, for instance, will be displayed near a fragment of wall painting, a painted pottery bowl, and a piece of inlaid metalwork of the same period, to demonstrate the essential unity of figure styles and decorative motifs in a variety of techniques and materials.

GIFTS RECEIVED

Nasli Heeramaneck: Bowl, pottery, xvi-xvii centuries, Persian (Meshed).

Charles F. Iklé (bequest): Tile, pottery, polychrome, about xvi century, Turkish.

Mrs. George W. Kern: Tile, pottery, with inscription, xii century, Persian.

Joseph V. McMullan: Bird carpet, about 1600, Anatolian.

Mrs. William R. Morgan: Rug, xix century, Turkoman or Uzbekistan.

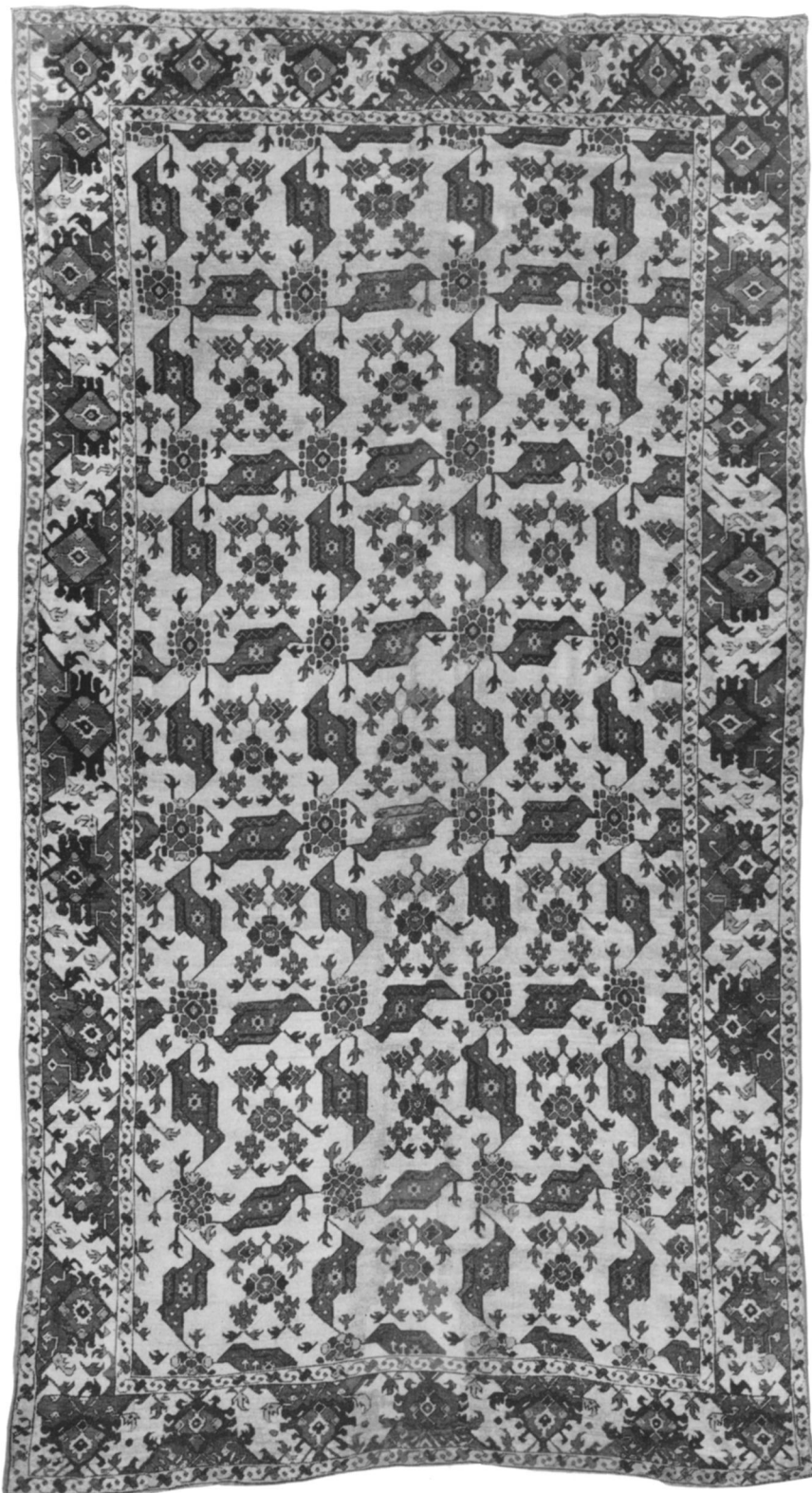
Mrs. B. Muggenthaler: Handle, gold, silver, and niello, with incised and inlaid design, early xx century, North African (Morocco).

Mrs. J. A. Sellon: Bracelet, gold, with pearls, enamel, and precious and semiprecious stones, xviii or xix century, Indian (Jaipur).

Mr. and Mrs. Charles K. Wilkinson: Bowl, pottery, luster painted, showing an eagle with spread wings, signed Muslim, Fatimid period, early xi century, Egyptian; textile roundel, showing a scene probably from the story of Joseph, Coptic, vi-vii centuries, Egyptian.

PURCHASES

Paintings: Manuscript of a poem by Farid al-din Attar (1119-1230) entitled *Mantiq-al-tayr* ("The Language of the Birds"), signed by the calligrapher Sultan Ali of Meshed and dated A.H. 888 (1483) at Herat, containing 8 full-page miniatures:





Camel. Persian, XII century. Glazed earthenware. Height 8 inches. Fletcher Fund, 64.59

4 of the late Timurid school of Herat, contemporary with the manuscript, 1 probably by Mirak and 2 probably by Bihzad, and 4 painted by the order of Shah Abbas I (1587-1629), into whose possession the manuscript came, Persian; 2 double-page paintings from a manuscript, about 1600, Persian (Isfahan) (all Fletcher Fund).

Metalwork: Bowl, silver, partly gilded, VIII century, northwest Persian; bowl, silver, X century, Persian (both Harris Brisbane Dick Fund); ewer, bronze, inlaid with silver, XV century, Persian (Joseph Pulitzer Bequest); 2 bracelets, silver, Timurid period, XV century, Transoxianian (Fletcher Fund); astrolabe, brass, signed by Muhammad Zaman and dated A.H. 1065 (1654), Persian (Harris Brisbane Dick Fund).

Glass: Bowl with small birds and a vase on the rim, VII-VIII centuries, Syrian (Fletcher Fund); mosque lamp, IX century, Persian; bottle, cut glass, IX-X centuries, Persian; bottle, cut glass, IX-X centuries, Persian (all Harris Brisbane Dick Fund).

Leather: Binding, XIV century, Egypto-Arabic; binding, XV century, Persian; binding, early XVI century, Persian (all Rogers Fund).

Ceramics: Bowl, imitation luster, IX-X centuries, Persian (Nishapur); bowl, tin glazed, painted with inscription, IX-X centuries, Mesopotamian (both Harris Brisbane Dick Fund); bowl, luster painted, Abbasid period, X century, Persian; bowl on foot, *minai* ware, polychrome, signed and dated 1187, Persian (Seljuk); bowl, *minai* ware, polychrome, XII century, Persian (Seljuk); figurine of a camel, glazed, XII century, Persian (all Fletcher Fund); bowl, glazed, XII century, Persian; bowl in the form of a bird with a human head, glazed, XII century, Persian (both Harris Brisbane Dick Fund); plate, glazed and luster painted, XII-XIII centuries, Persian (Rayy); cross-shaped tile, glazed and luster painted, early XIII century, Persian (Kashan) (both Fletcher Fund); bowl, luster painted, XIII century, Persian (Joseph Pulitzer Bequest); ewer, luster painted, XIII century, Persian (Rayy) (Harris Brisbane Dick Fund); bowl, Sultanabad type, XIV century, Persian (Joseph Pulitzer Bequest); bottle, underglaze painted, XVII century, Persian (Fletcher Fund).

LOANS ACCEPTED

Joseph V. McMullan: 46 rugs, XVI-XIX centuries, Turkish, Persian, and Caucasian.

Charles K. Wilkinson: Dagger with ivory handle, gold inlay, late XVIII or early XIX century, Persian.

ERNST J. GRUBE,
Associate Curator in Charge

Junior Museum

The special exhibition Archaeology – Exploring the Past continued to attract a capacity attendance during its second year. A quiz guide to the exhibition was devised and tested during the summer. Planned primarily to help visiting school children view the exhibition effectively in a limited period of time, the multilithed guide proved so popular that it has been made available at the Sales Desk for individual visitors. An annotated list of children's books in the field of archaeology, for young scholars who want to pursue the subject, was compiled by Catherine Crask.

