The Metropolitan Museum of Art BULLETIN *May 1970*

The Second Hundred Years

C. DOUGLAS DILLON *President of The Metropolitan Museum of Art*

As we celebrate the Centennial of The Metropolitan Museum of Art, it is fitting that we pay tribute to those who have brought us to where we are today, review our current situation and outlook, and propose some guidelines for the future. Just one hundred years ago, the Museum's first trustees were granted a charter by the legislature of the State of New York to establish in the City of New York a museum and library of art, for the purpose of "encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

The goals of the original trustees were ambitious. They proposed, as Joseph Choate put it in his dedication address, to "gather together a more or less complete collection of objects illustrative of the history of art in all its branches, from the earliest beginnings to the present time." That was indeed a major undertaking, but they were men of large vision and extraordinary tenacity. They wanted a comprehensive collection of the highest quality, housed in a beautiful building, attended and enjoyed by "the working millions," to use their words, and supported both by the city and by its leading citizens. I would say that in just one hundred years, the goals of the Museum's founders have largely been achieved.

The last major gap in the Metropolitan's holdings has now been filled by Governor Rockefeller's recent generous gift of his great collection of primitive art, and the quality of our collections was crowned this last year by the magnificent gift, through the Lehman Foundation, of the late Robert Lehman's superb collection of paintings and drawings. It is perhaps the most valuable single donation ever received by the Museum. It lifts the Museum's holdings in these areas into the very first rank.

The works of art in this museum now range in an almost unbroken line through five thousand years of civilization in all parts of the world. While it is true that in specific areas a number of museums outshine the Metropolitan, and that the job of refining each part of our collection is never quite complete, merely to have brought together under one roof this great reservoir of man's artistic creation is a truly breathtaking achievement.

It did not come about by chance. High standards have a way of attracting men and women of high quality, and in the Metropolitan's case, the list of such supporters and leaders is lengthy: John Taylor Johnston, Henry Marquand, General di Cesnola, Jacob Rogers, J. P. Morgan, Benjamin Altman, Edward Robinson, Robert de Forest, Frank Munsey, the Havemeyers, George Blumenthal, John D. Rockefeller, Jr., Samuel H.

Contents

Robert Lehman, late Chairman of the Museum, whose collection has come to the Metropolitan through the Lehman Foundation

Photograph: Marvin E. Newman from Multi-Media Photography

Governor Nelson A. Rockefeller, who presented The Michael C. Rockefeller Memorial Collection of Primitive Art to the Metropolitan Museum last year

Photograph: Michael Fredericks, Jr.

Kress, Francis Henry Taylor, and, more recently, James Rorimer, Robert Lehman, Roland Redmond, Arthur Houghton, Thomas Hoving, Nelson Rockefeller, Irwin Untermyer, Lila Acheson Wallace, Brooke Astor, and Charles and Jayne Wrightsman.

Space unfortunately does not permit me to name all whose work and generosity have not only helped build the collections here, but have made it possible for the Metropolitan to assemble over the years a first-rate staff, whose contributions to this museum and to art scholarship as a whole are among the Metropolitan's proudest accomplishments.

Throughout its history, the Museum has enjoyed the steadfast and essential support of the City of New York. It is the city that allocated our land, made possible most of our present building, and every year contributes nearly twenty per cent of our operating budget toward the costs of guardianship and building maintenance. Such visible public interest has assured the Museum's accountability to the people it serves, and has been a healthy factor in the development of the Metropolitan's usefulness to our society.

If the Metropolitan Museum has now reached a point where its founders' early dreams have been satisfied, we must admit that, in today's terms, they would not be satisfied for long. New needs, new circumstances, and a new vision of what the Museum can and must be constantly rise before us, demanding that we respond and insisting that we move ahead. We have learned from our history that future progress will be neither steady nor easy. But we have also learned that problems are not new to this institution and that occasional stiff doses of diligence, imagination, and – at the proper moment – money are prescribed and will ultimately set most matters right.

As we respond to contemporary needs, we are ruled by two responsibilities:

The first is that the Metropolitan Museum is and always has been designed to serve the general public. It is truly a public museum, a place for all who wish to come. We must do everything in our power to keep it that way. And we shall!

The second responsibility is to seek out and exhibit the very best in every field of art, from man's earliest beginnings to the present time. As one of my predecessors, Robert de Forest, said so well, "The Museum knows no partisanship in art nor does

The Metropolitan Museum of Art Bulletin

VOLUME XXVIII, NUMBER 9 MAY 1970

Published monthly from October to June and quarterly from July to September. Second class postage paid at New York, N. Y. Subscriptions $7.50 a year. Single copies seventy-five cents. Sent free to Museum members. Four weeks' notice required for change of address. Back issues available on microfilm from University Microfilms, 313 N. First Street, Ann Arbor, Michigan. Volumes I-XXXVII (1905-1942) available as a clothbound reprint set or as individual yearly volumes from Arno Press, 330 Madison Avenue, New York, N. Y. 10017, or from the Museum, Box 255, Gracie Station, New York, N. Y. 10028. Editor of Publications: Leon Wilson. Editor-in-chief of the *Bulletin*: Katharine H. B. Stoddert; Assistant Editors: Susan Goldsmith and Patricia H. Heestand; Design Consultant: Peter Oldenburg.

it promote any particular school of art, ancient or modern. It seeks to give the public the opportunity of seeing every kind of art, from everywhere, which any considerable number of people esteem or admire, quite regardless of the particular taste of its officers and trustees."

The Museum has not always found it easy to live with those two responsibilities. Because America was born a "practical and laborious" nation, to use Joseph Choate's words, art has long been associated in people's minds with wealth and leisure. Although wealth and leisure have by no means always been provided to the creators of art, it has been a commonly held view that such blessings are necessary to those who would enjoy art. It is the Metropolitan Museum's contention that such a notion is fallacious. We intend to dispel it and to build the kind of cultural institution whose programs and exhibitions are readily accessible, to be enjoyed by the broadest possible public. The only elitism that has a place at the Metropolitan is the elitism of excellence.

Our second responsibility – to present the full spectrum of art – has perhaps led us into more difficulties than the first. The collection and display of contemporary art, although it has been part of the Museum's mandate from the very beginning, has always given Metropolitan lovers, both inside and outside the Museum, the jitters. Robert de Forest and many of his colleagues could find no joy, we are told, not only in the famous nude descending the stairs but in the gentle Cézanne the Museum bought from the Armory Show in 1913. And I know that many of our friends had to swallow hard before our recent Centennial exhibition, *New York Painting and Sculpture: 1940-1970*, finally left our walls.

Although contemporary art is and must remain but one facet of the Museum's interest, for the sake of the Metropolitan's future we must nevertheless maintain a position in this field. The Museum cannot and does not compete with the fine institutions that specialize in contemporary art. Our funds are too limited and, more important, the Museum's purview is much too broad to allow for such a major effort in contemporary art. But we are grateful for gifts and bequests of contemporary art, and we will continue to purchase it on a modest scale.

Above all, we hope that our friends at The Museum of Modern Art, the Guggenheim, and the Whitney know that we are prepared to work closely with them and to explore ways in which we can better help one another to further our individual goals as parts of a harmonious effort.

Now what are some of the tasks that lie ahead of us, and how will they be affected by the circumstances of our new century? The qualities that have made the Museum strong in the past must continue to make it stronger still in the future. I refer to the Museum's dedication to scholarship, its pursuit of excellence in the arts of all periods, its mounting of clear, attractive displays of its holdings, and its provision of education and enrichment to the general public.

Meanwhile, the Metropolitan continues as always to be responsive to new needs and ideas, which are gradually changing it into a new kind of public institution. I am sure that you all agree when I say that we would not stop this process even if we could.

A special purchasing committee, made up of staff of the Metropolitan and the Institute of Fine Arts, considering objects proposed for purchase by students in the museum training program

Photograph: Michael Fredericks, Jr.

Today, after the long period of acquisition in which our predecessors were so conspicuously successful, the Museum has become such a vast storehouse for the study of man's works that our major job is to put it all in sensible and accessible order. This means that we must give our attention to several areas at once.

One of the most important is scholarship. We must increase the Metropolitan's contribution to the knowledge of our treasured possessions. It is not enough simply to put them on exhibition. We must learn to the best of our ability just where they fit into the stream of art, what factors and what people influenced their creators, and what impact those objects had on their own and later times. The results of such study must be made intelligible, and they should be published. The Museum's new scholarly journal is a beginning, and our catalogues are proof of the wealth of scholarly talent the Museum has to offer.

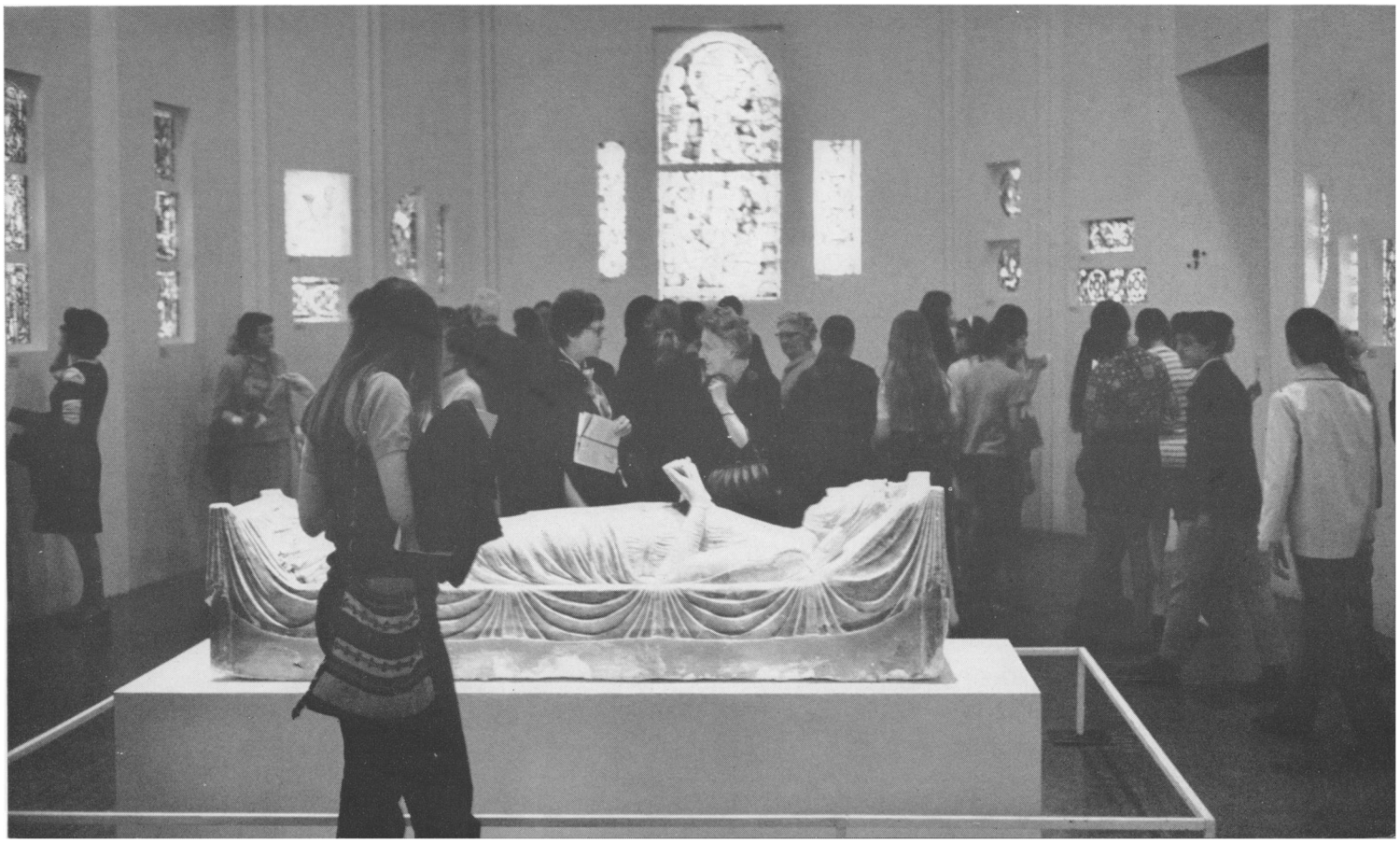
But we must make additional efforts. Certainly strengthening our relations with scholars and students elsewhere is a major one. We are fortunate to have the New York University Institute of Fine Arts as our neighbor, and we are grateful for the close cooperation that presently exists between our two institutions. We at the Metropolitan will work even harder to tighten these bonds of common interest. One of the happiest results of our relationship with the Institute, of course, is that it has encouraged so many young people to enter the museum profession, both as curators and conservators. At the last count, I am told, there were more than fifty graduates of the Institute's museum training program – which is largely conducted at the Metropolitan by our own staff – who are now serving in museums around the country, and the class is growing each year. We are all pleased about such evidence of the spread of the Museum's benefits to other parts of the country.

