

Support #21

✓ CC: LISSA

32 EAST 64TH STREET, NEW YORK, N.Y. 10021

Bert

June 26th
1990

Dear Mrs. Clinton,
Brava! Your
June 21st New York Times of Ed
piece about the Arts was
just wonderful, first rate!
I couldn't have said it
better myself!!

Thank you
with warm regards
Kitty Carcise Hart
Chairman New York State
Council on the Arts.

KITTY CARCISE HART

Arts for Our Sake

By Hillary Rodham Clinton

This is an ominous time for those of us who care deeply about the arts in America. A misguided, misinformed effort to eliminate public support for the arts not only threatens irrevocable damage to our cultural institutions but also to our sense of ourselves and what we stand for as a people.

One of the great successes of the arts in America is that they are not the preserve of any "cultural elite." Through museums, libraries, schools, dance companies and concerts, the arts are truly part of the

Cutting support for the N.E.A. will hurt children.

public domain, accessible to all and capable of encouraging every person's artistic expression and sensibility.

The National Endowment for the Arts, in partnership with individuals, corporations, foundations and other patrons of the arts, has helped trans-

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form whole communities by bringing the arts and artists to millions who otherwise might never have had the opportunity to explore first-hand our shared artistic heritage.

The President has shown that we can balance the budget over the next 10 years without undermining our commitment to the arts. The N.E.A. budget accounts for less than 0.02 percent of the Federal budget. Eliminating this small but vital agency would have grave consequences for local economies. Federal support for the arts helps attract tourists, stimulate business, expand the tax base and improve the quality of life — a huge return on a small investment.

Despite a 30-year bipartisan commitment to the arts, there are those who argue that public support is a luxury we can no longer afford. They mistakenly suggest that the arts are enjoyed only by a small, wealthy minority. But if public support for the arts disappears, those most affected will not be the richest Americans but the millions of citizens who rely on the N.E.A. to bring the arts to their local schools and communities.

I find it ironic that those who talk the loudest about America's loss of civility, character and values (particularly those arising from Western civilization) are often the first to recommend obliterating the agencies responsible for promoting and arts programs that make Sophocles, Shakespeare, Mozart and O'Keefe available to our children.

They fail to appreciate what every generation of Americans has intuitively known — that the artistic imagination is critical to our civilization and our democracy. They forget the prescient words of John Adams: "I must study politics and war that my sons may have liberty to study

mathematics and philosophy. My sons ought to study mathematics and philosophy . . . in order to give their children a right to study painting, poetry, music."

The power of the arts is not simply to provide pleasant esthetics but to help move us forward as a democracy. Human expression, as conveyed through the arts, enables us to under-

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Too often, we see children who, instead of discovering the joys of painting, music, sculpting or writing, express themselves through acts of frustration and even violence. The arts offer an alternative to the more disturbing elements of our popular culture, and a safe haven that allows children to explore their creative potential, transporting them beyond the bounds of their difficult circumstances. Their exposure to the roots and diverse richness of human civilization will enhance their understanding of their own heritage and the world in which they live.

Clearly our nation faces difficult choices. But as the rhetoric heats up over the role of government in our society, I hope we will remember that public support for the arts is a down payment on our future. It is an investment in the values we claim to honor and in the cultural traditions in which democracy has flourished for 218 years. Now is no time to turn our backs on that legacy or its promise. □

Final
WNT

FIRST LADY HILLARY RODHAM CLINTON

"DEMOCRACY'S DEBT TO THE ARTS"

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6/20/95 CM

Letter to Abigail from John
5/12/1780

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June 20, 1995

Bob,

Here is a revised draft of Mrs. Clinton's op-ed piece. I have underlined and starred edits and additions. Our suggested cuts are in brackets.

Please note that added identification for the tag line.

Thanks. I'll talk to you at 3.

Cheers.

lm 6/19/95

revised opening

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As demonstrated by the Pres' recent announcement of a 10% plan, the budget can be balanced while honoring our commitment to the arts

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honorary chair / Pres Committee on the Arts + Humanities

Add: Her recent answer to 8/10 yr
plan - doesn't ~~too~~ elim. fund
holds it steady

some constraint —

w/o undermining / eliminates program essential
→ ^{underlying} our commitment
to the arts
4 slash arts endow

MEMORANDUM

TO: HRC
FROM: Lissa Muscatine
RE: Op-Ed piece
DATE: June 19, 1995

I spoke today with Bob Semple, the acting editorial page editor at The New York Times, who loves the op-ed piece and would like to use it in Thursday's paper.

That said, he would like to change the opening because he doesn't want the paper to be accused of pandering to the Metropolitan given Sulzberger's chairmanship of the board there. (There still will be a tag line at the end saying the piece is based on your remarks at the Museum earlier this month).

I think his reasoning is good and we should go along with it. Enclosed is my idea for how we might start the piece without much alteration.

He would like to make final edits and minor trims (which may or may not be necessary) in the next day or so, and certainly by Wednesday afternoon.

Also, FYI I'm enclosing a column by Molly Ivins that you should see if you haven't already. My mom clipped it from the SF Chronicle and sent it to me last week.

lm 6/19/95
revised opening



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#2

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212-556-1832
FAX: 556-4100

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Perhaps that is why the Museum's anniversary, while cause for celebration, comes at such a bittersweet moment for those of us who care deeply about the arts. A misguided, misinformed campaign to slash public support for the arts not only threatens irrevocable damage to our cultural institutions, but also to our sense of ourselves and what we stand for as a people.

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Despite an unparalleled bipartisan commitment to the arts in this country over the past 30 years, there are those among us who argue that public support is a luxury we can no longer afford. They mistakenly suggest that the arts are enjoyed only by a small, wealthy minority in our society. But if public support for the arts disappears, those most affected will not be the richest Americans but the millions of citizens who rely on the NEA to bring the arts to their local schools and communities.

I find it ironic that those who talk the loudest about America's loss of civility, character, and values (particularly those arising from Western civilization), are the first to recommend obliterating the federal agencies responsible for promoting and funding arts programs that make Sophocles, Shakespeare, Mozart, and O'Keefe available to children in our schools and communities.

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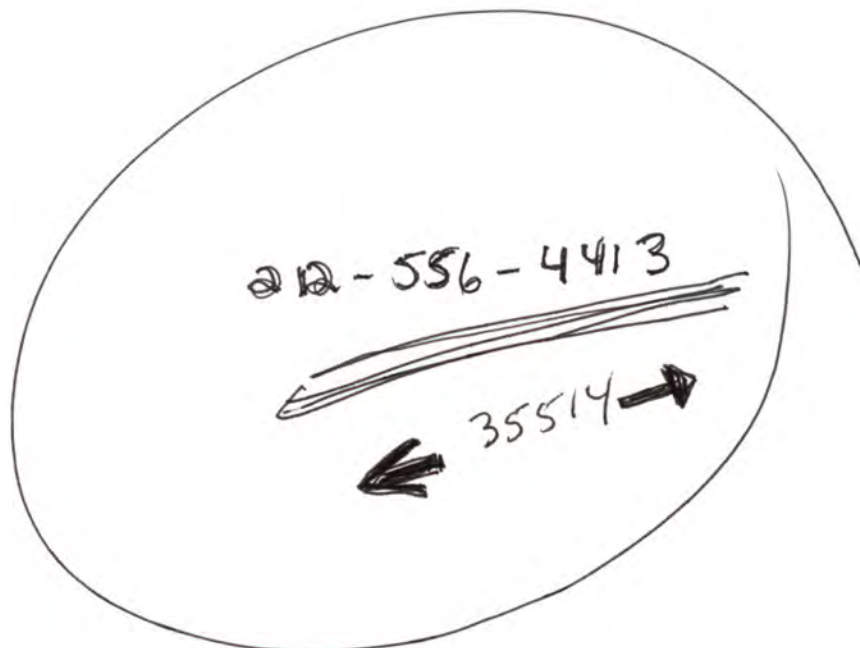
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###

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NATIONAL
ENDOWMENT
FOR THE
ARTS

The Federal agency
that supports the
visual, literary and
performing arts to
benefit all Americans

OFFICE OF THE CHAIRMAN
NATIONAL ENDOWMENT FOR THE ARTS

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Folk & Traditional
Arts

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Literature

Local Arts Agencies

Media Arts

Museum

Music

Opera/Musical
Theater

Presenting

State & Regional

Theater

Visual Arts

FROM: Alexander D. Crary

Chief of Staff & White House Liaison

RE:

draft Op. Ed.

DATE:

4-15-95

MESSAGE:

Fact check is complete. The .02%
figure is accurate.

Nicole - Melanne wants this held for
her to review with Lissa.

Thanks. Sandy

Number of pages (including cover sheet): 6

Please call (202) 682-5652 if you do not receive all the pages.

Our Fax Number is: (202) 682-5063.

June 16, 1995

Arthur Ochs Sulzberger, Sr.
Chairman of the Board and Chief Executive Officer
The New York Times Company
229 W. 43rd Street
New York, NY 10036

Dear Mr. Sulzberger:

The First Lady is presently in Halifax with the President but was eager to forward the op-ed piece she promised to you on the arts. As you know, she cares deeply about this issue and appreciates the opportunity to write about it for The New York Times.

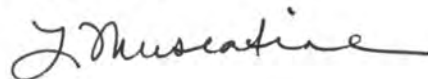
If possible, she would like to include a tag line at the bottom that conveys to readers that the article is based on her remarks at the Metropolitan Museum earlier this month. She also suggests a title such as "Democracy's Debt to the Arts" if that seems appropriate to you and the editors.

We would be grateful for the chance to review any edits or cuts if they become necessary. In the meantime, Mrs. Clinton has asked that I serve as her intermediary if questions or suggestions arise.

I can be reached at 202-456-2935 (o) or 202-337-3171 (h), or you can contact me through my assistant, Sabrina Corlette, at 202-456-5708.

Again, thank you for your interest in Mrs. Clinton's piece.

Sincerely,

A handwritten signature in cursive script, reading "L Muscatine".

Lissa Muscatine

212 556-4413

NEW YORK TIMES OP-ED ON THE ARTS

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As a fifth-grader from Georgia said after watching a symphonic orchestra's performance that was funded by the NEA, "It felt like some happiness just jumped into my body."

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Quotes for possible inclusion in Op. Ed. piece :

"When we teach a child to read plays, stories and poems, we open doors to discovery. When we teach a child how to play a musical instrument or to sing, we teach her how to listen. When we teach a child to draw, we teach him how to see. When we teach a child to dance, we teach her how her body works. When we teach a child design, we teach him the geometry of the world. When we teach a child about the folk and traditional arts and the great masterpieces of the ages from all cultures, we teach her how to find her place in the confluence of history and experience the pride that comes from recognizing and celebrating one's roots. When we teach a child to write, we introduce him to the metaphors by which we live." -- Jane Alexander

One young teenager, who had spent four years working at the Children's Museum in Boston, said, "Thank you for the chance to find what I never knew was within me."

"When you watch the play, it's like your eyeballs are all the way up there on the stage."
Eric White, 3rd Grade, Pine Ridge Elementary, Georgia

"You wonder how in the world the conductor can teach them all that different music so quick. It felt like some happiness just jumped into my body." Romaine Anderson, 5th grade, Humphries Elementary, Georgia

MEMORANDUM

TO: HRC
FROM: Lissa Muscatine 
RE: NYT Op-Ed
DATE: June 15, 1995

Sorry to hassle you with this but after you left this morning Jane Alexander got back to us with her suggestions for the op-ed piece.

She thought that the opening was too heavy on the Metropolitan, which many people view as the ultimate in elitist institutions. She also suggested adding a quote from a kid instead of the quote from John Adams (which members of Congress have used before in support of the arts). I don't think that's a good idea because a quote from a kid will look canned unless there is evidence that you actually met the kid, talked to the kid, etc. Also, a child's quote doesn't carry the same historic weight as Adams' quote.

I have put stars in the margin where I've made changes. The only significant one is a condensation of the first two paragraphs, which addresses Jane's concern about the Metropolitan.

NEW YORK TIMES OP-ED ON THE ARTS

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Attendance at The Met/children/year:

Under 12 and accompanied by an adult in individual visits: 85,000

Classes (Jr. high etc): 9,000

Group programs: 157,000

Family Programs, (including adults): 8,000

Library: 18,000

TOTAL: About 275,000

Contact: Bill McCabe, Ed. Department Ext. 3789

LM DRAFT 6/14/95

Jane Alexander

NEW YORK TIMES OP-ED ON THE ARTS

Condense into one?

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^{bi-partisan} Despite an unparalleled commitment to the arts in this country over the past 30 years, there are those among us who argue that public support is a luxury we can no longer afford. They mistakenly argue that the arts are "a sandbox for the affluent cultural elite." But if public support for the arts disappears, those most affected will not be the "elites" but the millions of Americans who rely on the NEA to ^{make available} bring the arts to their local schools and communities.

I also find it ironic that those who shout the loudest about America's loss of civility, character, and values (particularly

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to
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It is
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where we
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those arising from Western civilization), are the first to recommend obliterating the federal agencies responsible for promoting and funding community arts programs that make Toni Morrison ~~Aeschylus~~, Shakespeare, Mozart, ~~and Remington~~ available to children in our schools. *or the young quartet*

They fail to appreciate what every generation of Americans has intuitively known: that the artistic imagination is critical to our civilization and our democracy. They forget the prescient words of John Adams, who said: "I must study politics and war that my sons may have liberty to study mathematics and philosophy. My sons ought to study mathematics and philosophy . . . in order to give their children a right to study painting, poetry, music. . . ."

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Most important, exposure to our cultural traditions enriches the lives of our children. At a time of anxiety and uncertainty among our young people, the arts are a vehicle for sparking personal identity, building understanding and creating hope about the future. Too often today we see that, instead of discovering the joys of painting, music, sculpting, or writing, children express themselves through acts of frustration, helplessness,

The arts provide Americans with an alternative to the more disturbing elements of our popular culture. Take your children to a museum, to an arts festival, to the children's theater.

*Mary
Cassatt
George
B. Keiffer*

*child's
quote?
(see 13+)*

hopelessness and even violence.

We know the arts are a safe haven for children to develop and explore their own creative and intellectual potentials. And from urban ghettos, to suburban enclaves, to rural outposts, we have seen the arts transport children beyond the bounds of their prescribed, and often difficult, circumstances. ** see below*

The Metropolitan Museum alone hosts more than 200,000 children each year, who come to learn about the foundations of our own culture through exhibits that include Greek and Roman art, Egyptian antiquities, medieval armor, French Impressionism and American painting. *photography and design* Among these children are future artists, teachers, patrons, and supporters of the arts. They are future citizens whose exposure to the roots and diverse richness of human civilization will enhance their understanding of their own heritage and the world in which they live.

Clearly our nation today faces great challenges and difficult choices. But as the rhetoric heats up over the proper role of government in our society, I hope we will remember that the root of America's greatness lies in our willingness to invest in programs and institutions that hold the most promise for our future.

Public support for the arts is a downpayment on our future. It is a proven way of saying that we care about the cultural traditions in which democracy has flourished for 218 years. Now is no time to turn our backs on that legacy -- or its promise.

** Our children are born with rich imaginations and our duty to them is to open the doors to discovery and imagination.*

MET

I. PURPOSE

To attend a corporate benefit at the Metropolitan Museum of Art honoring Iris and Gerald Cantor for their patronage and advocacy of the arts.

II. BACKGROUND

On Tuesday, the Metropolitan Museum of Art is holding its annual "Corporate Benefit," a black-tie gala fundraiser sponsored by the MET's Business Committee. Each year, the Business Committee -- a group of business leaders who help raise corporate funds for the MET -- pays tribute to major benefactors or friends of the museum. This year's benefit will honor Iris and Bernie Cantor; past honorees include Brooke Astor, Mayor Douglas Dillon, John Bryan of Sara Lee Incorporated, and Dennis Weatherstone of J.P. Morgan and Co (see attached bios for the Cantor's contributions to the MET).

brn
The benefit is expected to raise approximately \$750,000 to ~~help cover the operating costs of the MET~~, which is celebrating its 125th anniversary this year (background on the MET attached). This year's benefit is hosted by Athur Ochs Sulzberger, chair of the museum's Board of Trustees, and Carl Spielvogel, chair and CEO of United Auto Group, Inc. and MET trustee, along with the vice chairs of the MET Business Committee. Approximately 500 corporate patrons of the museum are expected to attend.

The benefit will include a reception on the newly-opened Iris and Gerald Cantor Roof Garden, which houses a collection of 20th century sculpture, along with a tour of the Greek and Roman Galleries. The MET is in the midst of a \$90 million renovation of the Greek and Roman Galleries, which houses the largest and most comprehensive collection of Greek and Roman art in this country. You will view the architectural models for the collection's renovated floor plan, scheduled to be completed in the next seven years. The museum has asked the federal government to provide \$15 million in capital construction funding for the reinstallation of the Greek and Roman collection, although it is unlikely that the request will be met (see attached memo from Marcia Hale).

The Greek and Roman project is part of the MET's \$300 million fundraising drive to renovate and reorganize the museum's halls and exhibits. The campaign, called "Fund for the Met," is the largest fundraising campaign ever undertaken by an American museum. In addition to the renovation and enlargement of the Greek and Roman galleries, the MET also plans to construct several smaller new galleries in undeveloped spaces within the museum, and establish a \$100 million endowment for curatorial, educational and conservation projects.

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* are NEA grants used to support programs involving these particular artists? If not, please give some examples

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###

Based on remarks →

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Call his office

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The unique partnership b/w pub' & pr vps has long joined together to support
partnership
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never have had

The budget for the NEA accounts for less than .02 percent of the federal budget. Eliminating the agency would do little to balance the budget, but it would have grave consequences for our local economies. The arts attract tourists, stimulate business and development, generate urban renewal, and improve the quality of life for our towns and cities -- a huge return on a small investment.

Despite an unparalleled commitment to the arts in this country over the past 30 years, there are those among us who argue that public support is a luxury we can no longer afford. They mistakenly ^{believe} argue that the arts are only enjoyed by a small, wealthy minority in our society. But if public support for the arts disappears, those most affected will not be the richest Americans but the millions of citizens who rely on the NEA to bring the arts to their local schools and communities.

I ^{also} find it ironic that those who ^{have the loudest} shout the loudest about America's loss of civility, character, and values (particularly

those arising from Western civilization), are ^{the} the first to recommend obliterating the federal agencies responsible for promoting and funding community arts programs that make ~~Aeschylus~~ ^{Sophocles}, Shakespeare, Mozart, and Remington available to children in our schools.

They fail to appreciate what every generation of Americans has intuitively known: that the artistic imagination is critical to our civilization and our democracy. They forget the prescient words of John Adams, ~~who said~~: "I must study politics and war that my sons may have liberty to study mathematics and philosophy. My sons ought to study mathematics and philosophy . . . in order to give their children a right to study painting, poetry, music. . . ."

The power of the arts is not simply to provide pleasant aesthetics, but to help move us forward as a ~~civilization~~ ^{democracy}. Human expression, as conveyed through painting, sculpture, music, dance, theater and other forms of art, enables us to understand better the complexities of life and gives us a bridge to the world preceding and surrounding us.

Most important, exposure to our cultural traditions enriches the lives of our children. Too often today we see that instead of discovering the joys of painting, music, sculpting, or writing, children express themselves through acts of frustration, helplessness, hopelessness and even violence. ~~At a time of anxiety and uncertainty among young people,~~ ^{the} the arts are a vehicle for sparking personal identity, building understanding

and creating hope about the future. They offer a safe haven that allows children to develop and explore their creative potentials and transports them beyond the bounds of their prescribed, and often difficult, circumstances.

The Metropolitan Museum alone hosts more than 200,000 children each year, who come to learn about the foundations of our own culture through exhibits that include Greek and Roman art, Egyptian antiquities, medieval armor, French Impressionism and American painting. Among these children are future artists, teachers, patrons, and supporters of the arts. They are future citizens whose exposure to the roots and diverse richness of human civilization will enhance their understanding of their own heritage and the world in which they live.

Clearly our nation today faces great challenges and difficult choices. But as the rhetoric heats up over the proper role of government in our society, I hope we will remember that *Public supp... It is an investment in the values we claim to honor* the root of America's greatness lies in our willingness to invest in programs and institutions that hold the most promise for our future. *the cultural tradition*

Public support for the arts is a downpayment on our future. *our most time-honored* ~~It is a~~ proven way of saying that we care about the cultural traditions in which democracy has flourished for 218 years. Now is no time to turn our backs on that legacy -- or its promise. *values still matter to us*

values

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~~our most time-honored~~
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still matter
to us*

NEW YORK TIMES OP-ED ON THE ARTS

I recently attended one of the Metropolitan Museum of Art's 125th anniversary celebrations⁸ and I could not help but be reminded of America's unique partnership of public and private support for the arts.

The Metropolitan Museum's prominence around the world reflects the generosity of individual Americans who believe the arts are central to the vitality and vision of our society. As one of our nation's leading museums, the Metropolitan also symbolizes our government's commitment to preserving and strengthening our common culture.