Edith W. Watts completed the writing of an introduction for children to the principles, methods, and tools of archaeology, with emphasis upon archaeological areas represented in the Museum's collections. Illustrated by photographs, the book will be published by the Museum both in soft cover for children's limited budgets and in hard cover for libraries and bookstores. While bearing the same title as our exhibition and covering much of the same material, Mrs. Watts's book has been written to interest children who have not seen the exhibition as well as those who have.

Two new subjects, *Greek Mythology* by Roberta Paine and *The Byzantine World* by Emma N. Papert, were added to the series of School Picture Sets published by the Museum to meet the needs of school children. These sets marked the introduction of a new format, a booklet with perforated pages, instead of an envelope with loose sheets. The entire series will gradually be converted to the new format and in the process each subject will be restudied, worn plates will be replaced, and recent additions to the collections will be incorporated.

Once again teachers' requests for gallery guidance exceeded by far the physical capabilities of staff and space. Two additional teachers' guides were published, for the gallery tours American Paintings and How to Look at Sculpture. A new program for visiting

classes, combining guidance in the paintings galleries with creative work in the Studio, was initiated and carried on by our Board of Education Supervisor, Mary Lewis, and Art Teacher, Ann Tolbert. Miss Lewis's in-service course, Museum Resources for Art and Social Studies, offered each semester, and her all-day conferences for principals and afternoon conferences for other groups of educators, were well attended and enthusiastically received.

Three loan exhibitions were shown in the Studio, two featuring children's paintings from abroad: Paintings by Greek Children of Kindergarten Age, lent by Nitsa Harvati, and Children's Paintings of Christmas, lent by the Christian Children's Fund. A National High School Print Show, organized by Arts and Activities Magazine, opened in May and continued through the summer.

The highlight of the year was a party for Members' children, presented on Saturday, September 21. For this occasion Roberta Paine wrote and narrated a pageant-demonstration entitled *The Museum Comes to Life*. With a cast and crew of fifty-six, many of them volunteers from other Museum departments, and with the aid of a few original objects, theatrical costumes and props, slides, a film, live music, and taped sound effects, five periods represented in the Museum were brought to life on the stage of the Grace Rainey Rogers Auditorium. Twenty-two hundred children and their parents attended the three performances, which were followed by refreshments and a favor in the Junior Museum.

LOUISE CONDIT, *Assistant Dean
in Charge*

The Library

ART REFERENCE LIBRARY

In temporary quarters off a corridor humming with activity, you will find the Art Reference Library, where Staff, graduate students, Museum Members, and other researchers intently pursue their scholarly work. During the past year, 13,409 readers requested 84,168 books and periodicals. More than 3,676 graduate students, working toward advanced degrees in art, used the Library for research. The reference librarians assisted them in finding answers to questions about everything from the authentication of paintings, identification of sixteenth century German horse muzzles, and illustrations of the Greek mythological figure Briareo, to the size and price of Rembrandt's *Aristotle Contemplating the Bust of Homer*, and the number of visitors the Museum had on the first two days it was exhibited. Translations of footnotes, brief biographies in Thieme-Becker and Bénézit, letters and bills received by Museum departments, catalogue cards, and abbreviations are a daily task of the Library staff, which is equipped to translate in more than a dozen languages.

Behind the scenes, reflecting the increased use of the Library, 4,913 volumes were catalogued from July 1963 to June 1964. Over eighteen thousand nine hundred catalogue cards were typed and 8,807 new cards were filed in the art reference catalogues. Of the 4,584 volumes processed by the order office,

Scene from The Museum Comes to Life, a pageant-demonstration produced by the Junior Museum for the party for Members' children



almost half were gifts and exchanges. "Operation Preservation," a rebinding project for the Library's many valuable and irreplaceable titles, was begun in February 1961. Thus far, over 9,301 volumes have been taken care of, and it is anticipated that the project will be completed within the next two years.

Several outstanding gifts and purchases acquired by the Museum Library since July 1963 are listed below. A complete list of donors will be found on pages 95 through 97.

GIFTS RECEIVED

Embassy of Japan, Izaburo Mukumoto: Cultural Properties Protection Commission, Japan: *Tsuzureori Taima Mandara*, Tokyo, 1963.

C. O. von Kienbusch: *The Kretzschmar von Kienbusch Collection of Armor and Arms*, 1963.

Catherine A. Pasztory, with relatives and friends, in memory of her father, August Alcsuti: A sum of money toward the purchase of books in the fields of classical and medieval art.

Amilcare Pizzi: Biblioteca Ambrosiana, Milan: *Fontes Ambrosiani in Lucem Editi Cura et Studio Bibliothecae Ambrosianae, XXIX, Codex Resta*, Milan, Credito Italiano, 1955.

PURCHASES

Staedelsches Kunstinstitut, Frankfurt: *Handzeichnungen alter Meister*, 1908-1912, 4 volumes (Andrews Fund); Imperial Treasury (Shōsōin), Japan: *Textiles in the Shōsōin*, Tokyo, Asahi Shimbun, 1963, Volume I (Special Library Appropriation); Nils Palmgren: *Sung Sherds*, Stockholm, Almqvist & Wiksell, 1963 (Rogers Fund).

PHOTOGRAPH AND SLIDE LIBRARY

The surge of interest in lectures and books on the history of art was reflected in the use of the Museum's photographic reproductions. Over one hundred and forty-seven thousand slides were lent to speakers; 11,632 photographs and photostats of Museum material were sold; 546 color transparencies were rented for publication; and 339 people consulted 60,805 reference photographs. To keep pace with the demand, a great deal of new material was catalogued and added to our files: 1,305 photographs for the reference collection, 779 color transparencies, and 11,830 slides, including hundreds ordered from many sources especially for Museum lectures.

The people behind these statistics are teachers in schools and colleges, speakers inside the

Museum and outside, students and scholars, and publishers of books and magazines (illustrations for one encyclopedia alone can often amount to several hundred of our photographs). It is noteworthy that in addition to our usual orders from European and American publishers, requests are now coming in from other parts of the world—Australia, Brazil, Israel, Japan, the Union of South Africa—where interest in ancient, Islamic, western European, and American art is becoming more widespread. Large amounts of photographs are also being ordered by manufacturers, designers, and decorators, who are building up reference files on the historic styles of the decorative arts.

Some of the most important additions to the photograph and slide collections are listed here, and a complete list of donors appears on page 97.

GIFTS RECEIVED

William Keighley: 1,488 color slides of architecture, painting, sculpture, and mosaics in the Holy Land, Lebanon, Syria, Turkey, and Greece.

Joseph Turner: 59 color slides of drawings and paintings.

Irwin Untermyer: 209 black-and-white slides corresponding to the illustrations in the sixth volume on his collection, *English and Other Silver*.

Edgar S. Weinberg: 23 black-and-white photographs of pre-Columbian architecture.

Mr. and Mrs. Charles B. Wrightsman: 56 color and black-and-white slides of their collection.

PURCHASES

Photographs: Architecture, sculpture, and painting from Czechoslovakia, Hungary, and Rumania, dating from antiquity to the XIX century; French architectural sculpture and tomb monuments of the XIII to XVI centuries; drawings in the collection of the Earl of Leicester at Holkham Hall (all Special Library Appropriation).

Color slides: Architecture of New York City and environs; paintings and drawings in the Albertina, the Belvedere, and the Kunsthistorisches Museum in Vienna and in the Delacroix centenary exhibition at the Louvre in 1963; paintings in the Tate Gallery in London; cave paintings in France; pop art (all Special Library Appropriation). Architecture of Athens, Florence, London, Paris, and Rome; paintings by Albrecht Dürer and Hans Holbein the Younger (all Lecture Series Fund).

Black-and-white slides: Selected buildings and exhibitions of World's Fairs from 1851 to 1964 (Special Library Appropriation). XIX century paintings (Lecture Series Fund).

The Photograph Studio provided 1,563 color slides for the Slide Library. The majority of these slides reproduce the Museum's collections, including American and European paintings, the new installation of the wall paintings from the cubiculum of a villa at Boscoreale, medieval enamel and metalwork, Iranian bowls from Nishapur, Egypto-Arabic manuscripts, and French furniture and woodwork. Color slides were also made of a number of the paintings in the 1963 summer loan exhibition.

