



91

TRUSTEES

OF THE

MUSEUM OF FINE ARTS.

TWELFTH ANNUAL REPORT,

FOR THE YEAR ENDING DEC. 31, 1887.



BOSTON:

ALFRED MUDGE & SON, PRINTERS,

24 FRANKLIN STREET.

1888.

Bibliothèque Maison de l'Orient



155525

REPORT OF THE EXECUTIVE COMMITTEE.

BOSTON, January, 1888.

The Executive Committee presents the following report for the last year : —

The receipts for 1887 have been as follows : —

For single admissions	\$3,739 00	
“ season tickets	61 00	
	<u> </u>	\$3,800 00
From sale of catalogues		1,085 05
		<u> </u>
		\$4,885 05

The number of visitors has been : —

Paid admissions	15,060
Admissions on free days	128,286
Free admissions on other days, including pupils of the school	41,967
	<u> </u>
Total number of admissions	185,313

Average number of visitors : —

On Saturdays	916
On Sundays	1,564
Of paying visitors on other days	58

The current expenses for the year (exclusive of the purchases of works of art provided for from

special funds) were	\$23,090 26
Unrestricted income from investments	\$10,824 99
Receipts at the Museum	4,885 05
Miscellaneous receipts	268 32
	<u> </u>
	15,978 36
Deficiency of income	\$7,111 90

Comparing these statistics with those of 1886, we observe a falling off of more than six hundred dollars in the receipts at the Museum for admissions and catalogues. On the other hand, the deficiency of income is reduced more than seventeen hundred dollars, in consequence of the increase in income from investments, owing to the bequest of the late Richard Perkins. While the number of paying visitors has diminished, the number of free visitors has increased, particularly on Sundays, so that we have reason to believe that the Museum is doing more good than before.

The great event of the year has been the prosecution of the subscription for extension. An appeal to the public was made in May, in the following terms:—

“The Committee of Trustees to procure funds for enlarging the Museum of Fine Arts present the following statement to their fellow-citizens:—

A subscription of \$218,000, in sums of from \$500 to \$24,000, from fifty-eight donors, has been privately secured. \$82,000 more will make up the total required for the present needs of the Museum. These needs are:—

First.—An extension of the building by erecting portions of the two wings as originally planned, and connecting them by a corridor parallel with the main building.

Second.—Additional casts and photographs; and,

Third.—Ampler provision for current expenses. For these objects, we seek to carry forward the subscription to the full amount of \$300,000.

The Museum is devoted to a work of which the opportunities and demands are constantly increasing. It has a high educational character, and this is to be sustained only by the most liberal treatment. It ministers not merely to the student or lover of art, but to large numbers hitherto ignorant, yet by no means unsusceptible of artistic teaching. In the year ending May 1, 1887, there were 119,227 visitors admitted free, 44,212 on Saturdays, and 75,015 on Sundays. A moment's reflection on these figures shows the far-reaching influence of the Museum, and justifies an appeal in its behalf as one in behalf of the whole community.

Not quite eleven years have passed since the opening of that part of the building which was first erected. Several of the original Trustees, some of the most active among them, have since died, but not without witnessing repeated proofs of the value of the Museum. Their associates and successors believe in it more and more, and now ask that a future of almost unlimited power and beneficence may be assured by a generous trust and a generous support.”

The total amount now subscribed is \$240,711, less by nearly \$60,000 than the sum which we have attempted to secure. This is much to be regretted; and while there is every reason to be grateful to those who have contributed, there is also every reason to urge those who have not to aid in the undertaking. If there ever was any doubt as to the absolute necessity of additional room for our collections, it must have yielded by this time on the part, at least, of every one acquainted with the offerings of loans and gifts to the Museum, or with the educational activities of the school within our walls. At this moment it is proposed to place in our new building two of the choicest collections of Japanese art to be found in this or any other country, and when these are hospitably provided for, others of various character will undoubtedly follow them, and add to the beauty and the usefulness of the Museum. When we began to build, twelve years or more ago, there might have been some cause to fear lest there would be more shell than kernel in our charge. There can be no hesitation about what we are now doing in the way of building, though it is much greater in extent than the erection of 1876. Every space to be obtained will be filled at once, and not only will our new possessions or deposits improve our work, but the better disposition of our old ones will be an advantage hardly appreciable until secured.

We therefore urge the Trustees to relax no effort that seems practicable in order to secure the \$60,000 still wanting to complete the total of \$300,000.

