



PHILADELPHIA MUSEUM
OF ART BULLETIN

SUMMER 1961

THE DIVISION OF EDUCATION AUTUMN PROGRAM

MUSICAL PROGRAMS. A musical program will be presented every Sunday afternoon from September 24 through December 17 arranged through the courtesy of the Recording Industries Music Performance Trust Funds, The Musical Fund Society, The Contemporary Chamber Music Society and the Committee on Music. Outstanding soloists and chamber music groups will perform in the Charles Patterson Van Pelt Auditorium. Members of the Museum may reserve seats in advance and should do so in order to assure themselves of a place in the auditorium.

ART CLASSES FOR ADULTS. These meet once a week every weekday except Fridays. Painting and sculpture for beginners, amateurs, and semi-professionals are offered to a limited enrollment, beginning the week of September 25. Inquire.

ART CLASSES FOR YOUNG PEOPLE, 6-to-18. The classes are divided into appropriate age groups and meet for twenty-five Saturday mornings. Children of members receive a reduction in tuition. Inquire.

WEEKLY LECTURES. The Division plans a general history of art lecture series to meet one afternoon a week extending from mid-September to June. Lectures and gallery tours concurrent with major exhibitions will be given twice a week from November to March. Members will receive announcements of the schedule.

PROGRAMS FOR SCHOOLS, CLUBS, AND OTHER GROUPS. The Division of Education has a repertoire of programs for schools, combining illustrated lectures, film showings, and museum tours. Special programs related to class studies may be arranged. These services are free; clubs or other private groups may also arrange for special programs with the payment of a nominal fee. The schedule is crowded, and a minimum of two weeks' advance arrangement is necessary.

SPECIAL PROGRAMS. A series of lectures on Modern Art will be given on Sundays at 2:00 beginning on November 5. On Saturdays at 2:00 the Division will show two films—"Cubism" and "From Renoir to Picasso."

SPECIAL CLASSES. The Division is planning, in cooperation with the Oriental Art Department of the Museum, a series of subscription lectures on the art of China and Japan. Members will receive announcements of this course.

SLIDE AND FILM LIBRARIES. Some 55,000 kodachrome slides of painting, sculpture, architecture, and the decorative arts are available for purchase or rental. Over a hundred films (16 mm.) on art subjects are available for rental.

ON COVER: NICHIREN PRIEST RECITING BUDDHIST SUTRA by Jichōsai (died 1803?). Illustration for the 10th Month in his Handscroll of the Twelve Months. *Purchased.*

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DEPARTMENT OF PAINTINGS

The past year has generally been one of relative quiet since the end of the large and successful Courbet show in December 1959 to February 1960. With so much of the Museum closed for alterations, the remainder often took on a crowded aspect with paintings and other objects temporarily installed here and there.

The opening of the Renaissance Galleries preceded by three days the closing of a larger portion of the building on the floor below for remodeling.

By the former event the Painting Department was provided with a large gallery for the High Renaissance and Baroque paintings of the collection. The earliest is the Titian of about 1530, the latest is the Zurbarán of

1650; between these two dates are the other paintings displayed in the room, among them the Poussin and the Rubens. Also at this time several galleries were rearranged, one to hold only Venetian and the other Italian 18th century paintings in general. The group of Wilstach galleries was also rearranged, repainted and rehung.

The closing of the lower floor from the Johnson octagon to the stair hall necessitated the reinstallation of the 19th and 20th century European paintings in the galleries normally reserved for temporary exhibitions. These were grouped in three rooms where formerly they had been in six. In the first were the mid-nineteenth century artists such as Delacroix, Daubigny and Corot; in the second the impressionists and post-impressionists with our large Monet collection as well as works by Pissarro, Cézanne, Manet, Renoir and Degas. The last room was of the 20th century with



INDUSTRIAL AREA by Francis Speight. Given by Walter Stuempfig.

A. J. Wyatt, Staff Photographer

Matisse, Picasso, Modigliani, Chagall, Miró, Léger and Lipchitz.

Sculpture of the nineteenth and twentieth centuries for the present falls under the care of the Painting Department and in the winter a portion of the best works of that period were assembled in a semi-permanent display in the Great Hall.

The principal event of the entire year, however, was the loan of selected paintings from the Arensberg and Gallatin Collections to the Guggenheim Museum in New York. The pictures left soon after the first of the year and were returned in May after a very successful show in the Frank Lloyd Wright building on Fifth Avenue which was seen by about 130,000 persons.

It was a great event for New York bringing as it did so many works that had been in the controversial Armory Show of 1913 back for almost the first time. The *Nude Descending A Staircase, No. 2* had been the center of the 1913 storm, yet proved to be quite like the "eye of the storm" in 1961; so much has the public at large come to respect and admire modern art that today it seems serene in contrast to 1913. It was also the first time that pictures from the Gallatin Collection had been in New York for many years. They had formerly been housed as the Museum of Living Art at New York University until 1943.

In return Philadelphia will receive a loan from the Guggenheim of their better works scheduled to run here in the Museum from November 1 through January 7, 1962. About eighty oil paintings as well as prints and water colors are expected to be included. This reciprocal exchange of two museums' principal modern works is helpful to the local populations of both cities, enabling large numbers of people to see works they could not ordinarily see, at least at some leisure, with chances to revisit often during the exhibition. The show of both the Arensberg and Gallatin Collections has also done much to show New York, the nation's press, and the world in general how outstanding a collection of twentieth century art we are fortunate enough to possess here. Philadelphia may now be seen to be far from "behind the times." In the field of



A. J. Wyatt, Staff Photographer

PORTRAIT OF R. STURGIS INGERSOLL by Jacques Lipchitz. Given by the members of the Board of Trustees, the Board of Governors, and of the Staff.

modern painting alone, the Museum ranks well into the top ten in the world, and for art between 1910 and 1930 it is nearly unrivalled.

During the summer months we were fortunate in being allowed to exhibit Mrs. Carroll S. Tyson's collection again, as well as that of the Rev. Theodore Pitcairn. The Tyson collection is by now well-known to Philadelphians who are justly proud of this unique and impressive collection of Impressionist painting. The Pitcairn collection with its Rembrandt, Monet, Van Goghs, El Grecos, and Philippe Smits is also unique and deserving of exhibition.

During the course of the year the Department of Painting benefited by the conversion of a long-term loan into a bequest. Mrs. Frank Graham Thomson had lent us three late Monets in 1955; this year they were willed to the Museum. The pair of

lovely Sully portraits of his ancestors, Mr. and Mrs. William Norris, done in 1830, which Mr. G. Heide Norris bequeathed to the Museum in 1931 subject to the life interest of his daughter, were received this year.

In sculpture, the Museum received another generous gift from Mr. and Mrs. R. Sturgis Ingersoll of a four-fifths undivided interest in a *Seated Nude* by Matisse of 1925.

In appreciation of Mr. Ingersoll's devoted

and untiring interest in the Museum, the Boards of Governors and Trustees, and the Staff presented the Museum with a bronze portrait head of *R. Sturgis Ingersoll* by Jacques Lipchitz for which he has been sitting many times over the past year.

HENRY CLIFFORD
Curator of Paintings

HENRY G. GARDINER
Assistant Curator



A. J. Wyatt, Staff Photographer

ROCK AND ANCHOR, by Morris Blackburn. Given by Dr. Faith S. Fetterman.