JAMES HUMPHRY III, *Chief Librarian*

Medieval Art and The Cloisters

THE MAIN BUILDING

A useful and unusual gift to the Museum is that by Mr. and Mrs. Marc B. Rojzman of an extensive sixteenth century arcade carved in oak. It was once built into an upper-story façade of the Hôtel le Cocq at Melun, a former residence of the dukes of Orléans-Longueville that was destroyed in the nineteenth century to make way for a road. This decorative *boiserie*, combining details in both the late Gothic and Renaissance styles, will eventually replace the long balcony at the east end of the Medieval Sculpture Hall, making a very appropriate addition to the architectural setting of this gallery.

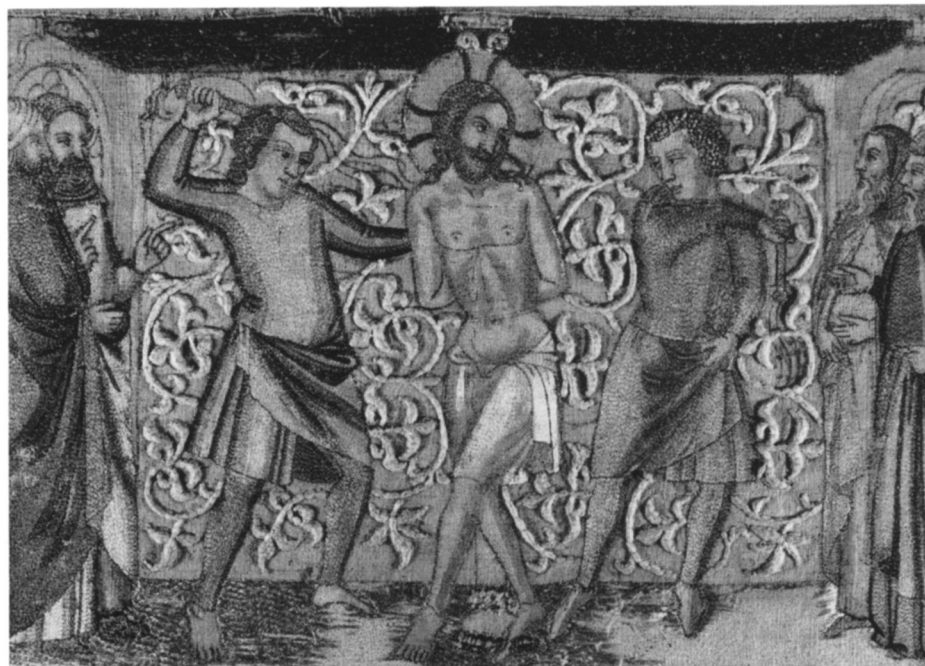
A number of late medieval textiles and ivories have been bequeathed by Charles F. Iklé. Notable among them is a fourteenth century Italian embroidery on which is represented the Flagellation of Christ; along with other panels already acquired it belongs to a series that probably once served as part of an altar frontal.

Our collection of Early Christian bronzes continues to grow in importance. Gifts from Lawrence J. Majewski include a lamp handle ornamented with a pair of dolphins, and a dagger hilt decorated with the head of an eagle and a bust of Athena—all themes common in ancient art but here given a new interpretation and a new stylization of form. Of about the same period is one of the outstand-

ing purchases of the year, a bronze mount with a figure of a fisherman holding a net and a tiller. Although similar to contemporary chariot mounts, the subject suggests that it was made for a ship. The harmoniously proportioned, handsomely modeled figure can be associated with the revival of the classical style that began under the Emperor Theodosius in the late fourth century and continued into the fifth.

One of the finest, as well as one of the smallest, acquisitions of the year is a gold reliquary, less than two inches high, made in the form of a pendant. It is especially significant for its historical associations. The inscription on one side specifies that it once contained relics "of the blood of St. Thomas of Canterbury, and of his vestments stained with his blood, his cloak, his belt, his hood, his shoe, his shirt." The other side is inscribed, around the engraved figures of a queen and a bishop: "This reliquary was transmitted by Queen Margaret of the Sicilians to Bishop Rainaudus Batornius." Since Queen Margaret—a staunch friend and admirer of Thomas à Becket—died in 1183, the pendant must have been made before that date, or no more than a decade after Becket's canonization. It thus appears

The Flagellation of Christ. Italian (Tuscany), XIV century. Embroidered panel, 10½ x 16 inches. Bequest of Charles F. Iklé, 64.27.18





Pendant reliquary of Thomas à Becket. Norman-Sicilian, 1173-1183. Gold. Height 2 inches. Purchase, 1963, Joseph Pulitzer Bequest, 63.160



to be the earliest known reliquary of that martyred saint.

The Medieval Treasury has been transferred to more spacious quarters north of the Medieval Sculpture Hall, and now our enamels, metalwork, and ivories can be seen to full advantage. The collection of early medieval art has also been reinstalled, in the two galleries flanking the main staircase. At the far end of the south gallery, which is adjacent to the Vélez Blanco Patio, we have been able to erect a Romanesque portal from a church in the Umbrian town of San Gemini. This marble portal, bought in 1947 and held in storage until the building of the library and the patio permitted the reconstruction of the gallery, serves as an apt transition between the pre-Romanesque exhibits and the Gothic collections of the succeeding galleries.

GIFTS RECEIVED

Mrs. Carleton S. Coon: Hexagonal glass flask, and gourd-shaped flask, both mold-blown with geometric designs, iv-vi centuries, Early Christian.

Lawrence J. Majewski: Handle of a lamp, decorated with dolphins, bronze, iv-v centuries, Early Christian; hilt of a dagger, with an eagle head and a bust of Athena, bronze, iv century, Early Christian.

Charles F. Iklé (bequest): The Flagellation of Christ, embroidered panel of altar frontal, silk on linen, xiv century, Italian (Tuscany); The Visitation and the Flight into Egypt, ivory plaques, xiv century, French; The Flagellation of Christ, embroidered panel, cotton and wool, xiv century, German; hunting scene, wool tapestry, xv century, Swiss; section of an orphrey embroidered with 3 saints, wool and silk on cotton or linen, with metal threads, xvi century, German; panel with 7 seraphim, silk and metal thread brocade, Byzantine style, xvii century, Macedonian.

Mr. and Mrs. Marc B. Rojzman: Arcaded gallery with carved oak columns, pilasters, arches, and roof beams, and terracotta roof tiles, from the Hôtel le Cocq at Melun, xvi century, French.

PURCHASES

Mount for a ship, with a fisherman holding his net, bronze, last quarter of the iv century, Early Christian, probably Italian (Edith Perry Chapman Fund); incense burner with openwork design, bronze, vi century, Early Christian (Rogers Fund); pendant reliquary of Thomas à Becket, gold, 1173-1183, Norman-Sicilian (Joseph Pulitzer Bequest).

WILLIAM H. FORSYTH, *Associate Curator*

THE CLOISTERS

A small plaque of walrus ivory measuring about two inches square was the most important object acquired for The Cloisters last year. Carved with a poignant, dramatic scene of Christ before Pilate, it is a rare example of Romanesque ivory carving from England. But what makes it even more exciting and valuable to the Museum is the fact that it is a missing piece of the magnificent ivory cross made about 1182 for Samson, abbot of Bury St. Edmunds. Announced in last year's *Annual Report*, the cross was discussed in detail by Thomas P. F. Hoving in the June *Bulletin*. It has been installed in its own case, with special lighting, in the Fuentidueña Chapel, where it is surrounded by architecture, sculptures, and frescoes of the same Romanesque period.

Romanesque holy-water fonts are seldom found outside of Europe, and The Cloisters is indeed fortunate in acquiring a very interesting one of marble for the Fuentidueña Chapel. Carved with robust figures, it is Italian, probably Tuscan, of the second half of the twelfth century.

A very fine and very moving wood sculpture of the Pietà, retaining much of its original polychromy, has also been purchased. Of Swabian workmanship, about 1430-1440, the Pietà is known to have come from the Abbey of Himmelspforten, near Würzburg.

An important addition to the textile collection is a cope of brocaded velvet in shades of leaf green and rose red, highlighted with silver. The velvet was probably woven in Venice or Asia Minor and dates from about 1500.

Besides the ivory cross from Bury St. Edmunds, other objects newly installed at The Cloisters include a Hispano-Moresque rug with a stylized Gothic pomegranate motif that has been placed in the Boppard Room, on a new tile platform in front of the Spanish alabaster retable from Saragossa. Opposite the retable we have placed the large wooden statue of St. Margaret seated, with a fierce and sinuous dragon at her feet. This statue, attributed to the Austrian sculptor and painter Michael Pacher (about 1435-1498), is believed

to have been commissioned for the high altar of the Franciscan Church in Salzburg.