The educational aspect of our work is of growing importance. As Francis Henry Taylor, one of our great directors, wrote in his small book, *Babel's Tower:* "Nothing can convey the dignity of man so wonderfully as a great work of art; no lesson in citizenship can teach so well the inherent nobility of the human being." In today's world of science and technology, it is more important than ever to make the joy and understanding of art available on the broadest possible scale, not just here in New York but throughout our country. The Metropolitan Museum has a heavy responsibility in this field, one we shall do our utmost to meet. This is the thrust of such experiments as the College Weekends, which are bringing hundreds of students from colleges and universities all around the country to Centennial exhibitions, and the scholarly symposia that have brought so many of their professors to these same shows.

Hand in hand with scholarship must come popular interpretation. That they are by no means exclusive of each other – but that, in fact, the height of true scholarship is to present great art in simple terms – has been amply demonstrated recently in Lord Clark's film series, *Civilization.* And our current exhibition, *The Year 1200*, is proving to us that a beautiful display of those lovely medieval objects, even when assembled and grouped for maximum benefit to the scholar, can be made an irresistible attraction to the layman as well.

There are still other things that we must do to reach our public more successfully and to better utilize our treasures. As we work to upgrade the quality of our collections – through gifts, bequests, selective purchases, and by a careful weeding out of duplicates and less important works – we will be able to put more objects in circulation, either by

A gallery in The Year 1200 exhibition



A ceramics storeroom of the Western European Arts Department

Photograph: Stephen L. Murphy

selling them outright or by arranging long- and short-term loans to other institutions. The improvement of packaging techniques and of the professional staffs of recipient institutions will be of enormous value in making more frequent loan exhibitions a reality. We plan to take an active part in encouraging continued improvement.

At the same time, since we have amassed such a truly comprehensive collection of art, it makes little sense not to have the space to show it properly. It is sometimes suggested that the Metropolitan's collections be dispersed piecemeal around the city. But that is not what the Metropolitan Museum is all about. Our works of art are meant to be studied together, in relation to each other, so that the vast panorama of man's cultural life is spread before our viewers. As Francis Taylor pointed out, "the vaster the collections the greater the opportunity" for study.

Instead of dispersal, what we must work for is a better integration and a more intelligible order in our collections. Although we have made numerous improvements in the building, including much needed air conditioning and better lighting, there has been no addition to our public gallery space since 1926 – forty-four years ago.

We need more space for display so that we can show our treasures to best advantage and bring more objects out of storage and into public view where they belong.

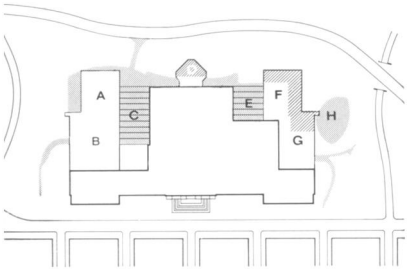
We need more space to accommodate our thousands of daily visitors more comfortably.

We must provide for the great Michael C. Rockefeller Memorial Collection of Primitive Art, the magnificent Lehman collection, the Temple of Dendur, and our largely unshown collections of American paintings and decorative arts.

We need more and better facilities for our study collections.

We need enlarged working space for our curatorial staff and visiting scholars.

Rather than pursue these needs at random, we have worked out a master plan with the assistance of the firm of Roche and Dinkeloo. This plan has been described in the press and will be presented in more detail to our members and to the public in a forthcoming publication. Master plans for the Metropolitan Museum are nothing new. The first was drawn up in 1880 when the first building was opened on our present site. What is significant about our present master plan, however, is that it covers a smaller



A: New European paintings and decorative arts galleries
B: Michael C. Rockefeller Memorial Collection
C: New European court
D: Lehman Wing
E: American Wing court
F: American Wing
G: Temple of Dendur
H: Osborn playground

Site plan including the construction called for in the master plan. The new buildings for the Lehman Wing and American Wing would occupy 38,300 square feet of planted area on the Museum grounds, but the plan returns to public park 91,900 square feet of Museum grounds that are now paved or inaccesible. The Osborn playground would also be returned to grass

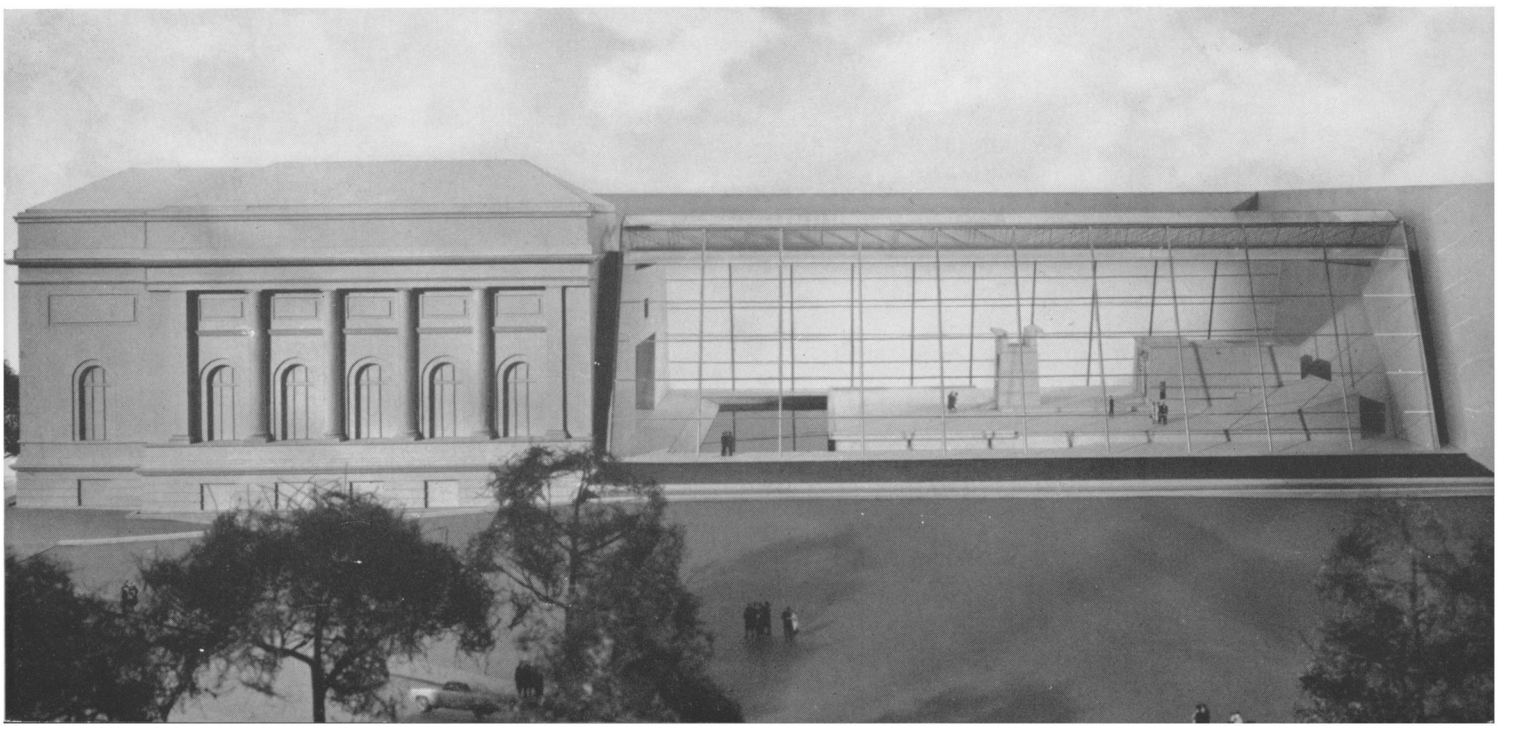
area than any plan that has gone before. Because parking and service areas are being placed underground, there will be no encroachment on presently usable park space, a consideration to which we have devoted great and careful attention. But even more important, this is a master plan that is no pipe dream. It must and will be put into effect, for it is desperately needed.

The accomplishment of our master plan should once and for all meet our needs for space. It will eliminate unsightly loading and delivery areas, ugly parking lots, and unfinished walls, providing a structure of beauty on all four sides and adding to the attraction of the surrounding park. But this will in no way diminish our interest in helping other museums throughout the city to meet the desires of their own local communities. Through a special trustee committee we are actively exploring ways and means of increasing our effort to cooperate – an effort that can only succeed in response to the wishes of the specific community and in full partnership with its local cultural institutions. We intend to be responsive to these growing needs. This is a useful and workable way to meet the call for decentralization.

All of these changes and activities require more money – certainly no new problem. Financial crises were very familiar in the Museum's early days, and I note that they constituted an important part of President de Forest's address on the occasion of our fiftieth birthday.

