



The Metropolitan Museum of Art
November 1970 BULLETIN



Masterpieces of Fifty Centuries

THEODORE ROUSSEAU *Vice-Director, Curator in Chief*

The last exhibition of the Metropolitan Museum's Centennial sets the theme for its activities in its second hundred years. *Masterpieces of Fifty Centuries* presents works of art of the finest quality in chronological order from the earliest times to the present. This has never been done before by any museum; indeed, only the Metropolitan could assemble such an exhibit from its own collections because it is unique in sheltering under one roof the art of practically every significant culture known to man. The Museum's first century has been devoted to gathering great works of art. This period is now ending. The time has come to concentrate on using the collections, to make them significant in the fullest sense, for the enjoyment and instruction of every visitor.

Art has always been an essential part of man's life. Ever since he painted the animals he hunted for food on the walls of caves or carved decorations on the weapons he used to kill them, artistic creation has been a fundamental impulse. Today it has become more important than ever before. Never have there been so many artists, so many art schools and museums, such an active market, and such broad public interest.

Technical developments peculiar to our times have given us visual appetites that never existed before. The invention of photography and improvements in methods of reproducing images have made it possible to lay the whole history of art before the eyes of anyone who is interested. It has also increased immeasurably the number of images that pass daily before us. From packaging to television, pictures are everywhere. They have replaced the written word as the principal means of conveying ideas. The great majority of them are advertisements, commercial propaganda intended to make us act without further thought. They urge us to buy this, go there, eat, drink, smoke, think in a certain way. Given no time for reflection, we are expected to react almost automatically — the image shocks and the spectator must play a passive role.

The museum is also concerned with images. Indeed, it is a treasure house of images. But these are works of art and their effect is fundamentally different from the stupefying sort with which we are constantly assailed. The work of art asks us to respond rather than submit to it, and in responding we find an antidote to the unquestioning acceptance demanded by the other images that are constantly thrust upon us.

From the museum we can get something that is fast becoming lost in modern life. It is a place where we can exercise our power of choice and appreciation according to our own will and at our own tempo. To serve its public successfully, a museum should be a center of recreation that offers every member of our society education of the richest kind. It should present works of art in such a way that each visitor can enjoy the extremely personal experience they have to offer. This means using all the techniques at its disposal to help the visitor use his eyes and judgment, to see truly, to feel beauty, and to understand the deepest meaning of a work of art.

Contents

Masterpieces of Fifty Centuries <i>Theodore Rousseau</i>	129
Before Cortés <i>Elizabeth K. Easby and John F. Scott</i>	138
Chinese Painting from the Collection of Mr. and Mrs. Earl Morse <i>Fong Chow</i>	151
On Collecting Chinese Painting <i>Earl Morse</i>	156
Olivetti to Become the First Corporate Benefactor <i>Jane Schwarz</i>	163

FRONTISPIECE

Left: *Statuette of a woman. Cycladic, III millennium B.C. Marble, height 24¾ inches. Gift of Christos G. Bastis, 68.148.* Right: *La Frileuse, by Jean-Antoine Houdon (1741-1828), French. Bronze, height 56½ inches. Bequest of Kate Trubee Davison, 62.55*

ON THE COVER

Left to right: *Clock ornament, French, second half of the XVIII century; gilt bronze, height 8½ inches; Gift of J. Pierpont Morgan, 07.225.510. Tomb figure, Chinese, late VI century; blue-gray clay with traces of white slip, height 10 inches; Rogers Fund, 23.180.10. Veiled dancer, Hellenistic, III-I centuries B.C.; bronze, height 8¼ inches; Lent by Walter C. Baker*



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The exhibition *Masterpieces of Fifty Centuries* is an attempt to teach this lesson — the enjoyment of art — through outstanding objects from all the Metropolitan's departments. Each statue, painting, jewel is a step in the development of art during five thousand years, and at the same time each is a world in itself, commanding the power to interest and move anyone who is willing to devote time to it. The objects have been arranged chronologically to show what was being done within one period in different parts of the world — an artistic panorama heretofore possible only with books or photographs. The arrangement brings out artistic differences, of course, but it also makes apparent the extraordinary similarities in ideas and feelings of peoples thousands of miles separate from each other, in civilizations thousands of years apart.

This exhibition has been designed to be more than a kind of visual banquet or an art history course sumptuously brought to life. It can be enjoyed as such, but we have tried to encourage you to go further and experience these beautiful things on deeper, less familiar levels. Today we are constantly exposed to artistic fads, and in one way this is an asset: it has bred an open-mindedness to the unfamiliar that stands in contrast to the disdain, even fear, with which new or foreign art has generally been greeted in the past. In another way it is a drawback: we find it difficult to take art seriously, to respect it as something that can stand up to time and passing fancies. Surrounded as we are by reproductions and vast quantities of identical, factory-made objects, we are too numb to feel the magic that a work of art must have conveyed when images were rare. The bison painted on the wall of a cave once made the hunter believe he had power over the animals he sought for food; models of servants at their daily tasks in Egyptian tombs were expected to come to life and serve their master in the afterworld; representations of deity have been worshiped as if they were deity itself. Works of art must then have seemed very much alive, but now this sense of each object as something exceptional and unique must be regained — and it may be your hardest task in going through *Masterpieces of Fifty Centuries*. But contact with individual works of art is the most exciting experience offered by the exhibition. To enjoy them fully means giving each one complete attention, concentrating on it so that what the eye sees awakens all the other sensitivities. One's initial sensuous feelings then grow into emotions, for a work of art can inspire joy, sadness, awe, the whole gamut of reaction of heart and mind. These emotions are aroused by form, line, color, and texture; how this happens can be perceived but cannot be described with words. Each element has an infinitely subtle quality of its own, different from all others, that contributes to creating the work of art — something new, entirely exceptional, that can never be exactly duplicated. Feeling this through the eyes is living a unique moment with each object. Try to see how this effect has been achieved, how these elements are combined in harmonious relationships so that the object has structure and unity and its individual personality. The way in which this has been done will show the mastery of the artist over his materials and the degree to which he knows how to express himself through them. This is art — the way in which the artist's hand molds his materials so they communicate his ideas and his feelings. This is how an artist can transform horror, despair, fright, even death, into beauty.

OPPOSITE

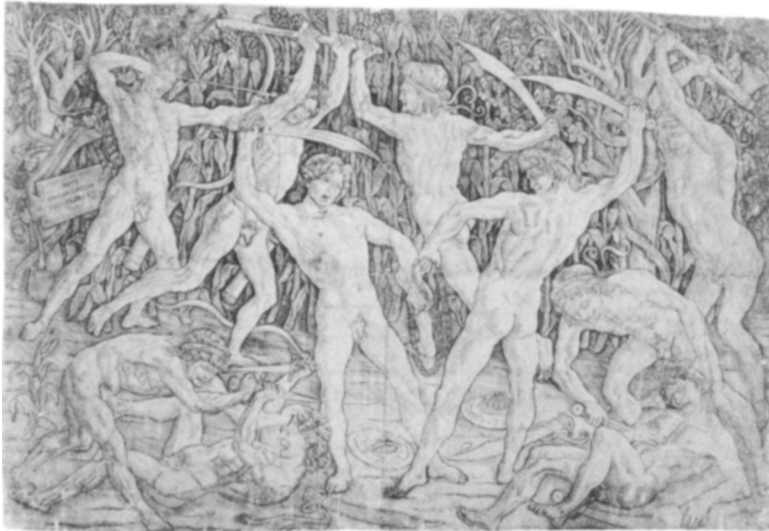
Ewer (detail). Iranian, Sasanian, about VI century. Silver with mercury gilding, total height 13 7/16 inches. Gift of Mr. and Mrs. C. Douglas Dillon and Rogers Fund, 67.10

Standing Parvati. South Indian school, Chola Dynasty, X century. Bronze, height 27 3/8 inches. Bequest of Cora Timken Burnett, 57.51.3

Dancer, attributed to Torii Kiyonobu I (1664-1729), Japanese. Woodcut, 21 3/4 x 11 1/2 inches. Harris Brisbane Dick Fund, Japanese print no. 3098



Fragment of a panel. Assyrian or Iranian, late VIII–VII century B.C. Ivory, width 6 3/16 inches. Fletcher Fund, 51.131.5



Battle of Naked Men, by Antonio Pollaiuolo (1433–1498), Italian. Engraving, 15 5/8 x 23 1/4 inches. Joseph Pulitzer Bequest, 17.50.99

Through the chronological arrangement of each gallery, the visitor will see generations of artists grappling with problems of representing “reality.” Early works of art, for instance, tend to feature significant details. Gradually an interest grows in reproducing exact appearance and suggesting existence in space. Artists take pride in showing more and more: they render surfaces with loving precision, and model the roundness of form with a real sense of the underlying structure. Then comes an interest in the evanescent aspects of the world: the way light transforms what it shines on, the way movement, like an electric current, can charge a work with energy.