The new installations were prepared in time for the Garden Party for Members on June 8. On this occasion the wind ensemble of the New York Pro Musica under Noah Greenberg's direction presented a delightful program of fifteenth century *chansons* from the Netherlands. The instruments consisted of shawms, sackbuts, and a cornett.

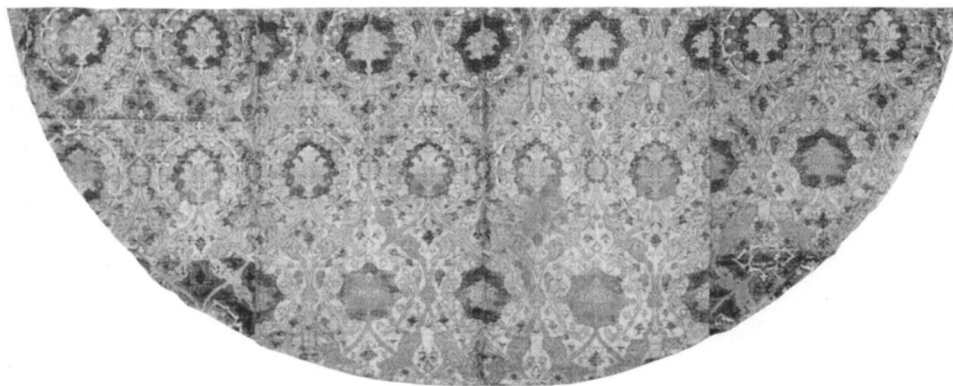
In December about 2,200 people were privileged to attend previews and performances of the twelfth century musical drama *The Play of Herod*, performed in the Fuentidueña Chapel by the New York Pro Musica and the Boys Choir from the Church of the Transfiguration. "Herod" was a worthy successor

Musica of a twelfth century liturgical drama, gorgeously staged in an authentic setting; a recreation of the past, done with reverence and high style." In his review of the play he wrote: "As the music resounded through the wonderful building at Fort Tryon Park, one felt transported. Not necessarily transported to a specific date some eight hundred years ago, but transported into that unending realm that is the timelessness of art."

GIFTS RECEIVED

Mr. and Mrs. J. J. Klejman: Head of a female saint, chalcedony gem, probably French, late XIII century, and a XIX century copy of it.

Mrs. William Bigelow Neergaard, in memory of her mother and grandmother: A gift of money for the Easter garden in the Saint-Guilhem Cloister.



Cope. Made in Venice or Asia Minor, about 1500. Brocaded velvet. Width 100 $\frac{3}{4}$ inches. The Cloisters Collection, 63.153

to *The Play of Daniel*, which was also first re-created for The Cloisters. Noah Greenberg was again the musical director and guiding genius, Lincoln Kirstein, the producer, and Nikos Psacharopoulos, the stage director. Rouben Ter-Arutunian designed the setting and the costumes, and Peter Hunt, the lighting. The costumes, set, properties, even movements and gestures were based on twelfth century sculptures and stained glass, metalwork and manuscripts. The Curator and other members of the Cloisters staff contributed largely of their knowledge to this phase of the production. The music critic of the *Herald Tribune*, Alan Rich, included *The Play of Herod* in his list of the ten best musical events of the year and described it as "a brilliant and sympathetic restoration by the New York Pro

PURCHASES

Ivory: Plaque of walrus ivory, with scene of Christ before Pilate, 1182-1190, English (Bury St. Edmunds) (The Cloisters Fund).

Sculpture, architectural: Holy-water font, marble, second half of the XII century, Italian (probably Tuscany) (The Cloisters Fund).

Sculpture: Pietà, wood, painted and gilded, about 1430-1440, German (Swabia) (The Cloisters Fund).

Textile: Cope of brocaded velvet, about 1500, Venetian or Asia Minor (The Cloisters Fund).

Furniture: Cupboard, wood, late XV century, probably English (The Cloisters Fund).

LOAN ACCEPTED

Mrs. W. Murray Crane: Scenes from the Life of Christ paralleled with scenes from the Old Testament, embroidered hanging, XIV century, German (Wienhausen).

MARGARET B. FREEMAN, *Curator*



King Herod in The Play of Herod

Membership

Once again the Museum's open house for Members, held on November 14, was a success, and the response to it was most enthusiastic. Over seven thousand Members came to view the latest acquisitions, the newly installed cubiculum from Boscoreale, and our collection of Rembrandts, arranged together for the first time, in the Special Exhibition Galleries. Several times during the evening, visitors filled the Grace Rainey Rogers Auditorium to capacity to hear a series of informal lectures by Margaretta M. Salinger, A. Hyatt Mayor, and Henry Geldzahler, who talked on artists of their choice: Rembrandt, Goya, and Demuth respectively. In addition to these lectures there were continuous showings of art films in the Junior Museum Auditorium, and the Restaurant was open for light refreshments.

Two of the most delightful events of the season were held at The Cloisters. One was the Annual Garden Party in June. Over twenty-seven hundred Members were able to see the

Cloisters recent accessions, including the magnificent twelfth century cross from Bury St. Edmunds, and to hear three concerts of fifteenth century Netherlands *chansons* performed by the New York Pro Musica Wind Ensemble under the direction of Noah Greenberg. The second event – by far the most extraordinary one this year – was the Pro Musica's production at The Cloisters of the twelfth century musical drama *The Play of Herod*. Members were invited to purchase tickets to the previews held during the week of December 9 through 14, and over twenty-two hundred people had the memorable experience of seeing this splendid work performed in the Fuentidueña Chapel.

This year the number of afternoon lectures for Members and their guests was greatly increased, to sixteen talks by eminent visiting scholars. In the autumn, Sir Bernard Ashmole, Professor of Greek Art and Archaeology at the University of Aberdeen, lectured on the Mausoleum at Halicarnassus; Richard Krautheimer, Professor of Fine Arts at The Institute of Fine Arts of New York University, discussed his most recent excavations at San Giovanni in Laterano, Rome; Terisio Pignatti, Deputy Director of the Venetian Civic Museum, analyzed the paintings of Carpaccio; and Porphyrios Dikaos of the Department of Antiquities in Cyprus told of the archaeological excavations on that island from 1931 to 1963. In December, Gene Baro, poet and editor, introduced the film *A Child's Christmas in Wales*, narrated by Dylan Thomas, with a sympathetic portrait of the late poet. During the winter months, Gordon Ekholm, Curator of Mexican Archaeology at the American Museum of Natural History, presented his theories on the relationships between Asia and the pre-Columbian civilizations of the New World; Phyllis P. Bober, Research Associate at the Institute of Fine Arts, lectured on the image of antiquity in Renaissance art; Gerhard Schmidt, Professor of the Institute of Art History at the University of Vienna, spoke on the illuminators at the court of Vienna about 1390 to 1450; Milton W. Brown, Professor in the Department of Art at Brooklyn College, analyzed art nouveau and established

it as a style rather than a fashion; George Hamilton of the Williams College Department of Art discussed the relationships between the poet Baudelaire and the painter Delacroix; and George F. Bass of the University Museum, The University of Pennsylvania, introduced his documentary film, *Diving 3,200 Years into the Past*, with a description of the most recent techniques used in underwater archaeology. In the spring this variety of interest continued: Frank Chippindale, Head of the Leeds School of Architecture in England, talked on eighteenth century interiors and the work of Thomas Chippendale; Charles Sterling, Curator of the French National Museums and Professor at The Institute of Fine Arts, lectured on the French seventeenth century painter Georges de la Tour; Neil McKendrick, Lecturer in History, Gonville and Caius College, Cambridge, analyzed the Greek Revival in England; Nora E. Scott, Associate Curator of Egyptian Art here at the Museum, spoke on the treasures of the Museum's gold room; and Francis Watson, Director of The Wallace Collection in London, lectured on the *marchands-merciers* and eighteenth century taste.

This spring Members of the Corporation were invited to a particularly stimulating series of talks, the first Wrightsman Lecture Series, given under the auspices of The Institute of Fine Arts of New York University. The noted British scholar Sir Kenneth Clark gave four lectures on Rembrandt and the Italian Renaissance. The unusually high attendance was, indeed, a tribute to the reputation of the lecturer.