When I joined the Museum's Board some twenty years ago, I happened to arrive at a more fortunate time. I well remember being told by the trustee who first approached me that the Metropolitan's endowment was so comfortable that the trustees would never have to worry about finances.

All that has changed. Our new building program will be expensive. In addition, the rapid increase in operating costs, due largely to the current inflation, is putting us into an untenable position. After years of modest surpluses in our operating accounts, the Museum ran a deficit of $407,013 in fiscal 1968, followed by another of $138,501 in



Proposed enclosure for the Temple of Dendur exhibit, located immediately west of the Egyptian galleries, on what is now the 84th Street service area

Model and photograph: Kevin Roche, John Dinkeloo, and Associates

fiscal 1969. This year, in part because some of the expenses we had delayed in other years could be put off no longer, we are facing a deficit of about $1 million. Next year, when we feel the impact of the recent city-wide labor agreement for cultural institutions, our deficit will be even larger.

We are doing everything we can to reduce our operating costs, including a careful survey of our operations by a nationally known firm of management consultants. But the problem is too great to find the answer in cost reduction alone. Revenues will also have to be increased substantially. We are studying ways to maximize the income from our present endowment funds and to increase the return from such activities as book publishing and sales in our shops. In addition, since the state and federal governments are now awakening to the problems of cultural institutions, we must vigorously seek their support.

If we cannot contain our deficit in these ways, we will have to find the needed revenue wherever we can. Deficits can only be met out of our operating endowment, which is limited. Continued substantial operating deficits could threaten the very existence of our institution. One way or another, they must be eliminated.

In addition, the soaring market for first-quality art has pretty well swamped our purchase funds in every area, except for medieval art and The Cloisters, where John D. Rockefeller, Jr.'s forward-looking philanthropy has protected us. If we are to take advantage of the steadily dwindling opportunities to upgrade and enrich our collections, our purchase funds must also be increased.

All of this means that we soon must mount a truly major effort to raise substantial funds, both for endowment and for necessary construction. Difficult as the job will be, I am confident of success. The Museum is simply too important to the world for us not to succeed.

As we now work to put our house in order, both architecturally and financially, other frontiers lie before us. We must think about what they will mean to the Metropolitan. In the struggle of our city and our nation to build a better life for all our citizens, it is not enough for the Museum to exist simply as a cultural haven. We must be prepared to help in strengthening cultural life beyond our walls.

New techniques – for communication, for documentation, for conservation, for research – are available to us. We must master them and, where it will help us to do our job, make technology work for us.

There are other and broader questions that we have only begun to formulate:

Can we make art more readily comprehensible to the American people?

Can we help promote architectural beauty in the functional world of today?

Can we discover ways to use art better to enlarge American life and help calm our troubled times?

I hope that together we will find affirmative answers to these questions.

I know it is in our hearts to do so.

I trust it is within our capacity as well.

A Statue of the Composer Grétry by Jean-Baptiste Stouf

JAMES DAVID DRAPER *Curatorial Assistant, Western European Arts*

The eighteenth century was an age seized with the urge to commemorate virtuous acts and careers in statuary as records of public gratitude. Houdon said that a primary function of the sculptor was "truthfully to preserve and render imperishable the image of men who have achieved glory or good for their country." Those who erected such monuments were emulating the ancients by reviving their own heroes as moral lessons for the present. In 1775, the energetic comte d'Angiviller, Director of Royal Buildings under Louis XVI, commissioned from the leading sculptors of the time a large series of statues of famous Frenchmen. Not surprisingly, the group included military men: Houdon contributed a Maréchal de Tourville, and Roland a Grand Condé. More significantly, there were philosophers and artists as examples of virtue: Pajou's Descartes (Figure 3) and Julien's Poussin and La Fontaine were readily understood in the Enlightenment as emblems of French intellectual greatness. The Empire reused some of the d'Angiviller statues but required new ones too.

An offshoot of the idea of commemorating genius in statues was the celebration of famous men well in advance of their death. England had set the precedent with Roubiliac's Handel, finished in 1738 for Vauxhall Gardens (Figure 2). The first Frenchman accorded the honor in his lifetime was Voltaire, in Pigalle's marble of 1776 in the Palais de l'Institut, Paris. Our recently acquired statue of the composer Grétry by Jean-Baptiste Stouf (Figures 1, 11, 12), was commissioned for the theater of the Opéra-Comique in Paris in 1804. Since it was a display of the immortality of a living man, the commission was received with heated discussions of its propriety.

Because of the depth of their academic training, Stouf and sculptors of commemorative monuments in general survived the political upheavals of the successive French regimes, during which the clients they served so well could be so swiftly overthrown. As the popularity of commemorative portraiture grew, so did the artistic formulas for creating it become increasingly assured and standardized.

While Stouf and other first-rate sculptors of the period have been overshadowed by their greater contemporary Houdon, Stouf's own charms and individuality should emerge through a study of his career and of his excellent Grétry. Stouf was born in Paris in 1742. He became the pupil of Guillaume Coustou the younger, studied in Rome between 1770 and 1778, and was made a member of the Academy in 1785. His highly successful *morceau de réception* (a kind of diploma piece, typically demonstrating

OPPOSITE

1. *The composer André-Ernest-Modeste Grétry, by Jean-Baptiste Stouf (1742-1826), French. From the foyer of the Opéra-Comique, Paris, commissioned in 1804 and erected in 1809. Marble, height 68 inches. Purchase, funds given by The Josephine Bay Paul and C. Michael Paul Foundation, Inc., and Charles Ulrick and Josephine Bay Foundation, Inc., 69.77*

2. *Handel, by François Roubiliac (1695-1762), French. Finished in 1738 for Vauxhall Gardens. Victoria and Albert Museum, London*

3. *Descartes, by Augustin Pajou (1730-1809), French. 1777. Carved for d'Angiviller's series of famous men, Pajou's figure provided the compositional source for the upper half of Stouf's Grétry. Palais de l'Institut, Paris. From Augustin Pajou (Paris, 1912) by Henri Stein*

4. *The splendid Death of Abel, with which Stouf bowed before the Academy in 1785. Musée du Louvre, Paris. Photograph: Musées Nationaux*

extreme virtuosity), exhibited in the Salon of 1785, was the Death of Abel (Figure 4). It displays the manner that was to be characteristic of his later works, emphasizing the planar edges of large, evenly textured shapes. Along with its abstractness, the Abel shows a certain quickness in the perception of movement, which predicts the aims of sculptors of the nineteenth century. In his group Androcles and the Lion (1789, known only through a bronze reduction in Oxford), Stouf further increased his simplification and enlargement of volumes, perhaps in response to the imposing classicism practiced by his slightly younger contemporary, the painter David.

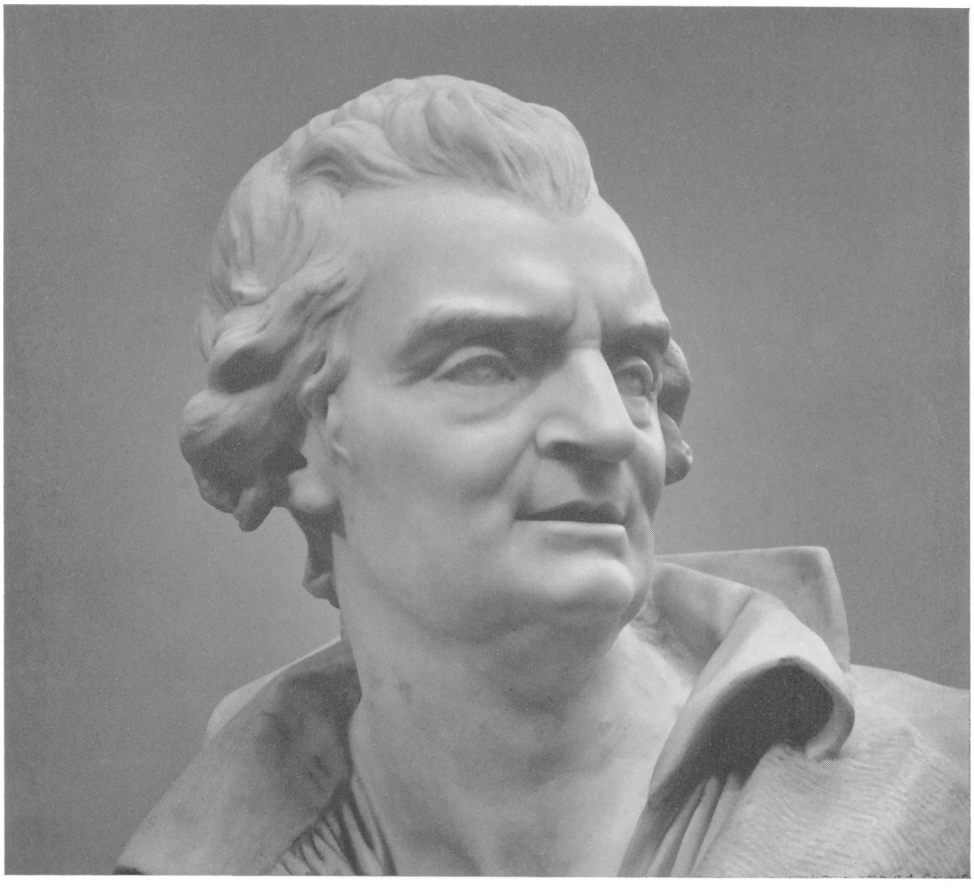
Stouf's specialty was to be commemorative portraiture. The Grétry is a middle point in his career in this field, which included a terracotta sketch for a planned monument to Rousseau (Figure 5); the St. Vincent de Paul commissioned for d'Angiviller's series but executed much later (Figure 8); Michel de Montaigne (exhibited in the Salon of 1800, Palais de l'Institut, Paris); and Abbé Suger (1817, Versailles). These works have been little studied or published, but insofar as we do know them, they may be said to be increasingly voluminous and monumental.

Stouf is distinguishable from others of the brilliant generation of sculptors that included Houdon, Boizot, Julien, and Roland by his insistence on the simplest possible use of large forms. The picturesque effects of Julien and Roland, for example, are absent from his work. He was not a portraitist on the intimate scale practiced by Houdon and Pajou, nor do his expressions have their profound human insights, although they do contain warmth and dignity. On the other hand, the extremely rational and analytic quality of Stouf's art, very much like that of Pajou, suggests a sculptural counterpart to the *philosophes*. In fact, although Stouf did not study with him, Pajou seems to have been his chief contemporary inspiration. In Stouf's case, as in Pajou's, the thoroughness of his academic training kept him free from the label of any style. Stouf never submitted to the linear severities of the Empire, as did Boizot and even Houdon. His very regular draperies continued to have amplitude and play, the poses of the solid figures underneath remained pliant and even slightly exaggerated. Nothing is known of Stouf's late works shown at the Salons of 1817 and 1819. When he died in 1826, his place in the Academy was filled by David d'Angers.