It must not be thought that we ask this sum merely for building. Should it be raised, only the larger half would be used for that purpose, while the smaller half would remain to meet the outlay constantly required for the very best object of the Museum, namely, the supply of information on all points relating to the fine arts. Our highest function is educational, and to discharge this satisfactorily we must have not only our silent collections but our living teachers, our director and our curators, to meet the constantly increasing demands for instruction. The creation of the departments of classical antiquities and of prints, and their committal to experts thoroughly competent to take charge of them, while the library has been placed under efficient oversight, have proved

among the very most successful means of promoting the beneficent influences of the Museum. The library is susceptible of great enlargement, and should become one of our most important departments. It is to be hoped that Boston will not allow any interest of this great institution to suffer for want of money.

For the Executive Committee,
and in the absence of the President,

SAMUEL ELIOT,

REPORT OF THE COMMITTEE ON THE MUSEUM.

THE Committee on the Museum report the collections in good order, and enriched during the past year by many valuable gifts, a list of which is given elsewhere. Among the most important are, from several contributors, the *Arethusa*, the chief work of the late George Fuller; from contributors, chiefly Boston artists, two paintings by the late John B. Johnston; from Mr. George W. Wales, seven hundred prints; from Mrs. E. D. Cheney, seventy-four prints by John and S. W. Cheney; from Mr. Denman W. Ross, a pair of wrought-iron gates, Venetian work of the 16th century; from Mr. Martin Brimmer, eighteen medals, Italian Renaissance; also, twenty-nine terra-cotta figures from Myrina, further noticed in Mr. Robinson's report; from the Rev. Herbert Probert, a collection of weapons and shields from the Congo; from Mr. George A. Goddard, a gold snuff-box with enamelled lid; also, paintings by Gérôme, by Greuze, by Israels, and by R. H. Fuller; from the Egypt Exploration Fund, a most liberal donation from the finds of 1885 and 1886, comprising hundreds of objects in bronze, pottery, glass, and stone. Among these are a colossal statue of Rameses II. in black granite; a relief in limestone, the head of a young prince, most delicately modelled, which was found built into a pylon of the 6th century B. C.; a handle in gold; glass mosaics of microscopic delicacy of execution; also, a set of the curious deposits placed under the foundations in Egyptian temples,—for all which we are specially indebted to the exertions of our kind friends, Rev. W. C. Winslow, Miss Amelia B. Edwards, and Mr. Reginald Stuart Poole. From Mr. Samuel D. Warren, a bronze statuette of Athena, referred to in Mr. Robinson's report; also, a painting by Géricault. From Mrs. Frances G. Shaw, a portrait of W. L. Garrison, by William Page.

On account of lack of room, no special exhibitions have been held, except those in the Print Department, hereafter referred to by Mr. Koehler. The want of room by which the Museum has been

cramped in every way, and which has rendered it impossible for us to exhibit more than a small part of the objects received from the Egypt Exploration Fund, makes us look forward eagerly to the promised enlargement of the building, which the liberal subscriptions to the building fund have enabled the Trustees to undertake. It is much to be hoped that the amount received during the winter may be sufficient to enable them to complete the first quadrangle, by the construction of the proposed corridor connecting the wings of the building in the rear. This connection is very important for the arrangement of the collections and for the convenience of visitors.

Our collection of casts from the antique will be one of the best in the world; and, with this addition, the best arranged. The additional room would also allow us to receive a larger deposit of Japanese art-objects, which has been promised if we can provide room for it, and which would bring together unequalled opportunities for study in this department.

We append extracts from reports made to the committee by Mr. Robinson, Curator of Classical Antiquities, and Mr. Koehler, Curator of the Print Department and of the Gray Collection of Engravings. We would call attention to Mr. Koehler's suggestion of an opportunity for increasing our collection of prints.

For the Committee,

J. E. CABOT, *Chairman*.

Boston, Jan. 19, 1888.

FROM THE REPORT OF MR. EDWARD ROBINSON,

CURATOR OF THE DEPARTMENT OF CLASSICAL ANTIQUITIES.

DURING the past year this department has received several valuable gifts, the first of which was a bronze statuette of Athena, presented by Mr. Samuel D. Warren. This little figure,* the height of which is M. 151, represents the goddess standing, the weight

* Published in the *Jahrbuch des Vereins von Alterthumsfreunde im Rheinlande*, 1882; page 51, pls. I and Ia.

of the body thrown upon the right leg, and the left knee slightly bent. She wears a helmet, the crest of which is gone (except a small piece behind), and an ægis of large size, which envelops the upper half of the figure like a shawl, the two ends being held together across the breast by the Medusa head, which serves as a kind of clasp. In her left hand she held a spear in a nearly vertical position, the end resting upon the ground, and in the right, something which I judge from the analogy of other figures to have been a patera, although there is nothing left of it.