Special events were also planned for children of Members, notably the party given by the Junior Museum in September. More than two thousand children attended three performances of a pageant-drama, *The Museum Comes to Life*. Performed on the stage of the Grace Rainey Rogers Auditorium, the spectacle vividly brought to life many aspects of the Museum's collections, through costumed actors, slides, a film, and "props" borrowed from the departments. Both young people and their parents thoroughly enjoyed the pageant, the refreshments afterwards, and the special

favours to take home. The very popular Saturday Studio Hours for Members' children aged five to twelve were expanded to include an additional class for the younger children. Once again the classes were filled to capacity.

Not only did Members of the Museum take part in these activities planned especially for them, but continued to give very welcome and necessary support to the series of concerts and lectures described in the account of Auditorium Events. Finally, it is pleasant to report that this year again saw an increase in Museum membership, which reached a total of 20,484 on June 30.

SUZANNE GAUTHIER, *Assistant Manager*

Musical Instruments

A seventeenth century pochette, or miniature violin, is one of the most interesting of our recent accessions. This kind of slender, elongated instrument, derived from the medieval rebec, was especially popular among dancing masters, and received its name because it could be carried in the pocket (*poche*). This example, given to us by Aaron Schoenbaum, is richly inlaid with an unusual combination of sophisticated and rustic designs in mother-of-pearl, ivory, and bone. Burl Ives has donated several old instruments, gathered during his travels to various parts of the world. They include three sets of bagpipes, one from northern England and two others from Italy, and an eighteenth century English flute. We have also received an important loan: an early nineteenth century square pianoforte made by Alpheus Babcock of Boston. It is simply but elegantly decorated with restrained carving and inlay, and is well preserved and in perfect playing condition.

Pochette. Possibly German or Flemish, XVII century. Wood, inlaid with mother-of-pearl, ivory, and bone. Height 19 7/8 inches. Gift of Aaron Schoenbaum, 64.72



For several years the Department has engaged in an extensive program of restoration of keyboard instruments, putting them, whenever possible, into playing condition. This year we have completed work on a *Pedalflügel*, or pianoforte with additional pedal keys, made by Johann Andreas Stein in 1778, and probably the only surviving instrument of its kind by this famous maker. We know that Mozart, who visited Stein's workshop and admired his instruments, was fond of improvising on a *Pedalflügel* of this sort.

On March 23 the Curator opened an exhibition of old instruments at the Carpenter Center for the Visual Arts of Harvard University, and delivered a lecture, *Musical Instruments: Form and Function*, illustrated with objects from the Museum collection, several of which were on loan for the exhibition. These included such beautiful and unusual instruments as a richly decorated Burmese harp in the shape of a boat, and a dragon-headed trumpet from Tibet.

OPPOSITE:

Henri de Toulouse-Lautrec (1864-1901), *French*. *Poster for La Vache Enragée*. *Color lithograph*. 32¼ x 23¾ inches. *Gift of Chester Dale*, 63.663.7

GIFTS RECEIVED

Burl Ives: Transverse flute, wood mounted with ivory, with 7 metal keys, xix century, by A. Kauffmann, English (London); bagpipe, with 4 drones and cylindrical chanter, xix century, English (Northumbria); 2 bagpipes (*zampogne*), each with blowpipe and barrel-shaped stock with conical chanter, bass drone, and 2 tenor drones, xix century, Italian; accordion, with hexagonal, hand-decorated bellows and 24 touches, xix century, Italian; Alpine zither, decorated with mother-of-pearl and silver ornamental scrollwork, xix century, by J. Haslwanter, Germany (Munich).

Aaron Schoenbaum: Pochette, with 4 strings and F-shaped sound hole, inlaid with mother-of-pearl, ivory, and bone on back of six-ribbed body, neck, and fingerboard, xvii century, possibly German or Flemish.

LOAN ACCEPTED

Mrs. Kenneth A. Volk and Mrs. Roy A. Duffus, Jr.: Pianoforte, square model, with 5½ octaves, with grillwork on front and 5 carved legs (1 for the pedal), about 1820, made for G. D. MacKay by A. Babcock, American (Boston).

EMANUEL WINTERNITZ, *Curator*

Prints

The year's exhibitions ranged over many subjects and touched on all the countries and centuries that have produced prints. Paul Bird's gift of ballooning prints, after hanging here for almost six months, then drifted out to colleges and other museums through the circulation services of the American Federation of Arts. A.F.A. also toured several shows of duplicate prints that we assembled especially for lending, such as one of Dürer's graphic art, demonstrating his almost unbelievable virtuosity, and one of prints by the mannerists—those elegant and outrageous distortionists of the sixteenth century who played with the last discoveries of the Italian Renaissance. One of the most sparkling of the traveling shows was selected from Mrs. Richard J. Riddell's gift of the dainty, whimsical rococo pictures of saints that German nuns and noblewomen painted on bits of vellum in the eighteenth century. A.F.A. also continued to circulate shows that had been seen some time ago in our galleries, such as the prints by Hogarth and Rowlandson, and the exhibition of prints compared with photographs selected from Photography in the Fine Arts. The endurance record for our shows was broken by the prints by Callot and Daumier from Edwin De T. Bechtel's bequest, which traveled around the United States for three years, and then toured Japan—returning as fresh as they had left.

Recent additions to the collections produced two shows made especially for our own public. One was various, ranging from the 1470s in Germany to the present day in Europe and the Americas, and the other was exclusive, focusing on an important purchase of French eighteenth century color prints. A gift from Lincoln Kirstein made it possible to salute the World's Fair with a much-admired show of temporary splendors in the other fairgrounds that have come and gone since the London Crystal Palace of 1851. The pictures of fantastic and sometimes prophetic pavilions were accompanied by comments from dis-

LA VACHE ENRAGEE

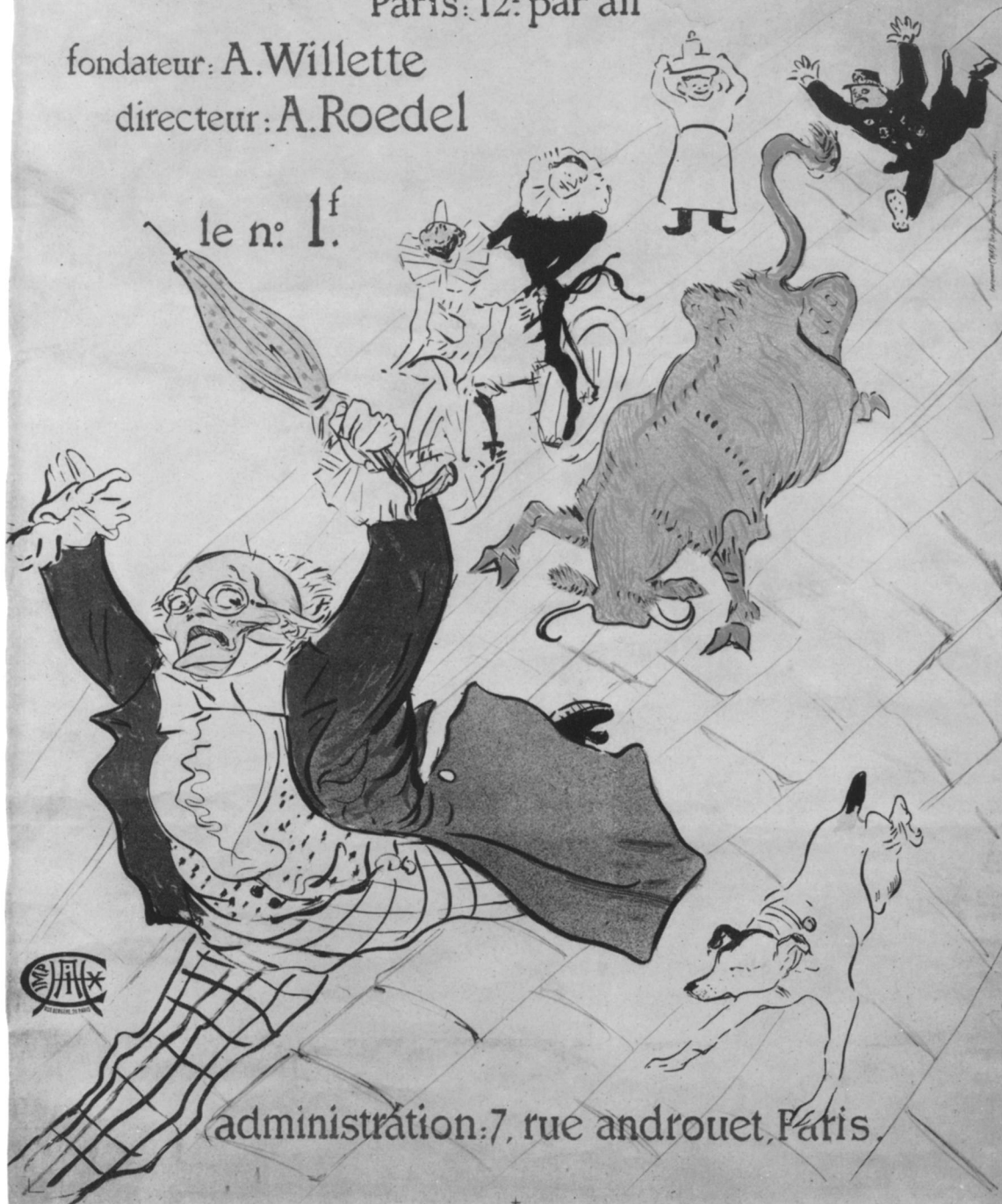
journal mensuel illustré

Paris: 12^f par an

fondateur: A. Willette

directeur: A. Roedel

le n^o 1^f



administration: 7, rue androuet, Paris.

tinguished visitors, who one and all wailed that their eyes had been thrown out of focus and their feet made sore by industrial profusion and Babylonian heterogeneousness.

