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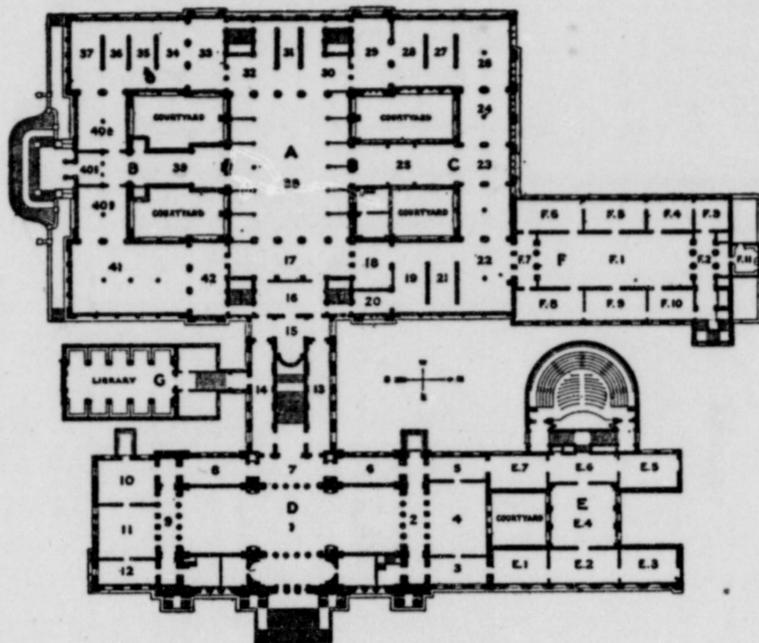
**Museums: Metropolitan of  
Art**

**1911**

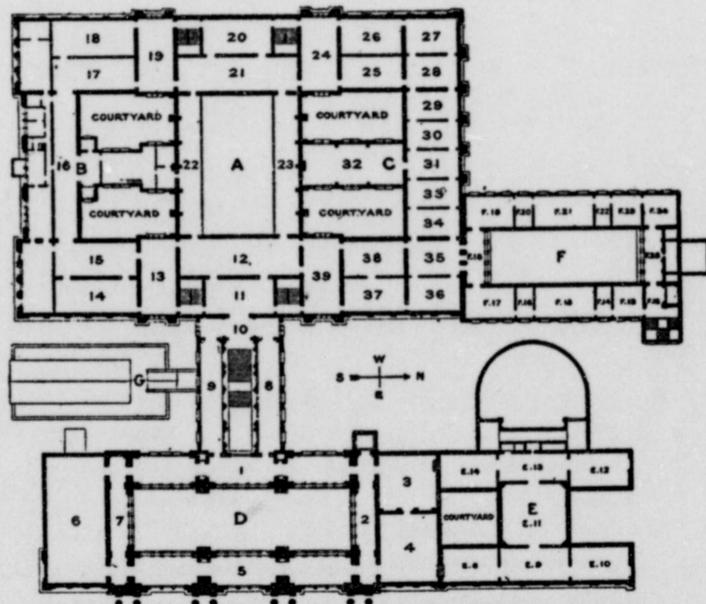
WHAT  
THE METROPOLITAN  
MUSEUM OF ART  
IS  
DOING



M C M X I



PLAN OF THE FIRST FLOOR



PLAN OF THE SECOND FLOOR

WHAT  
THE METROPOLITAN  
MUSEUM OF ART  
IS DOING

PURPOSE OF THIS PAMPHLET

**T**HIS little pamphlet is printed in the hope of bringing to the attention of those who do not yet use the Metropolitan Museum to its fullest extent just what it offers to any and every visitor, and what more it stands ready to do for three special groups of people: its members; the teachers and pupils of the public schools of New York City; and a much larger group, the students of art and design everywhere, in which class we would include manufacturers and artisans as well as artists and art students, every one, in brief, to whom the Museum by the very nature of its collections may furnish practical aid.

PRIVILEGES OF THE PUBLIC

The Metropolitan Museum was incorporated April 13, 1870, for the following purposes:

- (1) To establish and maintain in the City of New York a Museum and Library of Art.
- (2) To encourage and develop the study of fine arts, and the application of the arts to manufactures and practical life.
- (3) To advance the general knowledge of kindred subjects, and, to that end, to furnish popular instruction.