This statuette was purchased by Mr. Warren of Herr Josef Zervas, by whom it was discovered in 1871, on a mountain known as the "Ettringer Bellerberg," between Coblenz and Bonn, on the Rhine. This mountain is famed for its large stone quarries, which have been worked for ages. Numerous remains of a Roman settlement have been discovered there, among which are the ruins of a temple supposed to be of Minerva, on the site of which the statuette was found, together with numerous other votive offerings. Coins discovered among these show the second century of our era to be the probable date of the figure. But its chief interest lies in the fact that it possesses all the distinctive characteristics of the type of Athena which prevailed about the middle of the fifth century B. C., that is, the period immediately preceding the completion of the Parthenon, when Pheidias was already active in Athens. These are, briefly stated, the close-fitting "Attic" helmet, in distinction to the Corinthian, which has holes for eyes and nose, such as are seen on later and more familiar statues of the goddess; the broad face, and the very large ægis covering the entire breast in front and extending to the hips behind. This feature is a relic of the archaic stage of sculpture, and disappears immediately after the period described. In the treatment and style of the drapery also there is a great resemblance to the Attic sculpture of the fifth century, as one may see by comparing the figure with the maidens on the Parthenon frieze or those of the Erechtheion porch. The straight, simple folds of the drapery and the pose of the figure give it the feeling of a work of heroic size, and I have no hesitation in believing that the statuette is a reproduction of a large statue of the middle of the fifth century, B. C. It would be inter-

esting to pursue the matter further and attempt to trace the original of which this may be the copy, but such a discussion would be out of place in this report, and I doubt if it would lead to any positive results. There is, of course, a dangerous temptation to identify it with the colossal statue of Athena Promachos, erected by Pheidias on the Akropolis. The time and general character certainly correspond with what we may assume for this statue; but so long as our information regarding Pheidias's Promachos is so vague as to enable one set of scholars to believe that she was represented brandishing her spear, while another maintains that she stood with spear upright, we are hardly justified in attempting to identify any existing figure with it.

The most important acquisition of the year was Mr. Martin Brimmer's gift of a collection of twenty-nine original Greek terracotta figures from the site of Myrina, in Asia Minor, a small town which was brought into notice a few years since by the excavations conducted there under direction of the French School of Archæology at Athens. Over twelve hundred of these beautiful figurines were brought to light, the majority of them now adorning the Museum of the Louvre, and that of Constantinople. They were found in graves, and appearances indicated that they had been broken in symbolical sacrifice, as they were thrown in by the friends of the departed.

MM. Pottier and Reinach, who conducted the excavations, describe the condition of the figures, as discovered, in their admirable *Catalogue des terres cuites de Myrina au Musée du Louvre*, as follows:—

“Les statuettes sont rarement tout à fait intactes; nous ne parlons pas des brisures résultant du travail des fouilles . . . mais des brisures anciennes, certainement intentionnelles. Ce qui prouve d'une manière incontestable que la cassure est souvent intentionnelle et ne résulte pas de la pression de la terre ou du choc subi par les statuettes en tombant dans la fosse, c'est que les fragments d'un même objet se trouvent parfois très loin l'un de l'autre. Nous avons recueilli, par exemple, une figurine sans tête placée au-dessus des plaques du tombeau; la tête était déposée à

l'intérieure. Dans nombre de ces les statuettes étaient couchées face contre terre, privées de la tête ou d'un membre qu'on retrouvait du côté opposé, ce qui semble bien indiquer la mouvement d'une personne qui, se tenant au bord du tombeau, casserait en deux la terre cuite qu'elle tient, et jetterait de chaque main un des morceaux dans la tombe."

Some, however, appear to have had a more strictly religious significance. Such are two sitting statuettes of Aphrodite, of a very early and primitive type, in which the influence of the Orient is strikingly apparent. Both are full-draped, with movable arms, like those of a jointed doll, and enormous head-dresses, the types of which are strongly suggestive of Phœnician art, as are also the necklaces, bracelets, and other adornments with which they are bedecked. One of these figures is intact; the other shows what I think are recent breaks, the lines of the fractures being sharp and fresh. Now it is well known that through the whole course of the development and decline of their arts the Greeks carefully preserved their early types in many of their religious figures; and, therefore, until the time of the Roman empire, when the dilettanti affected the primitive styles as a fashion, we are warranted in assuming that a figure of this type, if made in an advanced period of art, was a religious figure. Hence I am led to believe that the two figures I have described were not offered by friends, like the others, but that they were the house-idols of the deceased, and were placed carefully in the graves to be a protection in death as they had been in life.