The Museum also attracted Fair visitors by massing together Rembrandt's work in all techniques. In the midst of his paintings we showed the unsurpassed etchings that came to us as gifts from the H. O. Havemeyer Collection and from Felix M. Warburg and his family. These etchings take us into the central furnace of his imagination, for he put as much of his intimacy into them as into his drawings, and he worked on them as long and as intensely as on his paintings. This great exhibition will be remembered.

The Curator has written a guide to the print collection, which is really a thirty-five-cent general tour of printmaking from then to now.

GIFTS RECEIVED

Borislav Bogdanovich: Andrea Andreani, Italian, The Entombment, after Raffaello da Reggio, chiaroscuro woodcut, 1585.

Chester Dale (bequest): Henri de Toulouse-Lautrec, French, 11 posters, xix century.

Mrs. Chester Dale: Carey's General Atlas, Philadelphia, 1796.

Mrs. Leon Dalva: Philibert Louis Debucourt, French, Le Compliments, Les Bouquets, and Promenade de la Galerie du Palais Royal, color engravings, xviii century.

Raphael Esmerian: Edgar Chahine, French, 65 etchings, xix century.

Harry G. Friedman: A collection of prints, including Hans Baldung, German, St. Catherine of Alexandria; Virgil Solis, German, Jupiter; and the title page of Thomas Heskins's *The Parliament of Christe*, London, 1566.

Fritz Hofheimer: George Hunt, English, The Stagecoach, after S. J. E. Jones, colored aquatint, 1827.

Lincoln Kirstein: A collection of prints and brochures of World's Fairs, European and American, xix-xx centuries; a collection of trade catalogues, American, xix century; Pavel Tchelitchev, Russian, 15 drawings for scenery for *The Duchess of Malfi*, xx century; Nadar, French, 3 albums of sample photographs, xix century.

Mrs. Alfred J. Marrow: Giovanni Battista Piranesi, Italian, 3 views of Rome, first state, xviii

century; G. B. Falda, 2 views of Rome, xvii century.

Mrs. Darwin Morse: John Miers and I. Thomson, British, 3 silhouettes, 1788-1792; John James Audubon: *Birds of America*, New York, 1842.

Joseph V. Noble: Lucius Curtis Pease, American, drawings of the Klondike, xx century.

Harry S. Parker III: Paolo Giovio: *Portraits of Illustrious Men*, Basel, 1575-1577, with woodcuts by Tobias Stimmer.

Joseph Verner Reed: A collection of engraved portraits and views, European and American, 1700-1900.

Levon West (one-third interest): Levon West, American, the complete etched work, xx century.

PURCHASES

xv-xvii centuries: School of Cologne, Christ and the Woman of Samaria, dotted print, about 1470; Lucas of Leyden, Dutch, The Lady with a Hind, engraving, 1509; Hans Burgkmair, German, 7 Apocalypse woodcuts from Luther's translation of the New Testament, Augsburg, 1523; Giuseppe Scolari, Italian, Christ Led by Torturers, woodcut (all The Elisha Whittelsey Fund); Lelio Guidiccioni: *La Trasportatione del Corpo di Papa Paolo V*, Rome, 1623, illustrated by Giovanni Lorenzo Bernini (Anne and Carl Stern Gift).

xviii-xx centuries: Franz Ignaz Günther, German, wash drawing for a monument; Jacques Germain Soufflot, French, pen drawing for 3 church façades; Louis Gustave Taraval, Swedish, water color for a façade for the Academy of Arts, Stockholm; Antonio de Souza, Portuguese, water color for a triumphal arch, Lisbon, 1814; Antony Paul Emile Morlon, French, 4 genre scenes, water colors for lithographs, and the lithographs (all Anne and Carl Stern Gift); Charles Melchior Descourtis, French, 3 color engravings, proofs before letter; Thomas Gauguin, French, The Fruit Girl, and The Milkmaid, color engravings; Edouard Vuillard, French, Portrait of Van Rysselberghe, etching (all The Elisha Whittelsey Fund); Charles Melchior Descourtis, French, La Rixe, color engraving, proof before letter (Fletcher Fund); Louis Lecoeur, French, Promenade du Jardin de Palais Royal, color engraving, 1787 (The Charities Aid Fund Gift); Gabor Peterdi, American, Resurrection, etching (John B. Turner Gift); Roser Bru, Chilean, Figure, etching; Emilio Sanchez, Cuban, Children Walking, lithograph; Mario Toral, Chilean, Totem, aquatint; Rafael Tufiño, Puerto Rican, The Silk Cotton Tree, woodcut; Julio Augusto Zachrisson, Panamanian, Head, zinc cut (all Emilio Sanchez Gift).

A. HYATT MAYOR, *Curator*

Publications

Probably the most widely noticed accomplishment in our program of publications has been the new design of the *Bulletin*. The wide outer margins and the two type sizes have pleased some, perplexed others, and apparently left no one indifferent. But readers and authors alike seem to enjoy the increased size and number of illustrations, and the greater variety in layout. Also redesigned was the popular pamphlet for children *How to Look at Paintings*, by Roberta Paine; the color illustrations have been printed along with the text, rather than as separate plates.

The American Institute of Graphic Arts has honored the design and workmanship of *The Cloisters*, published last year, by selecting it as one of the Fifty Books of the Year. It is one of several books designed by Peter Oldenburg that have received this honor; recent examples include *A Cloisters Bestiary* and *Sixteen to Sixty: Memoirs of a Collector*. The Fifty Books are not only exhibited all over the country, but also abroad, under the auspices of the United States Information Service.

Three new sections of the "Guide to the Collections" were published: *Prints*, by A. Hyatt Mayor, *Western European Arts*, by Edith A. Standen, and *Greek and Roman Art*, by Dietrich von Bothmer. Mr. Mayor's introduction to prints and printmaking has proved so clear and comprehensive, despite its necessary brevity, that it has been made required reading in an art-history course at Princeton.

The sixth volume of the Catalogue of the Irwin Untermyer Collection, *English and Other Silver*, appeared late in the fall of 1963, completing the much-acclaimed series by Yvonne Hackenbroch that surveys one of the foremost private collections of decorative arts in the world. The Museum provided support for the publication by Phaidon Press of *The Legends of Troy in Art and Literature*, by Margaret R. Scherer, a witty and far-ranging history of the many versions and adaptations of this perennial story, from the time of Homer to the present. Phaidon also published *Decorative*

Arts from the Samuel H. Kress Collection, the first volume of a catalogue of the famous Kress donations to museums around the country. This book was written by three members of the Museum staff, Carl Christian Dauterman, James Parker, and Edith A. Standen, and is entirely devoted to the magnificent furniture, tapestries, porcelains, and other objects of art given by the Kress Foundation to the Museum.

GRAY WILLIAMS, JR., *Editor*

Registrar and Catalogue

Thirty-three hundred and twenty-eight works of art were added to the collections. Three hundred and thirty-eight objects for the use of the departments, such as additions to the study collections or antique fabrics for refurbishing furniture, were also recorded. Catalogue records were made for 1,163 objects and new information was added to the records of 3,108 already catalogued. One thousand and thirty-one entries, listing artist, title, provenance, former collections, and other aspects of works of art, were added to the Subject Index of Western Art. Seventeen objects no longer important to the collections were de-accessioned.