Perhaps that is why the museum's anniversary, while cause for celebration, comes at such a bittersweet moment for those of us who care deeply about the arts. Today, there is a movement afoot to undermine the cultural traditions that our democracy has depended on for more than two centuries. A misguided, misinformed campaign to slash public support for the arts not only threatens irrevocable damage to our cultural institutions, but also to our sense of ourselves and what we stand for as a people. - affects our

One of the great successes of the arts in America is that they are not the preserve of any "cultural elite". Through our museums, theaters, libraries and schools, they are truly part of the public domain, accessible to all, and encouraging of every

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person's artistic expression, imagination and sensibility. Our nation, unlike most others, has fostered a unique partnership in which public and private groups have joined together to support the arts. The National Endowment for the Arts, in conjunction with individuals, corporations, and other arts patrons, has helped transform whole communities by bringing the arts to millions of Americans who otherwise would be denied the opportunity to explore our common culture.

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Yet despite this unparalleled commitment to the arts, there are those among us who argue that public support is a luxury we can no longer afford. Under their skewed logic, such funding is not warranted because only the wealthy enjoy the arts -- but cutting federal funding is somehow going to make the arts more accessible to more Americans.

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I also find it ironic that those who shout the loudest about America's loss of civility, character, and values (particularly those arising from Western civilization), are the first to recommend obliterating the federal agencies responsible for promoting and funding our cultural traditions.

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The power of the arts is not simply to provide pleasant aesthetics, but to help move us forward as a civilization. Human expression, as conveyed through painting, sculpture, ^{music} (performance) and other forms of art, enables us to understand better the complexities of life and gives us a bridge to the world preceding and surrounding us.

Most important, exposure to our cultural traditions enriches the lives of our children. At a time of anxiety and uncertainty among our young people, the arts are a vehicle for sparking personal identity, building understanding and creating hope about the future. We have seen how art teaches children about the depth of their own creativity; how it gives them a feeling of their promise as human beings; how it offers them constructive outlets for their emotions, ideas, visions, and imaginations.

The Metropolitan Museum alone hosts more than 200,000 children each year, who come to learn about the foundations of our own culture through a variety of exhibits that include Greek and Roman art, Egyptian antiquities, medieval armor, French Impressionism and American painting. Among these children are future artists, teachers, patrons, and supporters of the arts. These young people are future citizens whose exposure to the roots and diverse richness of human civilization will enhance their understanding of their own heritage and the world in which they live.

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Public support for the arts is a downpayment on our future. It is a proven way of saying that we care about the cultural traditions in which democracy has flourished for 218 years. Now is no time to turn our backs on that legacy -- or its promise.

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REMARKS OF MELANNE VERVEER AT THE
CONFERENCE OF THE NATIONAL ASSEMBLY OF
LOCAL ARTS AGENCIES

(June 12, 1995)

Ms. Verveer: Thank you so much, and thank you Bruce (Davis) for that far too generous introduction. I have enjoyed working with Bruce in the past and am pleased that the arts are thriving in Santa Clara County under his leadership. I am so delighted to see him again.

It is wonderful for me to be with you today. I have had the good fortune to work with NALAA over the years and I'm happy to have this opportunity to thank you for what you do every day. The size of this conference says a great deal about your commitment and vitality.

I have worked most closely with your Washington office and I must tell you that Bob Lynch and the staff represent you very well. I especially want to acknowledge Bob's dedication, leadership and hard work.

And what can I say about Jane Alexander that Mayor Hammer didn't? We thank Jane for her spirit and vision. Hers is a powerful voice for the arts in America. I think it is a measure of the kind of person she is that Jane accepted this difficult challenge at this stage in her career. Jane personally benefitted from the NEA; she knows firsthand the enormous contribution the NEA makes and she wanted to give something back to her country through her service at this time.

I believe that Jane's travels across America over the last year and a half demonstrate better than anything I know the story of the NEA in action. Jane visited with quilters in Mississippi, with inner city children reinventing great literature to the rhythms of the street, with cowboy poets in Montana and with fellow citizens in urban areas across America that the arts have helped revitalize -- she has showcased great art in all its diversity - enjoyed and performed by people of all ages throughout our nation.

It is my special privilege this afternoon to bring you a message from President Clinton which I would like to read to you:

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THE WHITE HOUSE

WASHINGTON

June 9, 1995

*Indent -
double space*

Greetings to everyone gathered in San Jose, California, for the annual meeting of the National Assembly of Local Arts Agencies. I am delighted to welcome so many Americans dedicated to preserving our vibrant national culture.

Through arts education, we gain a deeper understanding of ourselves and of society. Buildings and public spaces enhance our towns and cities; museums and performing arts centers provide places for Americans to experience the great diversity of cultural life. For children especially, the arts are an invitation to cultivate the skill of critical thinking and to recognize the bonds that link us to other peoples around the world.

At a time when government support for the arts is being challenged as never before, my Administration is committed to preserving America's artistic traditions. Our budget proposal maintains our strong support for the National Endowment for the Arts so that it can carry on the essential work of inspiring all Americans to celebrate our nation's rich cultural heritage. The revitalized President's Committee on the Arts and the Humanities is working to strengthen these efforts by encouraging partnerships among federal agencies and by striving to stimulate private sector participation.

I commend each of you for the work you do every day to help the arts flourish in your local communities. Through your efforts, countless Americans have benefited from education programs and have experienced the uplifting power of the arts. I am grateful for your steadfast commitment to keeping our cultural traditions strong, and I look forward to your continued involvement.

Best wishes for a productive meeting.

Bill Clinton

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★ NATIONAL ENDOWMENT FOR THE ARTS ★

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The President's message stated, and I would like to reiterate, the ongoing commitment and support of the Administration for the arts. I don't know how much news you get from the White House, but I'd like to cite for you a few examples of the President and First Lady's recent activities celebrating American art and supporting our nation's cultural achievements.

Several days ago, Mrs. Clinton opened the second exhibition of contemporary sculpture in the First Lady's Garden of the White House, where it will be enjoyed by the thousands of people who will visit the White House over the next many months. She also recently inaugurated the exhibition of the White House collection of American crafts at the National Museum of American Art in Washington -- these are contemporary crafts from American artists that Mrs. Clinton had commissioned and displayed at the White House over the past two years. The exhibit will tour after its run in D.C.

Just a few days ago, she was in Escanaba, Michigan, on the upper peninsula, meeting with children at the local arts center and cheering their creative work. The center, a recipient of public funds, works with all the schoolchildren in the community -- it is an exciting place to visit.

The First Lady has often said that the arts can take anyone, but particularly a child, and transport that child beyond the bounds that circumstance has prescribed. She has stressed that children need safe havens to develop and explore their own creative and intellectual potential.

This past Thursday, she and the President welcomed supporters of the Art in Embassies program to the White House -- the people who make it possible, with our government, to showcase American art in our embassies and residences around the globe. At the event, Roy Lichtenstein presented the President with a new work of his: prints of which he was donating to every U.S. Embassy. The theme of the new work is music and harmony -- and you'll be pleased to know that the presenter wished for "greater harmony" for the arts in our country in these troubled times.

Earlier last week, the First Lady attended the 125th Anniversary celebration of the Metropolitan Museum in New York. In the midst of the celebration, she underscored what many are feeling. She said in New York what she would say to you were she here today:

This is a challenging time for those of us who care deeply about the arts in our country. Because, as you well know, there is an effort underway to undermine the cultural traditions that all of you are upholding.

We are witnessing a full-scale assault on public support of the arts which in many ways is misguided and misinformed. One of the great accomplishments of the arts in America, is that it truly has become part of the public domain.

Accessible to all, firing the imaginations of all. There is a proud tradition in our country of both private and public support -- a unique partnership unlike that which exists in many other countries not only in modern times but going back through history, where art was either the domain of the public or of the private. But instead, in America there has been this marriage.

And that is thanks, in large part, to far-sighted people in both the public and private sector. The NEA has helped to bring art to millions of Americans who would not have otherwise enjoyed it.

It has supported artists and teachers, students, men, women and children, whose daily lives have been transformed by their exposure to great art. I would like to thank all of you who have raised your voices in the last months on behalf of public support for the arts. I hope you will continue to do so because we cannot afford to retreat from that commitment.

I would argue strongly that, contrary to what some say, that "public support for the arts is a luxury we can no longer afford," that it is, instead, a necessity for the continuing strength and vitality of our community of culture in this country. Our artistic imagination is critical to our civilization and our democracy.

These are indeed difficult times and we are all grappling with the challenges set out for this advocacy track: "How will the arts have a secure place among the tensions of conflicting budget pressures and the clash of cultural values."

You just heard Jane -- and I know others as well -- describe the dance of NEA's legislation from recision to authorization -- from the budget guidelines to appropriation prospects. Yes, we confront a difficult situation, but we should not view it as a hopeless situation. This should not be a time of hand wringing, but a time for redoubled efforts that I'm confident will have a positive impact. None of us can tell you how it will turn out, but we can say with certainty that your efforts will say a great deal about the outcome.

Frankly, there have been some hopeful signs. Efforts to rescind more dollars in the current budget were turned back in the House. An amendment in House Committee to immediately eliminate the NEA was defeated. The New York Times recently reported that some Republicans in the state delegation are breaking rank to support the NEA, and a bipartisan group in the Senate has introduced a reauthorization bill that is a positive step, although not everything we would like.

Your work is paying off -- don't let up. I have been struck by the level of positive energy, commitment and participation of

arts advocates over the last many months. You are making a difference.

What makes the debate even more difficult this time is that the opposition is not confined to ideological arguments, but extends to those who are applying budgetary arguments as well. They, as you know, talk about the NEA as a frill that can be dispensed with in a time of budgetary austerity. Our obligation is to make our fundamental points over and over,

1. The small amount spent on the NEA is less than two hundredths of 1% of the federal budget. Its elimination would make an insignificant contribution to balancing the budget while at the same time creating grave consequences for the arts as a vital force in American life and a vital part of our economy. That is why the President's budget proposed a slight increase for Fiscal Year '96. Budget arguments are being made on behalf of our children and our future, but we can't ignore our children's needs now in terms of education in the arts, the opportunities for self-expression, confidence building and stretching of their imaginations.

2. The arts are not a luxury, nor are they "the sandbox for the affluent cultural elites." Ironically, if the NEA were severely damaged, those affected the least would be the elites, because the NEA is all about making art accessible too all our citizens. You have the most powerful arguments to demonstrate why the arts are essential -- you are witnesses and actors every day to the pivotal role they play in the life of our nation, our communities and our families.

Some months ago I read an article in the Washington Post that made a strong case for the NEA. The writer began:

I'm the executive director of the Shenandoah Shakespeare Express, which tours two-thirds of the United States each year. I live in Broadway, Va., a town of 1,000 not far from the West Virginia border.

I returned to Timbervill, Va., recently to order a chicken biscuit from the teenager at the counter. She pointed to my chest and asked me: "Are you with them?" I was wearing one of my company's tee-shirts. "Yes," I answered. "I don't act but I'm one of the directors."

And she said: "They did 'Taming of the Shrew' at our school. I think that's the best play by Shakespeare."

Flattered, I opened my mouth to speak, but before I could say anything, the girl working the drive-through window called back over her shoulder: "No. The best play is 'Midsummer Night's Dream.' That was really funny."

"'Taming of the Shrew' was just as funny, but it had a great love story," said the cash-register girl.

"'Midsummer Night's Dream was funnier, and it had more than one love story," countered the drive-through kid.

Cash-register teenager: "I still like 'Taming of the Shrew' best because Kate was a really strong woman and the show started with 'Stand by Your Man.' And that actor Jeff looked just like Jason Priestley."

I offer this real-life exchange from a Hardee's in rural Virginia for the consideration of America's lawmakers, as they ponder the future of the National Endowment for the Arts.

Last year, the NEA gave the Shenandoah Shakespeare Express \$5,000, and that money helped us take 'Othello,' 'The Taming of the Shrew' and 'Much Ado About Nothing' to more than 100 high schools and colleges in more than 30 states. True, most Americans don't associate the NEA with kids learning to love Shakespeare. That's because some have created the compelling fiction that all the agency does is fund kooky and depraved artists.

We hear a lot of complaints about the evils of popular culture -- sex in movies, violence in rap, profanity in rock lyrics -- but they've targeted the NEA, the organization that most assures the continuation of classical theater, dance and music in this MTV world. You have to wonder.

It costs each one of us less than 2 cents a week to support an America in which teenagers like the ones at the Hardee's in Timberville, Va., have access to the plays of Shakespeare, the music of Mozart, the paintings of Remington and the songs of Gershwin.

People need to know what's at stake if the NEA is eliminated, and what's at stake for programs like this, for it will have a ripple effect across this nation.

3. Back to the part about the evils of popular culture and cultural decline. It would be ironic, indeed, to eliminate the role the NEA plays in enriching our culture. The other day I saw a cartoon of Senator Dole talking about the evils of popular culture. The second frame of the cartoon showed Big Bird approaching him -- a symbol of a positive alternative for our children. Dole's reaction: shoot Big Bird. It's just like targeting the NEA for elimination.

How are family values enhanced if a child is deprived of an arts education? How are family values furthered if families lose access to community arts centers or if their communities are robbed of their museums or symphonies or repertory theater?

How are family values considered, when in these days of economic anxiety, cultural offerings will cost more and more or become completely off-limits to many Americans?

How are family values nurtured if the arts, which give meaning to life and sustain the spirit, become less available?

We should start talking about real family values that value our families and help meet their needs. We know that our communities, schools and families deeply value the arts because of their ongoing support.

4. Public funding for the arts has always enjoyed bipartisan support and been recognized as having important economic and social value. The original legislative mandate, thirty years ago this year, rings true today:

While no government can call a great artist into existence, it is necessary and appropriate for the Federal government to help create and sustain not only a climate encouraging freedom of thought, imagination and inquiry, but also the material conditions facilitating the release of creative talent.

5. I urge you to keep making all the other arguments too -- about how the NEA contributes to economic development and stimulates local economics, how it leverages private support and why it's such a great investment.

As Republican Senator James Jeffords said in introducing the bipartisan bill reauthorizing the NEA in the Senate:

It comes to a very fundamental question, should this nation care about and support those who want to nurture its heart and soul, to provide the opportunity for those who would not otherwise have it, and to best demonstrate the beauty and greatness of our fabulous country.

As we go forward, we have hard decisions to make in America. Yes, they're challenging. They lie at the root of our greatness as a people -- investing in our future, caring about the best of our traditions -- let us not turn our back on that legacy.

With your help and commitment, I don't think we will. As the President said, "Throughout history, the arts have mattered. And our dedication to the arts today will shape our civilization tomorrow."

Thank you.

REMARKS BY THE PRESIDENT
AND THE FIRST LADY
AT THE PRESIDENT'S COMMITTEE ON
THE ARTS AND HUMANITIES CEREMONY

The East Room

4:56 P.M. EDT

MRS. CLINTON: Thank you. Thank you very much. Thank you and please be seated.

It is a great pleasure for the President and I to welcome all of you to the White House. We are very pleased and proud of this committee and are grateful to all who agreed to serve, and are particularly grateful to Dr. Brademas for taking on the job of being the chair; the distinguished vice-chairs; and everyone who has been willing to take their time for this commitment.

We believe this is an important day for those of us who care deeply about American culture. It's important not only because this committee has so much potential to do good in ways that will affect the lives of Americans, but also by focusing particularly in providing hopeful and productive outlets for our children.

We want to support and nurture our artists and humanists and the traditions that they represent. And we want also to bring those traditions alive for literally millions and millions of children who too often grow up without opportunities for creative expression; without opportunities for intellectual stimulation; without exposure to the diverse cultural traditions that contribute to our identity as Americans.

Too often today, instead of children discovering the joyful rewards of painting, or music, or sculpting, or writing, or testing a new idea, they express themselves through acts of frustration, helplessness, hopelessness and even violence.

We see too clearly how an erosion and breakdown of our most cherished institutions has resulted in a fraying of the whole social fabric. We see it most tragically in children killing children.

We know that the arts have the potential for obliterating the limits that are too often imposed on our lives. We know that they can take anyone, but particularly a child, and transport that child beyond the bounds that circumstance has prescribed.

We hope that among the many contributions this committee makes it will be thinking and offering ideas about how we can provide children with safe havens to develop and explore their own creative and intellectual potential.

The arts and humanities have the potential for being such safe havens. In communities where programs already exist, they are providing soul-saving and life-enhancing opportunities for young people. And I am delighted that as one of its major endeavors this

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9/20/94
NATIONAL HERITAGE
PETITIONSHIP RECEPTION

9/18/94
KATHLEEN BROWN FUNDRAISER

committee will be considering ways of expanding those opportunities to all of our children.

Doing what we can here in the White House and throughout the administration to promote and nurture the arts and humanities is one of the great pleasures that has been ours in the last 20 months. The President believes so strongly in the role that arts and humanities has played in individual lives and in our collective life as a nation. As a child, he found so much joy and challenge in music and in the other art forms. And together, we have tried in our own lives and with our own daughter to provide that kind of exposure and opportunity.

So it is with great pleasure and particular joy, in front of this group on this day, for me to introduce the President of the United States. (Applause.)

THE PRESIDENT: Thank you very much, the First Lady and my old friend John Brademas, and to all of you who have agreed to serve, and your friends and supporters who are here.

I thank you for coming. Before I make the remarks that I want to make to you, I believe in view of the events of the last few days, and particularly the events of the last 24 hours, I should make a short statement about the situation in Haiti.

The deployment of our forces there is now going quite well. As a result of the agreement we have reached last weekend, we now have 8,500 United States troops who have entered Haiti peacefully without any resistance. The multinational force, which was enhanced today by the decision of Australia to join will soon be in a position to carry out its overriding mission: to ensure the transfer of power from the de facto military leaders to the democratically-elected government of Haiti by October the 15th.

I must also tell you how strongly we condemned yesterday's police violence there. Such conduct cannot and will not be tolerated. General Shelton, our Commander on the ground, has met with the Haitian military and police officials today and made clear our policy to them.

During this transition period, the Haitian military will carry out basic police functions. Our Armed Forces cannot and will not become Haiti's police force. But we can work to see that the Haitian military and police operate in a responsible and professional manner. Today, we are deploying on schedule 1,000 United States military police who will monitor the Haitian police, and by their own presence help to deter violence. In the days ahead we will reintroduce into Haiti human rights monitors who were expelled several weeks ago, and bring in police monitors as part of the multinational force.

Today is only the second day of this mission. The situation in Haiti will not change immediately. But today is better than yesterday. And yesterday was better than the day before. We will keep going. We will make steady progress. We will restore democracy.

As we move toward the 15th of October, we will also work to moderate the conduct of Haitian security forces without assuming the responsibilities. Then after the democratic government returns to power, the coalition will help it to devise a long-term plan of police and military reform, including retraining people so that they can perform to their fullest capabilities in an appropriate manner for a democratic society.

We went into Haiti to help stop the senseless, tragic terror that has plagued the nation since the democratically-elected

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NATIONAL HERITAGE
FELLOWSHIP RECEPTION

9/18/94
KATHLEEN BROWN FUNDRAISER

MOVING FORWARD

With its superb, encyclopedic collections, the Met has long had a place among the world's greatest art museums. Today, it is better than ever—and still totally dedicated to its quest for excellence. PHOTOGRAPHS BY MICHEL ARNAUD

There's something a little odd about an official 125th anniversary. That an institution has survived for so long is surely cause for celebration—think of the alternative!—but somehow 125 doesn't have the golden aura of a 100th birthday, much less the mellow resonance of a 150th. Yet New York's Metropolitan Museum of Art is this year turning 125, and the occasion cries out to be marked.

The reason is simple. The Met has never been in better shape. The permanent collections, which document much of the history of civilization around the globe, no longer have significant gaps. The museum building, which grew in a series of awkward and opportunistic lurches—a wing here, a courtyard there—has been expanded and refurbished; it is now a model of grace and coherence. The trustees and staff have forged a partnership that is almost symbiotic. And within the Met, one senses a new confidence, the kind that comes from the achievement of high goals.

This does not mean that the Met is perfect. Far from it. On balance, though, the nation's biggest and best museum has a lot to be proud of. On the following twenty pages, *Town & Country* traces the fits and starts with which this remarkable institution grew and describes how the museum fulfills its myriad functions, responsibilities and aspirations today. We will also introduce you to many of the key people who are guiding the Met at its moment of peak success and take a look at how some interested museum-goers use the resources available to virtually anyone who walks through the portals. When a museum gets to be this good, it deserves not only a round of applause but also a little scrutiny.

THE EDITORS



MAGNIFICENT POSSESSIONS

No museum in the nation can match the range and quality of the Met's permanent collections. They are the result of years of extraordinary benefactions and—especially recently—of hard-eyed choice.

BY JOHN RUSSELL

MET TOUR NO. 1

BROOKE ASTOR, BENEFACTOR

Few people know the Met as intimately as trustee emeritus Brooke Russell Astor. As a longtime board member, she helped to sponsor the Rockefeller Wing, among other things. Nowadays, Mrs. Astor cannot visit the museum without being recognized and warmly welcomed by guards, docents and curators; they know her personally because she presides at her annual giant Christmas party for the entire staff.