Certain fundamental qualities recurring over centuries will also become apparent. A people’s original way of life has a decisive effect on the character of its art. An agricultural society is sedentary. Its life is attached to the land: fields are measured

out, crops are planted and harvested according to the seasons. Calculation and foresight are vital. It is no wonder that the inhabitants of the fertile valleys of Mesopotamia and the Nile were the first mathematicians. Their art reflects this — it is solid and well constructed, it has unity and permanence. Nomadic or seafaring peoples, on the other hand, are acutely aware of the changing, erratic elements in nature that constantly affect their lives. Fire, dreaded by urban populations, was a source of power to the migratory tribes of Central Asia, who were the first to discover the fusion of metals. To these people movement was a way of life; their art is full of restless vitality. Their inspiration is taken from waves, clouds, and the animals on which they depended for food and transportation.

For thousands of years these fundamentally different ways of conceiving artistic form mark the work of the descendants of the original communities. Thus the Mediterranean countries, heirs to the great agrarian empires, create architecture, painting, and sculpture that tend to be balanced and monumental. The countries of northern Europe, invaded and settled by roving bands from Central Asia, emphasize the transient and the fluid.



Jar. Iranian, about 3500 B.C. Terracotta, height 20 $\frac{7}{8}$ inches. Purchase, Joseph Pulitzer Bequest, 59.52



Spouted jar with stirrup handles. Mycenaean, about 1200-1125 B.C. Terracotta, height 10 $\frac{1}{4}$ inches. Louisa Eldridge McBurney Gift Fund, 53.11.6

Beaker. Scythian(?), Greco-Thracian(?), Danubian region, about IV century B.C. Silver, height 11 inches. Rogers Fund, 47.100.88



Venus and the Lute Player, by Titian (Tiziano Vecellio) (about 1488-1576), Italian. Oil on canvas, 65 x 82 $\frac{1}{2}$ inches. Munsey Fund, 36.29



Venus and Adonis, by Petrus Paulus Rubens (1577-1640), Flemish. Oil on canvas, 77 $\frac{1}{2}$ x 94 $\frac{3}{8}$ inches. Gift of Harry Payne Bingham, 37.162



RIGHT

Tritoness holding Eros, one of a pair of armlets. Greek, III century B.C. Gold, height of figure 2 7/8 inches. Rogers Fund, 56.11.6

Parade burgoonet by Filippo de Negroli (about 1500-1561), Italian. Steel and gold, greatest width 7 5/16 inches. Gift of J. Pierpont Morgan, 17.190.1720



ABOVE

Temperance (detail), by Giovanni Caccini (1556-1612), Italian. Marble, total height 72 inches. Harris Brisbane Dick Fund, 67.208

Lady playing a kithara (detail). Roman, I century B.C. Wall painting, total height 6 feet 1 1/2 inches. Rogers Fund, 03.14.5



The art of certain cultures has a power of attraction so strong that it results in a transformation of the styles of people who come into contact with it. The most influential of all Western art has been that of Greece of the sixth and fifth centuries B.C. Inherited by the Romans, it was carried by conquering armies to the ends of their empire — as far as the north of India, where Apollo became the model for the representation of Gautama Buddha, a truly astonishing metamorphosis considering the different natures of the two deities. During the next two thousand years the Greek style, in spite of its condemnation as pagan, was revived again and again in Europe to serve the most varied purposes. The way in which it was interpreted is a key to the character of the period; it ranges from mannered copies of gestures and poses to a deep understanding of its true spirit.

Other evidences of strong artistic influences will be visible in the show. They are easy to see when they characterize our own Western culture; the spread of the Renaissance and rococo styles or the deep imprint of impressionism. In these cases historical records confirm the visual evidence, but when similarities are noticed between the art of areas not completely studied or lacking in documentary records, all we have to go by is the work of art. For example, many favorite motifs of Chinese art — the dragon, the mask or flattened-out face, the dispassionate concept of the nude, so different from that of the West — are shared by pre-Conquest art of Central and South America. Works from the east coast of Central America show similarities to African art. Is all this simply fortuitous, the result of elemental affinities between peoples who never came into contact, or were there exchanges through the medium of migration or trade? The objects are the only evidence we have, and we must study them and draw our own conclusions. Indeed, written records are often distorted, consciously or unconsciously, and works of art may be the truest witnesses of a time, a people, a place.

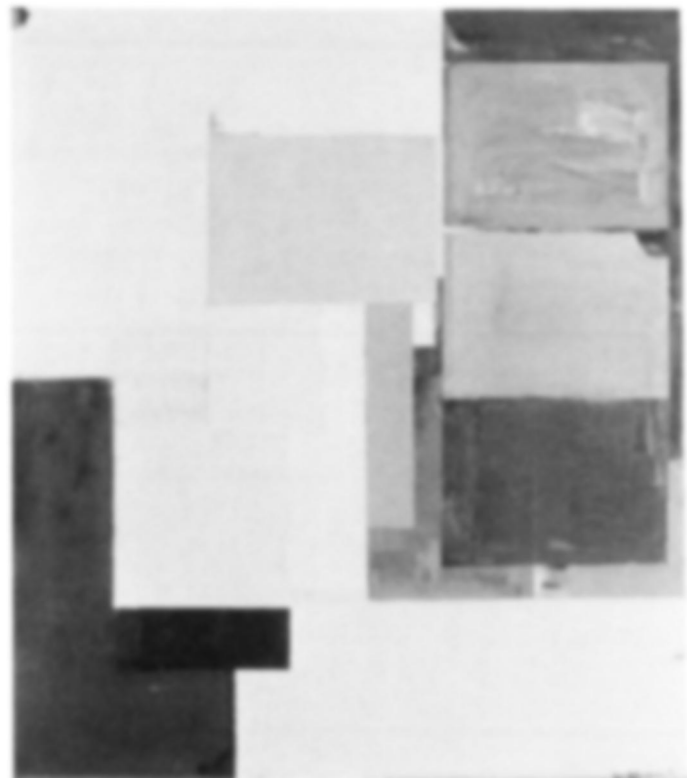


Ritual vessel (li ting). Chinese, Shang dynasty, about 1300-1000 B.C. Bronze, height 7½ inches. Gift of Mrs. John Marriott, Mrs. John Barry Ryan, Gilbert W. Kahn, and Roger Wolfe Kahn (children of Addie W. Kahn), 49.136.5



Bottle. Chavin, Peru, 700-500 B.C. Brownware with resin paint, height 12¼ inches. The Museum of Primitive Art, 67.122

Veluti in Speculum, by Hans Hofmann (1880-1966), American. Oil on canvas, 85¼ x 73½ inches. Gift of Mr. and Mrs. Richard Rodgers and the Francis Lathrop Fund, 63.225



Perhaps the exhibition will suggest even broader generalizations, such as a fundamental difference in artistic approach between East and West. The West, especially Europe since the influence of Greek civilization, has created works of art to express ideas. These ideas and the form of their expression have usually been clearly thought out. Art's sensuous and emotional appeal is, of course, recognized, but it is conceived of as something that can be analyzed and explained. In the East, sensitivity has always been more important than logic. Man's personality is thought of as being made up of instincts and passions inherited from the most distant past that linger on, waiting to be aroused. The work of art plays a much more personal role: less of a dogmatic statement, it is the means through which the artist communicates his own feelings about a particular subject. The West's basic means of communication is the standardized printed word; in China and Japan calligraphy is an art, expressing an individual's spirit as well as his thought. Further, the Chinese and Japanese enjoy the beauty of fortuitous reactions of matter — of ink splashed on paper, of glaze slipping over clay — as much as the quality it acquires from the skill of the artist's hand.