OPPOSITE

5. *Stouf's terracotta model for a monument to Jean-Jacques Rousseau, shown in the Salon of 1791. Stouf here used the idea of a column inscribed with the author's works; it supports a bust trumpeted by Fame. Musée des Arts Décoratifs, Paris*

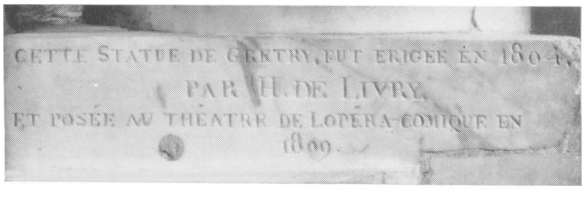

Emile
La Nouvelle
Heloïse
Contrat
Social
&



6. Detail of the Museum's statue. The head is conceived geometrically, in finely faceted rectangles

The inscription at the rear of the base of the Grétry states that the statue was commissioned *(érigée)* in 1804 by Hippolyte, comte de Livry, and placed in the Opéra-Comique in 1809 (Figure 7). The comte de Livry was a fervent, even fanatic admirer of Grétry's music, but Grétry insisted that he had never so much as met Livry at the time of the commission. Stouf, well established by 1804, was a sensible and worthy choice to carve the piece. Grétry himself said in his late philosophic work *Réflexions d'un solitaire*: "The statue of St. Vincent de Paul [Figure 8], truly beautiful and which made the reputation of the sculptor Stouf, led [the comte de Livry] to choose him to execute mine in my lifetime."

7. Detail of the Museum's Grétry



By 1805 the plan for the statue had certainly come to Grétry's and the public's attention: the *Journal des débats* reported that Livry planned to spend 12,000 francs. It is curious that in March of 1805, Stouf wrote a rather urgent letter to a government finance officer, M. Fleurieu, begging commissions for himself and for his unemployed wife, the painter Mlle Descos.

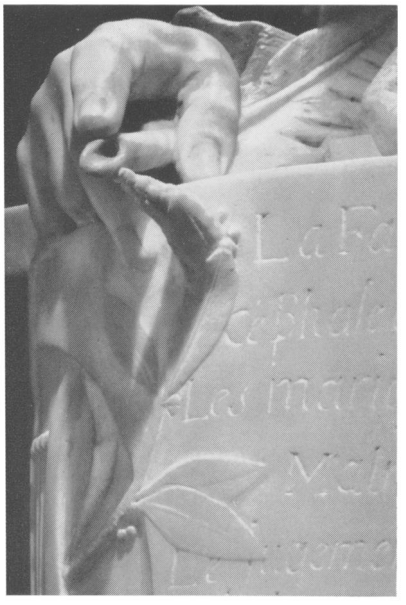
Grétry's letters to his friend Alexandre Rousselin between 1806 and 1809 and some apologetic pages from his *Réflexions* (the chapter entitled "On the Danger of Public Honors Rendered Before Death; Letters Relative to the Erection of my Statue"), as well as Livry's two publications that dealt with his homage to Grétry and his defense against critics, cast much light upon the controversy that surrounded the creation of the monument. Despite the existence of important precedents – Roubiliac's Handel, and Houdon's bust of Gluck placed in the Opéra by order of Louis XVI in 1778 – detractors questioned the raising of a monumental statue to a living composer. Grétry's supporters pointed out that he was an old man whose career had already voluntarily ended. They might have added that he was further ennobled by being a philosopher as well as a musician. Perhaps in part to dissociate itself from the controversy, the Opéra-Comique delayed making its formal request for the sculpture to be set in its place of honor until December 1809.

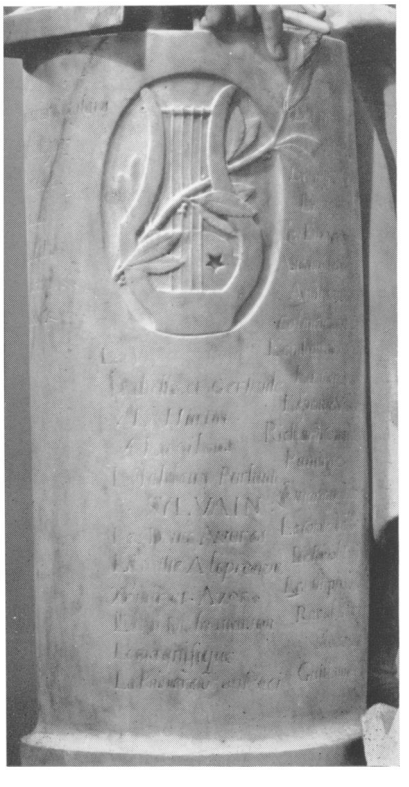
Few readers of this article will have heard a note of the music of André-Ernest-Modeste Grétry, even if they know the importance of his place in the history of French opera. Inaccessible today, the melodies of his operas were in the air long after he wrote them and made him enormously popular. Born in Liége in 1741, a year before Stouf's birth, Grétry studied composition in Italy. He arrived in Paris in 1767, where his operas were an overnight success. By the time Mozart paid his second visit to Paris in 1778, Grétry, along with Gluck and Piccinni, was one of the titans who dominated the French lyric theater. His airs provided both Mozart and Beethoven with themes for variations. He was so lionized that Stouf's statue is but the centerpiece of an immense Grétry iconography that includes portraits by Pajou, Moreau le jeune, Mme Vigée-Lebrun, and David d'Angers.

In the statue, the composer leans against a column inscribed with the names of forty-one of his sixty-odd operas on widely varying subjects (Figure 10). Voltaire and the future Louis XVIII, but especially Jean-François Marmontel, wrote librettos for him. His comedies often had incisive wit, as in *Le Tableau Parlant* of 1769. Pastoral and domestic subjects were one specialty: *Lucile*, also written in 1769, contained the quartet "Où peut-on être mieux qu'au sein de sa famille?" sung for the royal family at Versailles the day after the storming of the Bastille. The most successful of his grand history pieces was *Richard Coeur-de-Lion* (1784) with its air "O Richard, ô mon roi, l'universe t'abandonne," again prophetically sung before the royal family at Versailles a few days before they were forced to return to Paris.

Like the painters and sculptors, Grétry weathered the political turmoil of the Revolution and its aftermath and became a charter member of Napoleon's Legion of Honor in 1802. Well after his death in 1813, his operas were dear to the Bourbon restoration,

8. St. Vincent de Paul, by Stouf. 1786-1798. Stouf began the figure of the saint, "considéré comme philosophe" for his charitable work of rescuing foundlings, as one of d'Angiviller's famous men. Exhibited in the Salon of 1798, it assured Stouf's future in the genre of commemorative statuary. Its rhythmic and eloquent drapery set the example for that of the Grétry. Marble, life-size. Hospital of the Enfants-Assistés, Paris. Photograph: Archives Photographiques





9, 10. Details of the Museum's Grétry

and they held the stage far into the last century; Grétry's *Raoul Barbe-Bleue* was the first opera Richard Wagner ever heard.

In the last years of his life Grétry was as devoted to philosophy and theory as he was to music. A two-volume edition of his *Mémoires, ou Essais sur la musique*, first written in 1789, rests at the foot of Stouf's column. About 1798, Grétry bought the Hermitage of Jean-Jacques Rousseau and retired from the theater. From this period dates his *Réflexions d'un solitaire*, which was not published until this century. Today the urn containing his heart is exhibited in the base of an indifferent statue by Geefs in a principal square of Liége. His real monument, made at the height of his fame, is the one now in the Museum.

The statue was meant to be seen in the round, commanding the vestibule of the theater. Grétry was a short man, and Stouf has shown him life-size but elevated on a series of blocks. The composer is poised in the act of finishing a piece of music held in his left hand, his head lifted with a faraway look of deepest concentration. It is amusing and instructive to analyze some of the details of dress and gesture that delineate Grétry's genius.

Jean-Jacques Rousseau had expressed in *Emile* the thought that "all the low and familiar details [that are] true and characteristic" of the subject should be brought to bear in portraiture, following the literary example of Plutarch. The costume of relaxation – a furred dressing gown and slippers – implies artistic inspiration and genius as well as the intimacy of the artist's habitat. Handel's casual garb seen in Figure 2 was a precedent, if not a source, for Grétry's.

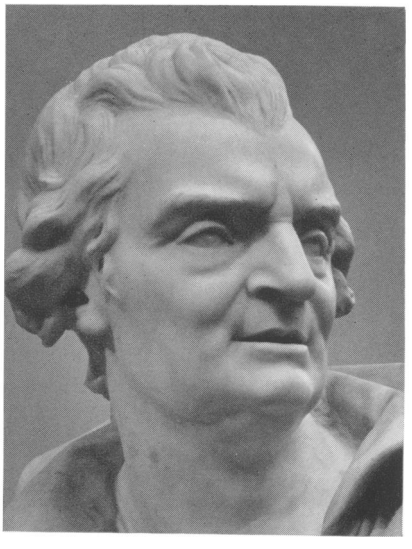
The idea of genius is borne out in a more formal attribute. Grétry's right hand holds a quill, which might have been "plucked" from the buds of laurel entwined about the lyre carved in relief on the column (Figure 9). The lyre and laurel are sacred to Apollo, the god of music. Thus Grétry's pen, a deliberate outgrowth of the laurel, is the gift of Apollo. The pen has just been used to write two faintly legible lines of music, which Grétry holds out as an offering in his left hand: the tender duet from *Sylvain* with the words by Marmontel, "Ton coeur s'il est fidèle, qu'aurais-je encore à désirer?" *Sylvain* (1770) may have been Livry's favorite opera, since it appears in capitals among those listed on the column (Figure 10).

Some of the details – the positions of the column and the arm resting on it, the attitude of the head, the formation of the upper part of the gown – are clearly derived from Augustin Pajou's Descartes of 1777 (Figure 3, in the Palais de l'Institut near Stouf's Montaigne). But Stouf corrected the stiff lower part of Pajou's figure by making Grétry step up onto the blocks, thus activating the composition. The main line of movement leads upward from the figure's supporting left leg through his extended left arm and is stopped by his right arm and the column. This movement, generated from the figure's left to his right, is repeated in the drapery with its large shapes set in steady cadence.

The grand but relaxed pose was appropriate to the man of genius. A clue to its development lies in a little-suspected direction. Stouf was a caricaturist from the time of his stay in Rome (see Figure 15), and it is possible that the evolution of his slightly

11, 12. Other views of the Museum's statue

13. *In the chapter "On Portraits" of his Réflexions, Grétry described his own squint. There may be a faint impression of it here – perhaps the composer had spelled out to the sculptor his ideas of truth in portraiture*



14. *A commemorative medal struck by order of the Society of the Children of Apollo the year of Grétry's death. By E.-J. Gatteaux (1788-1881), French. 1813. Inscribed on the reverse: "Il seut chanter/comme écrivait Molière." Bronze, diameter 1¼ inches. Gift of Mr. and Mrs. F. S. Wait, 09.126.5*

exaggerated postures can be traced to caricatures, which had a time-honored place in academic practice, but whose underlying force is seldom seen in sculpture. The cipher-like quality of the rapid sketch survives in the marble, merging with the authoritative gesture possibly derived from that of an antique philosopher or orator.