Her favorite spots in the museum include the light-filled, decorous Charles Engelhard Court, with its American art—in the photo, Mrs. Astor is seated between Ruth Gleaning, by Randolph Rogers, and Dying Mexican Princess, by Thomas Crawford; the guard is her friend Robert Armstead. She also often visits the Astor Court, a replica of a Chinese scholar's courtyard and study that the Vincent Astor Foundation funded: "It is a wonderful place to sit quietly, contemplating whatever is on your mind. And then there's the entrance hall," says Mrs. Astor. "I like coming in and seeing all the people—they're having the time of their lives."

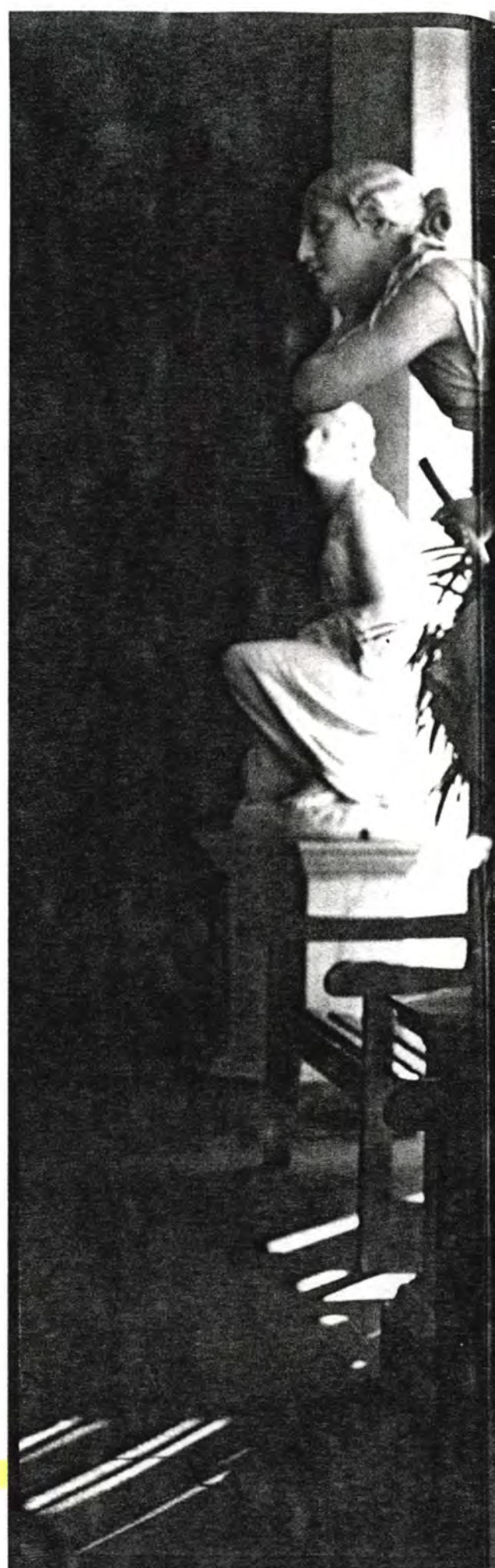
On one of the brisk sunny mornings that New York can come up with, in and out of season, the Metropolitan Museum of Art looks just like what it is—the single greatest and most various cultural resource that the city has to offer. Even before we get inside the museum, it is with a lightened step that we walk across a plaza on Fifth Avenue that can be almost as seductive as the Spanish Steps in Rome.

On that plaza, on that morning, the fountains play, the traffic on Fifth Avenue keeps its distance, and the staircase that fans out from the main doors of the Met is hospitality made visible. It functions both as a forestage and as an open-air antechamber. Between the tall, paired Roman Corinthian columns on Richard Morris Hunt's unfinished and uncluttered facade, banners list the current auxiliary attractions. Helmeted and engagingly giddy young women (survivors of an elaborate sculptural program that was almost entirely scrapped) peek down from the roofline as if to say, "Don't be bashful! Come right in!"

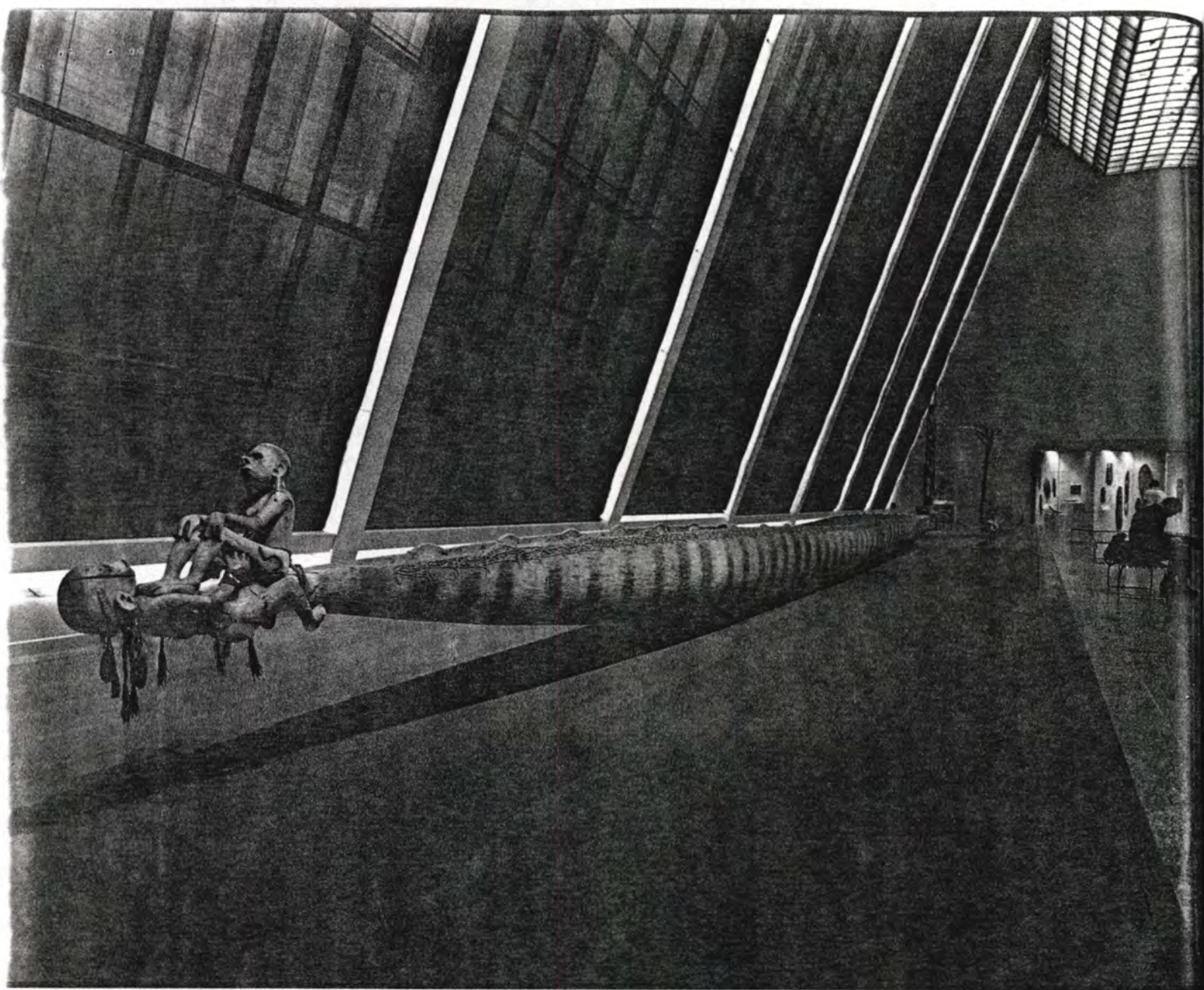
Even when the steps are crowded, the manic activity characteristic of New York is slowed. People stand or sit around as if they owned the place (which, in a sense, they do). The scene is majestic but not intimidating; nobody feels upstaged or uninvited; and I for one move, as if magnetized, toward the main door.

And with good reason. The Met is now on a level with any of the world's great encyclopedic museums. It is not for the temporary exhibitions, irresistible as some of them may be, that I climb that broad flight of steps. It is for the permanent collections and for the way the Met in recent years has transformed their size, their scope and the amplitude of their installation—an astonishing achievement. Among the great museums of the world, only the Grand Louvre in Paris has lately put forward a comparable effort.

Let us give credit where credit is due. For generations many observers noted that there was something chaotic, undecided and disproportionate about the Met. But it was not until the mercurial and at times galvanic directorship of Thomas







When the Met opened its spacious Michael C. Rockefeller Wing in 1982—a virtual museum in itself—it elevated so-called “primitive” art from Oceania, Africa and the Americas to the same status as “sophisticated” art of Europe, Asia and the United States. The wing displays some 1,400 objects; the forty-nine-foot-long Asmat canoe, with its superb carved bowsprit (above), was made early this century by the Asmat people of New Guinea.

P.F. Hoving (1966–77) that the underlying issues were squarely faced. One serious problem was that the permanent collections, though famously strong in some areas (Egyptian antiquities, for example, and French Impressionism), had a long way to go in other major areas (notably Indian, Chinese and Japanese art). And the question of whether the museum should bother with 20th-century art was not really resolved until 1982, when the Lila Acheson Wallace Wing was dedicated to that specific purpose.

Another major problem was obvious to Kevin Roche, the gifted New Haven architect whom Hoving had retained as a consultant. “The Met is a bleeding mess,” he said bluntly. “It’s more like an open storeroom than a series of public galleries.” Going even further, August Heckscher, then commissioner of parks for the city of New York, called the Met “an incomplete building, a hodgepodge of structures unsatisfactory both in

external aspects and interior [circulation patterns].”

Once these huge problems were defined, Hoving and Douglas Dillon, president of the museum and board chairman from 1970 to 1978, launched an ambitious \$63.6 million plan to enlarge the museum and make it more rational. The long-term struggle to make the expansion work and fill in the gaps in the permanent collections fell to Hoving’s successor, Philippe de Montebello. As we shall see, he has proved to be very much up to the job.

The reason for the Met’s shortcomings went all the way back to its founding, in 1870. It began life as a lusty ad hoc operation, carried forward by the enthusiasm and drive of the founders, the directors, the curators and, above all, the donors. As a result, the permanent collections were built up as opportunities presented themselves rather than in response to an overarching and coherent vision.

On the other hand, people have always done

things for the Met that they would not have done for any other place. Almost from the day in 1870 when it received its charter, it has fascinated potential donors. Some collectors come forward of their own accord; others have had to be wooed and won. I remember reading in Howard Hibbard's book on the Met that it took more than forty years of "an intricate courtship rivaled only in the bird and animal kingdom" to secure the incomparable private collection of arms and

armor that had been formed by William H. Riggs.

From the very beginning, high quality has been at home in the Met. In 1871, one year after its founding, it acquired 174 European Old Master paintings that had been bought in Europe by one of its founding trustees, William T. Blodgett. Not all of them have lasted well, but they included the Met's first Poussin, an oil sketch by G.B. Tiepolo for the Kaisersaal in the Residenz in Würzburg, two paintings by Francesco Guardi that are the



MET TOUR NO. 2

MARTHA PARKER, FILMMAKER

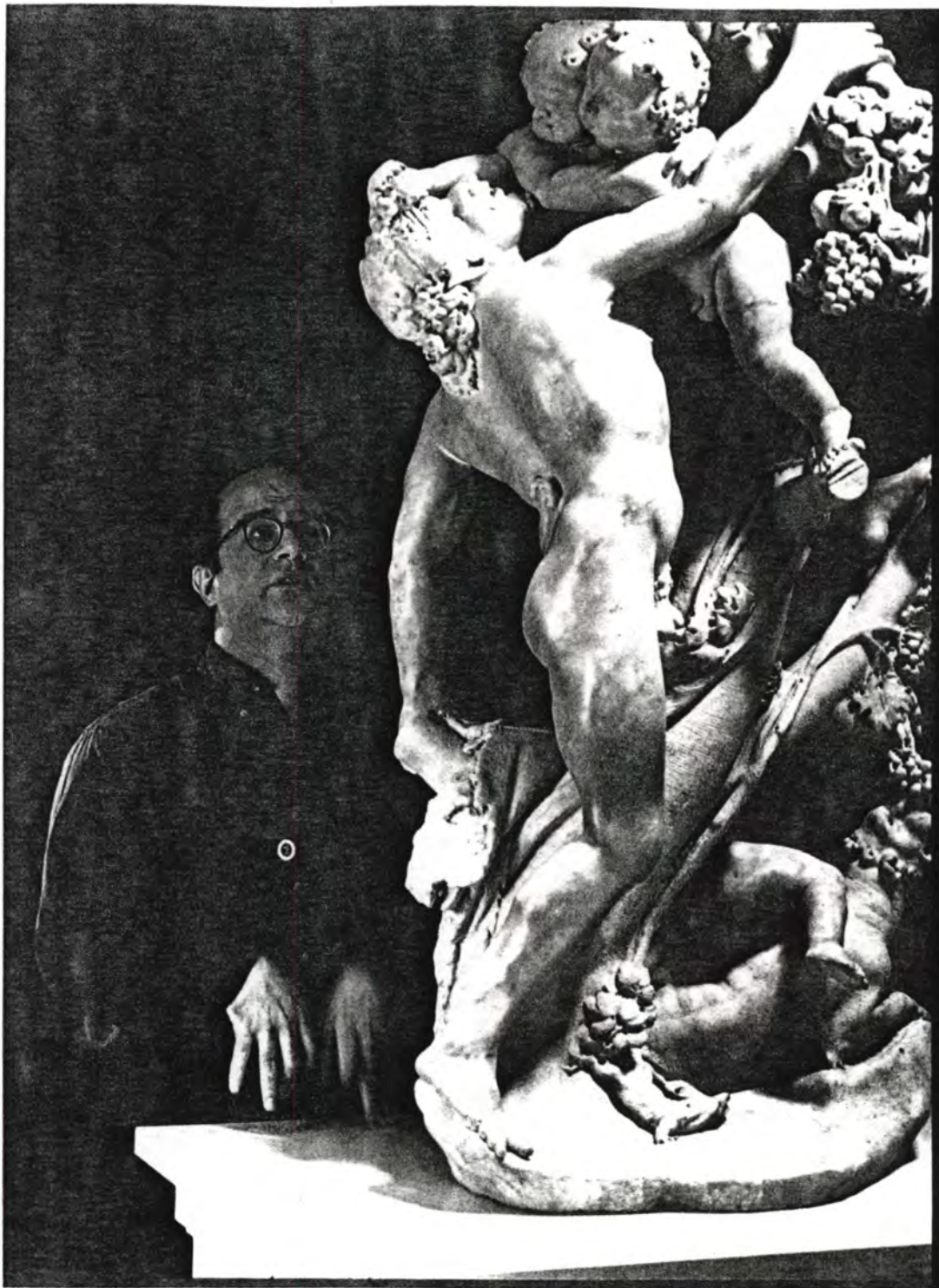
"The Met is so full of escapes and pleasures for a child," says filmmaker Martha Parker, who has been a fan of the institution for as long as she can remember. "It's important to leave room for discovery, not to get too set on a course," she says. As a little girl, Parker dreamed of running away and hiding out at the museum. As an aunt, she has shared her love for the Met with two nieces. The whole party arrives for an outing with sketchbooks in hand. "It's fun to sketch with children. When you're sketching, looking is an active experience, not something passive. You look longer, more forcefully." Parker likes to bring children to "mysterious, potent, open-ended images" that tell no explicit story and leave the imagination plenty of room to wander: Fayum portraits from Egypt, tribal masks from Africa, Lorenzo Lotto's Venus and Cupid and, as the photo shows, the canvases of van Gogh: "Van Gogh's intensity is unsurpassed. You see it in the colors, in the dynamism of forms. It's in the petals of an iris, the shape of a cloud." In January, Parker took her then five-month-old firstborn, Luke Auden Gopnik-Parker, to the Met for the first time. "He seemed to love the Japanese screens. The large waves are so graphic, so readable," she says happily. MATTHEW GUREWITSCH

PIER CONSAGRA,
SCULPTOR

For Pier Consagra, who teaches sculpture of the human figure at Columbia, "The Met is like the Starship Enterprise, totally self-sufficient. You can go in the morning and beam up to a particular planet (say Japan), and then go to another planet (say Oceania) and have lunch, then beam into the Renaissance."

Consagra leads his students through a whirlwind tour, starting with the frontal Horemhab as a Seated Scribe (Egypt, 1320 B.C.), then proceeding to the more demanding so-called Baker Dancer, a Greek statuette in bronze. "It's impossible," says Consagra, "to stand in front of it without moving around it." He regrets that the museum owns no sculptures by Michelangelo, acknowledging that the great artist's work was an inspiration for both mannerism and the baroque, both excellently represented.

Consagra singles out Bernini's Faun Teased by Children (with him in the photo) for its painterly imitation in marble of such contrasting textures as skin and tree bark. In the chilly Perseus With the Head of Medusa by Canova, marble looks deliberately like marble, justifying the sculptor's reputation as a protomodernist: "Modernism, as you know, is about honesty." Apart from Michelangelo, is anything missing? "The Met is not about the fourth dimension," Consagra replies. "You don't go to the Met to see Tinguely or Gabo, for instance, who challenge the issue of real time. It's a place to put things that occupy space—a celebration of the static. In a world that's constantly transient, it's a real vacation." M.G.



epitome of 18th-century Venice and a sea piece by Salomon van Ruysdael.

When the Met's first acquisitions in the field of European painting were shown in 1872 in a brownstone at 681 Fifth Avenue, one of the critics who wrote about them was the 29-year-old Henry James. James brought the eye of a novelist to bear upon them. Looking at Jacob Jordaens' Holy Family With Saint Anne, and the Young Baptist and His Parents, he doubted that "there

has ever been a more spontaneous reflection of the hard-handed lowliness of the entourage of Christ." Turning to a portrait of a man by van der Helst, James wrote that "the mouth and chin of small local authority had never been more inexorably fixed in their puffy identity." For a still-young critic, this was a class act.

By 1874 the Met had also racked up an American masterpiece—John F. Kensett's *Passing Off of the Storm*—painted just two years before. In

Trustee Jayne Wrightsman in one of the new English period rooms that will open in June, though she did not fund them (as she did a series of 18th-century French rooms), she admires them greatly. Mrs. Wrightsman, known for her discerning eye, has headed the museum's glamorous acquisitions committee since 1985.





With her husband Herbert, Florence Irving underwrote the splendid Irving Galleries for the Arts of South and Southeast Asia. "We saw the need," explains Mrs. Irving simply. The Irvings' next perceived need: helping fund new galleries, soon to be built, to display Chinese paintings and decorative arts.



company with Eastman Johnson, whose painting *The Hatch Family* has a lot to tell us about well-to-do life in New York in the 1870s, Kensett was a founding trustee of the Met, where the tradition of the artist/trustee later fell into disuse. And given the educational ambitions of the Met, there was something especially apt about the gift, in 1875, of two panel paintings by Piero di Cosimo that dealt with the growth of civilization.

In 1889, the Met once again did very well. In a single year, a railroad financier named H.G. Marquand gave it a great painting by Vermeer, *The Young Woman With a Water Jug*; a wonderfully dandified portrait of the Duke of Richmond and Lennox by van Dyck; and a painting by Frans Hals called *Portrait of a Man*. As proof of a wide-ranging commitment to European art at its highest level, these could hardly have been improved upon.

It so happens that Poussin, Tiepolo, Vermeer and van Dyck are now among the cornerstones of the European paintings galleries at the Met. Kensett and Johnson set the tone, likewise, for much that has been done in the museum's American Wing. What the Met had acquired by 1890 was nothing less than the nucleus of the paintings collection of today. Moreover, contemporary art was integral to that nucleus in a way that was later to be virtually suspended until the late 1970s.

Scholarship, connoisseurship and diplomacy are necessary components of the daily life of a great museum. But in the 1870s and 1880s, there was no such thing at the Met as a curator, as the word is now understood. The American museum profession had still to be invented.

This is why there were missteps along the way. One of them was the purchase in 1873 and again in 1876 of thousands of art objects from Cyprus. At a time when the Met had not a single curator on its staff, let alone one who knew about Greek art, \$100,000 was spent on these acquisitions. They were touted as a major breakthrough in the study of classical antiquities. The vendor, Louis Palma di Cesnola, was to be the museum's director from 1879 to 1904.

Cesnola had fought with suicidal bravery as colonel of the Fourth New York Cavalry in the Civil War. During his subsequent term of office as U.S. consul in Larnaca, Cyprus, he put his spare time to good use. It was his intention to establish Cyprus as a key area in classical antiquity, with a great city (called Curium) to match, and—not least—a treasury that would be the admiration of the world. With this in mind, he is said to have smuggled more than 25,000 objects out of Cyprus under cover of his secondary role as the Russian consul in Larnaca.