Of course there have been moments in the West when sensitivity and emotion were important. Religious art, especially during the Middle Ages and Counter Reformation, was used not only to embody religious concepts but also to inspire exaltation in the faithful. The dominance of either intellect or feeling divides artists and cultures all over the world, although today they coexist — with critics often searching for reason where the artist has expressed emotion alone.

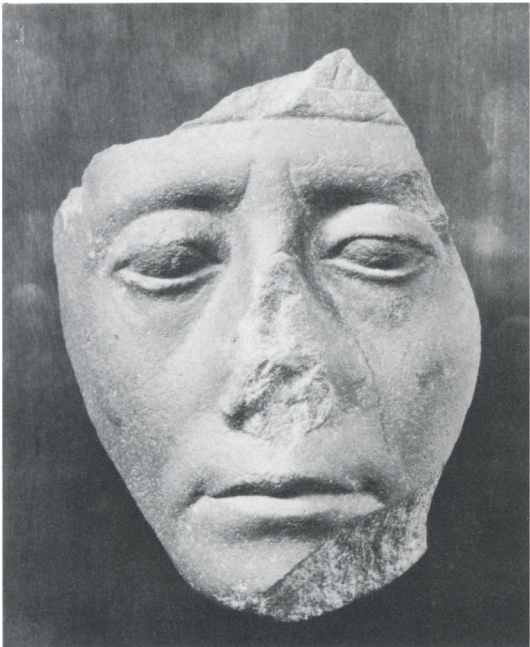
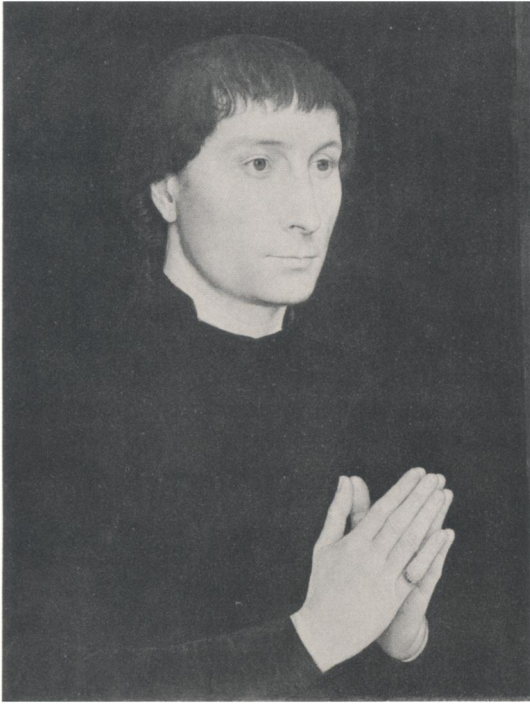
As he moves through the exhibition, the visitor will notice how the artist's personality becomes more and more apparent. In the earliest periods each piece seems to represent the style of a whole people or country — partly because so few objects or records remain, partly because the concept of an individual's freedom and importance developed gradually. The way an artist ex-

presses himself through his work, however, can be one of its most fascinating aspects. It can be seen in his choice of subject matter, in what he emphasizes, in what he leaves out. He reveals himself by his way of representing man and woman, though perhaps we come closest to him when he deals with animals or plants, because, less inhibited by the rules of the society around him, he can express himself more freely. Artists, like all men, are attracted to either of two aspects of the world: to the physical, to what they can see and touch; or to the spiritual, to emotions, dreams, intuition. This will be apparent in many subtly different ways: in one portrait we will be struck by the physical appearance of the sitter, another will make us wonder what he is thinking. Some artists want the subject to speak for itself; others are more concerned with technique, from the most painstaking to the most dashing. Virtuosity of execution has always delighted artists and art lovers. Pliny tells how the Greek artists Apelles and Protogenes competed by each painting a single line on the same panel. This panel was treasured since by the simplest means the painters expressed themselves so completely that their authorship could be immediately recognized.

In the last analysis each work of art is the mirror of a human personality. Its physical character may reflect the time and place in which it was made, but it is the creation of a man who, through it, communicates with the man who looks at it. To enjoy it fully is never easy, but we hope the visitor to *Masterpieces of Fifty Centuries* will take the time to respond to these works of art and to the artists who created them. We hope he will gain from them a new understanding of other peoples and cultures, and of the artists working today. Maybe he will conclude that there is no "ancient" art, no "modern" art, but simply the same human feelings, constantly recurring, constantly reinterpreted. A sense of human communication and sympathy is the most important experience any exhibition could offer today, to a world that is so quickly becoming smaller and, perhaps, less human.

Tommaso Portinari (detail), by Hans Memling (active about 1465–died 1494), Flemish. Tempera and oil on wood, 14 $\frac{3}{8}$ x 13 $\frac{1}{4}$ inches overall. Bequest of Benjamin Altman, 14.40.626

Standing male figure (detail). Sumerian, about 2600 B.C. White gypsum, total height 11 $\frac{7}{16}$ inches. Fletcher Fund, 40.156



Head of Sesostri III. Egyptian, XII Dynasty, about 1850 B.C. Red quartzite, height 6 $\frac{1}{2}$ inches. Carnarvon Collection, Gift of Edward S. Harkness, 26.7.1394

Guillaume Budé (detail), by Jean Clouet (active by 1516–died 1540), French. Tempera and oil on wood, 15 $\frac{5}{8}$ x 13 $\frac{1}{2}$ inches overall. Maria DeWitt Jesup Fund, 46.68

Before Cortés

Sculpture of Middle America



*Standing figure from Santa Cruz, Morelos, Mexico.
Clay, height 21 ⁵/₈ inches. Middle Preclassic, 1150-550
B.C. Lent by Dr. and Mrs. Milton Arno Leof,
SL 70.285.4*

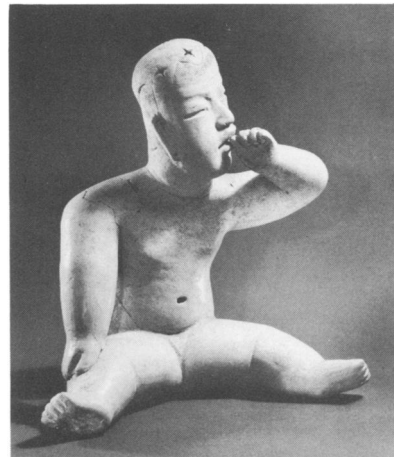
Following 19th-Century America, the fourth Centennial exhibition brings out another dimension of the American heritage: the rich and ancient civilization of this hemisphere before its invasion from Europe. Before Cortés, which will continue until January 3, 1971, follows the course of Middle American art in sculpture from colossal stone monuments and exquisite jades carved by the Olmecs 3,000 years ago to Aztec treasures from the time of the Conquest in 1521. Turquoise mosaics and other rarities preserved in the great collections of Europe, including several thought to have been sent there by Cortés himself, have crossed the Atlantic westward for the first time to be displayed here. Directly from their place of origin — the region from Mexico to Panama, and the West Indies — have come masterpieces discovered in excavations as recent as that of the new Mexico City subway. The striking installation utilizes the characteristic architectural motif of the Classic Period (250-950), the talud y tablero unit, which consists of a sloping base surmounted by a vertical panel. Assembled and presented through the generosity of Olivetti, with the help of many other friends, and the extraordinary kindness of more than ninety lenders, this unprecedented show is a tribute to the anonymous artists of ancient Middle America.