Naturally, Stouf made drawings, terracotta maquettes, and a final plaster model the size of the marble, all now lost. The only documents we have for Stouf's procedure relate to the head of the statue (Figure 13). Grétry said in the *Réflexions* that Stouf had begun the head of the statue by using two busts by other artists as models. In a biography Grétry's nephew related that the composer had sent him to the sculptor's studio in the Sorbonne with a bust by "Quanon," from which Stouf could capture the features, but there is no trace of this "Quanon." On December 3, 1809, Grétry wrote to Rousselin that Stouf had visited him the previous day and was "content with one sitting," no doubt to give the head of the marble some finishing touches.

On December 15, 1809, the actors of the Opéra-Comique announced in the most effusive terms their decision to install the statue. But in several letters to Rousselin before the unveiling, Grétry spoke of the figure in mock disparagement as a "pebble" or "piece of stone" *(caillou)*:

> . . . I do not know what is happening inside me, when I think of that piece of stone wanting to tell me: "I am both pleased and ashamed that posterity will conserve my features." I really meant it, I swear, when I said to M. de Livry, "You will make enemies for me: Wait until I am dead." "That does not concern you," was his reply [August 18, 1809].
>
> You are giving yourself more trouble for the piece of stone, my friend, than the original is worth [November 17, 1809].

In his heart, Grétry could not have failed to be extremely flattered by the signal honor paid him. He thanked Rousselin for "accelerating the inauguration of the effigy of his old friend." But as death approached, his incredible success as a composer somehow rang a bitter introspective note, as if he knew his fame would not long outlast him. In "On the Danger of Public Honors Rendered Before Death" he wrote:

> . . . Those who have had brilliant successes must have noticed that they were followed by difficult reaction. . . . In his [the celebrity's] lifetime, one talks the least possible about his qualities, and proclaims his faults; after he is gone, one adds on his weaknesses to heighten his merit.

The subsequent history of the piece mirrors Grétry's misgivings about the future of his reputation. The statue was moved to the various playhouses occupied by the Opéra-Comique until the company settled on the present location of the Salle Favart between the rue Favart and the rue Marivaux. Eventually images of other composers joined it in the vestibule. When the Salle Favart burned in 1887, the Grétry was not reinstalled but was sold by the theater manager. In 1892 it was in a shop in Cavendish Square, London, but it migrated back to Paris, appearing in sales of the dealer Philippe Sichel (1899) and the choice collection of objects formed by Rodolphe Kann (1907). Thanks to the two foundations whose president is our honorary trustee Colonel C. Michael Paul, it has won a final and distinguished place in our collection: the "piece of stone" is the Museum's piece of good luck.

15. A plate from the 1859 Gazette des Beaux-Arts reproducing a print after a Stouf caricature. Stouf shows his fellow pensionnaires in Rome during the 1770s in exaggerated poses, as musicians, connoisseurs, and sightseers

NOTES AND REFERENCES

The comte de Livry published his letters in Paris as *Recueil de lettres à Grétry ou à son sujet* (1806) and *Recueil de mes réponses aux journalistes et de mes rebuts aux journaux* (1807).

References to Stouf's Grétry come mainly from the following books: A.-E.-M. Grétry, *Réflexions d'un solitaire* (Paris-Brussels, 1922), 4, pp. 62-73 (chapter 20 of the original sixth volume); Edouard G. J. Grégoir, *Grétry* (Antwerp, 1883), pp. 213-214; Georges de Froidcourt, ed., *Quarante-trois Lettres inédites de Grétry à Alexandre Rousselin 1806-1812* (Liége, 1937), pp. 34-35, 51-60.

The best account of Stouf's career is in Stanislas Lami, *Dictionnaire des sculpteurs de l'école française* (Paris, 1911), 4, pp. 344-347. Stouf's letter of March 30, 1805, was printed in the *Nouvelles Archives de l'art français*, ser. 3, 16 (1900), pp. 11-12.

Leaping the Century Gap

NANCY KUEFFNER *Coordinator of* CENTURY II

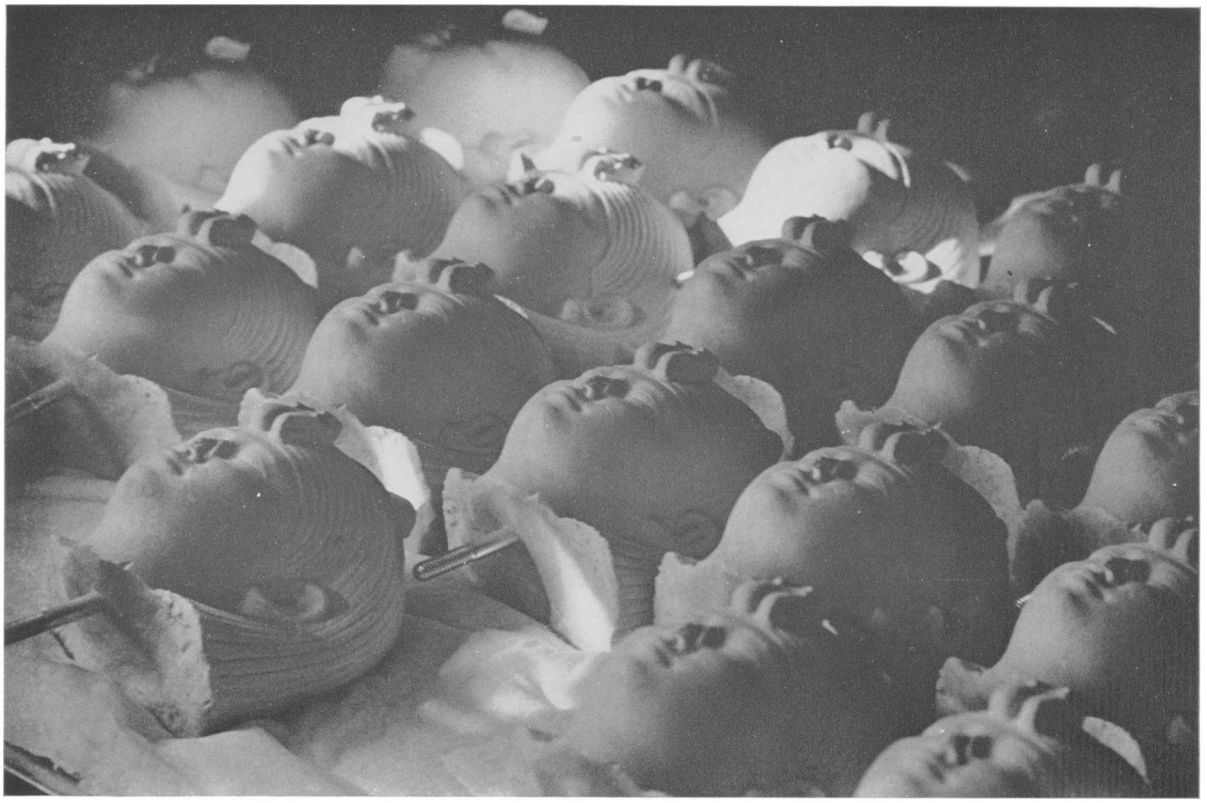
CENTURY II is a Centennial experiment launched to help eight- to fifteen-year-olds discover early in life that education in some settings is inextricably bound up with joy. Its members enjoy a variety of privileges appropriate to their ages, the frequency of their Museum visits (half of them live far from Manhattan and must depend heavily on family sanctions), and the price of their membership ($35.00 for eighteen months – 142 are scholarship recipients). Newsletters keep the Museum in touch with those who cannot drop in easily. Their discount, which is one cent on a five-cent postcard, sometimes drives our bookstore to distraction but gives the economically minded member a sense of belonging where it counts. While the Museum has no unusual gifts of prophecy, we hope that a generation from now CENTURY II members may be among the employees, the members, and the benefactors of this Museum. They will surely be part of a public that struggles for the survival of the museum heritage and helps to rethink constantly and everywhere the relevance of treasure houses in the third millennium. CENTURY II members will be better qualified for thought and action than many of their contemporaries.

Special events carefully related to the Museum's Centennial exhibitions are the highlights of the program. In connection with *New York Painting and Sculpture: 1940-1970*, CENTURY II members interviewed Helen Frankenthaler and Ellsworth Kelly. The young people asked dozens of penetrating and philosophical questions, which were most thoughtfully answered. During the *19th-Century America* exhibition CENTURY II will focus on the treasures in grandmother's closet.

In celebration of *The Year 1200*, young Museum members became medieval pilgrims on a Sunday morning this spring. Wearing hats to protect them from the sun or rain and led by pages or nuns, they traveled through the Museum in bands, watching, listening, and singing like medieval wayfarers, while participating adults, professional and volunteer, played the parts of king, troubadour, and humble nun. CENTURY II membership buttons entitle the young people to retrace their steps to *The Year 1200* as often as they wish. Many of them have already been back to share with their families and friends what they only had time to glimpse on their pilgrimage. "It's lots nicer coming here now I'm a member. The guards seem to think so, too." The photographs here attest to the involvement of our members, who leapt with such agility into the Middle Ages.

Photographs: Michael Fredericks, Jr.

After a page washed 500 hands ceremonially with water from a lion-shaped aquamanile, the participants ate hearty hunks of bread washed down with tasty medieval soup (any improbable indigestion was cured by herbs grown at The Cloisters). The Corpus Christi choir sang medieval Latin under the direction of its choirmaster, the exquisite shrines of the exhibition captured pilgrim attention, and a lute player sang tunes attributed to William, Duke of Aquitaine and grandfather of Eleanor.



Fabulous Fakes

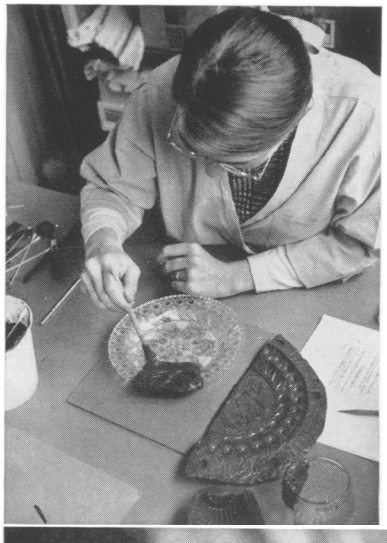
Fakes for sale! Certainly not an enterprise a museum would support? But just three years ago the Metropolitan not only supported but expanded its activities in this market by establishing its sculpture reproduction workshop. Quality control was the keystone in producing objects so nearly identical to the Museum's original that either "MMA" must be etched on or a copyright plaque affixed to distinguish the copies.