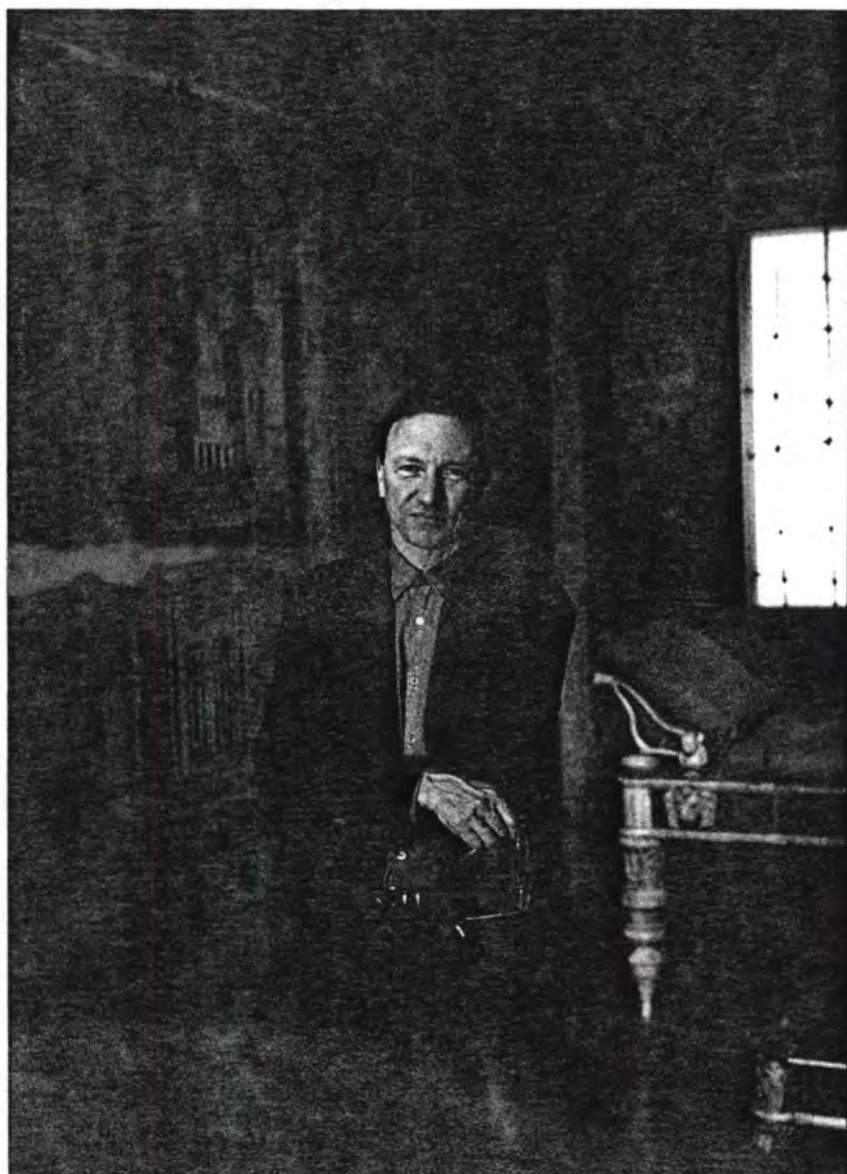
Neither the British Museum in London nor the Hermitage in St. Petersburg quite believed in Cesnola, but New York responded to his sense of adventure, his can-do attitude in all situations and his military record. There were some good pieces ►142

MET TOUR NO. 4

RICHARD GLUCKMAN, ARCHITECT

Among Richard Gluckman's works are the Andy Warhol Museum in Pittsburgh and the current renovation of the Whitney Museum of American Art. From a professional point of view, he admires the Met's attention to the compatibility between spatial volumes and the art on display. "I also love the Beaux-Arts grandeur of the large spaces, but what appeals to me most are the small-scale architectural constructions—particularly the small room

from Pompeii at the south end of the Great Hall [see photo] and the Egyptian tomb of Perneb, just north of the Great Hall. And I'm fascinated by the ancient, neoclassical constructs that, in their simplicity and purity, have a direct relation to smaller-scale or residential modern architecture. In the Islamic section, I love the Syrian room, with the water fountain, reclining chaises and latticework. And the Japanese teahouse and the Frank Lloyd Wright reconstruction are two of my favorite things to see—particularly for the obvious relationship between the two." M.G.



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Magnificent Possessions

CONTINUED FROM PAGE 83

in the miscellaneous hoard for which millions of dollars in today's money had been paid. But if the Met had at that time a curatorial steersman, he would have known that Cyprus was not quite "the cradle of Greek civilization," as Cesnola thought.

Another rash step along the way was the acceptance in 1880 of a gift from Cornelius Vanderbilt, a newly appointed trustee of the museum, of a collection of nearly 700 European Old Master drawings. It was difficult at that time to say no to Mr. Vanderbilt, and some of his drawings were on view for quite some time. Many were ascribed to Michelangelo, Leonardo da Vinci, Raphael, Titian, Tintoretto, Rembrandt and others. Not one of them turned out to be genuine, and some of them were just about good enough to wrap up the fish with. Once again, the Met needed people on staff who knew exactly what they were looking at.

Nor could the Met at that time act on its own account in the matter of acquisitions. The blessed words "discretionary funds" had never been heard. But in 1901 that was put right when the Met inherited from Jacob S. Rogers a sum of about \$5 million, the income from which was to be used for the "purchase of rare and desirable art objects, and in the purchase of books for the Library of said Museum, and for such purposes exclusively."

Rogers built the best locomotives of his day. He was also, signally and notoriously, a very unpleasant man. (In his 1970 book about the Met, *Merchants & Masterpieces*, Calvin Tomkins tells us that the local newspaper in Paterson, New Jersey, described Rogers after his death as "a pure animal man, with no sentiments born of human love or human sympathy.") The fund is still active, thanks to wise investment. Anyone who doubts the importance of this \$5 million at that time has only to walk through the Met and see how many scores of important acquisitions bear the mention "Rogers Fund."

With the appointment of J.P. Morgan as president of the Met in 1904, the museum found a new kind of guiding spirit. Morgan thought big and expected others to do the same. In 1916 his son, "pursuant to [his] father's wishes," gave the Met an unquestioned masterpiece, the Colonna Altarpiece by Raphael, then followed that, in 1917, with a massive gift of Egyptian, Byzantine, Anglo-Saxon, English, German, French and Spanish medieval and Renaissance works of art. While he was alive, the elder J.P. Morgan was basically

more interested in taking over other people's collections, ready-made, than in the discreet and delicate work of buying one thing at a time with minimal fanfare.

He loved toys, too, and the more expensive they were, the more he liked them. We can sense the delight that he took in the golden automaton of Diana and the stag that came to the Met in 1917. In this undeniably beautiful but also faintly fatuous object, Diana sits bareback on a hollow-bodied stag that also functions as a drinking vessel. When set in motion, the piece would wander to and fro around the dining table until it stopped in front of a guest whose duty or privilege it was to down the contents of the vessel. When we look at it, Morgan's huge laughter comes to us, downwind.

Morgan also knew the value of professionalism. Not long after his arrival in office, it was thought to be time to appoint a thoroughly qualified curator of European paintings. The choice was Roger Fry, a proven connoisseur who could have been director of the National Gallery in London had he so wished, and who was to become the foremost English critic of his day.

Fry fell out with Morgan almost immediately, and before long could not bear the sight of him. For this reason, his years with the Met (1906-10) are sometimes regarded as a fiasco. On the contrary. The truth is that Fry was the best possible argument for the employment of a true curator. In his brief period in office, and almost entirely with monies drawn from the Rogers Fund, he bought important paintings by Holbein, Nicolaes Maes, Salomon van Ruysdael, Goya, Puvis de Chavannes and Whistler. He bought the Met's first drawing by Leonardo da Vinci. He bought important Dutch Old Master drawings, and in 1907 he advised the trustees to buy Renoir's *Madame Charpentier and Her Children* for \$20,000. If that is a fiasco, museums could do with more of them.

Meanwhile, huge and widely various gifts had continued to come in. The Met's mammoth collection of musical instruments was launched in 1889 by Mrs. John Crosby Brown. By 1906, the Met had some 3,500 instruments from many places and periods; they are now all in playing condition. Eighteen ninety-one saw the start of the collection of Islamic objects, when Edward C. Moore, president of Tiffany & Co., left to the Met fine metalwork, glass and pottery. Though not much visited, the Islamic galleries are now one of the glories of the museum, thanks in large part to

gifts from the late Arthur A. Houghton Jr.

Gifts or bequests of that order gave the Met a whole new identity. Overnight, a collection could move from nowhere to somewhere. Whole new trains of thought and feeling were set in motion. It was not that they made the rest of the museum look either better or worse. It is that they made it look different.

Sometimes it was none too soon for new areas of collecting to be formulated. If a New York publisher named Harris Brisbane Dick had not died in 1916 and left the Met his collection of prints and an estate worth about \$1 million, the Met might never have gotten around to establishing a prints department. (The trustees had previously turned down the offer of Samuel P. Avery of the great collection of prints that he had formed. "Are prints really art?" was their attitude, whereupon Avery gave the collection to the New York Public Library.)

Fired up by Dick's bequest, the Met hired in succession curators William M. Ivins Jr. and A. Hyatt Mayor, who brought a new dimension of curiosity and informed intelligence to subject matter that previously had been ignored. The prints department bought, and is still buying, Old Master prints of the highest quality and rarity. Every prints room has prints by Goya, for instance. But in 1987, the Met acquired a rare working proof, dated 1823, of one of his "Disasters of War" series. The image—of a hanged man with a soldier lolling on the ground and looking up at him—bears an all-too-topical inscription that says, in effect, "Once again, no one knows why." Thanks to the immediacy of the working proof, Goya speaks to us directly, as if he were sitting at our elbow.

Under Hyatt Mayor, the prints department also bought ephemera of a kind that was quite new to the Met. Trade cards, sheet-music covers, English catalogs for brassware in the 1760s, American 19th-century catalogs of everything from rattan furniture to decorated toilet bowls—and all were made welcome. "The more you know, the more you see," Mayor would say, and he would clap his hands to learn that the Met now owns some one million printed images and more than 12,000 printed books.

In 1929, the Met landed the vast and diverse collection amassed by sugar mogul Henry Osborne Havemeyer. Though often thought of in terms of the paintings that overnight turned the Met into one of the great repositories of French Impressionist and Post-Impressionist art, the Havemeyer

bequest reached far and deep into other departments of the museum. The Met would be a different place without the Havemeyer El Grecos, the Havemeyer Bronzino and the Havemeyer Rembrandts. Egyptian art, Tiffany flatware, Favre Glass, Iranian luster-painted pottery, Chinese bronzes and Japanese lacquers—all were subtly shifted in our awareness by this bequest.

In the matter of photography, the Met did not hurry to declare itself. From 1928 onward, Alfred Stieglitz gave the museum hundreds of photographs taken by himself and his colleagues in the hope of persuad-

From the mid-1980s on, most of the biggest gifts to the Met were not collections of paintings but entire galleries.

ing the trustees that as art, photography was equal in stature to other media. He did not succeed in his lifetime, but by the 1970s it got through to the Met that photography was gaining universal acceptance in museums and simply had to be taken seriously. As of July 1992, photography has had its own department.

Speaking of Alfred Stieglitz, we should recall that in 1949 he bequeathed to the Met his relatively small but immensely important collection of 20th-century paintings, drawings and sculpture. At a time when cubism was still baffling to many people, the Stieglitz bequest included work after work that disarmed critics with a dead-centered rightness that has become more evident year after year. That bequest resuscitated "modern art" from the land of the dead at the Met.

Despite such lavish gifts, there were, inevitably, disappointments along the road. Hoped-for works of art were left to other museums. On the other hand, a key work—Picasso's *Portrait of Gertrude Stein*—came from the Museum of Modern Art, the result of a short-lived agreement between the two institutions.

An even grander event occurred in 1938 when the Cloisters opened in Fort Tryon Park, in upper Manhattan. Without the support of John D. Rockefeller Jr., the Met would not have a place of haunting beauty and seclusion in which the architecture,

the stained glass, the sculpture, the paintings and the tapestries of medieval Europe have a place of their own and can be studied in tranquility.

By the end of World War II, the Met was distinctly a great museum, if not exactly a coherent one, for it still operated in its accustomed ad hoc manner. Nonetheless, the permanent collections kept on growing, sometimes through agreeable surprises. In 1960 Stephen C. Clark, one of the more volatile collectors of the day, was found to have given part of his collection (among much else, Seurat's *La Parade*, or *Invitation to the Sideshow*) to the Met.

The vast Harry G. Packard Collection was acquired by the Met in 1975, instantly making the museum a force in Japanese art. That same year saw the opening of the multifarious Lehman Collection. It has revealed itself year after year as one of the most idiosyncratic of what may be called the symphonic additions to the Met's collections. From the Botticelli *Annunciation* to the *Princesse de Broglie* by Ingres, and from the view of Paris in 1452 that appears in the *Book of Hours* by Jean Fouquet to the dizzy and nostalgic painting by Kees van Dongen of Paris' Avenue du Bois in the 1920s, the Lehman Collection now operates as an inspired complement to almost every other department of the museum.

Another pleasant surprise involved Scofield Thayer, the pioneering editor and publisher of *The Dial*, an avant-garde magazine of the 1920s, who was stricken by an incurable illness that kept him out of the public eye for many years. When he died in 1982, he was found to have left all his paintings and drawings to the Met. Among them was the version of Matisse's *Nasturtiums and Dance* (1912) that had been in the Armory Show in New York in 1913.

The next great donation was the arrival of works of art from the Pacific Islands, Africa and the Americas that were to fill the Michael C. Rockefeller Wing (1982), named for a son of Nelson and Mary Rockefeller who lost his life while studying in west New Guinea. It is safe to say that without this gift, so-called "primitive" works of art—as African sculptures from the Dogon or from the kingdom of Benin, to mention only two examples, were formerly described—might not have ranked as high among the Met's priorities as they do today.

Meantime, the Met's shortcomings in Asian art were being addressed. Two key benefactors were board chairman Douglas Dillon and Mary Griggs Burke, an inspired collector of Japanese art. Their energy,

determination and generosity has allowed the Met to make the claim that it is putting together the largest Asian-art museum in the Western world.

Mrs. Vincent Astor played a complementary role. If she had not spent a part of her early life in what was then called Peking, the Met's Chinese department would certainly not have gotten the Astor Court (built by twenty-seven craftsmen and engineers imported from Suzhou), which opened in 1981. In that garden court, every single ingredient was cut, prepared, fired or grown, whichever the case, in China. Contemplation is at home here.

But the responsibility of a great museum is, above all, toward individual works of art. It has a duty to the ones that it owns, and it also has a duty to find others in whose company those already in place can define themselves more completely.

In the context of European painting, and of French and Central European decorative arts, there is no question that the greatest contribution since World War II has been made by the late Charles Wrightsman and his wife Jayne. At strategic moments, and in strategic places, they have led the museum, year after year—as the long series of Wrightsman galleries bear witness. So do individual paintings, like the Vermeer portrait of a young woman, the Rubens portrait of himself with his wife Helena Fourment and his son Peter Paul, and the portrait of the scientist Lavoisier and his wife by Jacques-Louis David.

To these must be added a portrait of Talleyrand by Pierre-Paul Prud'hon, dated 1817, that Mrs. Wrightsman gave to the Met in 1994 in memory of Jacqueline Kennedy Onassis. This is not an easygoing portrait. It takes a tough, searching look at one of the most fascinating, and one of the most duplicitous, Europeans of his day. Mrs. Onassis would have missed none of its complexities.

From the mid-1980s on, the biggest gifts to the Met were not collections of paintings but entire galleries. No better example exists than the Florence and Herbert Irving Galleries that opened last year. Containing 1,300 works from South and Southeast Asia, this admirably designed area is the largest space in the world devoted to such art. If some visitors are not familiar with the signal achievement of the Irving Galleries, the fault lies not with themselves but with the superabundance of great things at the Met.

Still, the museum refuses to rest easy. It never stops upgrading its collections. A

magical recent example is the limestone block statue of Ankh-Wennefer that was made in Egypt in the Nile delta either late in the 25th or early in the 26th dynasty (circa 690–650 B.C.). Face, hands and feet have, as it were, been released from the tightly wrapped cloak that forms a block. But within that block we can sense the arms, the knees, the folded elbows, the outline of the back and the solid, tranquil weight of the buttocks.

In the domain of French Post-Impressionist painting, where the Met is already so rich, the balance will forever be slightly adjusted by the arrival as a partial gift from Walter and Leonore Annenberg of (among much else) Paul Cézanne's *The House With Cracked Walls*. There is no limit to the vibration that this great painting will set up in the mind of a thoughtful observer. Not only is there terror in the notion of "a house divided against itself," but there is a redoubled poignancy in the contrast between the imminent collapse of this human construction and the massive, unyielding terrain on which it was built.

In 1992, the 20th-century department of the Met acquired a painting by the German artist Otto Dix, best known for his horrendous and disturbing accounts of battle in World War I. The painting is called *The Businessman Max Roesberg*. Dated 1922, it documents the recovery of German industry after World War I. A foxy little man of affairs sports a dazzling white stiff collar that gives the lie to the idea of a ruined nation. At hand, he has a mail-order catalog of machine parts that will reanimate his outmoded equipment. He has a wall clock, a stylish desk telephone and a tear-off calendar—instruments, one and all, of timekeeping and the fear of wasting one moment of the working day. Weimar Germany has no more vivid memorial than this.

In 1993 the Annenberg Foundation gave marble busts by Giovanni Battista Foggini of Cosimo III de' Medici and his son Ferdinando that are among the highest achievements of Florentine baroque sculpture. The majestic assurance of Cosimo (and rarely has a man had so much to be assured about) is marvelously conveyed, as are the almost androgynous beauty and sensitivity of his young son, who had barely turned 20 at the time.

Some of the Met's recent acquisitions are small things. The Met is not only made up of big things like the Temple of Dendur or the more than life-size figure by Antonio Canova of *Perseus With the Head of*

Medusa; tiny things can also tell. The fragmentary head of a queen from the 18th dynasty in Egypt is not quite six inches high and consists of little more than a pair of lips and a beautiful jaw. But it speaks for ancient Egypt in a way that, once experienced, is never forgotten. Auguste Rodin's head of the great dancer Vaslav Nijinsky is even smaller, but it gives us the quintessence of that tormented spirit.

As a result of the ceaseless refinement of the collections, there is no limit to the number of conjunctions that can take us by surprise. It is the role of a great museum to make the visitor look at a work and say, "But that speaks to me, as to no one else! It makes me feel completely myself in a way that has never happened before!"

As to which work of art will have that effect, no one can possibly say. Revelation is like love: No one can tell when lightning will strike. All I can say is that, if it doesn't happen to you in the Metropolitan Museum of Art, the fault may lie with you, not with the museum. Just go to 82nd Street and Fifth Avenue, say hello to those helmeted young women, cross the piazza, walk up the stairs and see what happens.

You won't be sorry.

✕

Backstage at the Met

CONTINUED FROM PAGE 92

pace. The museum has filled most of the space allotted to it in Central Park, and in field after field it has filled its collections. The hyperactivity of the last twenty-five years may be drawing to a close. Says Olga Raggio, who was there throughout the museum's astonishing periods of growth, "An institution evolves. At the beginning of a great change, a great revolution, things sometimes tend to be more shocking, out of size; they give the impression of great impact, of action. Then there is the stabilizing influence, the moment when you take a look at what you have been doing. We are in this second phase, which is a refinement, an inward looking. Phase one and phase two."

But make no mistake, the Metropolitan is hardly settling into a comfortable, sleepy middle age. No museum that puts on more than thirty exhibitions each year could be said to be sleepy. The exhibitions, furthermore, are state of the art. Harry Parker, who was vice-director for education at the Met before he went to San Francisco, notes, "The Met consistently mounts important exhibitions that deliver stronger

THE POWERS THAT BE

The Met's board is almost surely the best of its kind in the nation. The trustees give generously—not only of their art and money but also of themselves.

BY PHILIP HERRERA

Last February, when the birth tray of Lorenzo de' Medici unexpectedly became available, the acquisitions committee of the Met's board of trustees knew it had to act—and fast. The object, a richly painted wooden tray commissioned to celebrate the great Renaissance patron's birth in 1449, was clearly an extraordinary work that would enhance the museum's collection. Trouble was, it cost \$2.2 million, and the committee simply did not have sufficient funds authorized for the purpose. Then Mrs. Henry J. Heinz II, an experienced trustee, came up with a shrewd suggestion: Why not buy the piece as a memorial to Sir John Pope-Hennessy, the distinguished longtime head of the Met's department of European paintings, who had recently died? He was so popular with the board of trustees that many members would probably subscribe. Sure enough, several trustees quickly answered the call, and the Met secured another masterpiece.