The captions accompanying the illustrations were written by Elizabeth K. Easby and John F. Scott

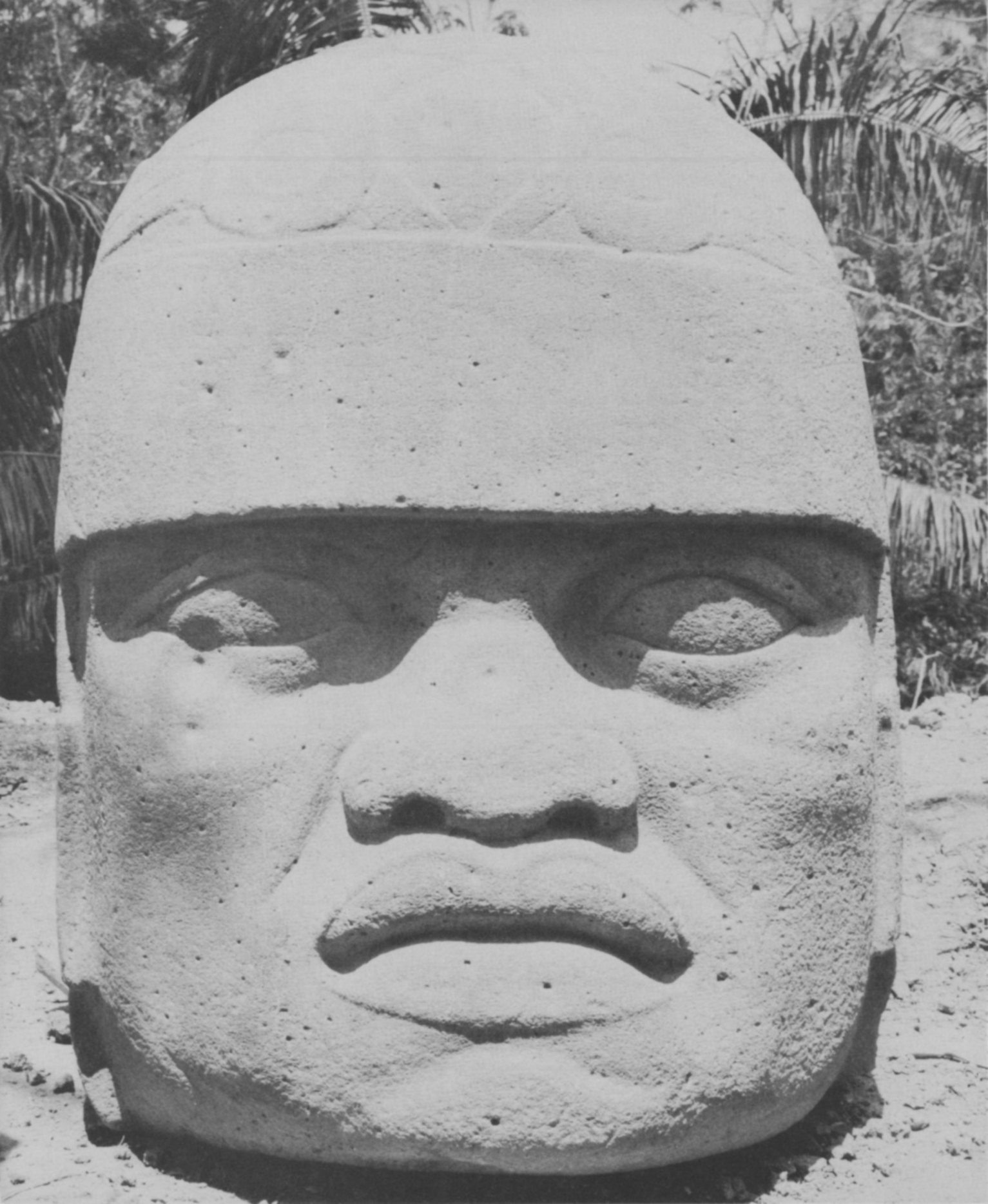
This hollow figurine comes from the same area — the central and southern highlands of Mexico — in which archaeologists have found some of the oldest indications of sedentary life in Middle America. The first examples of sculpture from the earliest settled levels, some dated to about 2300 B.C., are small, solid, clay figurines. They suggest a function as household religious amulets, for temporary use in curing, fertility, or other rituals. Large, hollow figures like this one are later but may well date before 900 B.C. Some are naturalistic baby figures like the one at the right, related to the Olmec culture; many others are abstract in style and, as here, often have small, flipper hands and feet, with toes indicated by blunt, pressed lines. Strong patterns pervade the composition; that in the headdress resembles designs on the handsome Preclassic roller stamps used for body painting in the central Mexican highlands. This patterning has been emphasized by omitting from the negative areas of the headdress and face the burnished, red colorations applied over the rest of the surface.

RIGHT

Seated baby reportedly from Zumpango del Río, Guerrero, Mexico. Clay, height 13 inches. Middle Preclassic, 1150-550 B.C. Lent by Dr. and Mrs. Josué Sáenz, SL 70.290.6



Photographs: Irmgard Groth



Photographs: Michael D. Coe

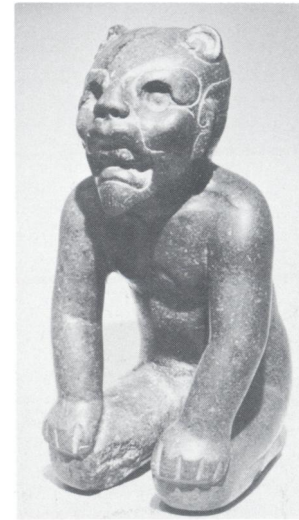
Colossal human head from San Lorenzo, Veracruz, Mexico. Basalt, height 66¾ inches. Middle Preclassic, 1150-900 B.C. Lent by the Museo Nacional de Antropología, Mexico, SL 70.291.58

The monumental stone carvings found in centers of the astonishingly advanced Olmec culture in tropical lowlands along the Gulf Coast are without precedent in Middle America. Some authorities consider the Olmec as the first civilization in Middle America, since Olmec rulers mustered large labor forces to construct huge pyramids and transport multi-ton boulders of basalt (this one weighs over five tons) from mountains about fifty miles away. The head probably is a commemorative portrait of an important chief, whose tight helmet, strapped around his temples, may be an early representation of protective gear for the ritual ball game. Although rounded on the top and the sides, each of the heads has a basic rectangular shape; both back and front are quite flat, perhaps helping to explain the flattened facial features. The flattened, fleshy lips and noses that occur frequently in Olmec human representations clearly indicate a special breed of men. This head has a more noticeable feline snarl on its lips than do other colossal heads, connecting it to the common iconography of the man-jaguar found throughout Middle America on so much portable Olmec art (such as the piece at the right). Only recently removed from the jungle site where it was discovered in 1965, the head is being displayed publicly for the first time, thanks to the generosity of the Instituto Nacional de Antropología e Historia of Mexico.



RIGHT

Kneeling figure from Puebla, Mexico. Olivine-serpentine, height 7⅞ inches. Middle Preclassic, 1150-550 B.C. Lent by Mr. and Mrs. John H. Hauberg, SL 70.258.2



Photograph:
André Emmerich

The Izapan art style — characterized by fine relief carving — takes its name from the site of Izapa, near the west coast of Mexico and the border of Guatemala, where this art occurs in its purest form. It spread throughout much of southern Middle America, following in the footsteps of the earlier Olmec style, which had established the base for the common civilization of the area. This slab was recently discovered in the large and long occupied site of Kaminaljuyú, just outside Guatemala City. A relatively early example of the Izapan style, it is simpler in composition and more uniform in texture than later, larger stelae. The carving depicts a complex mythological theme, in which a human figure, masked with the features of the long-nosed god so common in Izapan art, grasps a sky serpent that arches overhead.

Stela from Kaminaljuyú, Guatemala. Stone, height 43½ inches. Late Preclassic, 200-100 B.C. Lent by Joya Hairs, SL 70.330.1



Photograph: Joya Hairs



Standing figure from the Mezcala region, Guerrero, Mexico. Greenstone, height 16 $\frac{3}{8}$ inches. Late Preclassic, 500 B.C.-A.D. 100. Lent by Dr. and Mrs. Milton Arno Leof, SL 70.285.8