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These aims, with their evident emphasis on the possible value of the Museum to all the people, not to a few, underlie the Museum policy of to-day. "General knowledge," "popular instruction," "application of the arts to practical life": these the Museum stands for.

### LOCATION

The Museum is situated in Central Park, with the main entrance on Fifth Avenue at Eighty-second Street. The Fifth Avenue stages pass the door and the Madison Avenue surface cars are one block east. Connection with the Subway is made at Forty-second Street, and with West Side lines of cars at Fifty-ninth and Eighty-sixth Streets. The nearest Third Avenue Elevated Station is at Eighty-fourth Street.

### ADMISSION

The Museum is open daily:

Saturday ..... 10 A.M. to 10 P.M.

Sunday ..... 1 P.M. to 6 P.M.

Other days, including legal

holidays ..... 10 A.M. to

} 5 P.M. in Winter

} 6 P.M. in Summer

On Mondays and Fridays only, an admission fee of 25 cents is charged (except to members and students). Admission is free on all legal holidays.

Members are admitted free at all times when the Museum is open to the public. Children under seven years are not admitted unless accompanied by an adult.

## MUSEUM OF ART IS DOING

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### THE COLLECTIONS

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#### EXTENT AND ARRANGEMENT

THE Museum collections include the so-called fine arts—painting, sculpture, and architecture, as well as what are usually called Decorative or Industrial Arts. Ancient art includes Egyptian, Babylonian, Assyrian, Phœnician, Cypriote, Etruscan, Greek, and Roman antiquities. In painting the attempt is made to illustrate the history of the art in antiquity, and from the Middle Ages to the present time, with especial attention to the work of American artists. The Decorative Arts include woodwork, metalwork, ceramics, and textiles. The collections represent the East and the Near East (China, Japan, Persia, and Asia Minor), Europe, and America. Special attention is given to American art.

Broadly speaking, the first floor of the Museum is filled with the Egyptian and Classical collections, the casts, and modern sculpture; the second floor, with the art of the East and Near East, textiles, laces, arms and armor, musical instruments, and paintings. The Decorative Arts, chronologically arranged—the Romanesque period to the nineteenth century—occupy a wing by themselves.

The Library of the Museum, situated on the first floor to the south of the grand stairway, contains over 20,000 volumes and 30,000 photographs, which are for the use of any visitor.

In the different galleries are hung colored floor-plans that show at a glance by the colored spaces

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the location and extent of any department and by a cross the place where the person looking at the plan is standing.

On the last pages of this pamphlet will be found a more detailed index to the collections.

### POINTS OF SPECIAL INTEREST

**IN EGYPTIAN ART:** Stone vases of the earliest periods (First Egyptian Room); Wall-relief from Tomb of Raemka, V Dyn., ca. 2600 B.C. (Second Egyptian Room); Red-granite column from pyramid-temple of Sahure, V Dyn., ca. 2700 B.C. (Third Egyptian Room); Coffin, jewelry, and other objects from tomb of Senbtes, found by Metropolitan Museum Expedition in excavations at Lisht in 1907, XII Dyn., ca. 2000 B.C. (Fourth Egyptian Room); Painted reliefs and other material found by the Metropolitan Museum Expedition at Lisht in the excavation of the pyramid-temples of Kings Amenhat I and Sesostris I, ca. 2000 B.C. (Fifth Egyptian Room); Temple-reliefs from Abydos of Kings Ramses I and Seti I, 14th century B.C. (Sixth Egyptian Room); Painted capital (first half of 4th century B.C.) from the excavation of the temple of Hibis, Kharga Oasis, by the Metropolitan Museum Expedition, 1909-10 (Eighth Egyptian Room); Painted portrait panels and mummy with a panel in position, of the Roman period in Egypt (Ninth Egyptian Room); Sculptured friezes, moldings, and capitals from Monastery of St. Jeremias, Sakkara, illustrating the Early Christian art of Egypt (Ninth Egyptian Room).

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**IN CLASSICAL ART:** Etruscan bronze chariot, 6th century B.C., and the ancient bronzes (Floor I: D 12); Roman bronze statue of Emperor Trebonianus Gallus (I: D 1); Wall-paintings from Boscoreale (I: D 10); Cesnola Collection of antiquities from Cyprus (I: B 41-42); Original Greek and Roman marbles (I: D 11); Greek vases (I: B 40A, 40B); Greek, Roman, and Etruscan terracottas (I: D 8); Gold ornaments, gems, etc. (II: C 32).