Of the other figures some are divinities, some are human. There are two of Aphrodite, of types not earlier than the fourth century B. C., one of which has the word ΔΙΦΙΛΑΟΥ, the name of the maker, inscribed on the back; two Nikes in full motion, the wings unfortunately lost; one youthful Dionysos, three Satyrs, four flying Cupids, and one Muse.

The collection presented by Mr. Brimmer is admirably characteristic of the types and styles of the Myrina potters, as shown in the Paris and Constantinople collections, and some of the figures compare favorably with the best of those. The most striking charac-

teristic is the abundance of life and movement in the figures. Some of them have the serenity of the Tanagra figurines, and seem to have originated under the influence of the same school, but the greater number, not only of ours but of all that have been found, exhibit a much livelier action, and reflect the spirit of the larger sculptures of the period in which they were probably made, the second century B. C., in which the influence of the schools of Pergamon and of Rhodes were in the ascendant.

We have also received from some young ladies who have had occasion to make use of the Museum in their studies a beautiful Greek bracelet of gold, delicately wrought, and three small gold ear-rings. These are all from Asia Minor.

From Mr. Ernest W. Longfellow we have received as a loan a beautiful bronze head of Hypnos, the god of Sleep, of life size, of fine workmanship, and of a style which points to a Greek origin. It has some resemblance to the charming head of Hypnos in the British Museum, and to that of the statue of the same divinity in Madrid, but differs in the treatment of the hair, which is arranged in heavy waving locks, held by broad bands across the forehead and over the top of the head, and gathered into a small, close-fitting cap behind. The wings, also, which start from the temples, are shorter and less drooping, and are placed at a sharper angle with the head. It was purchased by Mr. Longfellow recently at Assisi, and was said to have been found a short time before at Todi, in the neighborhood. The head in the British Museum is from the same region.

The purchases in this department have been very few: only a terra-cotta figure of a seated woman, of fair style and preservation, from Asia Minor, and thirteen small terra-cotta figures from the Island of Cos. The collection of casts has received no addition, the rooms being already overcrowded.

The completion of the first quadrangle of the building, should the subscription reach the amount needed for that purpose, would, it may be said without exaggeration, more than double the interest and value of this part of our collections. It would enable us to present, in an unbroken series, the whole history of the art of sculpture, from its beginning in Egypt and Assyria, through its

progress in Greece and Rome, its course in the Middle Ages, its revival, development, and decline in the Renaissance; and the visitor would be able to make a complete circuit through rooms corresponding to the different stages of the development of sculpture.

FROM THE REPORT OF MR. S. R. KOEHLER,

CURATOR OF THE PRINT DEPARTMENT.

THE collections under my charge since Feb. 1, 1887, comprise two divisions: 1. The Gray Collection, belonging to Harvard College, consisted, by actual count, July 12, 1887, of five thousand seven hundred and forty-five prints, viz.: Four thousand nine hundred and fifty-one impressions from intaglio plates, six hundred and ninety-eight from relief blocks; ninety-six lithographs, including several series in bound books; next, fifty-four miscellaneous pieces, viz.: Seven heliotypes, four photographs, forty-two drawings, and one tracing. There are also three hundred and seventy-nine books, parts of books, pamphlets, and portfolios containing publications issued as series. Most of the books and pamphlets are hand-books and catalogues; there are, however, a number of illustrated volumes bearing on the history of prints. A number of volumes were returned to Harvard College upon its demand, April 27, 1887. With the exception of a few volumes of the continuation of Robert-Dumesnil's "*Peintre-graveur Français*," there have been no accessions to the collection, the income of the purchasing fund being exhausted by the purchases of the previous year. 2. The print collection of the Museum, which numbered, Feb. 1, 1887, according to the register, four thousand one hundred and fifty-one prints, including deposits made by the Boston Athenæum, but not including the contents of several portfolios from the Sumner bequest and other sources, which still await examination. Jan. 1, 1888, the register showed five thousand and eighty-four prints, an increase of nine hundred and thirty-three during the period covered by this report. Nearly all are gifts, no purchases

having been made, with the exception of the publications issued for the year by the Arundel Society. A number of etchings bought from the exhibition of the work of the woman etchers of America, but not yet paid for and registered, are not included. A specification of the gifts will be found in the list of donations for 1887. One of the most important, however, a collection illustrating the history of lithography, received from Mr. Louis Prang, not having been as yet registered, does not appear in the list.

A donation is expected from Mrs. Henry D. Wilmarth, who has signified her intention of expending one hundred dollars in the purchase of prints to be presented to the Museum.