Until several years ago some reproduction work was carried out in the Conservation Department by the mold maker and caster, but the severe demand for their conservation skills finally diverted them from this work. Outside manufacturers commissioned to reproduce Museum objects had the disadvantage of working at a distance from the original. These manufacturers still mold the glass or found the metal for the majority of the reproductions (and completely produce many objects), but under the new workshop's aegis, the Museum has special control of the critical stages: the shop makes the original mold and applies the finish to the facsimile. The shop also has facilities to produce some pieces entirely, and its access to the original and to the expertise of the Museum's curatorial and Conservation departments aids it in developing novel techniques and experimenting with new material.

For years the workshop was only a dream of Bradford Kelleher, sales manager of the Museum's Book Shop and Reproductions. He hired Annette Needle, a sculptor, now the workshop's supervisor, as his typist, enticing her with his proposed enterprise. Nothing happened with the venture for about a year, when two incidents occurred that were instrumental in launching it. Kelleher's department rented space on West End Avenue to store its books and reproductions, and Walter E. Rowe, master restorer in the Conservation Department, admiring the jewelry Mrs. Needle had made and was displaying in the annual employees' art exhibition, reminded Kelleher of what a talented artist he had in his employ. Kelleher immediately envisioned setting up a workshop for Mrs. Needle in part of the newly acquired space. He took her

Expert knowledge is needed to determine the best way to duplicate every object. Here Annette Needle and Shirley Vorspan compare bronze angels produced by three different methods – electroforming (galvanizing) on a plaster mold, bronze casting, and spray bronzing. Which method will most precisely recreate the original in weight, size, and texture?

Special innovations in material and methods are sometimes required. The usual mold-making material, silicone rubber, would have discolored the limestone of an ancient Egyptian relief, so Mrs. Needle, through controlled experiments on similar limestone, developed a sizing that enabled the silicone rubber to be used without harm.



Quality sculpture reproduction begins with a perfect mold taken from the original. Plaster casts (below) of the mold being made here are sent to a glass manufacturer, who blows the molten glass into iron molds and returns finished copies.

into one of the large, empty rooms and announced, "It's all yours." Starting with a potted plant from the five-and-ten on the window sill, she literally created her workshop – hired a staff, commandeered furniture and flooring, painted the walls, selected equipment, and won a major political battle with the landlord in acquiring the sink vital to her work.

The demand for the Museum's superb fakes is so great that the supply barely stays ahead of it. Curators continually suggest new pieces to be reproduced. Today the sculpture workshop keeps three women besides Mrs. Needle – Shirley Vorspan, Jane Dickerman, and Wendy Hutton – busy making molds, casting pieces, and patinating the finished objects. The shop has recently expanded, employing Bill Knight, a trained jeweler, to produce on an experimental basis small replicas of champlevé and cloisonné enamels in the Museum's collection of medieval art. The shop is outgrowing its premises; to accommodate Knight's jewelry workroom, it has spilled over into an adjacent men's lounge.

Bill Knight is imitating ancient Byzantine enameling techniques. He gouges out a pattern from a Byzantine design on a gold disk and fills the hollows with enamel – ground, colored glass. The piece is then fired in a kiln to solidify the enamel.

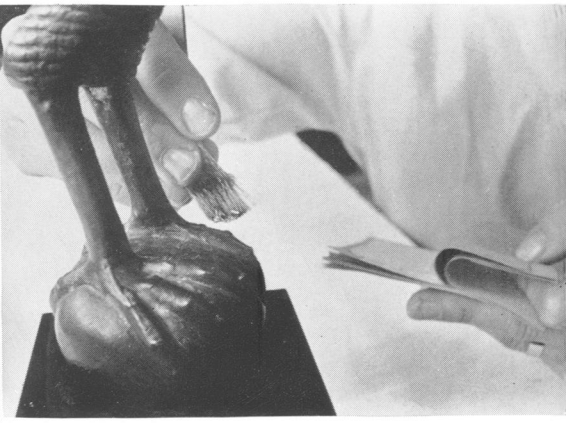
Objects of stone are hand cast in the studio in composition stone, a powder mixed with water that preserves the maximum detail and duplicates the surface without shrinkage. While in a liquid state, it is carefully spooned into a mold, to avert the formation of air bubbles. When the stone is set, Wendy Hutton removes it from the mold and retouches, patinates, and polishes it to match the marble of the original – in this case, a Greek relief of a horseman.

OPPOSITE

Bronze replicas of a thirteenth-century Italian bird are cast at a foundry by the lost-wax process: after a solid wax copy of the mold is surrounded by an adhesive ceramic material, the wax is melted out of the encasement and replaced by molten bronze. With the original close at hand for reference, the workshop casts the wax copies – the most critical step in obtaining an accurate bronze reproduction – and patinates the finished bird.

Jane Dickerman brushes the first layer of hot wax into the open mold, covering all surfaces. Then she fills the closed mold with wax and empties it, building another layer. Three subsequent layers are poured. She removes the hardened wax copy and retouches it, melting off the mold's seam lines and bringing out the detail. There is a wax replica for each bronze copy. The wax is sent to the foundry and a shiny bronze bird returns, ready for hand finishing. Chemical baths and heat (as shown here on some bronze lions) cause a natural patination of each piece. The copy is gilded, polished, and mounted, and is hardly distinguishable from the original.

"Hardly distinguishable from the original" is the goal in creating a reproduction. Achieving it demands creative craftsmanship and elevates these five people above competent technicians. To capture the essence of an object requires imagination in the finishing: instead of adding an eighth of an inch of gold leaf here and a sixteenth there or a measured amount of color to each crack in the stone, the Museum craftsmen, like their ancient counterparts, decide what looks best in a given instance, thus capturing the spirit of the piece.



Photograph at left by Alfred Eisenstaedt
– LIFE Magazine © Time Inc.
All others by Michael Fredericks, Jr.

Outstanding Recent Accessions

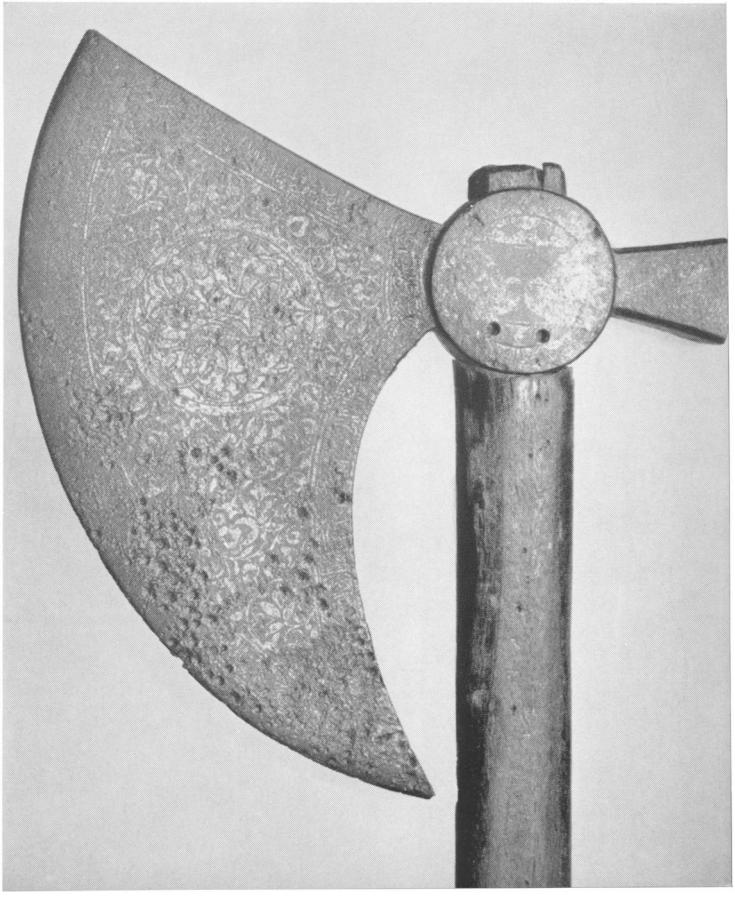
The person represented on this silver bowl must be a member of the royal family. This is indicated by the arrangement of the hair, part of which is drawn up into a ball above the head. The same figure is repeated in each of the five medallions, the outer four being separated by a plant design. The head and sections of the hair and body were added separately in typical Sasanian fashion to the bowl, which was cast. A Pahlevi inscription is dotted around the border. The interior of the vessel is undecorated.

The style of the figural and plant design suggests a date early in the fourth century A.D., a period from which few Sasanian silver vessels are preserved and none exactly like this piece.

Bowl. Iranian, Sasanian, early IV century A.D. Silver, diameter 9⅝ inches. Harris Brisbane Dick Fund, 1970.5

This recent addition to the Islamic collection belongs to a relatively rare group of monumental ceramic objects, in this case a piece of furniture that was probably used as a low table to hold food and drink during receptions or courtly audiences. It reflects the shape of a pleasure pavilion, which is all the more significant as none of these contemporary secular buildings, usually in front of a reflecting pool, have been preserved in the Near East.

Tabouret. Persian, Saljuq period, XII century. Ceramic, height 13 inches. Purchase, Joseph Pulitzer Bequest, 69.225



This battle axe of black steel, damascened in gold with delicate arabesque scrollwork and rosettes, bears on its socket a large Mamluk emirial blazon, probably that of Naurūz al-Hāfizī, Viceroy of Syria and Governor of Damascus (1397-1414).

The Mamluks were an elite of slave-warriors under their own sultans in Egypt (1250-1517). Though a large number of axes from the bodyguards of the latest sultans have been preserved, this axe is by far the oldest surviving, and apparently the only one that was the personal weapon of an emir. It is, furthermore, one of the few pieces of medieval "damascened work" that can be credited with actually having been made in Damascus.