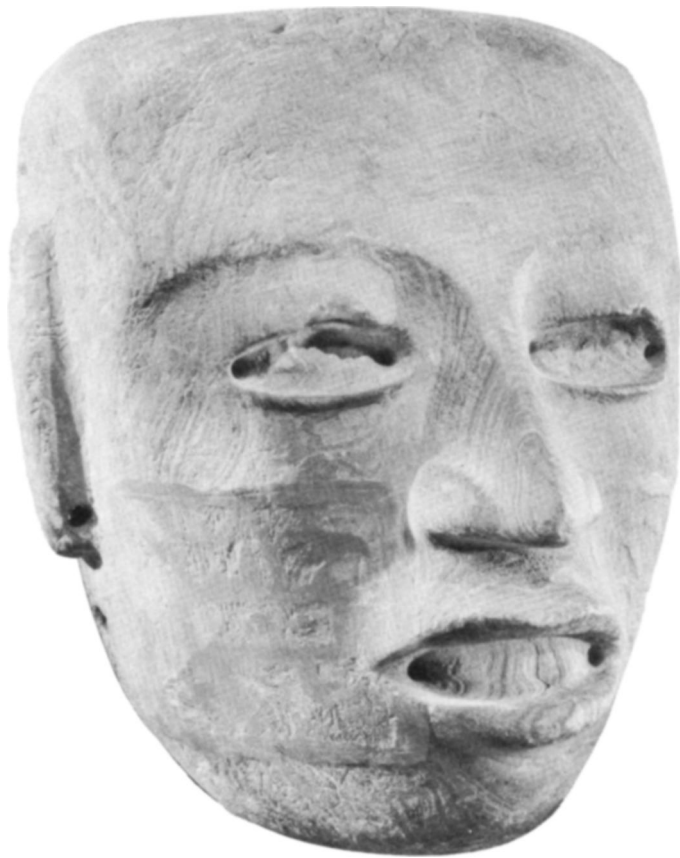
Few sculptors have equaled the creators of the ancient Mezcala style in capturing the essence of the human figure with such satisfying economy. What is more, the cleanly stylized form expresses a supernatural aspect, since it combines a human figure with the form of a great celt or axe of heroic size. Greenstone celts had ritual and religious importance for early peoples of both the Old and New World as symbols of power; they are sometimes regarded, where ancient beliefs survive, as thunderbolts. The same concept of a figural celt appears in Olmec "votive axes" and Costa Rican "axe gods," even more clearly than in the basically axe-shaped figures of Mezcala, giving fuller meaning to individual carvings that might, like this one, appear at first glance to be simply large axes recut to suggest the human form.



Photographs: Los Angeles County Museum of Art

Seated male figure from Jalisco, Mexico. Clay, height 16 $\frac{3}{4}$ inches. Protoclassic, A.D. 1-250. Lent by Proctor Stafford, SL 70.105.2

The potters of Western Mexico, who excelled in the production of large and lively, hollow, clay figures depicting men and animals in a great variety of positions and scenes, revealed much about the life and customs of these early people. Images of this sort were apparently made solely for placement in vaulted chamber tombs excavated at the bottom of deep shafts, where they attended the deceased by playing for them, supplying them with food and drink, and protecting them. The hands of this handsome figure once held ritual objects or weapons, perhaps to ward off intruders, human or spiritual. Its contrapposto movement, unusually free even for Western Mexican sculpture, creates an image of great force. The masklike expression of the face is forbidding, in spite of the naturalistic details of the features, especially the rounded eyeballs cupped by fleshy eyelids.



Funerary mask from Azcapotzalco, D. F., Mexico. Aragonite (tecali), height 7 1/8 inches. Early Classic, 250-650. Lent by Musée de l'Homme, SL 70.257.2

The facial type exemplified so beautifully by this mask is almost a trademark of Teotihuacán, Middle America's first great city, and its satellite towns, such as Azcapotzalco. The same classic face, serene and impersonal, appears not only in lesser masks and figures carved of jade and other fine stones, but also in molded pottery units used on effigy vessels and the covers of incense burners, and in myriads of tiny clay figurines. The stone masks originally had a less austere appearance, with inlaid eyes and teeth, and this one also bore a painted pattern on each cheek. During centuries of burial, the paint (now disappeared) protected the smooth surface beneath from the erosion and bleaching that brought out the veins of the stone elsewhere, enhancing the facial form and leaving the pattern as though painted in pale green. The motif, essentially three vertical projections attached to a rectangle containing three dots, was derived from the paw print of the jaguar. Used first as an emblem on the helmets of Olmec monolithic heads, it appears repeatedly in the art of Teotihuacán.

Seated adolescent girl from El Faisán, Veracruz, Mexico. Clay, height 17 inches. Early Classic, 250-550. Lent by Museo Universitario de Ciencias y Arte, Universidad Nacional Autónoma de México, SL 70.287

Second only to the sculptors of Western Mexico in creating a wide range of figures from everyday life (such as the one on page 143), the village artists of Veracruz produced lively and often quite naturalistic representations of their contemporaries during the Classic period. These hollow clay figures are apparently unrelated to the elaborate iconography of priestly ritual or the relief carving found on Classic Veracruz belts and standards connected to the ball game. In this image of an alert young woman, the artist captured an immediacy rare in any early art by emphasizing the angular features of the head, projecting forward on a long neck. A few details, such as the pupil of the eye and an eyelash line, were painted in the traditional black *chapopote*, a resinous, tar-like substance often used in abundance to decorate Veracruz clay sculpture.





Urn with a standing figure from Oaxaca, Mexico. Clay, height 26 1/8 inches. Late Classic, 550-750. Lent by Dr. and Mrs. Josué Sáenz, SL 70.290.11

immediately strike the modern viewer. This figure wears a pleated skirt and a scalloped cape decorated with large balls and has a necklace featuring a handsome moldmade face pendant. In his outstretched arms, the figure offers a knotted bag presumably containing copal incense, which was burned in rituals throughout Middle America. Towering over the simple costume and well-proportioned beauty of the figure is a soaring headdress. As in other examples of this type of vase, the plumes are arranged symmetrically about the head, and may represent the wings and tail of the abstracted king-vulture, whose head appears in the center. In this case, however, the symmetry is broken by a subtly modeled jaguar draped around the back of the bird's neck, adding another complication to the already dizzying iconography.



In contrast with the natural humanity of the clay figures from central Veracruz, those made by the Zapotec Indians of Oaxaca for offerings in tombs are depicted in elaborate costumes. They were attached to the front of large, open-topped vessels (see the profile view above). Whether they represent priests dressed as deities or the gods themselves is not clear, but the heavy ceremonial content and somewhat overwhelming symbolism

Carved lintel from Yaxchilán, Chiapas, Mexico. Limestone, height 61¾ inches. Late Classic Maya, VIII century. Lent by Museo Nacional de Antropología, Mexico, SL 70.291.20

The Maya of southern Mexico, Guatemala, and Honduras surpassed all other peoples of ancient America in intellectual achievement and architecture and developed an art style of great elegance and complexity. The graphic and narrative character of Maya relief sculpture is evident in this scene: the two figures are combined with elaborate symbolic costume details and accessories and with three panels containing an explanatory hieroglyphic text, all these elements rendered with equal grace and emphasis. Though many of the glyphs remain undeciphered, advances made during the last ten years have demonstrated that the principal theme of Maya sculpture is dynastic history; the carved human figures represent real people, not deities. The man portrayed here is known from his name-glyph as Shield-Jaguar, who ruled the city-state of Yaxchilán for many years. His successor a decade later (752-771), possibly a descendant of the woman shown here, commemorated Shield-Jaguar's deeds in monuments like this with unusual diligence that suggests eagerness to bolster his own claim to power.



Double figure from Barriles, Chiriquí, Panama. Basalt, height 87 inches. 300-500. Lent by Museo Nacional de Panamá, SL 70.305.1

No dignified term exists in English to describe a sculpture like this, so we shall have to be content with the commonly used “piggyback,” even though it lacks the respect due a monolithic sculpture of such size and distinction and has nothing to do with the original significance of the piece, probably a symbolic portrayal of a leader or chief. Time has obscured the meaning but not the evident importance of the theme nor the masterful treatment of the two figures as a single semi-abstract form. The unusual openness of the carving and the columnar mode may derive from a tradition of large-scale sculpture in wood, using great tree trunks, though of course no such works survive. The Barriles stone sculptures, like the much earlier Olmec monuments of southern Mexico, were purposely mutilated, at considerable effort, then ceremonially buried.



*Photograph:
Tomas Woll*

Warrior from southern Campeche, Mexico. Limestone-marble, height 84½ inches. IX-X century. Harris Brisbane Dick Fund, 66.181

Commanding and dramatic, this giant defies neat classification as Maya or non-Maya, Classic or Postclassic. He belongs to the era that saw the downfall of Classic Maya society, marked by a halt during the ninth century in the orderly progression of dated monuments at all the southern cities. Though no single explanation for the disaster has been found, or is ever likely to be, the archaeological mist is beginning to clear, revealing that a vigorous trading people later called the Putun may have played a large role in the demise of Maya intellectualism (and perhaps tyranny) and the shift of power from Petén to northern Yucatán. Our warrior — or guardian — seems to stand at this turning point in Middle American history, his identity somewhat obscure but his visual impact as a unique work of art clear indeed. He probably carried a square shield in addition to the club, originally made more fearsome by inset obsidian blades. With his strikingly masked face, blocky body, and brief, realistic costume, he contrasts sharply with conventional Maya figures, usually portrayed naturalistically but in elaborate symbolic dress.