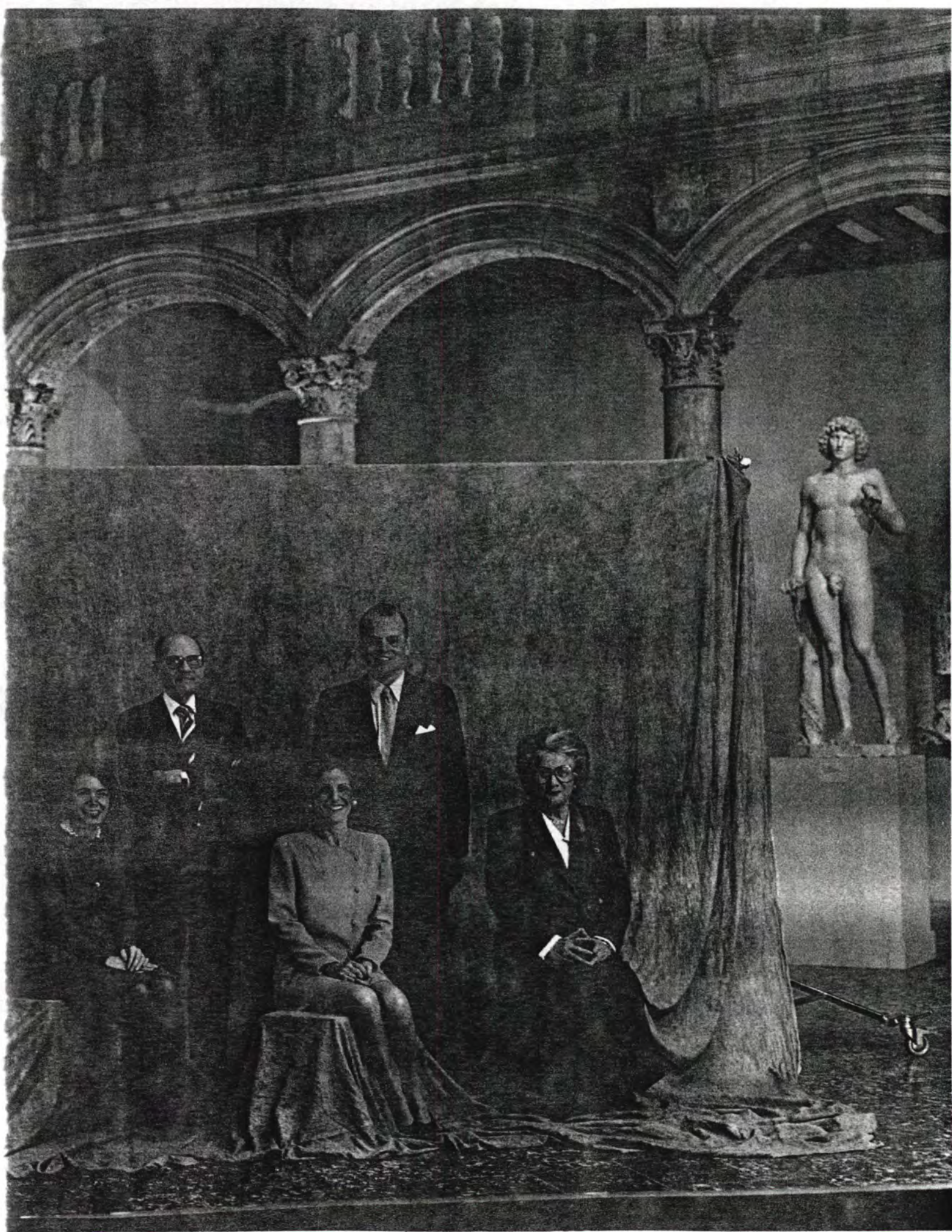
That's the way the museum's trustees operate. Indeed, the board has always acted as a combination of saving grace, guardian angel and secret weapon for the Met. When the museum was founded, the twenty-six trustees set policy, called the shots—and paid for most everything, too. Gradually, the professional staff took over the Met's day-to-day affairs, and the board provided direction and money. In the early 1900s, for instance, the redoubtable president J.P. Morgan used to convene the board and present the annual deficit, confident that the trustees would make it up then and there by reaching into their pockets. He was not disappointed.

Or take the case of the Linsky Galleries. In 1982, after years of being wooed, Belle and Jack Linsky finally agreed to give the Met their great collection of European paintings and decorative arts. It was a cause for celebration—except for one detail. The Linskys were not going to fork over the money to pay for the rooms to contain the collection. Where would it come from? Up stepped Douglas Dillon, the museum's president and chairman of the board. "I'll do it," he said.

The board's role is even more critical today, now that other, once-dependable sources of money—

Asked what his biggest asset at the Met has been since he became chairman of the board in 1987, Arthur Ochs Sulzberger (with glasses) replies, "The trustees—they're generous, supportive and not at all scared of change." Here, he is in the museum's Blumenthal Patio with vice-chairmen James R. Houghton and Annette de la Renta (in orange); and two of the Met's strong supporters, Shelby White (in blue), who collects Greek and Roman art, and Drue Heinz, whose area of interest is European paintings and drawings.







Certainly one of the most important gifts to the Met in recent years has been the bulk of the collection of Walter and Leonore Annenberg. Above: Mrs. Annenberg at her home in Palm Springs, California, surrounded by French Post-Impressionist works. The Annenbergs have promised their paintings to the Met and, under the arrangement, "lend" many of them to the museum for half the year.

mainly public—are drying up. The city of New York, which owns the Met's land on Fifth Avenue and its main building, no longer pays its fair share for maintenance of the museum, much less for capital improvements. Nor can federal agencies be counted on for grants. So a greater financial burden than ever has fallen to the board. As its current chairman, Arthur Ochs Sulzberger, says, "Our major role now is raising funds. That means calling on our friends. It's a tough time."

Even so, there is no dearth of men and women whose highest aspiration is to be elected to the board of the Metropolitan Museum of Art. The attraction is not the perks—there are none—but the opportunity to join a very select group. New members get to sit with great collectors like Walter and Leonore Annenberg, Florence Irving and Jayne Wrightsman. They attend black-tie soirees and meet descendants of the houses of

Morgan, Lehman and Houghton, as well as the legendary Brooke Astor and Douglas Dillon, both active trustees emeriti. They hobnob at the board table with such powers as Henry Kissinger, Henry R. Kravis and Laurence A. Tisch, compare notes with international collectors like Michel David-Weill and Placido Arango, and learn about every type of art directly from America's top curators and conservators.

How does one get elected to one of the forty seats on the board? It helps to have an outstanding art collection—long ago the Met learned that by far the least expensive way to acquire great art is to be given it—or to control a mountain of money. Brains and influence also count at an institution with interests as various as the Met's. But even the ownership of an alert intellect, fine art and deep pockets will not ensure a place. If the possessor lacks social grace, someone

along the line is likely to stop the candidacy cold.

"The path to election is through the nominating committee," says Ashton Hawkins, executive vice-president of the Met and counsel to the trustees. This committee, long headed by Robert M. Pennoyer (a Morgan descendant), finds and assesses prime candidates, often following up on tips from other trustees, staff members and trusted friends. Routinely, too, the committee looks over the membership of the Chairman's Council, a group founded in 1982 by trustees Brooke Astor and Annette de la Renta to act as a sort of internship for the board. The council consists of about forty-five members, all of them picked (by invitation only) for the way their interests dovetail with the Met's. Each pays \$35,000 annually and in return gets a special inside look at the museum—a guided tour by top conservators of the conservation studios, for example—at each of three lavish dinners a year. "We have found that the more people know the Met, the more they respond to it," observes Hawkins. "They see it stands for scholarship, quality, tradition."

Once elected, the new trustee is expected to further all that excellence. "I have been on several boards," says Drue Heinz, "and the Met's is the only one that asks you to work, to participate. There is no slacking around." In addition to helping out with gifts of art and money, the trustee attends the five annual board meetings and serves on at least one of the twelve standing or six ad hoc committees, where he or she meets with the museum staff and lends expertise.

Expertise? Without the assistance of trustee Mrs. Jackson Burke, among others, more than twenty years ago, the Met might not have realized what it needed to do to upgrade its collection of Japanese art. Several trustees, in fact, are connoisseurs. For instance, Shelby White is extremely well versed in classical antiquities, Florence Irving in the art of Asia and Iris Cantor in 19th-century sculpture. Their "eyes," like Mary Burke's, are well employed on the glamorous fourteen-person acquisitions committee.

Even more time and effort are demanded of those who actually head the various committees. At acquisitions, says its leader, Jayne Wrightsman, "I go first to what is called 'the dry run,' where all the heads of curatorial departments with objects to be considered for purchase prepare their presentations. Philippe de Montebello and I go over their cases with a fine-tooth comb and a jaundiced eye. Later, the surviving proposals go to the full committee meetings and we hear those presentations again. It takes a while, but it's very interesting, and the museum tends to get the things it needs." Need one add that many of those acquisitions are made possible in whole or in part by committee members?

The Met is so huge and diverse that all kinds of talents are needed on the various trustee commit-

tees. Every day, S. Parker Gilbert, the former chairman of Morgan Stanley who chairs the investment committee, monitors the doings of the museum's twelve investment managers, ready to discuss or change market strategy. Several times a month, James R. Houghton, chairman and chief executive officer of Corning Incorporated and head of the merchandising committee, checks in with the man who runs the Met's booming retail stores to discuss operations and opportunities.

The time and effort that the Met asks of its trustees virtually ensures that they feel they are partners in the institution and its achievements. "Because the museum is so clearly of superlative quality," says Annette de la Renta, one of the board's two vice-chairmen, "we're proud to be linked to it. It's a source of continuing fascination and reward." Of course, the museum benefits from the partnership, too. "The trustees are not only generous," says Jayne Wrightsman. "They keep up closely with things in their areas of interest. I often go to the museum to see if things are the way they should be. And, you know, I usually see one or two other board members snooping around just like me." ✕

Not long after she married collector B. Gerald Cantor, Iris Cantor went to the Rodin Museum in Paris. The director told her, "Madame, Rodin is Bernie's great passion—après vous, of course." Now a Rodin expert herself, she stands with the sculptor's monumental The Burghers of Calais, which the couple gave the Met in 1989. It arrived on a giant dolly, rolling down the sidewalk of Fifth Avenue so slowly, Mrs. Cantor recalls, "that the group of burghers looked like they were walking. People gathered to stare."



BACKSTAGE AT THE MET

Although the Met is as complicated as a small country, it is not bogged down in bureaucracy or factional disputes. "The secret of this museum," says one curator, "is that it has never lost momentum."

BY ANTHONY BRANDT

Met director Philippe de Montebello keeps the museum's focus squarely on art.

Overwhelmed by its size, its riches, its extraordinary busyness, even the people who work there are at a loss when it comes to describing the Metropolitan Museum of Art. Kent Lydecker, the as-

sociate director for education, calls it "an infinite maze" in which one could easily lose one's way. Hilde Limondjian, who runs the concert and lecture series, thinks of it as an "aircraft carrier" cruising through a sea of culture. For John Curran, head of the museum's merchandising operations, it is a "city of art." As with the blind men describing the elephant, all the descriptions fit.

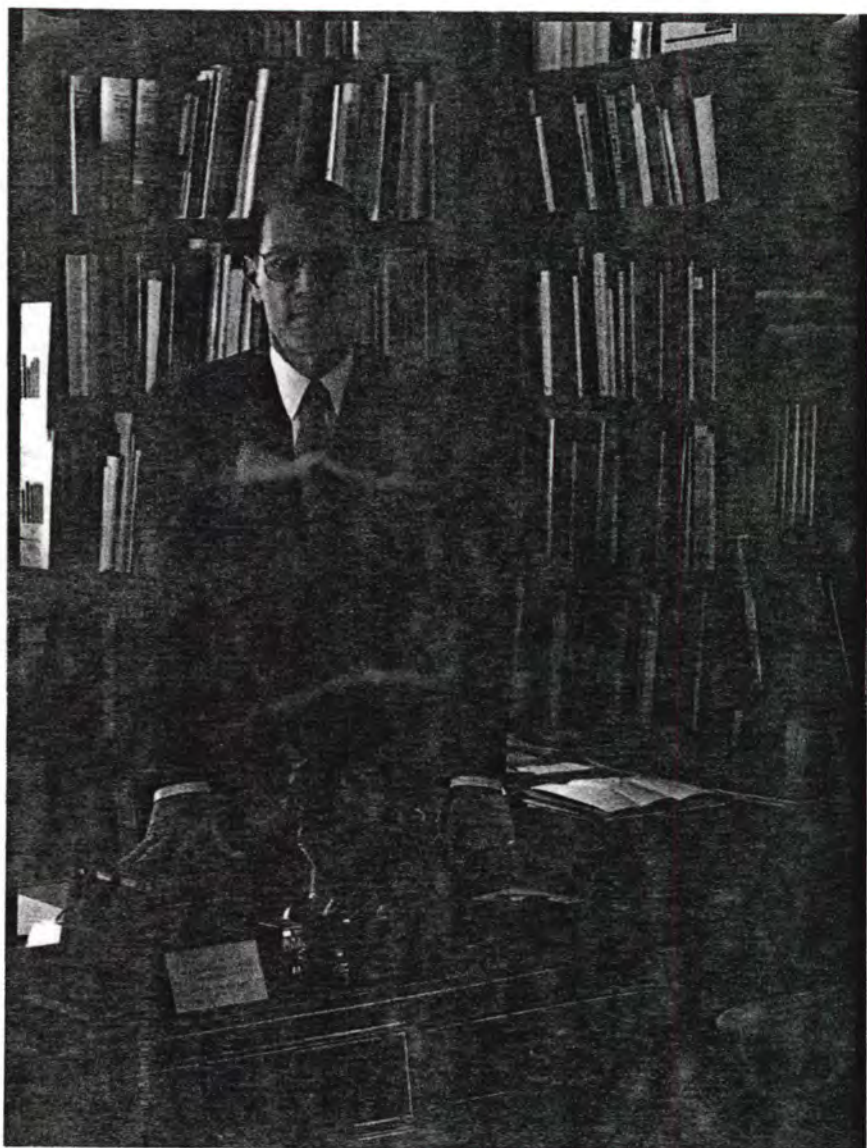
The public thinks of it as a repository of paintings, but it is much more than that. It is a school, a concert hall, a major merchandising operation with stores all over the world, a font of scholarship, an active publishing operation. And more. Think of it as a massive beehive, abuzz with tours, lectures, exhibitions, restoration work, buying and selling. And more. Think of it as an empire of art. A colossus. Think of it, in the words of Earl A. (Rusty) Powell III, director of its longtime rival, the National Gallery of Art, as "quite clearly one of the great encyclopedic museums. Anybody who wishes to go there can see virtually anything." Think of it as all these things, and you won't be wrong.

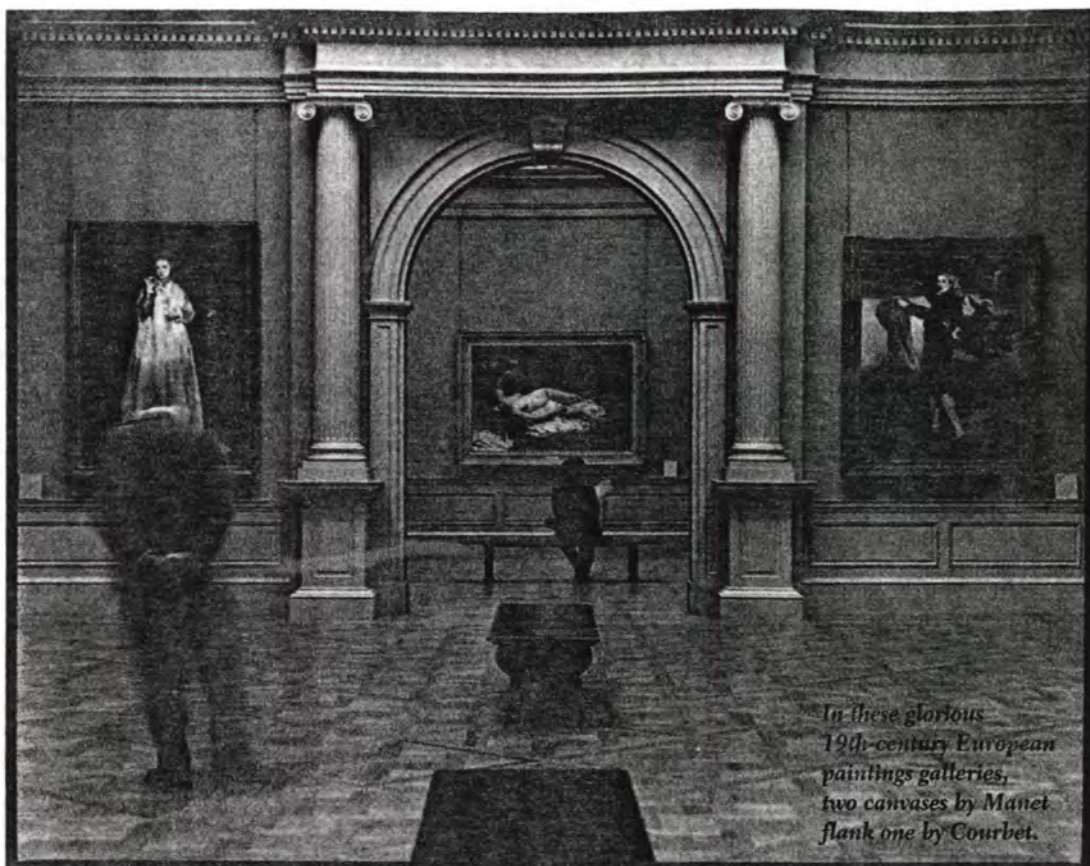
You can see virtually anything. The museum's more than two million square feet contain some three million works of art from most of the world's known cultures, past and present. The Egyptian galleries alone are home to some 36,000 objects, "and it's all of high quality," says Dorothea Arnold, the Lila Acheson Wallace curator in charge of Egyptian art. Only the Louvre and the British and Cairo museums have more, and their collections are full of "secondary-quality material." The museum's American Wing has what is widely acknowledged to be the best and most comprehensive collection of American paintings, sculpture and decorative arts anywhere. The collection of Impressionist and Post-Impressionist paintings is unmatched. The Met is almost as rich in Dutch and Flemish masterpieces as the Netherlands itself.

Nor has it stopped acquiring. Harry S. Parker III, director of San Francisco's Fine Arts Museums, remembers the Metropolitan's 1970 centennial exhibition "New York Painting and Sculpture: 1940-1970," which revealed its weakness in 20th-century art. "The American Wing at that time ran out of gas at about 1810 or 1820," he says, "and they've managed to pull that up virtually to today. In the collecting sense, there's been a terrific catch-up in 19th- and 20th-century American art."

So, too, with Asian art. Not until 1970 did the museum decide to collect Asian art on a grand scale. Now its collection of Chinese paintings, says James C.Y. Watt, the Brooke Russell Astor senior curator of Asian art, "is of course the finest outside China." And in the other areas of Asia? "Twenty-five years ago, we were nothing, or practically nothing," says Watt, "compared, say, to the Freer Gallery in Washington, D.C. Now in quite a few areas we have surpassed the Freer."

So it goes throughout the museum. The arms





and armor collection is one of the top five in the world. The museum's library of art and architecture books is the best in the Western Hemisphere. The same can be said of the Met's Islamic collection. The museum's merchandising operations do \$86 million of business each year. The museum publishes as many books as some mid-size Manhattan publishing houses. It attracts 4.7 million visitors per year and puts on at least thirty special exhibitions annually; the major exhibitions alone generate up to \$250 million in tourist business for New York City. It produces sixty classical-music concerts a year and some 150 lectures.

The elephant surpasses, in short, all our superlatives. Last October, the museum announced a new "Fund for the Met" drive, with a goal of \$300 million by the year 2000, double the goal of its last drive a decade ago. Having filled its Central Park location to capacity, it now plans to build within the envelope, so to speak—in air shafts; by shoe-horning new floors under the museum's many roofs; and to otherwise make room for more art. "The strength of this museum," says James Watt, "is that it's never lost momentum." James Wood, director of the Art Institute of Chicago, agrees: "I think the Metropolitan during the last twenty-five years has experienced the most extraordinary growth—not only in terms of its size but in the quality of its collections—of any museum in the country. I worked there in the late '60s up to about 1970, and the transformation of the institution

since then has really been extraordinary." Says Dorothea Arnold in her rich Germanic accent and with a huge smile in her voice, "When I first came here nine years ago, I entered the Great Hall—I had this uplifting feeling. When you come into that great room, and then you come into our collection, you feel, well, aah!"

It takes two men to run this enormous institution. In 1978, after a tumultuous decade under the charismatic and controversial Thomas Hoving—the director who popularized the blockbuster show and doubled attendance, who was branded "the grand acquirer" and who single-handedly turned "deaccession" into a dirty word—the trustees divided the director's job in two, naming Philippe de Montebello director and a sometime diplomat named William B. Macomber president. De Montebello was known to be unhappy with this situation, not only because it diluted his authority (which, after Hoving, was part of the idea) but also because it didn't work very well. In an interview I conducted with him in 1984, he said, "It has taken much less of a burden off my shoulders than I thought it would," largely, he explained, because he still had to do most of the fundraising; he also didn't have much confidence in Macomber's administrative abilities.