**IN ORIENTAL ART:** Collection of Chinese Porcelains lent by Mr. J. P. Morgan (II: D 6); Heber R. Bishop Collection of Jades, etc. (II: D 4); Japanese Arms and Armor (II: D 8); E. C. Moore Collection of Oriental Art (II: E 12); Joseph Lee Williams Memorial Collection of Rugs (II: E 13, 14). (Loan.)

**IN WESTERN ART:** Gothic Sculpture (including the Hoentschel Collection), lent by Mr. J. P. Morgan (I: F 1-4); Renaissance Sculpture (I: F 5-7); the Marquand Gallery, containing selected paintings of importance (II: A 11); Dino and Ellis Collections of Arms and Armor (II: D 1, 3); Mrs. S. P. Avery Collection of Spoons (II: C 32); Moses Lazarus Collection of Fans (II: E 8); Collection of Laces (II: E 8, 9); European Textile Fabrics (II: E 10); European ceramics, including the Le Breton Collection of French Faïence (I and II: F); Crosby-Brown Collection of Musical Instruments (H: C 35-39); Woodwork and Furniture, including the Hoentschel Collection of 18th century French decorative arts (I and II: F); Collection of Ormolu (II: E

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18); Collection of Germanic and Merovingian antiquities (I: F 1-2).

### EXPERT GUIDANCE

Anyone desiring to see the collections of the Museum under expert guidance may secure the services of the member of the staff detailed for this purpose, on application to the Secretary. An appointment should preferably be made, as the Instructor's time is increasingly in demand. Visitors who cannot make arrangements beforehand may find out at the Information Desk at the Fifth Avenue entrance whether the Museum Instructor is free at that time for such service. A charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour, except for members, teachers in the public schools, and the pupils under their guidance.

### INFORMATION DESK

Information about the Museum will be given at the Fifth Avenue entrance, where catalogues and photographs are sold. The complete list of Museum publications may be obtained in a special folder, Publications on Sale. Another folder, Price List of Prints, gives full information about photographs and prices of all the reproductions made of the Museum collections. Photographic copies of all objects belonging to the Museum (not only paintings, but the objects of every collection) are made by the Museum photographer, and Braun, Clément & Co., Curtis & Cameron, the Detroit Publishing Company, A. W. Elson & Co., and Pach Bros. have photographed objects of their own selection.

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### THE BULLETIN

The Bulletin of the Museum is published monthly, under the direction of the Secretary. Subscription price, to others than members, one dollar a year; single copies, ten cents. Copies for sale may be had at the entrance to the Museum.

### RESTAURANT

A restaurant is located in the basement on the northwest side of the main building. Meals are served *à la carte* from 10 A.M. to 5 P.M. and *table d'hôte* from 12 M. to 5 P.M.

### MISCELLANEOUS

Canes, umbrellas, and parcels must be checked at the entrances, for which there is no charge.

A public telephone is to be found at the Fifth Avenue entrance.

A wheel-chair may be obtained without charge by applying at the Information Desk.

A Study Room of Textiles is open to anyone wishing to examine the large number of textiles not on exhibition. Kindly ask at the Information Desk for directions.

### ADDITIONAL PRIVILEGES TO MEMBERS

In addition to these opportunities offered to every visitor, the members of the Museum are given the following special privileges:

(1) Free admission for the member, his family, and non-resident friends on Mondays and Fridays upon presentation of the membership ticket. Admission for friends by means of guest tickets given to members.

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(2) Admission to all general receptions, exhibitions, and lectures held at the Museum.

(3) The services of the Museum Instructor free.

(4) Copies of the Annual Report and the Monthly Bulletin mailed to the member's address.

(5) A set of all handbooks published by the Museum for general distribution upon presentation of the membership ticket at the Information Desk.

Information concerning classes of members and further details about their privileges may be obtained from the special folder, Information Concerning Membership.