Figure of Quetzalcóatl from the Valley of Mexico. Porphyry, height 17 $\frac{3}{8}$ inches. Mid-XV–early XVI century. Lent by Musée de l'Homme, SL 70.257.5

With the speedy advance of the Aztec empire appeared a correspondingly brilliant burst of sculpture. The gods of the Aztecs and of their conquered tributaries took form in a vigorously realistic style, expressed monumentally, and also in smaller figures like this, carved in the fine hard stone and masterful technique of lapidary work. This complex image of man and feathered serpent, strangely merged, is a literal representation of the name of Quetzalcóatl, the powerful but beneficent deity who could also appear as God of Wind or as the Morning Star, and who was revered as a culture hero as well. The historic Quetzalcóatl had been a ruler of the city of Tula in the tenth century. Forced out by a militant faction, he had made his way to the Gulf Coast and sailed away, promising to return in one of the years designated "One Reed" that recurred every fifty-two years. Belief in his messianic return worked disastrously against the Aztec nation when Cortés landed in 1519 during a "One Reed" year, appearing to fulfill the prophecy and creating the uncertainty that undermined Moctezuma's resistance.

Chinese Paintings

of the Fifteenth to Eighteenth Centuries

from the Collection of Mr. and Mrs. Earl Morse



ABOVE

"In Pursuit of Antiquity." Characters inscribed on a leaf of Wang Hui's album of landscapes in the style of Sung and Yüan masters (see page 159)

Last year the Art Museum of Princeton University presented a fine exhibition of some thirty Chinese landscape paintings from the collection of Mr. and Mrs. Earl Morse of New York, entitled *In Pursuit of Antiquity*. The show was a study of Wang Hui (1632-1717), the leading painter of the Orthodox School. In addition to major paintings by this artist, the show included excellent works by Ming masters like Shen Chou, Wen Cheng-ming, and Tung Ch'ü-ch'ang who influenced the painter, as well as pictures by his teachers Wang Shih-min and Wang Chien and by his contemporaries Wu Li and Wang Yüan-ch'ü. The Metropolitan Museum is fortunate to be able to present a selection of these landscapes, which will be on view in a gallery of the Far East Department from November 19 to January 4, 1971. Following this note is a short article in which Mr. Morse reveals how he came to acquire these paintings.

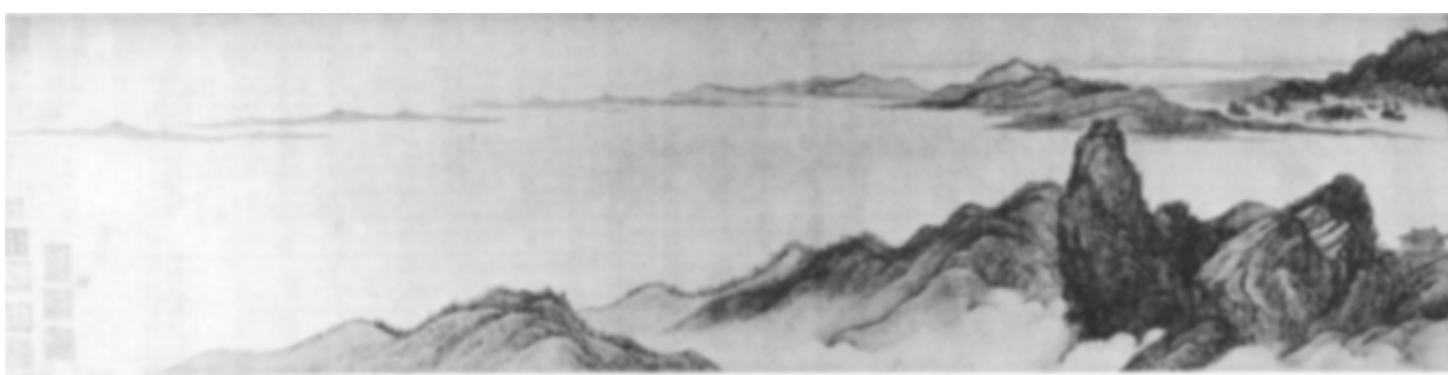
By the seventeenth century, the professional school of painting had lost its vigor, and the *wen-jen-hua* (literary-man-painting), a direct outgrowth of the Sung gentleman-amateur tradition, held the field. The literati, or scholars as they are also called, were divided into two groups. The orthodox artists believed that it was in the styles and techniques of the "old masters" that their own fulfillment in the creation of landscape painting was to be achieved. Opposed to the Orthodox School were the individualists — the innovators — exemplified by the two monk-painters Tao Chi and Chu Ta, whose paintings may be seen in the Museum's current exhibition *Masterpieces of Fifty Centuries*.

Three basic formats are used in Chinese painting: vertical, or hanging, scrolls, which vary considerably in size; horizontal or handscrolls, which measure a foot or more in height and may be up to thirty feet long; and album leaves, which are generally about one foot in height or length, and can be square, rectangular, round, or fan-shaped. Their beauty is that they can be enjoyed readily and intimately. Scrolls are rolled and stored away easily; they can be changed according to mood or season. Probably the first moving picture conceived by man, the handscroll is unfurled by the viewer section by section as he composes his own frames. It is certainly the most personal and inventive format, as no two individuals will unroll the scroll in the same manner.

To the Chinese, painting, calligraphy, and poetry are closely allied. Using the same brush, ink, and calligraphic techniques, the artist affixes to his painting a poem often of his own composition. Connoisseurs and collectors frequently add their seals as well as inscriptions and colophons to the painting.

The Chinese brush with an elongated triangular tip, when charged with ink, allows a great variety of strokes. Ink is made by mixing pine soot with glue and

Photographs of the paintings in the collection of Mr. and Mrs. Earl Morse were supplied by The Art Museum, Princeton University



ABOVE

The Colors of Mt. T'ai-hang, by Wang Hui (1632-1717), Chinese. Dated 1669. Handscroll, ink and colors on silk, 9 15/16 inches x 6 feet 10 3/16 inches. SL 70.339.2

can be used for velvety blacks as well as almost any shade of gray. Because monochrome paintings have always been favored by the Chinese, any color that is used is generally subordinated to the ink tones.

Depending on the qualities desired, the artist paints on either silk or paper. In general, silk is more suitable for creating a painting with washes, while both wet and dry brush respond well on paper.

The Morse paintings reproduced here show the varied idioms and imageries of late Chinese landscapes. For example, the style is boldly abstracted and dashing in the large hanging scroll entitled *Shaded Dwelling among Streams and Mountains* by Tung Ch'i-ch'ang. In *The Colors of Mount T'ai-hang*, Wang Hui has achieved a masterpiece. Beginning with a dense mountain landscape, the handscroll unfolds beautifully into endless space. The Cézannesque manipulation of form and color in Wang Yüan-ch'i's long horizontal scroll is stirring and powerful; it achieves a writhing composition known as "dragon vein." On the other hand, the handscroll *Passing the Summer at the Thatched Hall of Inkwell* by Wu Li, a symphony of silvery gray, evokes a poetic and quiet mood.

Although the vastness of nature dominates these pictures, man is included. A humble fisherman, a group of scholars, or merely a pavilion or a simple plank bridge indicate his presence and imply his oneness with nature.