Battle axe. Syrian, Mamluk period, about 1400. Black steel, damascened in gold, length of blade 11 inches. Bashford Dean Fund, 69.156

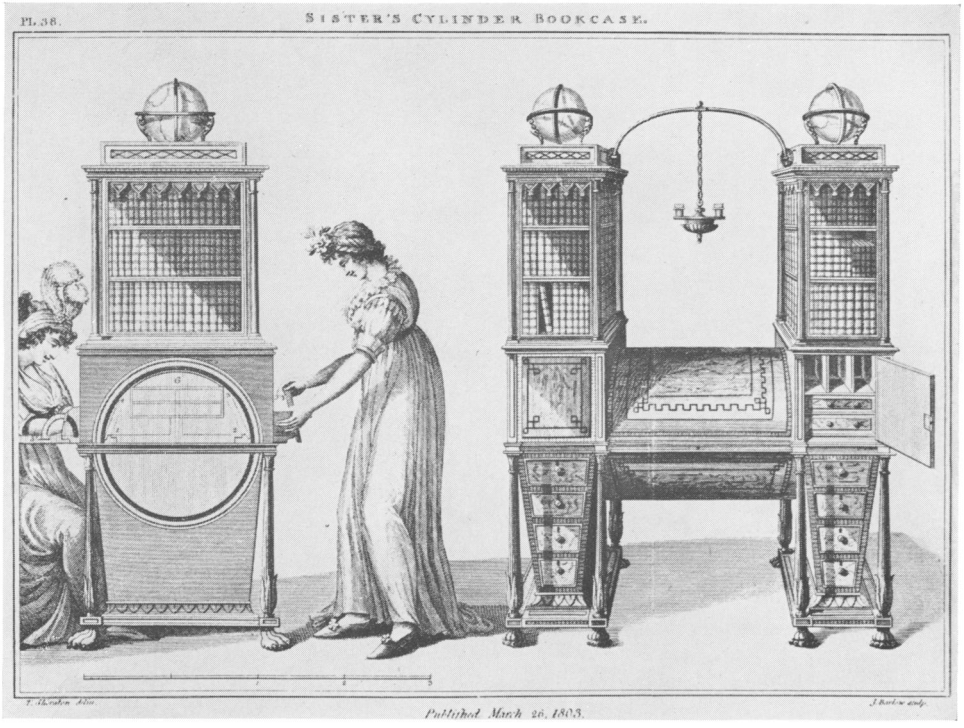
OPPOSITE

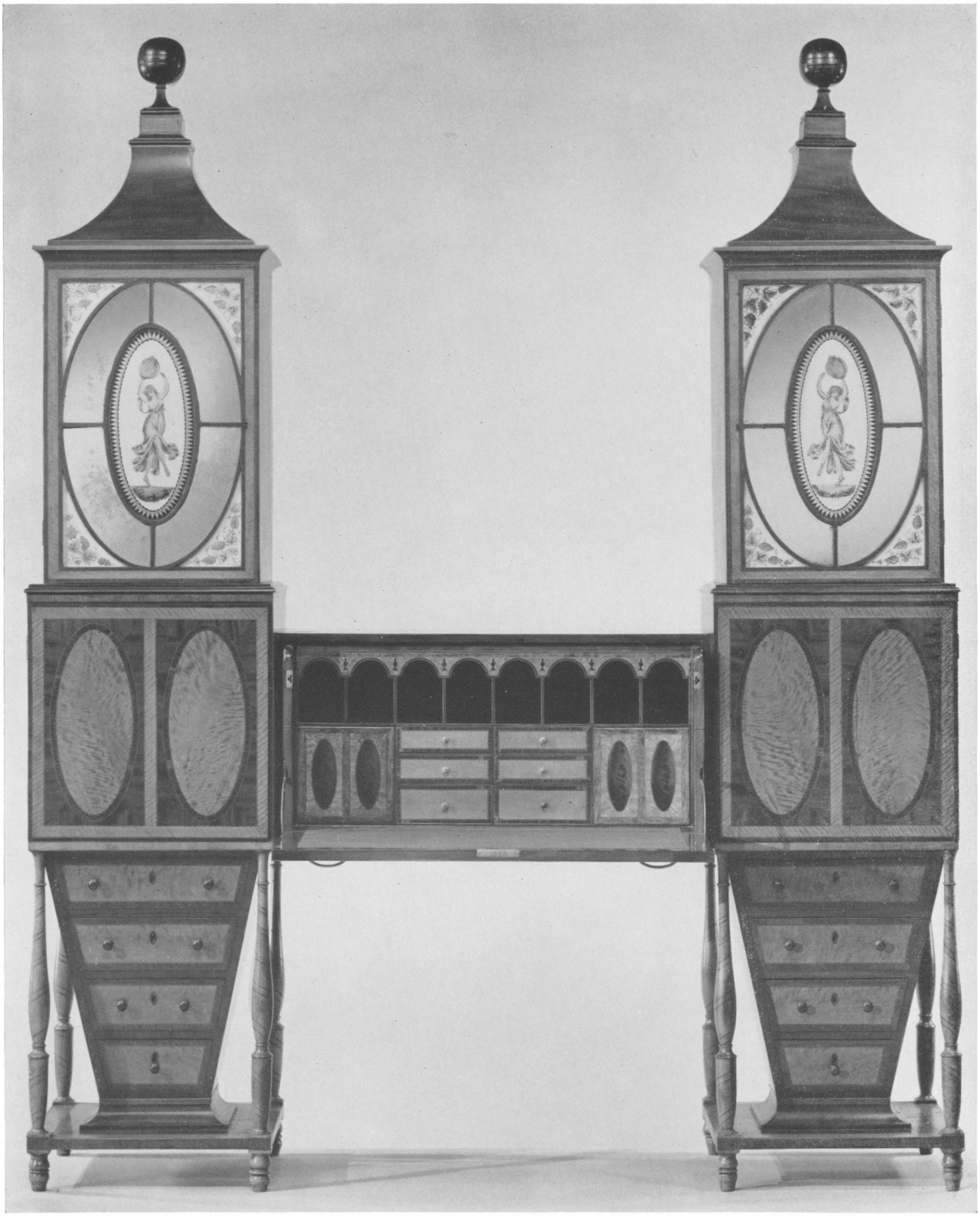
Desk and bookcase. Baltimore, about 1811. Mahogany with satinwood inlay, height 91 inches. Gift of Mrs. Russell Sage and various other donors, 69.203

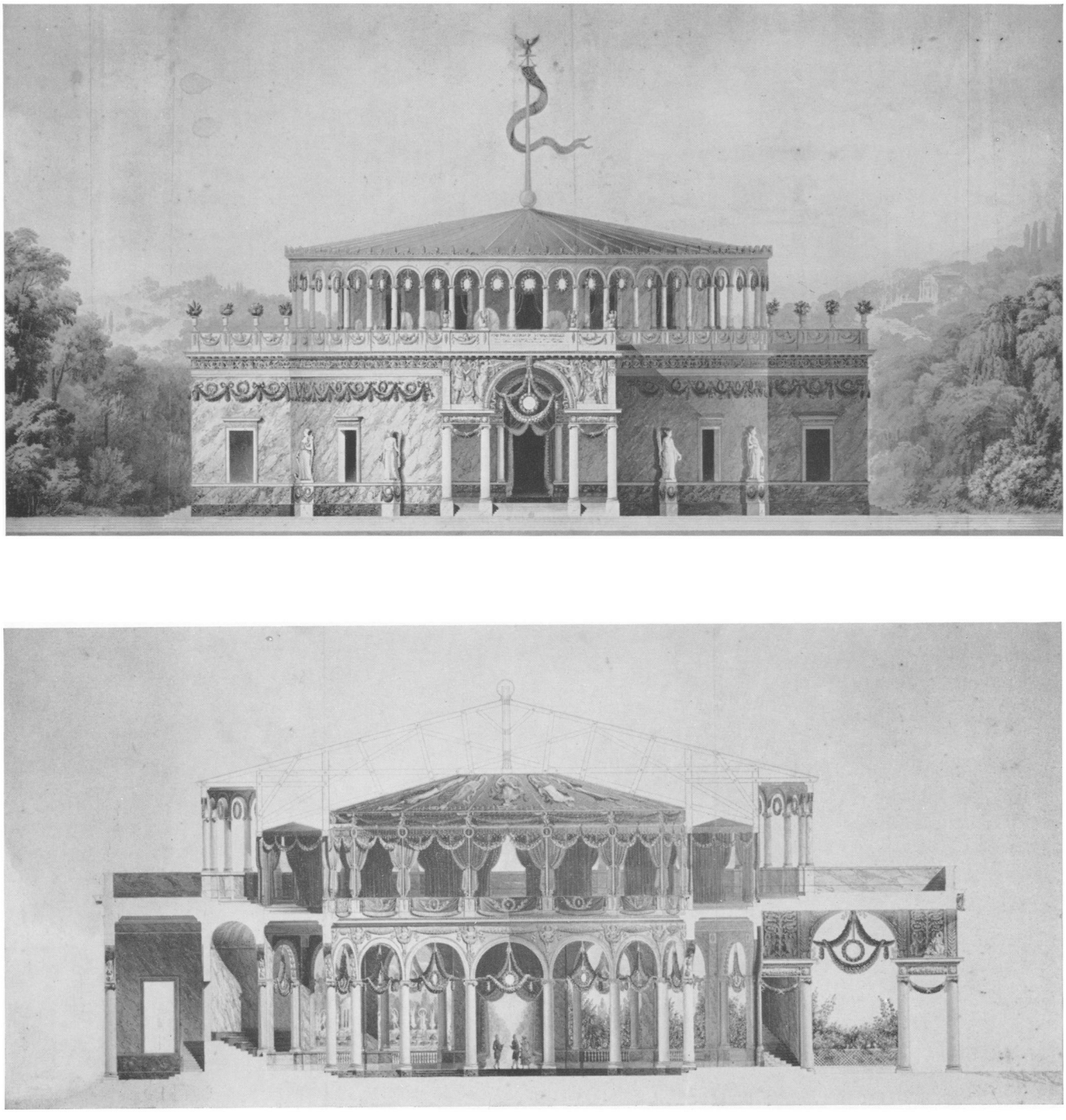
This is considered a zenith piece of American federal furniture and belongs in the category of our top masterpieces. Modeled upon the Sister's Cylinder Bookcase in Thomas Sheraton's *Cabinet Dictionary* of 1803, this mahogany desk and bookcase was made in Baltimore about 1811. From Sheraton comes the overall design, an H plan of two tall pedestals with a connecting desk, the pyramidal lower sections resting on plinths with four corner posts and feet. Although there is some visual awkwardness in Sheraton's original concept, this desk seems in some ways an improvement upon his design. The top-heavy quality is relieved here by a typical Baltimore device, painted decoration on the glass doors, which breaks up the surfaces and gives a feeling of lightness. The fretted gallery and globe surmounting the Sheraton version are replaced by a graceful pyramidal pediment echoing the shape of the base. The piece is veneered with satinwood (the oval inlays of the middle section also characteristic of Baltimore). The long center panel pulls out and falls open to form a writing surface.

Inscribed in pencil on the underside of one of the interior satinwood drawers is: "M. Oliver/ Married the 5 of October/1811/Baltimore." The date is that of the wedding of Roswell Lyman Colt and Margaret Oliver, one of the four daughters of Robert Oliver, millionaire merchant of Baltimore.