In 1986 a career diplomat named William H. Luers took over from the retiring Macomber, and de Montebello is much more content with the arrangement now. "Bill Luers is a very creative

TIMELINE

1870 The Metropolitan Museum of Art is founded; the first president and trustees are elected.

1872 First gift received—a carved marble Roman sarcophagus; it weighs three tons and is on display to this day.

1874 Ground is broken for the museum at its current site in Central Park, fronting Fifth Avenue.

1879 Italian-born Louis P. di Cesnola, a military man turned archaeologist, becomes the Met's first paid director.

1880 U.S. President Rutherford B. Hayes presides at the museum's opening; the new building resembles a brick barn.

1889 Financier Henry Marquand, a discriminating collector, is elected Met president; he guides it through its growing pains.

1891 The museum, despite strong religious opposition, opens its doors to the public on Sundays.

1902 The Met gets a handsome new look as the Fifth Avenue Wing, with its limestone front, is completed at a cost of \$1 million.

1904 J.P. Morgan is elected president, opening an era of magnificent acquisitions.

1906 The Met establishes its Egyptian department.

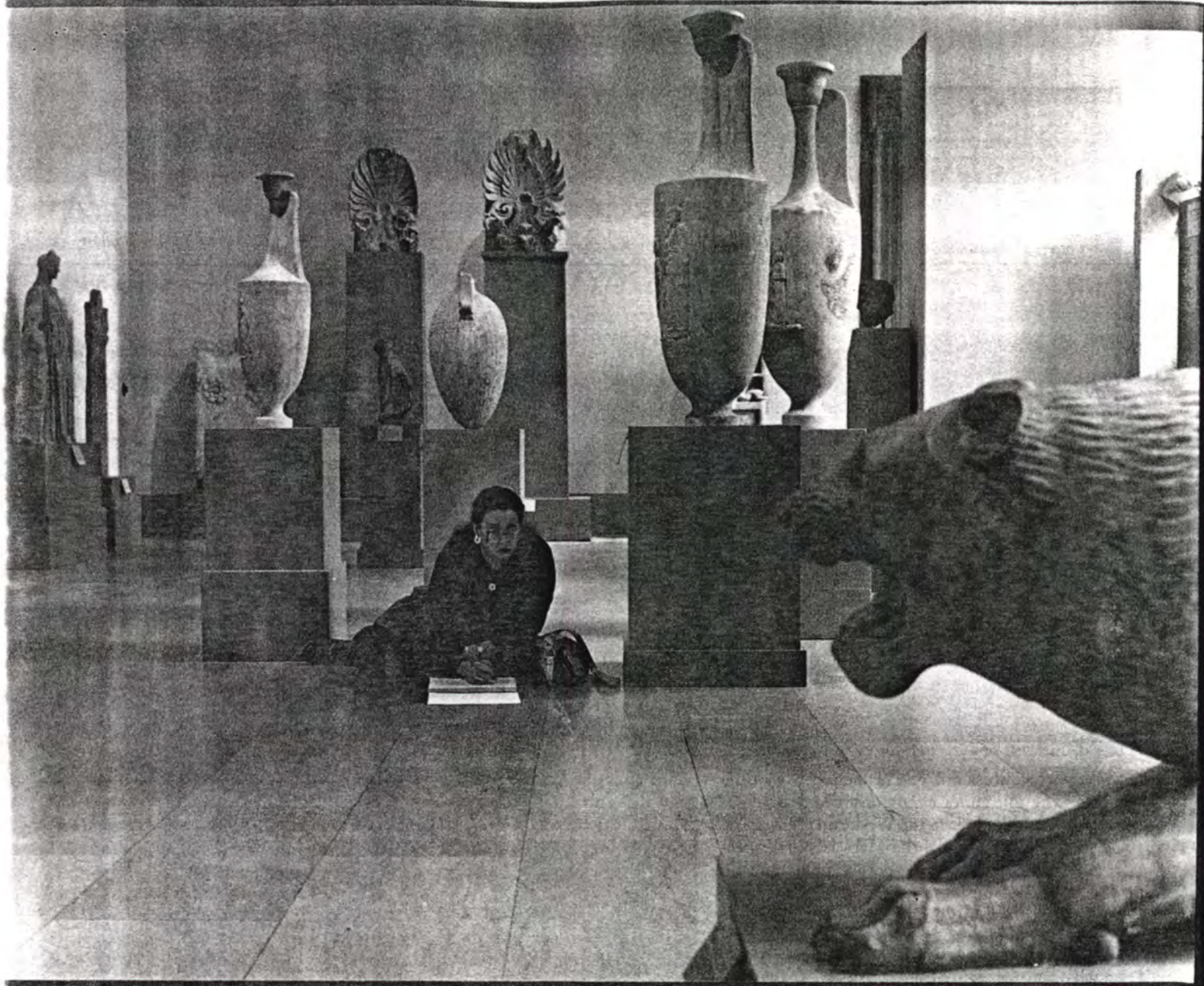
1907 The department of decorative arts is set up following a gift of 18th-century French furniture and objets d'art from J.P. Morgan.

1909 Gisela A.M. Richter, an assistant curator in the new classical department, becomes the first woman on the curatorial staff.

1913 One year after the department of arms and armor opens, the Met acquires for it the matchless collection of William Riggs.

1915 The Far Eastern department is established.

1921 Annual attendance passes the one million mark.



"Renovation of galleries is endless work," says board chairman Sulzberger. The next area slated for a major overhaul is the Greek and Roman gallery (above), where a student sketches a snarling 4th century B.C. Greek lion.

Opposite: Met President William H. Luers in the new Antonio Ratti Center, where fine textiles are conserved. He runs the financial, administrative and merchandising sides of the museum. "At the end of the day," he says, "I'm exhausted."

and energetic man who brings a lot to the institution," says de Montebello. "And he's a good fundraiser. There's no question that there is a happier sharing of various responsibilities."

The two men are, indeed, an interesting mix. Luers, who is in charge of the museum's finances, administration and merchandising, is a tall, thoughtful man who projects an air of considerable dignity without seeming overly reserved or unfriendly. Philippe de Montebello is something else again: crisp, almost brisk in manner, a titled aristocrat (he is a direct descendant of Jean Lannes, one of Napoleon's field marshals, who was made a duke after the battle of Montebello in Italy), reserved to a point just short of pomposity and much more imperious than Luers. He speaks five languages, and his greatest strength has always been his ability to negotiate loans of major works of art from foreign governments and put on grand shows—like last fall's "Origins of

Impressionism," which drew huge crowds to the museum but about which de Montebello himself has decidedly mixed feelings. One feels that he would prefer putting on small scholarly exhibitions for connoisseurs. A museum like the Metropolitan, however, cannot afford not to attract a large public: Admissions fees accounted for 9.1 percent of the museum's income in 1993.

Income and outgo are the principal preoccupations of both men, no matter how their duties are divided. The Metropolitan eats prodigious amounts of money. Operating income came to \$89.6 million in fiscal year 1992-93, shy by \$1.2 million of operating expenses. But operating deficits are only part of the story. Since 1970 the museum has been on an ambitious building spree that has doubled its size (and still is under way inside the museum), and it hasn't been cheap. The latest segment to be completed, the Henry R. Kravis Wing, was reportedly projected to cost

about \$29 million; it actually cost \$65.8 million. In fiscal year 1991–92, the museum took a major hit when the city of New York, under severe pressure as a result of the depression in the real estate market, drastically cut its appropriations to all of its cultural institutions. The museum was forced to freeze salaries for more than a year and to close some galleries on a rotating basis. The salary freeze was lifted in 1992; the gallery-closing schedule was recently lifted, thanks in part to a gift through the good offices of B. Gerald Cantor, a frequent benefactor.

The city owns the Metropolitan's main building, the museum owns the contents; traditionally, the city has paid the utility bills and a portion of the salaries of the museum's guards and maintenance staff. Its contribution, proportionally speaking, has declined over the years. Twenty-five years ago, when the museum's operating budget was still under \$10 million, the city provided about 30 percent, and the rest came out of the endowment. Now the city provides about 17 percent, the endowment about 26 percent and the rest must come from somewhere else.

The museum's financial problems have been exacerbated by a decision de Montebello made in 1989 not to ticket large exhibitions anymore. In the past, admission charges to blockbusters made "a significant contribution," in William Luers' words, "to our admissions income." The tickets were sold through Ticketron, and when exhibitions

were popular, the museum showed a surplus in its operating fund. But de Montebello has always disliked mounting exhibitions in order to make money. People tend to come just to see the show, he says; there's little crossover into the permanent collections. And they tend to come just once. "I know people who went to 'Origins of Impressionism' three or four times who in the past would maybe have bought a ticket and that was that. The whole purpose of such a show is for it to be seen more than once. You can't digest it in one visit; it's too big. It's too difficult, too dense."

The policy has definitely been "costly," says Luers. "With 'Origins of Impressionism,' it might be a \$2 million difference. We get a lot of attendance, but if we put a surcharge on that we'd make some money." Nevertheless, Luers supports the policy, recognizing that the Metropolitan needs to build a more diverse audience if it is to thrive. What both men hope will happen is that there will be crossover, that more and more people who come to see shows like "Origins" will hang around to look at the permanent collections.

Luers believes this is already happening. "You come here on a weekend, Friday or Saturday night, and you see people all over the museum. Not just in the Impressionist galleries; you see people in Asian, in African, in 20th century. They're all over the place. We think our exhibitions policy is working. Certainly in terms of the goodwill of our visitors it is."

1924 *The American Wing opens, and its period rooms immediately delight visitors (some of whom pilfer small objects).*

1925 Railroad tycoon Collis Huntington donates his collection of Old Master paintings. Publisher Frank Munsey bequeaths \$10 million, making the Met the world's wealthiest institution of its kind.

1929 Sugar baron H.O. Havemeyer and his wife Louise donate their collection, including works by El Greco, Rembrandt, Degas, Manet and Cézanne. 1934 Financier George Blumenthal, the Met's first Jewish trustee, is named president. He will steer it unscathed through the Depression.

1938 *The Cloisters*—in effect the Met's medieval branch—opens in Fort Tryon Park, courtesy of John D. Rockefeller Jr.

1939 Erudite, energetic Francis Henry Taylor takes over as director. He will find ways to entice more and more visitors to the museum.

1942 For safekeeping during World War II, the Met's most valuable objects are moved to a well-guarded estate outside Philadelphia.

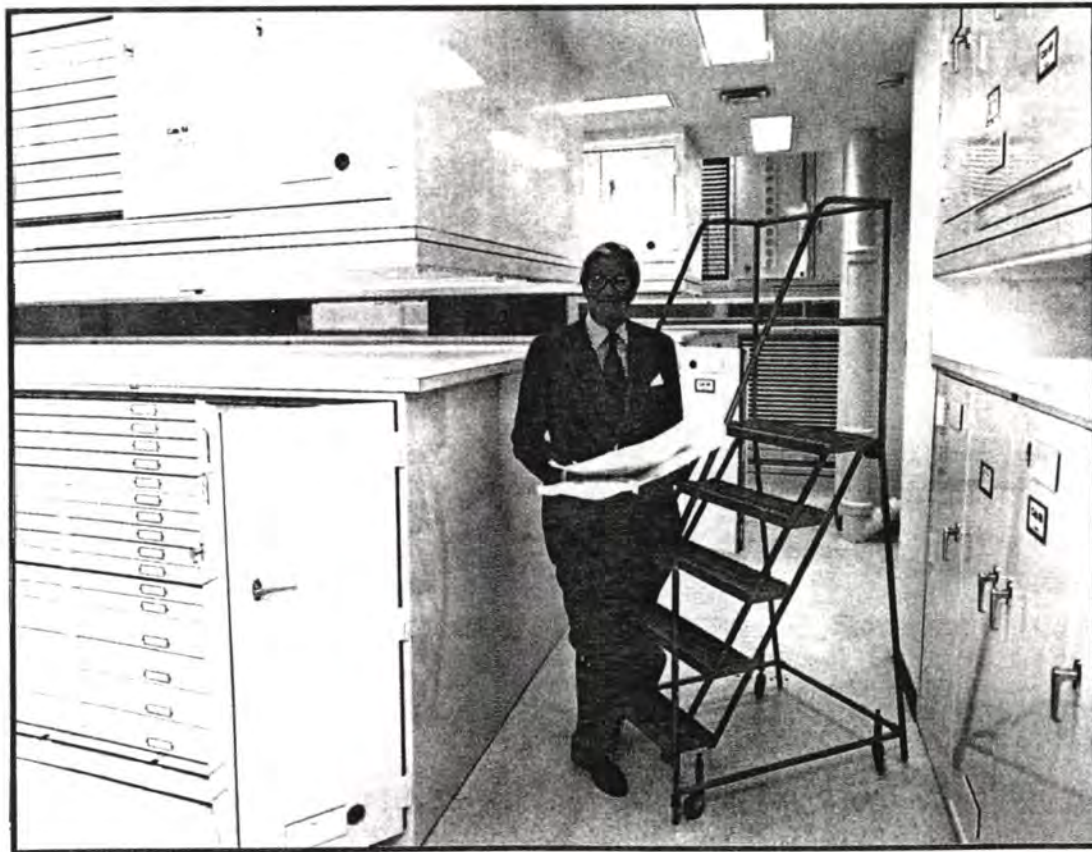
1946 The Met absorbs the former Museum of Costume Art.

1949 Two important collections are received: those of photographer Alfred Stieglitz (modern paintings, drawings and sculpture) and financier Jules Bache (Old Master paintings).

1950 Attendance passes two million.

1961 The Met buys Rembrandt's *Aristotle With a Bust of Homer* for \$2.3 million, the most ever paid for a single painting at auction.

1963 The *Mona Lisa* is exhibited; one million people line up to see it in the one month it is on view.



1966 Thomas Hoving, 36, becomes director. He will preside over the museum's growth in every category, including controversy.

1969 Two period rooms, given by Charles and Jayne Wrightsman, open, launching a spectacular series of gifts.

1970 For the centennial, five major shows are put on; one, "New York Painting and Sculpture: 1940–1970," demonstrates the Met's weakness in contemporary art.

1971 The Met adopts its "master plan" for expansion, pledging not to grow further into Central Park.

1975 The Robert Lehman Wing, containing the late financier's fabulous collection—a mini-museum in itself—opens.

1978 Philippe de Montebello is named director; the Sackler Wing, housing the Temple of Dendur, opens.

1982 The Michael C.

Rockefeller Wing for primitive art opens; Jack and Belle Linsky give their collection of European paintings and decorative arts.

1987 The Lila Acheson Wallace Wing for 20th-century art opens; it is named for the cofounder of Reader's Digest, a major benefactor of the Met.

1991 The Henry R. Kravis Wing for European Sculpture and Decorative Arts opens.

Ambassador and Mrs. Walter Annenberg promise to bequeath their collection of more than fifty Impressionist and Post-Impressionist paintings, valued at \$1 billion.

1994 The Florence and Herbert Irving Galleries for the Arts of South and Southeast Asia open.

1995 The museum covers thirteen acres and has about 2,000 employees and nearly three million works of art. Attendance will probably beat 1994's 4.7 million visitors.

JOSHUA B. ADAMS



19

Working or not, no other major museum has followed suit. Nor has any other major museum except the Philadelphia Museum of Art cut the top job in half the way the Metropolitan has. But what other museum is this big, this complex? William Luers points out that the Metropolitan's budget is three times that of the next largest museum in the country, the Chicago Institute of Art. The Met employs some 2,000 people; individual collections within the museum are as large as the entire holdings of art museums in some other cities. (And as good. "If you took the Robert Lehman Collection alone," says de Montebello, "you are talking about probably the eighth or ninth best museum collection in the country.") In the last twenty-five years, furthermore, it has lived through a period of explosive growth not just in buildings but in the collections themselves. In the Arts of Africa, Oceania and the Americas, otherwise known as the Rockefeller Wing, and in the Lehman Collection, the Metropolitan has, in effect, acquired whole museums.

Wherever the museum feels it has a weakness, it is aggressive in adding to its collections. It has become more aggressive in adding to existing collections, too. When the museum started going after Asian art in the 1970s, says James C.Y. Watt, "We very seldom missed any major object that we really wanted in any area. When we were developing ancient China, I had two years of carte blanche."

Most of the museum's departments, to be sure,

do not need and do not receive that kind of support. Many of the museum's collections are what curators describe as "mature." Curators talk more now about filling gaps and upgrading quality. Olga Raggio, the Iris and B. Gerald Cantor chairman of the department of European sculpture and decorative arts, who has been with the museum since 1950, says that in her department there are no more great collections around like the Linsky Collection, which came to the museum in 1987. Her department has 60,000 objects in its collection; she has more space in the museum than any other department except European paintings and the American Wing and she can still only show a quarter of what she has at any given time.

"What will happen," says Philippe de Montebello, "is a shift in the collecting pattern from sheer net augmentation to improvement and refinement, so that for everything we add we must subtract. If we get a much better example of a van Goyen seascape—we have five van Goyens, and a couple are mediocre by comparison—we'll get rid of those and keep the better ones." The museum has always sold off pieces, of course; it has always tried to refine its collections. And so it must continue. That is its mission: to be comprehensive. To show only the best. To be the best.

It's not an easy job, given the state of the art market and the increasing scarcity of museum-quality works of art. And one does sense a slowing down within the museum, a slackening of ► 146



A nice touch: The Met allows painters to copy great works of art. In one gallery (opposite), an admirer learns firsthand from a 1660 Rembrandt self-portrait.

An artful respite: Every Friday and Saturday evening, when the museum stays open till 8:45 p.m., the balcony above the Great Hall takes on a new life as visitors come to listen to a quintet and have a drink or dessert.

determination and generosity has allowed the Met to make the claim that it is putting together the largest Asian-art museum in the Western world.

Mrs. Vincent Astor played a complementary role. If she had not spent a part of her early life in what was then called Peking, the Met's Chinese department would certainly not have gotten the Astor Court (built by twenty-seven craftsmen and engineers imported from Suzhou), which opened in 1981. In that garden court, every single ingredient was cut, prepared, fired or grown, whichever the case, in China. Contemplation is at home here.

But the responsibility of a great museum is, above all, toward individual works of art. It has a duty to the ones that it owns, and it also has a duty to find others in whose company those already in place can define themselves more completely.

In the context of European painting, and of French and Central European decorative arts, there is no question that the greatest contribution since World War II has been made by the late Charles Wrightsman and his wife Jayne. At strategic moments, and in strategic places, they have led the museum, year after year—as the long series of Wrightsman galleries bear witness. So do individual paintings, like the Vermeer portrait of a young woman, the Rubens portrait of himself with his wife Helena Fourment and his son Peter Paul, and the portrait of the scientist Lavoisier and his wife by Jacques-Louis David.

To these must be added a portrait of Talleyrand by Pierre-Paul Prud'hon, dated 1817, that Mrs. Wrightsman gave to the Met in 1994 in memory of Jacqueline Kennedy Onassis. This is not an easygoing portrait. It takes a tough, searching look at one of the most fascinating, and one of the most duplicitous, Europeans of his day. Mrs. Onassis would have missed none of its complexities.

From the mid-1980s on, the biggest gifts to the Met were not collections of paintings but entire galleries. No better example exists than the Florence and Herbert Irving Galleries that opened last year. Containing 1,300 works from South and Southeast Asia, this admirably designed area is the largest space in the world devoted to such art. If some visitors are not familiar with the signal achievement of the Irving Galleries, the fault lies not with themselves but with the superabundance of great things at the Met.

Still, the museum refuses to rest easy. It never stops upgrading its collections. A

magical recent example is the limestone block statue of Ankh-Wennefer that was made in Egypt in the Nile delta either late in the 25th or early in the 26th dynasty (circa 690–650 B.C.). Face, hands and feet have, as it were, been released from the tightly wrapped cloak that forms a block. But within that block we can sense the arms, the knees, the folded elbows, the outline of the back and the solid, tranquil weight of the buttocks.

In the domain of French Post-Impressionist painting, where the Met is already so rich, the balance will forever be slightly adjusted by the arrival as a partial gift from Walter and Leonore Annenberg of (among much else) Paul Cézanne's *The House With Cracked Walls*. There is no limit to the vibration that this great painting will set up in the mind of a thoughtful observer. Not only is there terror in the notion of "a house divided against itself," but there is a redoubled poignancy in the contrast between the imminent collapse of this human construction and the massive, unyielding terrain on which it was built.

In 1992, the 20th-century department of the Met acquired a painting by the German artist Otto Dix, best known for his horrendous and disturbing accounts of battle in World War I. The painting is called *The Businessman Max Roesberg*. Dated 1922, it documents the recovery of German industry after World War I. A foxy little man of affairs sports a dazzling white stiff collar that gives the lie to the idea of a ruined nation. At hand, he has a mail-order catalog of machine parts that will reanimate his outmoded equipment. He has a wall clock, a stylish desk telephone and a tear-off calendar—instruments, one and all, of timekeeping and the fear of wasting one moment of the working day. Weimar Germany has no more vivid memorial than this.

In 1993 the Annenberg Foundation gave marble busts by Giovanni Battista Foggini of Cosimo III de' Medici and his son Ferdinando that are among the highest achievements of Florentine baroque sculpture. The majestic assurance of Cosimo (and rarely has a man had so much to be assured about) is marvelously conveyed, as are the almost androgynous beauty and sensitivity of his young son, who had barely turned 20 at the time.