FONG CHOW, *Associate Curator in Charge*

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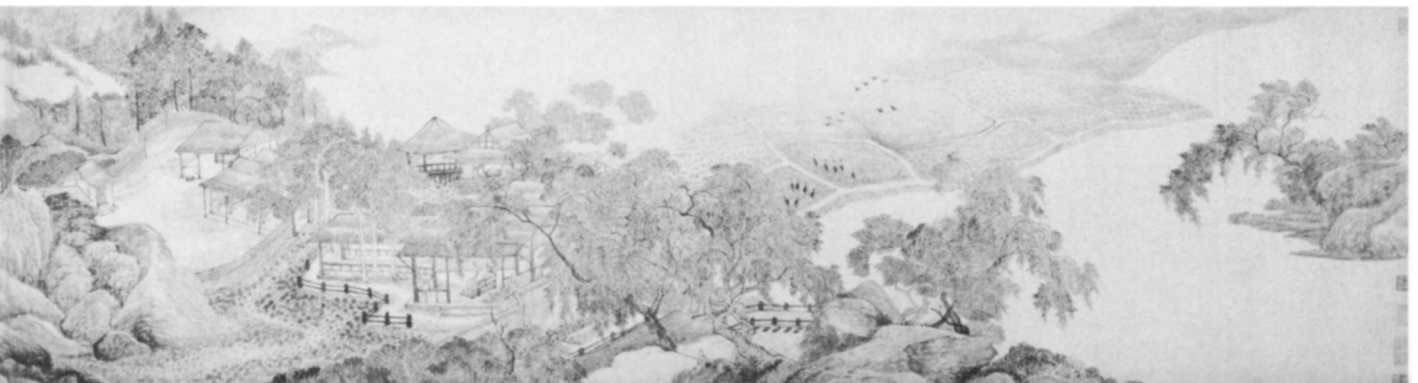
Passing the Summer at the Thatched Hall of Inkwell, by Wu Li (1632-1718), Chinese. Dated 1679. Handscroll, ink on paper, 14 5/16 inches x 8 feet 11 7/16 inches. SL 70.339.4





ABOVE

Shaded Dwelling among Streams and Mountains (and detail), after Tung Yüan (X century), by Tung Ch'i-ch'ang (1555-1636), Chinese. Hanging scroll, ink on paper, 5 feet 2 $\frac{3}{4}$ inches x 2 feet 4 $\frac{5}{16}$ inches. SL 70.339.1





Wang-ch'uan Villa, by Wang Yüan-ch'i (1642-1715), Chinese. Dated 1711. Handscroll, ink and color on paper, 14 1/16 inches x 17 feet 10 1/2 inches. SL 70.339.3





The Wisteria Studio, in the style of Wang Meng (1308-1385), by Wang Hui (1632-1717), Chinese. Dated 1712. Hanging scroll, ink and slight color on paper, 3 feet 10½ inches x 1 foot 11⅜ inches. SL 70.339.5

On Collecting Chinese Painting

EARL MORSE

The first question that greets us when visitors see our collection is always, "How did you happen to collect Chinese paintings?" Strangely enough our interest was stimulated by several Chinese artists who came to visit our garden of tree peonies on Long Island some twenty-five years ago. We could always determine the date of the full bloom of these magnificent plants by Wang Chi-chüan's telephone call asking if it was time to come out. Each year artist-teacher Wang spent the day capturing the fleeting moment when the blossoms were at their height. When Mr. Wang presented us with a painting of one of our rare yellow peonies, we were on our way to becoming collectors of Chinese art. Instead of acquiring more paintings, however, for the next fifteen years we detoured with much pleasure into the well-known delights of collecting Chinese porcelains, jades, sculptures, and even a twelve-symbol imperial robe of the Emperor Ch'ien-lung (1736-1795).

It is an artistic dictum more than a thousand years old that one of the highest forms of Chinese art is calligraphy. As the vehicle of expression of the poetry and philosophy so revered in the Chinese culture, the brush, ink, and brush-stroke are themselves venerated. Little wonder then that Chinese landscape painting created with the same brush, ink, and stroke should be ranked just under calligraphy in the hierarchy of Chinese art appreciation and above porcelains and jades, which were considered mere decorative arts. Not only did landscapes (the Chinese word consists of two characters, mountain and water) express the adoration of the Chinese for nature, but many included poems by the painter as integral parts of a complete artistic unit, illustrating literary as well as calligraphic skill.

So it was almost fifteen years later, motivated primarily by the intellectual conviction that no collection of Chinese art was complete without a painting, that we acquired The Wisteria Studio,

executed by the Ch'ing master Wang Hui (1632-1717) when he was eighty years old (opposite page). A few years later we added the monumental landscape that Wang Hui painted at twenty-eight — his earliest recorded work (see page 161). Both of these were acquired through our friend and first mentor, Alice Boney, then of New York and now of Tokyo.

We did not expand our collection of paintings further, however, until after our accidental meeting in 1964 with Dr. Wen Fong, Professor of Chinese Art at Princeton University, a scholar in the field of Chinese painting. Professor Fong was writing a study of Wang Hui and wanted to see the examples in our collection. Unfortunately, some years earlier, little realizing its historic and artistic value, I had been persuaded to sell our 1660 painting to a close friend of mine who had much admired it. When Professor Fong saw this picture at my friend's apartment, he insisted I must have it back, and, luckily, the sale was reversed (plus a handsome Ming painting as a bonus to my understanding friend).

With Professor Fong's help, the gap between our 1660 and our 1712 paintings by Wang Hui was closed. Soon afterward he introduced me to the great connoisseur Wang Chi-ch'ien, a fine artist in his own right, whose collection of Chinese paintings contained masterpieces of every period going back 1,000 years. Many of the highlights in our collection came from him. Still there were gaps to be filled, and dealers here and in Tokyo supplied the rest of our Wang Huis except for one — part of a sale of mediocre paintings from an undistinguished collection, and incorrectly attributed in the sales catalogue. With a collector's determination I asked Wang Chi-ch'ien to visit the exhibition with me, and he identified the work as Winter Landscape by Wang Hui, executed when the master was called to the court of the Emperor K'ang-hsi (1662-1722). This fine hanging scroll gave us at least one Wang Hui for each of six decades during which he was active; in all, we had twelve dated examples from 1660 to 1713. It was the kind of comprehensive collection that would enable art historians like Professor Fong to fulfill the hopes of Soame Jenyns, recently retired from the British Museum, who said, "I should like to see a far greater number of studies of individual painters

complete with far greater number of illustrations showing their early and late dated works together with contemporary copies and other imitations." Indeed, in assembling these paintings, Professor Fong made several discoveries that led him to rewrite parts of his study of the artist, soon to be published.

It has been an exhilarating experience to build our retrospective of this seventeenth-century master. In appreciation of Professor Fong's help, we have promised to give our Wang Hui paintings to Princeton, where future scholars will be able to benefit from a close study of his artistic development. One of two works we have already given is, by poetic justice, the monumental study done by Wang Hui at age twenty-eight that Professor Fong "rescued" from my friend's apartment.

Is there still an opportunity to acquire with modest means an interesting and gratifying collection of Chinese paintings? Where do you find them? How can you know if they are genuine? How much should they cost?

Chinese landscape painting is part of a continuous tradition going back to Wang Wei (699-759) in the "golden age" of the T'ang period (618-906). Even though the likelihood of finding a genuine T'ang painting has been so remote as to be considered impossible, fascination with antiquity created a great demand by collectors in the United States fifty years ago for paintings of the Sung period (960-1279). Most of these paintings have by now gravitated to museums, where their study by scholars familiar with the scientific analysis of paper, silk, and ink as well as the history of Chinese collecting and art has led to the conclusion that very few of these paintings are of the period, and only a minor fraction are important works in good condition.

That so many paintings were incorrectly dated is not necessarily a function of the avarice of dealers who might knowingly misrepresent a work to a collector looking for ancient scrolls by great artists at bargain prices. Indeed, many legitimate copies — sometimes down to duplicated signatures and seals — have been made as exercises in virtuosity by artists who revere the past. Further complicating the problem of distinguishing originals, copies, and forgeries are the Chinese beliefs that it is inelegant for serious

connoisseurs and art critics to expose tricks of dishonest dealers and painter-forgers, and that authenticity of signature is secondary to the quality of the painting itself. If a copy or forgery succeeds in preserving the spirit of earlier masters, in Chinese eyes it is an authentic work of art in its own right.

The tradition of copying ancient works has often proven valuable in providing a record of masterpieces created in the ages before photography. An example is the charming composition attributed to Wang Hui but carrying the seal and signature of the Yüan master Huang Kung-wang (1269-1354), whose authentic work is represented by only one painting, now in the Palace collection at Taipei. Perhaps Wang Hui, already well known and greatly admired, felt his individual style was so self-evident that no one could be deceived by what seems to be a patent forgery. While that may have been so in his own day, twentieth-century scholars have differed on the attribution of this work — one assigning it to Wang Hui, another to his friend and contemporary Yün Shou-p'ing (1633-1690). Only after many discussions did they finally agree that the painting was by Wang Hui. The scholarship required in solving puzzles like this is beyond the grasp of most aspiring collectors, who would be well advised to abandon their attempts to discover a "lost" Chinese equivalent of an El Greco or a Rembrandt.