Sister's Cylinder Bookcase ("intended for the use of two ladies, who both may write and read at it together"). Plate 38 of The Cabinet Dictionary (London, 1803) by Thomas Sheraton







Designs for a ballroom pavilion, by an unknown French artist. 1813. Watercolor and ink, 15½ x 30½ inches, 15¼ x 25½ inches. Rogers Fund, 1970.507.1, 2

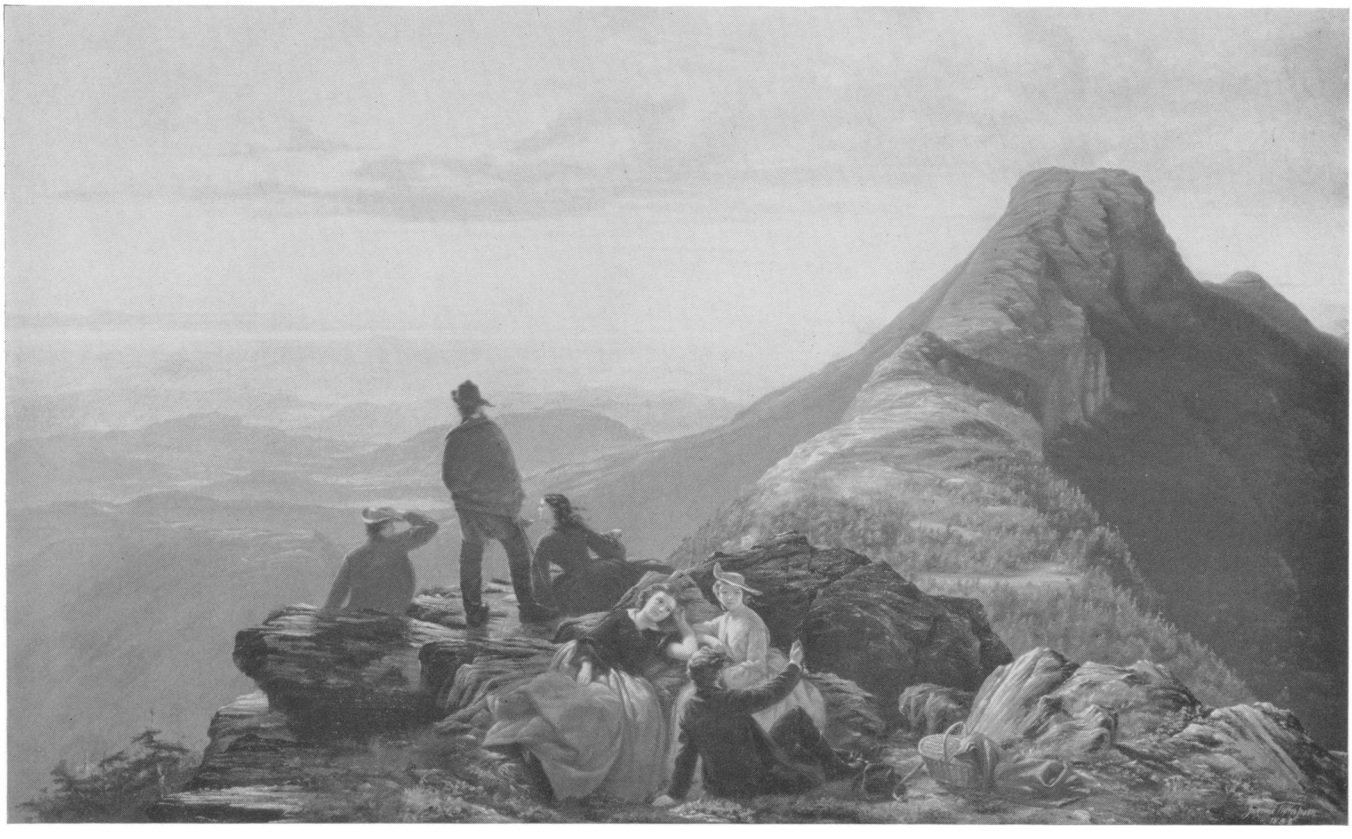
These two watercolor designs for the exterior and interior of a ballroom pavilion are among the most elaborate and eye-pleasing architectural drawings to come to us from the Napoleonic era. Inscribed, "Salle de Bal pour un Prince, 1813," they present a lighthearted and fanciful conglomeration of the neoclassicisms characteristic of Empire style.

Nearly all the decorative embellishments used – the swags and wreaths, the Palladian porch, and even the potted plants and eagle-topped banner – have been enthusiastically lifted from the festive decorations devised for the marriage of Napoleon and Marie Louise by Charles Percier and Jacques Cellérier, and published in 1810.

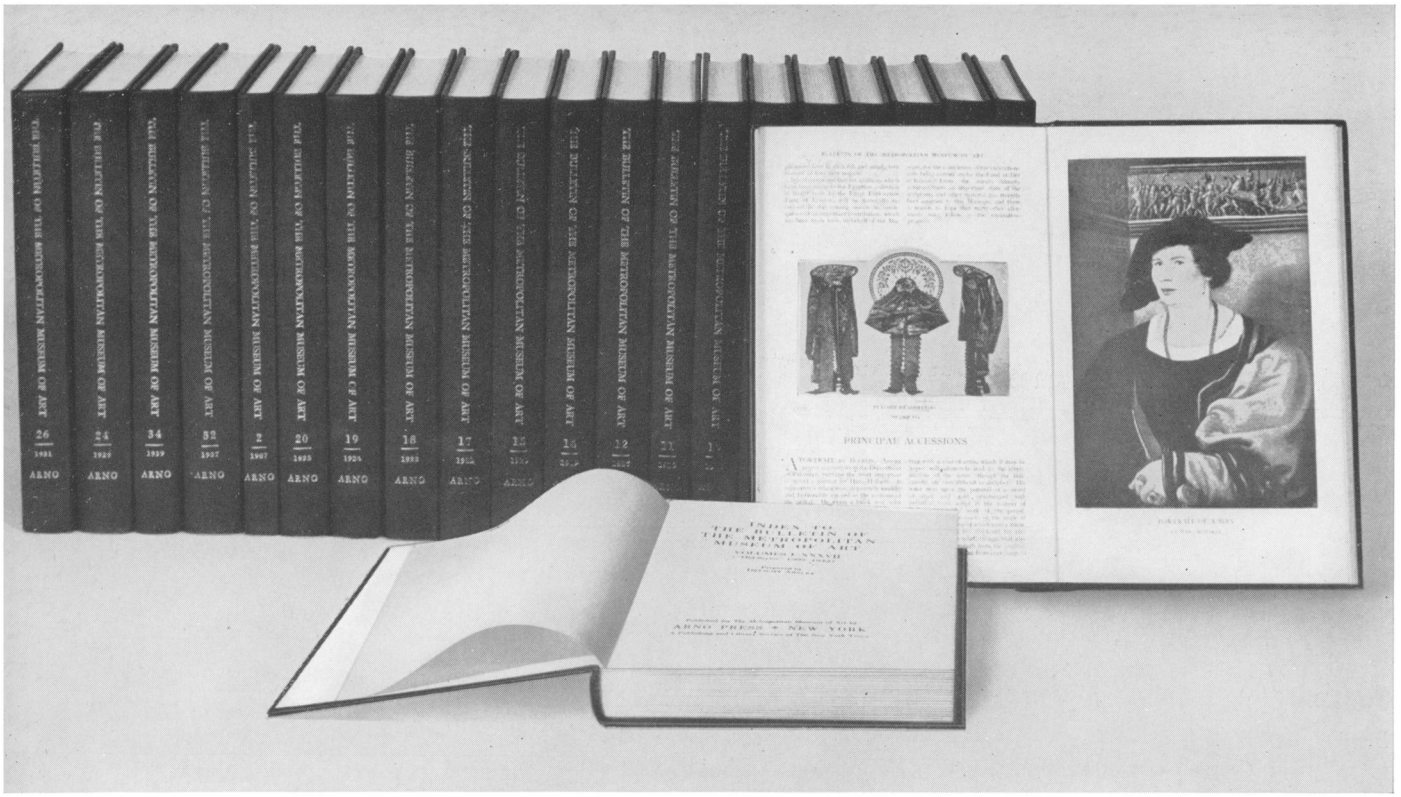
At one time attributed to Percier (one of Napoleon's foremost architect-designers), the drawings are more likely the work of one of Percier's many devoted pupils, and were probably submitted in competition for a prize such as the Prix de Rome.

Spectacular exercises in decorative style, they have the intriguing distinction of announcing the collapse of Napoleon's Empire, while ardently recalling the vanished glories of the court at Versailles.

The Belated Party on Mansfield Mountain by Jerome Thompson, a New York genre painter popular in the mid-nineteenth century, is a large and extremely dramatic example of the artist's characteristic combination of glowing New England landscape views and pleasantly relaxed youths. Thompson painted this grand sunset panorama of western Vermont and the Champlain Valley in 1858, and exhibited it that year at the National Academy of Design.



The Belated Party on Mansfield Mountain, by Jerome Thompson (1814-1886), American. 1858. Oil on canvas, 38 x 63 inches. Rogers Fund, 69.182



Cumulative Index to the Bulletins of 1905-1942 Available

The entire Old Series of the Metropolitan Museum *Bulletin*, covering the years 1905 to 1942, was republished in 1968 by Arno Press, a publishing and library service of *The New York Times*. To make the *Bulletin's* unique source material more readily accessible, Arno Press has now issued a cumulative and analytic index.

This specially prepared index is divided into three comprehensive sections. The Art Index contains names of artists, regional and cultural styles, archaeological sites, classes or types of objects, and many other subjects. The Museum History Index contains material on the Metropolitan's building, the growth of departments and services, and the progress of expeditions. This section contains all pertinent information about the Museum itself, from staff members, appointments, and promotions, to donors, gifts, and bequests. In the Author Index, articles are listed under the author's name in chronological order of publication. The subject of the articles themselves is analyzed in the other two sections. Cross references have been used freely, to facilitate even further research. The index was prepared by Delight Ansley, indexer of *The Encyclopedia of World Art*.

The index is bound to match the other thirty-seven volumes of the republished *Bulletin* and will be supplied free of charge to purchasers of the complete set, which is priced at $1,100. The separate index volume is $45.00. Orders may be sent either to the Museum, Box 255, Gracie Station, New York, N. Y. 10028, or to Arno Press, 330 Madison Avenue, New York, N. Y. 10017.

THE METROPOLITAN MUSEUM OF ART

Information

THE MAIN BUILDING: Open weekdays, except Tuesdays, 10-5; Tuesdays 10-10; Sundays and holidays 1-5. Telephone information: 736-2211. The Restaurant is open weekdays 11:30-2:30; Tuesday evenings 5-9; Saturdays 11:30-3:45; Sundays 12:00-3:45; closed holidays.

THE CLOISTERS: Open weekdays, except Mondays, 10-5; Sundays and holidays 1-5 (May-September, Sundays 1-6). Telephone: WAdsworth 3-3700.

MEMBERSHIP: Information will be mailed on request.