## SPECIAL HELP OFFERED TO NEW YORK TEACHERS AND PUPILS

**T**O come into close and helpful relationship with the schools of the city, the Museum offers to teachers and pupils in the public schools of New York City the following special advantages:

(1) Free admission on Mondays and Fridays, which are made pay days largely to facilitate students by giving them a greater opportunity for privacy than is possible on free days. The school-children are welcome every day, but the pay days are theirs in a peculiar sense. Upon application made beforehand, a ticket is sent to the teacher, admitting him and his class.

(2) If a teacher is preparing courses of study to be conducted at the Museum, members of the Museum staff will gladly advise him concerning the objects contained in the Museum collections

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and aid him to use the resources of the Museum to the best advantage. An index of the paintings by subject and one of the objects that illustrate Greek and Roman history are obtainable.

(3) The use of a class-room equipped with stereopticon lantern, chairs, tables, and blackboard for talks given by the teacher to the class. Lantern slides may be borrowed and books and photographs from the Library may be taken to the class-room to increase the interest and effectiveness of the talk.

(4) The services of a member of the Museum staff to show the collections to the class or give them a talk illustrated by the lantern. For this assistance application should be made by letter, stating the day and hour of the proposed visit.

(5) The use in lectures outside of the Museum of several thousand lantern slides owned by the Museum of objects both here and elsewhere that illustrate the subjects represented in its collections.

The special leaflets, Help Offered to Teachers and Lantern Slides, give in greater detail the facilities at the command of teachers.

## HOW THE COLLECTIONS MAY BE MADE TO SUPPLEMENT CLASS WORK

The collections themselves offer a store of illustrative material adapted for use in classes studying the classics, drawing, the industrial arts, English, geography, and history. A visit to the Metropolitan Museum adds new zest and interest to the class work, according to the testimony of many teachers in these subjects. From

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the kindergarten to the college, every class can find some point of contact between school work and the Museum collections. Take English, for example. A class studying Tennyson's *Idylls of the King*, Scott's *Marmion*, or *Ivanhoe* will appreciate and understand the accounts of battles and jousts better after seeing the mailed figure on horseback in the Armor Room. One scene from *Ivanhoe* is the subject of Delacroix' *L'Enlèvement de Rébecca*. To illustrate *The Merchant of Venice*, photographs of Venetian canals and buildings may be looked at in the Photograph Collection of the Library; paintings by Canaletto, Guardi, Rico, and Turner may be studied; Millais' picture of Ellen Terry as Portia may be enjoyed. Art and literature alike are permeated with Greek and Roman mythology, and so each may help in the study of the other. The pupil who has learned the story of Cupid and Psyche in connection with Milton's *Comus*, will remember it better for seeing the cast of Canova's group of Cupid and Psyche, or standing before Rodin's conception of the characters at the moment of Cupid's flight.

### PECULIAR ADVANTAGES FOR SERIOUS STUDENTS OF ART AND DESIGN

**B**Y the very character of its collections the Museum belongs in a peculiar sense to the student of art and design, the draughtsman or designer, the manufacturer who seeks to apply artistic principles to practical ends. To such a person the Museum may well become a

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second studio or workshop, affording him exceptional advantages.

In the collections he will find:

(1) A variety of designs from earliest Egyptian or Greek to the nineteenth century, that he may copy, combine, or adapt to suit his purpose.

(2) Abundant opportunity to study the technique of many crafts, to observe the way in which painter, sculptor, woodcarver, metalworker, or potter met the practical difficulties of the medium in which he worked. What could be more valuable for a woodcarver than to study the skilful Gothic and Renaissance carvings in the New Wing; what more suggestive for a manufacturer of lace than to examine carefully the beautiful points in the collection of laces; what more inspiring for a potter than to trace the triumphs of his art in Greek, Oriental, and European pottery!

The Museum gladly grants him these privileges:

(1) Free admission on Mondays and Fridays by showing a permit obtainable at the Museum.

(2) The privilege of copying or sketching all objects in its collections except those which are either lent or copyrighted.

(3) The use of the books and photographs in the Library with the opportunity of copying, by applying to the Librarian.

(4) Access to a Study Room of Textiles, where every opportunity will be granted for careful microscopic examination of any textile, for taking notes, and drawing sketches.

(5) The use of a room with lockers in charge of an attendant.

(6) The chance to buy at reasonable prices

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photographic reproductions, made with special reference to the needs of students, of all objects in the Museum collections except those either lent or copyrighted.

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