Rather, collectors now might try to acquire the more abundant paintings of the Ming period (1368-1644). A cautionary note must be sounded, however: in recent auction sales in New York, masterpieces from this period have begun to fetch prices comparable to significant Western paintings of the same age. Yet the opportunity to buy a fine Ming painting, of 1500 or after, does still exist.

One is even more likely to find — at relatively modest prices, less than that of a Picasso or Matisse lithograph — paintings of artistic merit from the Ch'ing period (1644-1911), which, I believe, are the most undervalued objects of collectors' interest. To find examples of leading masters does require study and a continuing search at dealers and auction rooms. Thanks to a recent change in the law removing the ban on importation of objects of Chinese origin, it pays to pursue the search in Europe and the Far East as well as at home.

One final hint about the acquisition of antique paintings is a restatement of the universal rule — buy what you like and pay what you can afford. If the work is what it is claimed to be — a stroke of good fortune; if not — it still appeals to you, so the fact that it is a copy or forgery should not diminish its aesthetic value for you.

Alternatively, you can follow the advice of an ancient connoisseur, who wrote over three hundred years ago in a pamphlet addressed to the would-be collector: "It is a mistake to value only antique pictures and despise modern ones. With the passing of time the number of antique scrolls grows less and less. If one insists on collecting only antique paintings, one will end up with nothing but fakes." The enticing field of recent Chinese paintings ranges from landscapes by traditional masters to the new and exciting developments of abstract art — the favorite style of younger painters in New York, Hong Kong, and Taipei. Charming and decorative works can be bought from the artists here and abroad for a pittance. In addition to aesthetic delights, the ownership of contemporary paintings carries with it membership in the small but growing group of aficionados in the oldest continuous tradition of art connoisseurship — collecting Chinese scrolls.



ABOVE

Autumn Colors among Streams and Mountains (detail), by Shen Chou (1427-1509), Chinese. Handscroll, ink on paper, 7 13/16 inches x 21 feet. SL 70.339.6



LEFT

Painting from an album of scenes in the Cho-cheng-yüan (Garden of the Unsuccessful Politician), Soochow, by Wen Cheng-ming (1470-1559), Chinese. Dated 1551. Album of 8 painted leaves with facing pages inscribed with poems, ink on paper, average dimensions of paintings, 10 1/2 x 10 3/4 inches. SL 70.339.7



Two paintings from an album of landscapes after Sung and Yüan masters, by Wang Hui. Dated 1673. Above: In the style of Tung Yüan (X century), ink and slight color on paper, 8 5/8 x 12 7/16 inches. Below: In the style of Kao K'o-king (1248-1310), ink on paper, 8 3/4 inches x 13 3/16 inches. SL 70.339.12





Dwelling in the Fu-ch'un Mountains (detail), by Huang Kung-wang (1269-1354), Chinese. Dated 1350. Handscroll, ink on paper, 12 $\frac{7}{8}$ x 251 inches overall. The Chinese National Palace Museum, Taiwan



Landscape in the style of Huang Kung-wang (1269-1354), by Wang Shih-min (1592-1680), Chinese. Dated 1666. Hanging scroll, ink on paper, 4 feet 8 $\frac{3}{4}$ inches x 1 foot 10 $\frac{1}{8}$ inches. SL 70.339.8



Landscape in the style of Huang Kung-wang, by Wang Chien (1598-1677), Chinese. Dated 1657. Hanging scroll, ink on paper, 3 feet 9¼ inches x 22½ inches. SL 70.339.9



Landscape in the style of Huang Kung-wang, by Wang Hui (1632-1717), Chinese. Dated 1660. Hanging scroll, ink on paper, 5 feet 8½ inches x 2 feet 11¼ inches. SL 70.339.10



Snow Clearing, after Li Ch'eng (918-967),
by Wang Hui. Dated 1669. Hanging
scroll, ink and color on paper, 3 feet
7½ inches x 14 inches. SL 70.339.11



Landscape in the style of Wu Chen (1280-1354), by
Wang Hui. Dated 1675. Hanging scroll, ink on paper,
2 feet 2 7/16 inches x 15 7/16 inches. SL 70.339.13



At the ceremonies in the United Nations, Secretary-General U Thant and Museum President C. Douglas Dillon hold a small stone figure from the ancient cultural capital of Teotihuacán that is on display in the Centennial exhibition *Before Cortés: Sculpture of Middle America*. Gianluigi Gabetti, President of Olivetti Corporation of America, and Museum Director Thomas P. F. Hoving look on. Photograph: © Tom Hollyman

Olivetti to Become the Museum's First Corporate Benefactor

"I think it's just great!"

It was with this enthusiasm that C. Douglas Dillon, President of the Museum's Board of Trustees, described Olivetti's sponsorship of the current Centennial exhibition, *Before Cortés: Sculpture of Middle America*. In recognition of the international good will created when a multinational company enables an American cultural institution to present a major show, announcement of Olivetti's sponsorship of *Before Cortés* was made at the United Nations in Secretary-General U Thant's office.

This is not the first time Olivetti has supported the arts. In 1968 the firm was responsible for bringing the Rome Opera to the Metropolitan Opera House at Lincoln Center, and in the same year Olivetti agreed to a request from Museum Director Thomas P. F. Hoving for a supporting grant that would make it possible to bring *The Great Age of Fresco* to New York. "The fresco show suited us perfectly," Gianluigi Gabetti, President of Olivetti Corporation of America, explains. "It was an opportunity for us to bring to America a significant expression of Italian art, and it was also a way of showing our gratitude to the people of this country who had helped in the rescue of Florentine art after the floods in 1966."

The combination of Olivetti's generous gifts for the two shows is well above the mark set for designation as a Corporate Benefactor of the Museum, and thus the firm will be elected by the Board of Trustees to become the first member of that newly established category of contributor. When Gianluigi Gabetti learned

during the announcement ceremonies about the recognition accorded his company, he remarked, "It's marvelous news; I hope it will be an encouragement to other corporations. We believe that supporting the arts is a service a corporation should render to society today. By sponsoring an exhibition a company can deliver a message to the community in which it operates. Advertising messages are colorful — sometimes even beautiful — but costly and of little social value. Of course advertising is necessary, but we are pleased to have this other vehicle of communication as well."

Mr. Hoving thinks that Olivetti displayed "unerring judgment in the shows it has chosen to underwrite," and Mr. Dillon said, "Olivetti has made it possible for New Yorkers and visitors to see something truly unique that would never have happened without its help." Indeed, one executive, on leaving the company to go into business for himself, thanked Olivetti for its role in bringing the Rome Opera and the frescoes to New York, thereby opening a new world to him and his family.

Like Mr. Gabetti, Mr. Dillon hopes many more companies will emulate Olivetti's "forward-looking policy." Business support of the Metropolitan Museum is a necessity today, he claims, and special exhibitions are only one of many areas in the Museum for which assistance is needed. Both he and Mr. Hoving have been pleased with the amount of corporate support received for the whole 100th Anniversary program. Other business firms have generously supported Centennial exhibitions, among them Xerox, which underwrote *New York Painting and Sculpture: 1940-1970*, and the eighteen organizations that are jointly sponsoring *Masterpieces of Fifty Centuries*, opening this month. In addition, the Museum has had welcome contributions from some eighty other companies that became corporate sponsors of the Centennial program. "The point is," Mr. Hoving explains, "that corporations have a certain amount of funds to give away tax free. We want them to be aware that the Museum merits their involvement and support."

Mr. Hoving acknowledges that the urgent social problems of our cities often take precedence over museums seeking corporate support. "We don't want to take money away from projects in desperate need of funds. Let's face it — job training and drug addiction are problems more pressing than a museum's, but if our cities are worth salvaging, then certainly the key institutions that make them great must be supported and saved as well. By contributing to museums the world of business lends its name to something of quality in this shattered and tattered life."

JANE SCHWARZ

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Western European Arts: John Goldsmith Phillips, *Chairman*. Carl Christian
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Curator, Textiles*. Malcolm Delacorte, *Assistant Curator, Textiles*. Yvonne
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cent, *Assistant Curators*

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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 holi-
days 1-5 (May-September, Sundays 1-6). Telephone: WAdsworth 3-3700.
There is a Pay-What-You-Wish admission charge to the Main Building and
The Cloisters; there is no charge for special exhibitions. Members free.

Membership: Information will be mailed on request.