Some of the Met's recent acquisitions are small things. The Met is not only made up of big things like the Temple of Dendur or the more than life-size figure by Antonio Canova of *Perseus With the Head of*

Medusa; tiny things can also tell. The fragmentary head of a queen from the 18th dynasty in Egypt is not quite six inches high and consists of little more than a pair of lips and a beautiful jaw. But it speaks for ancient Egypt in a way that, once experienced, is never forgotten. Auguste Rodin's head of the great dancer Vaslav Nijinsky is even smaller, but it gives us the quintessence of that tormented spirit.

As a result of the ceaseless refinement of the collections, there is no limit to the number of conjunctions that can take us by surprise. It is the role of a great museum to make the visitor look at a work and say, "But that speaks to me, as to no one else! It makes me feel completely myself in a way that has never happened before!"

As to which work of art will have that effect, no one can possibly say. Revelation is like love: No one can tell when lightning will strike. All I can say is that, if it doesn't happen to you in the Metropolitan Museum of Art, the fault may lie with you, not with the museum. Just go to 82nd Street and Fifth Avenue, say hello to those helmeted young women, cross the piazza, walk up the stairs and see what happens.

You won't be sorry. ✕

Backstage at the Met

CONTINUED FROM PAGE 92

pace. The museum has filled most of the space allotted to it in Central Park, and in field after field it has filled its collections. The hyperactivity of the last twenty-five years may be drawing to a close. Says Olga Raggio, who was there throughout the museum's astonishing periods of growth, "An institution evolves. At the beginning of a great change, a great revolution, things sometimes tend to be more shocking, out of size; they give the impression of great impact, of action. Then there is the stabilizing influence, the moment when you take a look at what you have been doing. We are in this second phase, which is a refinement, an inward looking. Phase one and phase two."

But make no mistake, the Metropolitan is hardly settling into a comfortable, sleepy middle age. No museum that puts on more than thirty exhibitions each year could be said to be sleepy. The exhibitions, furthermore, are state of the art. Harry Parker, who was vice-director for education at the Met before he went to San Francisco, notes, "The Met consistently mounts important exhibitions that deliver stronger

and stronger catalogs and educational materials. What twenty-five years ago seemed experimental is now taken for granted in these exhibitions."

And, of course, they draw people literally by the millions. Walk into the Great Hall on any given day and not only will you, with Dorothea Arnold, breathe an *aah*, overwhelmed by the grandeur of the place; but the sheer stir of it, the pace of the action, will stagger you as well. In the Uris Auditorium on the ground floor, educational films on artists and art movements will be running; trained docents—the museum has 300 of them—will be leading gallery tours; the Grace Rainey Rogers Auditorium will have a lecture or a concert (possibly both); the classrooms in the Uris Center for Education will be in use; and the shop will be thronged with customers.

The concert series alone is worthy of Carnegie Hall, if on a somewhat smaller scale. "We developed the first thematic concerts in the city," says Hilde Limondjian, who runs the concert and lecture program. "I mean by that concerts devoted to things like French vocal and chamber music, or an entire Haydn trio series. We wanted to present something that was an immersion. We were the first to do talk and commentary with the music." Lecturers like Rosamond Bernier, wife of critic John Russell, have "brought excitement, drama and glamour to the art lecture," Limondjian says. Both concerts and lectures often sell out, and the whole enterprise breaks even, which is virtually unheard of in the arts.

The museum's merchandising operation does even better. In fiscal year 1992-93, the profit was \$2.3 million on a total volume of \$86.3 million. The shop just off the Great Hall is one of the largest bookstores devoted to art and architecture in the United States. The museum has its own manufacturing facilities and makes almost all the reproductions of art and jewelry that it sells, and does so, by the way, under curatorial supervision. "If the curators don't think the color corrections on the note cards are right," says John Curran, who oversees the merchandising operations, "we don't do it."

So successful has the museum's merchandising business become that it has expanded to sixteen locations around the country and to licensees in Europe and the Far East; it wholesales as well. It has also, to Curran's dismay, spawned numerous copycat for-profit enterprises that call themselves "Museum Stores" or something similar. The Metropolitan's merchandising

operation is designed as a fundraising activity, says Curran: "If anybody tries to capitalize on something that's going to benefit AIDS, the press jumps on him. But somehow museums tend to be fair game, and I'm not quite sure why."

Call it a tribute to the Metropolitan's success. But not everybody is happy with this success; conservative art critic Hilton Kramer has talked about the "rampant commercialization" at the museum, and it remains disconcerting to emerge from a show like "Origins of Impressionism," still absorbed, presumably, in one's own impressions of the art, immediately to confront the books, the posters, the note cards for sale in the temporary shop just outside the exit. But if the effect is not always tasteful,

**The beauty
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the salesmanship seems to be necessary.

The museum has been engaged in selling books, posters and reproductions of artworks from the beginning. In 1872, when the museum was housed on Fifth Avenue, and then in its second home on 14th Street, reproductions of some of the paintings were sold in the same rooms in which the paintings were on display. The reason (besides making money) was that the distribution of reproductions and posters, calendars—even note cards—seemed a part of the museum's educational function, a way of spreading the image. The museum shops, especially those outside New York, have also been instrumental in recruiting new members. Becoming a member encourages people to visit, and membership is a major source of income at a time when the museum needs the money.

And not just to fill the gaps in its already magnificent collections, either. The museum takes its educational role very seriously. In fiscal year 1992-93, the museum conducted 3,300 gallery tours

and talks, all free. The educational films shown every day in the Uris Auditorium are free. Museum staff give slide talks, lectures and workshops in libraries, colleges and community centers throughout the metropolitan area. The museum provides free after-school and weekend classes in the museum for high school students as well as, of course, guided tours for school groups from the primary grades on up, not to mention internships, teacher workshops and scholarly symposiums.

In short, so much goes on in the Metropolitan that it is as complex and difficult a place to run as a small country. "I am exhausted at the end of the day," says William Luers, "and so is Philippe." Like a small country, it has its factions. The rapid growth of the museum has spawned a corresponding increase in support staff. The people in finance and communications, merchandising and fundraising (who report to Luers) generally make more money than the curatorial staff (who report to de Montebello), and have increased in numbers at a faster rate. This has bred a certain amount of bemusement, if not resentment, on the curatorial side.

Everett Fahy, who worked at the museum from 1968 to 1973, went to the Frick as director and came back to the Met in 1987, remembers when the Metropolitan was a much simpler place. "Finance, fundraising, publicity—all that has mushroomed. Before it was done more on an amateur level." There has been a similar inflation in titles, he says. "I came back to the same office, the same desk, the same responsibilities. But before, I was called the curator in charge of European paintings. Now," he says with a smile, "I'm called the chairman." In fact, he's called the John Pope-Hennessy chairman of European paintings. His chair is endowed.

Luers and de Montebello are both well aware of the tension between the administrative and curatorial staffs, and one goal of the new fund drive is to provide money both to augment the curatorial numbers and to raise their salaries. Patricia Calabrese, budget and planning chief, conducts budget hearings at which both administrative and curatorial staff participate, so that they can come to understand one another's problems. The whole budgeting process takes months to complete. There's never enough money. When the city of New York cut its arts budget in 1992, the museum lost an amount equivalent to the salaries of 137 guards and maintenance people.

With all its problems, the Metropolitan remains a healthy institution with a splendid future in sight. "It has maintained its status as one of the great flagship museums in the world," says Rusty Powell of the National Gallery. And it will continue to grow. After every cubic inch of the building has been filled, the Met will move some of the support staff out of the museum to other sites to make room for still more displays of art. "As everybody comes on-line with the proper computer systems, entire services—whether finance systems, merchandise, whatever—can be out of house," says de Montebello. The museum is slowly, as money becomes available, beginning to computerize its inventory, a massive, daunting, extremely expensive task; right now the catalog of its collections is on index cards.

Luers wants to take the computerization of the museum one step further. "This museum has the capacity," he says, "for adding more value to the information superhighway than any other institution of its type in the world." He would like to disseminate images through fiberoptic cables to schools and other institutions outside the museum. Inside it, Luers would not mind a facility like the micro-gallery at the National Gallery in London, where "you can go in and sit at a computer and call up paintings in the collection, a van Eyck, for instance. We know that people who look at the computerized analysis of a picture will spend five or ten times longer in front of that picture than those who haven't. It not only enhances the experience of looking at the original but also provides multiple paths to understanding what the object means."

One thing will not happen as the museum continues to grow: It will not expand into satellite museums. The Metropolitan has one already in the Cloisters, the superb medieval collection in Fort Tryon Park, but de Montebello is adamantly opposed to any others. "The reason is simple," he says. "The beauty of the Met is that all of civilization is under one roof, and in your peregrinations you can go from one civilization to the next and make the contrasts and feel the culture shocks and see the links all at once, and it is that experience I would not want to dilute."

He's right, too, for that's what it's all about: the experience of art, in all its overpowering richness and variety. Walk through the museum and you see it taking place everywhere: a score of people listening closely to a docent; others spending fif-

teen or twenty minutes staring at the splendid gold pieces in the Rockefeller galleries; or the myriad acts of individual communion, someone alone with a favorite work of art. The museum is a great treasure house of feeling, of passionate attachments to the miracle of beauty. You don't know what to say in the presence of all this glory. The closest you can come, perhaps, to expressing the awe you feel in this extraordinary place is a kind of sigh: *Aah!* ✕

The Met's Wish List

Although the Met has superb collections of most types of art, the curators are far from satisfied. They all want to improve the museum's holdings. In Asian art, they would dearly like to have more ancient Chinese bronzes and other Chinese antiquities, for example, even though they know these are virtually impossible to find anymore. But the only serious lack, says James C.Y. Watt, senior curator, is Korean art.

Smaller yet visible gaps occur in European paintings. Everett Fahy, chairman of the department, points out that the museum has eighteen Rembrandts—but almost all of them are portraits. It has Impressionists and Post-Impressionists in great abundance, but its holdings in early 19th-century paintings—in works by Géricault and Delacroix and David—are relatively weak. It has plenty of Dutch landscapes but very few genre paintings. And it is famously weak in High Renaissance Italian paintings; the National Gallery of Art in Washington, D.C., has a far better collection.

"The collections," says Fahy, "reflect the tastes of New Yorkers over the past 100 years, and obviously there's a lot that they didn't care for, that they didn't buy." And it's not, he adds, "a case of going out and saying, Well, I'll take two of those. To get good examples takes large sums of money. A seriously beautiful picture costs millions these days." And there's the added problem of getting pictures out of Europe, where most of the important examples are still to be found. Right now Fahy is trying to fill gaps in 17th-century French painting, "and because of the official French policy of stopping the export of French works, it's extremely hard to get your hands on one." It's also hard to find donors willing to buy for the museum what the museum needs. "With many people, you show them something—you say this is something the museum would really love to have—and they'll say, 'I don't like it.' If I were supposed to like everything I worked with, where would we be?"

A. B.

Fashion & Shopping Info

This Side of Paradise. Page 95. Outfit and shoes at Chanel Boutiques, Paris, Cannes and Lille. Bracelets at 31 rue Cambon, Paris. **Page 96.** Outfit at Chanel Boutiques, NYC, Beverly Hills and Chicago; Barneys New York, Palm Beach, Dallas, San Francisco, Washington, D.C. Tie at Comme des Garçons, NYC; Bergdorf Goodman; Maxfield, L.A. **Page 97.** Dress at Neiman Marcus, Houston; Saks Fifth Avenue, NYC; Bloomingdale's. Hat from Studio Chanel, by Maison Michel and Philip Treacy. Bracelets at 31 rue Cambon, Paris. Shoes at Stephane Kélian stores. **Page 99.** Outfit at Jacobson's; Razook's. Shoes at Comme des Garçons, NYC; Mari Boutique, Toronto; Maxfield, L.A. Necklaces at Chanel Boutiques, Paris, Cannes and Lille. Bracelets at 31 rue Cambon, Paris. **Page 100.** Outfit at Prada, NYC and Beverly Hills. Jewelry at Chanel Boutiques, Paris, Cannes and Lille. **Page 101.** Blouse at Fendi, NYC. **Page 102.** Outfit at Gianfranco Ferré Boutiques, NYC, London and Palm Beach. Shoes at Comme des Garçons, NYC; Mari Boutique, Toronto; and Maxfield, L.A. Earrings and bracelet at 31 rue Cambon, Paris. **Page 103.** Outfit at Bergdorf Goodman; Barneys New York; Neiman Marcus; and Maxfield, L.A. Shoes and earrings at Chanel Boutiques, Paris, Cannes and Lille. **Summer in the City.** **Page 118.** Jumpsuit at Celine, San Francisco. Jacket at Celine, San Francisco, Bal Harbour and Ala Moana. Shoes at Ombeline, NYC; Bergdorf Goodman; and Barneys New York. **Page 119.** Outfit at Saks Fifth Avenue; Nordstrom; and Lord & Taylor. Sunglasses (\$175) at Saks Fifth Avenue; Bergdorf Goodman; and Optica, Chicago. **Page 120.** Outfit at Escada Boutique, Great Neck NY; and Neiman Marcus. Jewelry at Seaman Schepps, NYC. **Page 121.** Jacket at Isaacson's. Skirt at Chloé. Tote (\$4,845) at Bergdorf Goodman; Neiman Marcus; Saks Fifth Avenue. Gloves (\$160) at Bottega Veneta stores. Shoes (\$260) at Diego Della Valle, Bal Harbour and NYC. Scarf (\$215) at all Gucci stores. Sunglasses (\$128) at Saks Fifth Avenue; Bergdorf Goodman; and Optica, Chicago. **Page 122.** Suit at Neiman Marcus; Nordstrom; and St. John Boutiques. Shoes (\$220) at all Bally shops. Bag to order at Bergdorf Goodman and Neiman Marcus, select stores. Jewelry at Seaman Schepps, NYC. Agenda (\$410) at Saks Fifth Avenue; Bergdorf Goodman; Neiman Marcus. **Page 123.** Jacket at Saks Fifth Avenue; Bloomingdale's; Holt Renfrew. Shoes at Barneys New York; Bergdorf Goodman; Ombeline, NYC. Bag at Barneys New York. Sunglasses (\$243) at Oliver Peoples Opticians, L.A.; Morgenthal Fredericks Opticians, NYC; and Au Courant Opticians, Bal Harbour. **Page 124.** Suit at Max Mara, NYC. Necklaces at Seaman Schepps. Scarf (\$245) and notebook (\$415) at Hermès stores or by calling (800) 441-4488. Shoes (\$445) at Barneys New York; Bergdorf Goodman; Fred Hayman; and Manolo Blahnik. **Page 125.** Dress by calling (800) 227-5863. Jewelry at Seaman Schepps, NYC. **Page 126.** Outfit at Giorgio Armani boutiques, NYC, Beverly Hills and Boston. Shoes (\$260) at Bottega Veneta stores. **Page 127.** Outfit at Gianni Versace boutiques; Neiman Marcus, San Francisco and Beverly Hills; and Bergdorf Goodman. Brooches at Tiffany & Co. Clutch (\$460) at Saks Fifth Avenue; Bergdorf Goodman; and Neiman Marcus. Gloves (\$30) at Saratoga Trunk, Saratoga NY; Darrow Vintage Clothing, NYC; and LaCrasia's Glove Department, NYC. Sunglasses (\$168) at Saks Fifth Avenue; Bergdorf Goodman; and Optica, Chicago. ✕

TEN FACTS ABOUT THE NATIONAL ENDOWMENT FOR THE ARTS

1. The NEA is a great investment. The National Endowment for the Arts costs each American just **64 cents per year**. With this modest investment, the agency helps enhance the quality of life for Americans through a breathtaking array of cultural activity: from the best in theaters and touring dance companies to folk festivals and music concerts, from museums and orchestras to arts programs in our nation's schools that reach millions of students each year.

2. The arts help build community. The arts make communities better places in which to live and work. The NEA helps support community festivals, rural chamber music, arts centers, galleries and the arts in libraries, town halls, children's organizations, and other social and civic institutions where families can experience the arts. Arts Endowment-sponsored programs build bridges of understanding among diverse groups of Americans.

3. The NEA helps leverage private support. Recipients of NEA grants are required to match federal monies dollar for dollar, and in some cases, three to one. This seal of approval serves as a fundraising catalyst, allowing arts groups to raise funds many more times the required match. One Endowment dollar attracts \$12 and more for the arts from state, regional and local arts agencies, foundations, corporations, businesses and individuals. These public-private partnerships stimulate a tremendous return on a small investment.

4. The arts stimulate local economies. The arts attract tourist dollars, stimulate business development, spur urban renewal, attract new businesses, and improve the overall quality of life for our cities and towns. On a national level, the nonprofit arts generate an estimated \$37 billion in economic activity and return \$3.4 billion in federal income taxes to the U.S. Treasury each year.

5. The arts mean jobs. More than 1.3 million Americans are employed in the not-for-profit arts industry, more than in any of the following professions: legal services, police and firefighting, mining, advertising, and forestry and logging. Since 1970 the number of artists employed in the U.S. has more than doubled.

6. Without public support, the not-for-profit arts would become the sole province of the well-to-do. The NEA helps make the arts affordable to the average American, who otherwise would be faced with the prospect of skyrocketing, unaffordable tickets. Throughout history, the not-for-profit arts have relied on public patronage, whether it was the government or the church. Today, the rising costs of producing quality art has made the necessity of public patronage all the more dramatic. Accessibility to the arts has been widened by the Endowment's patronage to arts groups in every corner of the nation.

7. The NEA brings the arts to young people. Each year, the Arts Endowment opens the door to the arts to millions of school children, including "at-risk" youth. An education through the arts improves overall student learning, instill self-esteem and discipline, and provide creative outlets for self-expression. The arts also help prepare America's future high-tech workforce by helping students develop problem-solving and reasoning skills, hone communication ability, and expand creativity -- all important career skills of the 21st century.

8. The NEA helps bring the arts to more Americans. The number of arts organizations has risen dramatically since the founding of the NEA in 1965: large symphony orchestras have doubled. Dance companies have increased from 37 to over 400 today. There are eight times as many theaters. In 1965, there were but five state arts agencies. Today, every state has one. The increase in the audience for the performing arts has been just as significant. In fact, the annual attendance for the performing arts now exceeds that for all professional sports combined. The Endowment has helped deliver the arts to every congressional district in the nation.

9. The NEA nurtures promising artists. Over the years, scores of artists who went on to receive Pulitzer Prizes, National Book Awards, MacArthur "genius" awards, Academy Awards, Emmys, Tonys and other prestigious national honors were supported at a crucial point in their artistic lives by the Endowment. While the Endowment awards only about five percent of its annual budget to individual artists, past fellowship recipients have made a dramatic impact on the nation's cultural life. Many have credited the Endowment with sustaining them and validating their careers when they needed it most. For example, the dramatist Alfred Uhry has said that his play, *Driving Miss Daisy* "never would have gotten out of the garage if not for the support of the National Endowment for the Arts."

10. The American people want the arts. A recent Lou Harris poll indicated that a full 60 percent of the American people believe that "the federal government should provide financial assistance to arts organizations, such as art museums, dance, opera, theater groups, and symphony orchestras." Almost as many, 56 percent, say they "**would be willing to pay \$15 more in their own taxes per year to support federal government efforts in the arts.**"

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April 1995

NEW YORK TIMES OP-ED ON THE ARTS

I recently attended one of the Metropolitan Museum of Art's 125th anniversary celebrations and I could not help but be reminded of America's unique partnership of public and private support for the arts.

The Metropolitan Museum's prominence around the world reflects the generosity of individual Americans who believe the arts are central to the vitality and vision of our society. As one of our nation's leading museums, the Metropolitan also symbolizes our government's commitment to preserving and strengthening our common culture.

Perhaps that is why the museum's anniversary, while cause for celebration, comes at such a bittersweet moment for those of us who care deeply about the arts. Today, there is a movement afoot to undermine the cultural traditions that our democracy has depended on for more than two centuries. A misguided, misinformed campaign to slash public support for the arts not only threatens irrevocable damage to our cultural institutions, but also to our sense of ourselves and what we stand for as a people.

One of the great successes of the arts in America is that they are not the preserve of any "cultural elite". Through our museums, theaters, libraries and schools, they are truly part of the public domain, accessible to all, and encouraging of every

person's artistic expression, imagination and sensibility. Our nation, unlike most others, has fostered a unique partnership in which public and private groups have joined together to support the arts. The National Endowment for the Arts, in conjunction with individuals, corporations, and other arts patrons, has helped transform whole communities by bringing the arts to millions of Americans who otherwise would be denied the opportunity to explore our common culture.

Yet despite this unparalleled commitment to the arts, there are those among us who argue that public support is a luxury we can no longer afford. Under their skewed logic, such funding is not warranted because only the wealthy enjoy the arts -- but cutting federal funding is somehow going to make the arts more accessible to more Americans.

I also find it ironic that those who shout the loudest about America's loss of civility, character, and values (particularly those arising from Western civilization), are the first to recommend obliterating the federal agencies responsible for promoting and funding our cultural traditions.