Receipts were issued to 434 owners of 1,694 objects that were brought in at the request of curators for examination as possible gifts, loans, or purchases. Five hundred and eighty-three such objects were returned to 184 depositors.

Seven hundred and fifty-two works of art were borrowed from 114 lenders for special exhibitions or to be shown with the Museum's own collections throughout the building. For its part, the Museum lent 134 cultural institutions 1,120 objects, including 30 for exhibition at the New York World's Fair.

WILLIAM D. WILKINSON, *Registrar, and*
MARCIA C. HARTY,
Supervisor of the Catalogue

Western European Arts

This was a year of many and varied acquisitions, with a number of donors contributing works of more than usual interest. We are especially pleased to have the superb bronze group of the Rape of a Sabine Woman by Giovanni Bologna, an Italian work of the late sixteenth century, as the gift of Mr. and Mrs. William B. Jaffe. C. Ruxton Love, Jr. has given us the equally distinguished bronze Marsyas, Italian, of the late fifteenth century, and we have received from Mrs. William Randolph Hearst a notable collection of one hundred and thirty-six European fans, mainly of the eighteenth century.

Through funds given by the Charles Ulrick and Josephine Bay Foundation, the Museum was enabled to purchase four monumental stone sculptures of the Elements (Air, Earth, Fire, and Water), which were once in the gardens of the Château de Mussegros near Rouen. They are attributed to the celebrated master Jean Louis Lemoyne (1665-1755), and plans are now being prepared for their installation as focal pieces in a new gallery dedicated to the sculpture of eighteenth century France.

Through a generous donation from The Charles B. Wrightsman Foundation, the Museum has also purchased two outstanding French rooms, one from the Hôtel Pillet-Will in Paris, the other created by French designers for the famous Palais Paar in Vienna. It is hoped that the work of setting up the two *boiseries*, which brilliantly exemplify the high style of the period of Louis XV, will begin within the year.

Among our other purchases are a massive sacristy cupboard with fine intarsia decorations from the workshop of Fra Giovanni da Verona, made in Italy about 1510, and the impressive Giustiniani-Barbarigo armorial, of carved, painted, and gilded wood, which once

Marsyas. Italian, late XV century. Bronze. Height 12 inches. Gift of C. Ruxton Love, Jr., 63.195



hung in the main hall of the Palazzo Barbarigo in Venice and dates from the late sixteenth century. Also from the sixteenth century is a remarkable gaming board inlaid with ivory and mother-of-pearl, probably commissioned by a member of the Fugger family of Augsburg. The eighteenth century is represented by a coin cabinet, a remarkable example of English furniture made by William Vile for George III, while still Prince of Wales, and more recently in the collection of the dukes of Wellington; its companion piece was acquired last year by the Victoria and Albert Museum.

Two special exhibitions were planned and installed during the course of the year: a display of English printed cottons, and an attractive loan exhibition entitled Creamware for Cottage and Castle, devoted to one aspect of Josiah Wedgwood's many-faceted production.

The setting up of the monumental patio from the castle of Vélez Blanco in Spain was the Department's major activity. Although then unfinished, it was dedicated in April by Ann Payne Robertson, widow of George Blumenthal who had bequeathed this early Renaissance masterpiece to us. Work is expected to come to an end by fall.

Plans for the installation of thirteen new galleries of Renaissance art have just been completed, and work upon them is soon to begin. The galleries devoted to the Italian and Spanish Renaissance will be directly connected with the Vélez Blanco Patio.

A guide to the collections displayed in our fifty galleries, with the text by Edith A. Standen, appeared during the course of the year. The manuscript for the catalogue of the objects given by the Samuel H. Kress Foundation in 1958, including the tapestry room from Croome Court in Worcestershire and the celebrated Hillingdon collection of French furniture and porcelains, is in the hands of the printer. James Parker, Carl Christian Dauterman, and Miss Standen are the authors.

GIFTS RECEIVED

Mr. and Mrs. Harcourt Amory: 2 pieces of copperplate-printed cotton, one with design of

gods and goddesses, the other with scenes from a romance, early XIX century, French.

Mrs. John Hopkinson Baker: Curtain, roller-printed cotton, with design of birds and flowers, about 1830, English.

Family of George Atkins Bomann: Sample book of several hundred printed textiles, dated 1865, English.

James Walter Carter: Chandelier, brass, with inscription: GEGEEVEN DOOR DE GEMENTEN VAN ZEGFELD ("Given by the parishes of Zegfeld"), mid-XVIII century, Dutch; chandelier, glass, about 1750, Irish; hanging lantern, brass, gilt bronze, and glass, late XVIII century, English.

Selma F. Cohen (bequest): Pendant with chain, gold, diamonds, crystal, and pearls, XVIII century, Spanish.

Nathan Cummings: 137 vessels, pottery, including an excellent representation of Mochica and Chimu ceramics and an outstanding group of early Paracas wares, 800 B.C. - A.D. 1450, Peruvian; a collection of 860 pre-Columbian objects of metal, stone, bone, shell, and wood, with cases and mountings, Peruvian.

Chester Dale (bequest): Head of Mme Stone, bronze bust, XX century, by Charles Despiau, French.

Lewis Einstein: Cosimo III de' Medici, grand duke of Tuscany, terracotta bust, late XVII century, by Giovanni Battista Foggini. Italian (Florence).

Mr. and Mrs. Byron C. Foy: Tablecloth, bobbin and needlepoint lace, with designs showing mythological scenes after Raphael, early XX century, Italian (Venice).

Charles R. Gracie and Sons, Inc. (undivided two-sevenths interest): 125 running feet of painted wallpaper, from 2 rooms of the Indian Suite at Bowood, Wiltshire, depicting flowering plants and birds above a balustrade, alternating with panels of bamboo trelliswork, on a green ground, mid-XVIII century, Chinese (made for the English market).

Mrs. William Randolph Hearst: 136 fans of various materials and techniques, primarily depicting mythological or genre scenes, XVIII-XX centuries, Dutch, English, French, German, Italian, and Spanish.

Jacques Helft: Record plaque (*plaque d'insculpation*), made under the jurisdiction of Henri Clavel, farmer-general from July 13, 1780 to February 23, 1789, silver, 1781, French (Paris).

J. A. Lloyd Hyde: Branch for a chandelier and 2 olive-shaped drops, glass, XVIII-XIX century, English or Irish, for replacement purposes.

Charles F. Iklé (bequest): Tapestry, XVI century, probably German; textile, woven silk, with scene of the Assumption, XVI century, Italian; David and Bathsheba, embroidered wool picture, XVI century, Swiss; 2 orphreys, embroidered in silk and metal thread, XVI century, Italian; antepen-

dium, woven silk brocatelle, xvi century, Italian.

Mr. and Mrs. William B. Jaffe: Rape of a Sabine Woman, bronze statuette, late xvi century, by Giovanni Bologna, Italian (Florence); pair of arm-chairs, gilded and carved walnut, about 1720-1730, French.

Mr. and Mrs. Samuel Kent: 10 blue and white portrait medallions, soft-paste porcelain, late xviii-early xix century, French (Sèvres).

C. Fremont Kuykendall: Cup and saucer and waste bowl from a tea service, porcelain, with transfer-printed decoration, about 1830, English (Staffordshire).

Jean Leonard, in memory of Susanna Black Leonard: Panel, copperplate-printed cotton, with scenes from the story of Joseph, about 1820, French (Rouen).

Ina Sigrid Lindman (bequest): Thimble, gold, datemarked for 1839, made by Carl Wilhelm Trozelius, Swedish (Stockholm).

C. Ruxton Love, Jr.: Marsyas, bronze statuette, late xv century, Italian.

Joseph M. May Memorial Association, Inc.: Emile Gauguin, marble bust of the artist's son as a child, about 1877-1878, by Paul Gauguin, French.

Mr. and Mrs. Rafael J. Molina: Towel, linen, drawnwork, with inscription and date 1860, Spanish.

Mrs. Darwin Morse: 2 pieces of copperplate-printed cotton: one with design of two Madonnas after Raphael (Madonna of the Fish and the Holy Family under the Oak), about 1830, French, the other with scene of La Route de Poissy, about 1820, French (Nantes).

Stanley Mortimer (undivided one-quarter interest): Apollonio Massa, Doctor of Medicine, terracotta bust, about 1587, by Alessandro Vittoria, Italian (Venice).