They fail to appreciate what every generation of Americans has intuitively known: that the artistic imagination is critical to our civilization and our democracy. They forget the prescient words of John Adams who said: "I must study politics and war that my sons may have liberty to study mathematics and philosophy. My sons ought to study mathematics and philosophy . . . in order to give their children a right to study painting, poetry, music. . .

."

The power of the arts is not simply to provide pleasant aesthetics, but to help move us forward as a civilization. Human expression, as conveyed through painting, sculpture, performance and other forms of art, enables us to understand better the complexities of life and gives us a bridge to the world preceding and surrounding us.

Most important, exposure to our cultural traditions enriches the lives of our children. At a time of anxiety and uncertainty among our young people, the arts are a vehicle for sparking personal identity, building understanding and creating hope about the future. We have seen how art teaches children about the depth of their own creativity; how it gives them a feeling of their promise as human beings; how it offers them constructive outlets for their emotions, ideas, visions, and imaginations.

The Metropolitan Museum alone hosts more than 200,000 children each year, who come to learn about the foundations of our own culture through a variety of exhibits that include Greek and Roman art, Egyptian antiquities, medieval armor, French Impressionism and American painting. Among these children are future artists, teachers, patrons, and supporters of the arts. These young people are future citizens whose exposure to the roots and diverse richness of human civilization will enhance their understanding of their own heritage and the world in which they live.

Clearly our nation today faces great challenges and

difficult choices. But as the rhetoric heats up over the proper role of government in our society, I hope we will remember that the root of America's greatness lies in our willingness to invest in programs and institutions that hold the most promise for our future.

Public support for the arts is a downpayment on our future. It is a proven way of saying that we care about the cultural traditions in which democracy has flourished for 218 years. Now is no time to turn our backs on that legacy -- or its promise.

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MEMORANDUM

To: Lissa
Fr: Sabrina
Re: Art quotes
Da: June 13, 1995

"I must study politics and war that my sons may have liberty to study mathematics and philosophy. My sons ought to study mathematics and philosophy, geography, natural history and naval architecture, navigation, commerce, and agriculture, in order to give their children a right to study painting, poetry, music, architecture..." John Adams, 1780.

"The arts and sciences essential to the prosperity of the state and to the ornament and happiness of human life have a primary claim to the encouragement of every lover of his country and mankind." George Washington, 1781.

"You see I am an enthusiast on the subject of the arts. But it is an enthusiasm of which I am not ashamed, as its object is to improve the taste of my countrymen, to increase their reputation, to reconcile to them the respect of the world, and procure them its praise." Thomas Jefferson, 1785.

"Democracy can never prove itself beyond cavil until it founds and luxuriantly grows its own forms of art, poems, schools and theology." Walt Whitman.

"Inequality may linger in the world of material things, but great music, great literature, great art and the wonders of science are, and should be, open to all." Franklin D. Roosevelt, 1936.

"Art is a universal language and through it each nation makes its own unique contribution to the culture of mankind." Dwight D. Eisenhower, 1957. *- a painter late in life*

"It is art that makes life, makes interest, makes importance, for our consideration and application of these things, and I know of no substitute whatever for the force and beauty of its process." Henry James, letter to H.G. Wells, 7/10/15.

HRC
Edits

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The ^{Museum} Met's prominence around the world reflects the generosity of individual Americans who believe the arts are central to the vitality and vision of our society. As one of ^{our} nation's leading museums, the Met ^{also} symbolizes our government's commitment to preserving and strengthening our common culture.

Perhaps that is why the ^{Met} Met's anniversary, while cause for celebration, comes at such a bittersweet moment for those of us who care deeply about the arts. Today, there is a movement afoot to undermine the cultural traditions that our democracy has depended on for more than two centuries. A misguided, misinformed campaign to slash public support for the arts not only threatens irrevocable damage to our cultural institutions, but also to our sense of ourselves and what we stand for as a people.

One of the great successes of the arts in America is that they are not the preserve of any "cultural elite." They are truly ^{part of our lives. Dealers, libraries, schools} part of the public domain, accessible to all, and encouraging of every person's artistic expression, imagination and sensibility. Our nation, unlike most others, has fostered a unique partnership

in which public and private groups have joined together to support the arts. The National Endowment for the Arts, in conjunction with individuals, corporations, and other arts patrons, has helped transform whole communities by bringing the arts to millions of Americans who otherwise would be denied the opportunity to explore our common culture.

Yet despite this unparalleled commitment to the arts, there are those among us who argue that public support is a luxury we can no longer afford. Under their skewed logic, such funding is not warranted because only the wealthy enjoy the arts -- but cutting federal funding is somehow going to make the arts more accessible to more Americans.

I also find it ironic that those who shout the loudest about ^{Americans'} the loss of civility, character, and values, ^{public. More away from} in America are the ^{western} first to recommend obliterating the federal agencies responsible for promoting ^{and truly} our cultural traditions.

They fail to appreciate what every generation of Americans has intuitively known: that ~~our~~ artistic imagination is critical to our civilization and our democracy. It was President Kennedy who reminded us in 1963 that "if art is to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him." Thanks in large part to the Kennedy Administration, the arts in the past three decades have touched more Americans than ever before.

The power of the arts is not simply to provide pleasant aesthetics, but to help move us forward as a civilization. Human

Even the Eisenhower - a friend - then who spent
over eight years

No democracy can flourish w/o nurturing roots -

John Adams?
The new 6th generation must be sold on & learned

NEA

expression, as conveyed through painting, sculpture, ^{performance} and other forms of art, enables us to better understand the complexities of life and gives us a bridge to the world ^{necessity + surround;} around us.

Most important, exposure to our cultural traditions enriches the lives of our children. At a time of ~~great~~ anxiety and uncertainty among our young people, the arts are a vehicle for ^{sparking personal id, building understanding + creativity} building self-esteem, hope, and excitement about the future. We have seen how art teaches children about the depth of their own creativity; how it gives them a feeling of their promise as human beings; how it offers them constructive outlets for their emotions, ideas, visions, and imaginations.

The Met alone hosts more than 200,000 children each year, who come to learn about the foundations of our own culture through ^{including?} exhibits of Greek and Roman art, Egyptian antiquities, ^{Medieval} French Impressionism and ~~masterpieces~~ ^{works} of American painting, ^{also} to ~~name a few~~. Among these children are future artists, teachers, patrons, and supporters of the arts. ~~But more important,~~ ^{also} these young people are ^{also} future citizens whose exposures to the roots and ^{diverse rich} traditions of human civilization will enhance their understanding of their own heritage and the world in which they live.

Clearly our nation today faces great challenges and difficult choices. But as the rhetoric heats up over the proper role of government in our society, I hope we will remember that the root of America's greatness lies in our willingness to invest in programs and institutions that hold the most promise for our future.

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It is hard to have a democracy w/o human imagination
(imagine)

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All workplace cannot &
never has & its own
That must
You have to have your support
or pr. patrons
but one ~~use~~ ^{is} not ~~the other~~

George Washington

Letter to Reverend

Joseph Willard,

March 22, 1781

"The arts and sciences essential to the prosperity of the state and to the ornament and happiness of human life have a primary claim to the encouragement of every lover of his country and mankind."

John Adams

Letter to Abigail Adams

May 12, 1780

"I must study politics and war that my sons may have liberty to study mathematics and philosophy. My sons ought to study mathematics and philosophy, geography, natural history and naval architecture, navigation, commerce, and agriculture, in order to give their children a right to study painting, poetry, music, architecture. . . ."

Thomas Jefferson

Letter to James Madison,

September 20, 1785

"You see I am an enthusiast on the subject of the arts. But it is an enthusiasm of which I am not ashamed, as its object is to improve the taste of my countrymen, to increase their reputation, to reconcile to them the respect of the world, and procure them its praise."

Franklin D. Roosevelt

*Address at Temple University,
Philadelphia, PA*

February 22, 1936

"Inequality may linger in the world of material things, but great music, great literature, great art and the wonders of science are, and should be, open to all."

Dwight D. Eisenhower

*Remarks at opening of new
American galleries at the*

Metropolitan Museum of Art,

October 24, 1957

"Art is a universal language and through it each nation makes its own unique contribution to the culture of mankind."

John F. Kennedy

Remarks on behalf of the

National Cultural Center

National Guard Armory

November 29, 1962

"Art and the encouragement of art is political in the most profound sense, not as a weapon in the struggle, but as an instrument of understanding of the futility of struggle between those who share man's faith. Aeschylus and Plato are remembered today long after the triumphs of imperial Athens are gone. Dante outlived the ambitions of 13th-century Florence. Goethe stands serenely above the politics of Germany, and I am certain that after the dust of centuries has passed over our cities, we too will be remembered not for victories or defeats in battle or politics, but for our contribution to the human spirit. . . ."

Lyndon B. Johnson
*Remarks at signing of the
 Arts and Humanities Bill,
 September 29, 1965*

"Art is a nation's most precious heritage. For it is in our works of art that we reveal to ourselves, and to others, the inner vision which guides us as a Nation. And where there is no vision, the people perish."

Richard M. Nixon
*Address at the Annual
 Conference of the Associated
 Councils of the Arts,
 May 26, 1971*

"We, this Nation of ours, could be the richest nation in the world. We could be the most powerful nation in the world. We could be the freest nation in the world—but only if the arts are alive and flourishing can we experience the true meaning of our freedom, and know the full glory of the human spirit."

Gerald R. Ford
*Message to the Congress,
 transmitting Annual Report
 of the National Endowment
 for the Arts and the National
 Council on the Arts
 June 23, 1976*

"Our Nation has a diverse and extremely rich cultural heritage. It is a source of pride and strength to millions of Americans who look to the arts for inspiration, communication and the opportunity for creative self-expression."

Jimmy Carter
*Remarks at a White
 House Reception
 National Conference of Artists
 April 2, 1980*

"The relationship between government and art must necessarily be a delicate one. It would not be appropriate for the government to try to define what is good or what is true or what is beautiful. But government can provide nourishment to the ground within which these ideas spring forth from the seeds of inspiration within the human mind. . . ."

Ronald Reagan
*Remarks at the
 National Medal of Arts
 White House Luncheon,
 June 18, 1987*

"Why do we, as a free people, honor the arts? Well, the answer is both simple and profound. The arts and the humanities teach us who we are and what we can be. They lie at the very core of the culture of which we're a part, and they provide the foundation from which we may reach out to other cultures so that the great heritage that is ours may be enriched by — as well as itself enrich — other enduring traditions."

Quotes:

"Liberty cannot be preserved without a general knowledge among the people."

John Adams

"Democracy can never prove itself beyond cavil until it founds and luxuriantly grows its own forms of art, poems, schools and theology."

Walt Whitman

"You see I am an enthusiast on the subject of the arts. But it is an enthusiasm of which I am not ashamed, as its object is to improve the taste of my countrymen, to increase their reputation, to reconcile to them the respect of the world, and procure them its praise."

Thomas Jefferson

"The Arts and Sciences essential to the prosperity of the State and the ornament and happiness of human life have a primary claim to the encouragement of every lover of his Country and mankind..."

George Washington

NATIONAL
ENDOWMENT
FOR THE
ARTS

*The Federal agency
that supports the
visual, literary and
performing arts to
benefit all Americans*

OFFICE OF THE CHAIRMAN
NATIONAL ENDOWMENT FOR THE ARTS

FAX TRANSMITTAL FORM

Office of the
Chairman

TO: Sabrina
Name
First Lady's Office
Affiliation
456-5708
Fax Number

Arts in Education

Challenge &
Advancement

Dance

Design

Expansion Arts

Folk & Traditional
Arts

International

Literature

Local Arts Agencies

Media Arts

Museum

Music

Opera/Musical
Theater

Presenting

State & Regional

Theater

Visual Arts

FROM: Alexander D. Crary
Chief of Staff & White House Liaison

RE: quotes

DATE: 6/13/96

MESSAGE:

If you need anything else please call.
I hope that these are helpful.

Amy

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is critical in helping make our cultural heritage a part of the life of the people.

I have been quoting some Republicans. In closing, let me quote a Democrat, who stated the case so eloquently over thirty-two years ago.

"I look forward to an America which will not be afraid of grace and beauty...I look forward to an America which will reward achievement in the arts as we reward achievement in business or statecraft.

I look forward to an America which will steadily raise the standards of artistic accomplishment and which will steadily enlarge cultural opportunities for all our citizens.

And I look forward to an America which commands respect throughout the world not only for its strength but for its civilization as well."

[REDACTED] Our country has not lost in the last 3 decades so much of its vision, that we cannot allocate 1/50 of 1% of the budget of the government of the United States to the arts and the humanities. And surely we can be imaginative about ways to generate the support.

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

June 6, 1995

Remarks by First Lady Hillary Rodham Clinton at
125th Anniversary of the Metropolitan
Museum of Art
New York City

MRS. CLINTON: Thank you. Thank you. Thank you, very much. It is such a great honor and pleasure for me to join you this evening. I am someone who is a great fan of this Museum and a great fan of the Cantors.

And to have an occasion such as this where we celebrate both is special. I want to add my word of thanks to this Museum and to all of you who have supported it, nurtured it, loved it, brought it to where it is today. I have just had an opportunity to view the proposed new galleries, for the exhibition of the collection of Greek and Roman art, as I was told, the finest collection in the Western hemisphere.

And it is very exciting to see the plans for this and to know what a contribution it will make to the continuing greatness of the Museum. None of this would be possible without all of you who have been patrons and supporters of this Museum. And tonight, we honor two people who have been especially important.

Iris and Bernie have over the years stood behind so many important causes in health care and education. And tonight, we celebrate their contribution to the arts. What they have done by their generosity has not only meant that literally millions of people have been enhanced by their eye, their passion, their commitment. But it has also, I believe, served to spur others to be similarly generous with their own love of art.

For all we celebrate tonight, I must say, though, it is something of a bittersweet moment, for those of us who care deeply about the arts in our country. Because, there is, as you know well, a movement underway to undermine the cultural traditions that all of you in this room are upholding by your presence tonight.

It is sad, that there are those among us who do not appreciate what this Museum represents - what it stands for. And

who more than that, do not understand that our democracy depends upon culture. We are witnessing a full-scale assault on public support of the arts which in many ways is misguided and misinformed. One of the great accomplishments of the arts in America, is that it truly has become part of the public domain.

Accessible to all, firing the imaginations of all. I was told that Bernie saw his first Rodin here in 1945 and look where it has led. There is a proud tradition in our country of both private and public support - a unique partnership unlike what exists in many other countries not only in modern times but going back through history. Where art was either the domain of the public or of the private. But instead, in America there has been this marriage.

And that is thanks, in large part, to far-sighted people, like yourselves in both the public and the private sector. The NEA has helped to bring art to millions of Americans who would not have otherwise enjoyed it.

It has supported artists and teachers, students, men, women and children, whose daily lives have been transformed by their exposure to great art. And I would like to thank Bill Lures and the trustees, and the members of the business committee and all of you who have raised your voices in the last months on behalf of public support for the arts. I hope you will continue to do so because we cannot afford to retreat from that commitment.

I would argue strongly, that, contrary to what some say, public support for the arts is a luxury we can no longer afford. That it is, instead, a necessity for the continuing strength and vitality of our community of culture in this country.

It is particularly ironic that those who bemoan the loss of civility and character and the loss of values in America are the first to recommend obliterating the Federal agencies, in many ways cutting back on state and local support, responsible for promoting our cultural traditions.

For example, the Greek and Roman exhibition that is being worked on now, for those who at one hand, claim they support our Western traditions and Western civilization but who on the other hand would not support the kind of exhibition that would bring to life those very traditions and roots; are living, in my view, a very ironic way of demanding we do what they say, without recognizing how important it is to give other people the chance to have the same experience that they have had.

They fail to appreciate what every generation of Americans have intuitively known, that our artistic imagination is critical to our civilization and our democracy. So I hope that, as we think about this Museum tonight and the contribution of the

Cantors, we will think about ways that each of us can try to continue the traditions represented. And we will think, too, about all of the children, two hundred to three hundred thousand a year, who come to this Museum. The potential artists and teachers and lovers and patrons of the arts of the future.

To make sure that their potential for appreciating what we have today, thanks to the partnership between public and private lovers of the art; will always be there. Yes, we have hard decisions to make in America; yes, they are challenging. But let us remember what really lies at the root of greatness as a people -investing in our future, caring about the best of our traditions. And let's not turn our back on that kind of legacy.

With your help, your generosity, your energy and your commitment, I don't think we will, but I know this is a challenging time. I personally wanted to be here this evening to thank the Cantors, to thank the Museum and to thank all of you for standing up on behalf of the arts in America. Thank you all.
(Applause)

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FIRST LADY HILLARY RODHAM CLINTON
REMARKS FOR THE 125TH ANNIVERSARY
OF THE METROPOLITAN MUSEUM OF ART
NEW YORK CITY
JUNE 6, 1995

[Acknowledgements: Arthur Ochs Sulzberger; Carl Spielvogel]

It is a great honor for me to join you for this truly remarkable occasion. It is hard to imagine a more momentous event in the history of the Metropolitan Museum -- a celebration not only of the Met's 125th anniversary, but also a tribute to two of the most generous and thoughtful supporters of art and culture in our country.

It has been said that at the Met you can find all of civilization under one roof. That certainly was never more the case than it is today.

I have just had the opportunity to view the model of the Metropolitan's proposed new galleries for the exhibition of its collection of Greek and Roman art -- the finest collection of its kind in the Western Hemisphere. When it this new installation is completed, it will make this incomparable resource of art and scholarship available to a national and international audience for the first time in history.

Arriving at this point would not have been possible without the abundant contributions of the museum's patrons. And tonight it gives me great pleasure to join in thanking Iris and Bernie Cantor for their never-ending generosity to the Met and many other cultural institutions in America.

It seems that every time there is a good and noble undertaking in the arts, or in health care, or education, the Cantors are somehow involved.

A few years ago I had the opportunity to visit the Center for Breast Imaging at UCLA Medical Center, a leader in breast cancer research that also offers subsidized mammography screenings for needy women in the Los Angeles area. Of course, as with so many other of her projects, Iris was ahead of the curve on breast cancer. She understood the urgent need to focus more attention and resources on fighting the disease. She singlehandedly helped raise awareness, target research and funding, and improve the lives of women and their families not only in Los Angeles but across the country.

[The Cantors' role in supporting the Sculpture Exhibit at the White House]

That level of concern and commitment has been the Cantors' hallmark for decades. It was in this museum in about 1945, I believe, that Bernie Cantor saw his first Rodin. And we all know how the inspiration of that moment translated into generous, continuous, and caring support of artists, scholarship, exhibits, teaching and learning about art around the world for many years thereafter.

For all that we have to celebrate tonight, I must say that this is a bittersweet moment for those of us who care deeply about the arts. Sadly, a movement is underway in our country to undermine the cultural traditions that all of you have worked so hard to support -- culture that our democracy has depended for two centuries, and from which our democracy has flourished despite many great challenges and threats from within and without. Today, we are witnessing a full-scale assault on public support of the arts.

One of the greatest successes of the arts in America is that they are not a preserve of one socio-economic group or another. They are truly part of the public domain, accessible to all, and encouraging of every person's artistic expression, imagination, and sensibility. That is because of our proud tradition of private support, as well as public support through agencies such as the National Endowment for the Arts.

The NEA has helped bring art to millions of Americans who have never before enjoyed the opportunity to explore our common culture. It has supported artists, teachers, students, men, women, and children whose daily lives have been transformed by exposure to art. And I would like to thank Bill Lures and others in this room who have worked so hard to maintain public support for the arts.

This crucial effort to preserve and expand our culture is now being decried as a luxury we can no longer afford.

I would argue the opposite is true. I do not think we can succeed in this country without an artistic community that is alive, well, and growing every day.

I find it particularly ironic that those who bemoan the loss of civility, the loss of character, the loss of values in America are the first to recommend obliterating the federal agencies responsible for promoting our cultural traditions.

Somehow they fail to appreciate what every generation of Americans has intuitively known: that our artistic imagination is fuel for our civilization. Art has great power to move us forward, to help us cope with the complexities of life, to give us the bridge we need to other people and to the world around us.

The painter Romare Beardon once said, "Art is the soul of a people." It is not, as some would suggest, a province of the elite. It is a source of renewal -- a vehicle for conveying images and expressions that reflect the course of human history and civilization.

Perhaps most important, art can be a vital and positive force in the lives of our children. We have seen, through programs at this museum and elsewhere, how art teaches children the power of their own creative self-expression; how it gives them a feeling of their potential as human beings; how it offers them productive outlets for emotions, ideas, visions, and rich imaginations.

At a time of crisis among our young people, we should not diminish opportunities to build self-esteem, hope, and excitement about the future. We should encourage their participation in our culture, and art is a proven way of doing that.

Let's not let culture recede in America. Let's think about what this country would be like without museums like this one, without libraries, monuments, theaters and all of the cultural institutions that enrich our lives.

With your help -- your generosity, your wisdom, your energy -- we will not only keep alive this great museum, but also the cultural life that it supports and nourishes across our country.

Thank you very much.

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