Edward Munves (Frances and Edward Munves Collection): 22 pieces of Sheffield plate, English: chamber candlestick, about 1760; coffeepot, about 1760; cream jug, about 1760; 4 sweetmeat dishes, about 1760; tankard, by Fenton, Matthews & Company, about 1760; beaker, probably by John Hoyland & Company, about 1764; cup, by John Hoyland & Company, about 1764; mug, by Tudor & Leader, about 1765; sauceboat, by Richard Morton, about 1765; dish cross, by Ashworth, Ellis & Company, about 1770; asparagus tongs, about 1780; coffeepot, about 1780; pair of piano candlesticks and a toast rack, by N. Smith & Co., about 1784; server and serving fork, by G. Gibbs, about 1808; bachelor teapot, about 1815; dish ring, by H. Freeth, about 1816.

Mrs. George Nichols: 10 feet 4 inches of brocaded silk, xviii century, English (Spitalfields); 32 feet of brocaded silk, xviii century, English (Spitalfields), for installation.

Mary Ann Payne Foundation, Inc.: Bed, carved and gilded oak, about 1780, attributed to Georges

Jacob, French; fan, lace leaf with carved ivory sticks and guards, early xviii century, French.

Duchesse de Richelieu, in memory of Princess Alice of Monaco: 17 handkerchiefs, lace-edged and embroidered with crowns and initials A or AA, made for Princess Alice, wife of Prince Albert I of Monaco, late xix century, French.

Ronald F. Schwarz: Trembleuse cup and saucer, soft-paste porcelain, 1765, French (Sèvres).

Shaw Foundation, Inc., in memory of Florence B. Shaw: Boat-shaped dish, nephrite and gold, early xx century, by the House of Carl Fabergé, Russian (Moscow).

Mrs. Russell Y. Smith: Table napkin, linen damask, with Napoleonic arms and symbols, early xix century, French.

Mr. and Mrs. Thomas F. Staley: 8 pairs of birds, bone china, xx century, modeled by Dorothy Doughty, English (Royal Worcester).

Ruth L. Hoe Sterling, in memory of her father, Robert Hoe, Jr., a Founder of the Museum: Coffee urn, silver, 1733, made by Tijmon Suyk, Dutch (Amsterdam).

Irwin Untermeyer: Folding card table, carved and gilded gesso over oak, about 1720, English; table or bracket clock, pinchbeck metal, about 1775, by Christopher Pinchbeck II, English.

Louis C. Whiton: Border, rosepoint lace, xix century, Italian (Venice).

PURCHASES

Ceramics: 3 pieces of Chinese hard-paste porcelain: octagonal charger, decorated with the arms of Sir John Lambert, director of the South Sea Company, about 1720, made for the English market; tureen with cover, decorated with the Hohen-zollern arms, the monogram F R for Frederick the Great, and the Prussian eagle, about 1760-1770, made for the German market; oval tray, with painted decoration of a personage in European costume sitting beside a reclining elephant, 1750-1760, made for the European market (all Winfield Foundation Gift).

Gaming board: Chess, *mühle*, and tric-trac board, wood inlaid with ivory and mother-of-pearl, showing Biblical, classical, and courtly episodes, probably made for a member of the Fugger family, late xvi century, German (Gustavus A. Pfeiffer Fund).

Furniture: Sacristy cupboard, carved walnut inlaid with various woods, about 1510, made in the workshop of Fra Giovanni da Verona, Italian (Tuscany) (Fletcher Fund); pair of sgabelli, carved walnut, each with a painted lozenge displaying the arms of the Galli and Ganucci families, 1575-1600, Italian (Florence) (Harris Brisbane Dick Fund); cupboard (*beeldenkast*), carved oak, first half of the xvii century, Dutch; coin cabinet,

mahogany, with carved decoration, made by William Vile for George III about 1758-1760 when he was Prince of Wales, and modified by Vile in 1761, English (both Fletcher Fund).

Metalwork: Scalean, brass, engraved with the arms of Pope Gregory XIII, Cardinal Ludovico Cornaro, and the City of Rome, 1572-1584, signed by Sabatino Bazzi and Gian Antonico, Italian (Rome); bowl, silver with chased border, 1750-1760, Russian (Moscow) (both Rogers Fund).

Sculpture: Medal of Guarino da Verona, bronze, about 1446, made by Matteo de' Pasti, Italian (Verona) (Rogers Fund); Father Time (Chronos), bronze, xvii century, by Hans Krümpel, German (Rogers Fund); the Four Elements (Earth, Water, Fire, and Air), monumental stone figures, from the Château de Mussegros, near Rouen, first half of the xviii century, attributed to Jean Louis Lemoyne, French (Charles Ulrick and Josephine Bay Foundation, Inc. Gift).

Textiles: Wool double-cloth panel, unfinished and still attached to the loom on which it was being woven, x-xiv century, pre-Columbian Peru; tablecloth, linen damask, with the arms of Don Juan Domingo de Zuñiga y Fonseca, governor general of the Spanish Netherlands, dated 1667, Flemish; wool velvet panel, type known as *moquette*, late xvii century, Flemish; brocaded silk damask piece, type known as "bizarre," early xviii century, Italian; brocaded silk satin piece, with designs of flowers and buildings, early xviii century, Italian; cotton piece, roller-printed in colors, with a view of the Crystal Palace in a floral wreath, 1851, English; cotton piece, plate-printed in black and brown, with a view of the Crystal Palace and its visitors, 1851, English (all Rogers Fund).

Woodwork: Sansovinian armorial escutcheon, carved, gilded, and painted wood, formerly in the Palazzo Barbarigo della Terrazza, late xvi century, Italian (Venice) (Harris Brisbane Dick Fund); 2 *boiseries*, painted and gilded wood, one from the Hôtel Pillet-Will in Paris, the other from the Palais Paar in Vienna, period of Louis XV, xviii century, French (Charles B. Wrightsman Foundation Gift).

LOANS ACCEPTED

Mr. and Mrs. Lansdell K. Christie: 8 objects of vertu, consisting of 2 bonbonnières, box, thermometer, cane handle, miniature *kouss* (drinking cup), vodka cup, and presentation box, gold, silver gilt, enamel, and precious and semiprecious stones, late xix-early xx century, by the House of Carl Fabergé, Russian (Moscow and St. Petersburg).

Alan Cummings: 7 vessels, pottery, Mochica, Nazca, and Chimú, 100 B.C. - A.D. 1450, Peruvian.

Herbert Cummings: 4 vessels, pottery, Mochica, Nazca, and Chimú, 100 B.C. - A.D. 1450, Peruvian.

Nathan Cummings: 70 vessels, pottery, principally Mochica and Chimú, 400 B.C. - A.D. 1450, Peruvian; 2 bowls, pottery, early Nazca, A.D. 200-500, Peruvian; 2 double whistling jars, Ayabaca, 300 B.C. - A.D. 100, Peruvian.

George R. Hann: The Davanzati bed, walnut inlaid with various woods, second half of the xv century, Italian (Florence); brazier, wrought iron, with brass pan, xv century, Italian (Florence).

Mrs. Dannie Heineman: 4 armchairs, mahogany covered in Soho tapestry, about 1740, English.

Fan, which can also be used as a mask. Spanish, about 1770. Painted paper with ivory sticks. Width when open 19½ inches. Gift of Mrs. William Randolph Hearst, 63.90.10





Chandelier. Dutch, mid-xviii century. Brass. Height 45 inches. Gift of James Walter Carter, 63.208.1

Mr. and Mrs. William B. Jaffe: A Father of the Church, terracotta statuette, about 1650-1660, by Melchiorre Cafà, Italian (Rome).

C. Ruxton Love, Jr.: 2 bronze statuettes: Seated Hercules, early xvi century, by Vittor Camelio, Italian, and Standing Hercules, early xvi century, Italian (Padua).

Mrs. Herbert N. Straus: Chandelier, rock crystal, quartz, and gilt bronze, 1700-1750, French.

Irwin Untermyer: Daybed, walnut and beechwood, about 1745, English.

R. Thornton Wilson: 2 pendants, enamel, decorated with Masonic motifs, about 1755-1760, English (Battersea).

Mr. and Mrs. Charles B. Wrightsman: Writing and dressing table, oak veneered with harewood and mahogany, about 1785, signed by Martin Carlin, French (Paris); pair of chandeliers, rock crystal and gilt bronze, about 1790, French.

Anonymous: 10 pieces of jewelry, consisting of 4 brooches, 2 rings, lorgnette, tassel, scarfpin, and hatpin, gold, silver, platinum, and precious and semiprecious stones, late xix-early xx century, French or possibly American.

JOHN GOLDSMITH PHILLIPS, *Curator*