To Mr. Gaffield we are indebted for the loan of Weigel & Zes-
termann's "Anfänge," Passavant's "Peintre-graveur," and two series of etchings by Callot.

An alphabetical catalogue of the print collection of the Museum has been begun, and its arrangement in chronological order will be taken in hand as soon as other work permits. The exhibition of the etchings and dry-points of Charles Storm van's Gravesande, which was closed in January, was succeeded, April 26, by an exhibition of the etched work of Rembrandt, and of artists of his circle, together with engravings, etchings, etc., from paintings and sketches by him. The catalogue of this exhibition shows that it contained the whole printed *œuvre* of Rembrandt, by far the larger part in original impressions. It thus offered an opportunity for the study of the master such as was never before enjoyed in America. The possibility of making it was due to the generosity of Mr. Henry F. Sewall, of New York, who lent to the Museum the whole of his rich Rembrandt collection. Those plates of which original impressions were not procurable were represented by photogravure reproductions taken from a copy of Blanc's "Rembrandt," kindly lent by Dr. H. C. Ahlborn.

During the summer the two print-rooms were filled by a collection drawn principally from the Gray engravings, illustrating the various technical processes used in the production of prints, not including the processes based on photography.

An exhibition of the work of the women etchers of America closed the year. As its aim was to show unreservedly what the

women artists of the country had done in etching, no selection was made, but everything sent in was hung. Those who have experience in arranging exhibitions, and who know what an amount of worthless material is generally offered, must have seen with surprise the high average that was attained.

The number of special visitors, or those making application for permission to examine prints not on exhibition, was only fourteen, to whom, however, must be added the members of a class of seven ladies to whom the curator delivered a series of free lectures or talks on the Wednesdays of each week, beginning Nov. 2 and not yet concluded, on the technical processes involved in the making of prints, illustrated by the exhibition of tools and materials, and supplemented by the examination of specimens drawn from the Gray Collection, that of the Museum, and from private sources. This occasion and the attempt to arrange a technical and historical exhibition in the Museum brought into relief the inadequacy of the combined resources of the Gray Collection and the Collection of the Museum to furnish materials for a complete representation of the history of prints. A permanent, or at least, a periodically recurring technical and historical exhibition would be a very desirable feature of the Museum, and, together with a proper manual for the use of students, would add largely to its educational value.

For this purpose it would be necessary to fill up the existing gaps by systematic purchases, and I would earnestly recommend the setting apart yearly of a stated amount, however small in the beginning, to be so used. In many cases the admirable photogravure reproductions now published in Paris and elsewhere at comparatively low prices would be quite adequate, although the originals are naturally preferable, and, for the study of technical questions, indispensable.

Another need which makes itself felt in the administration of the combined collections is that of books. A small library of the most important books of reference does indeed form part of the Gray Collection, and the library of the Museum also owns a number of volumes relating to engravings. If those which are found in the library of Harvard College were placed with the Gray Collec-

tion, which belongs to the same institution, the usefulness of both would be proportionately enhanced. But with the distance which separates the two, neither can be made serviceable to their full extent. I would recommend therefore the purchase of the most desirable hand-books and dictionaries, such for instance as Nagler's "Monogrammisten," and that a small sum be set apart annually for the purpose.

One necessity remains, and that is, the providing of a room, and eventually of rooms, separated from the exhibition rooms and not accessible to the public in general, for the storage of prints, for their study by special visitors, and for the performance of the manual labor (such as mounting) which a well-kept print collection demands.

It ought to be kept in mind that the study of prints, as a specialty, like all specialties, must be confined to comparatively few persons, who, nevertheless, are entitled to as much consideration as any other class of specialists. It is my firm conviction that the time will come when the Print Department will be of as much importance to the public as any department of the Museum. A print collection is not simply an aggregation of fine pictures in black and white, to be looked at merely from an æsthetic point of view, it illustrates more fully than any other collection not only the history of art but the history of mankind from the 15th century downwards, and, indirectly, even to the remotest depths of time. And it may be said that there is hardly a branch of human knowledge or endeavor which cannot receive aid from a well-stocked print collection, liberally administered.

Holding these views, I shall perhaps be pardoned for pressing upon you once more the desirability of enlarging the collection as rapidly as the means will permit, and for drawing your attention to the fact that the opportunities are diminishing from year to year. The consequence is a steady rise of prices, as shown by the auction sales held in Europe. An extraordinary opportunity is now offered by the Sewall Collection, which could undoubtedly be bought at a very reasonable price. This collection is the result of the labors of nearly half a century, and has been brought together at prices now totally past recurrence. It can, as I believe, be secured

for a sum far below what would be needed to construct it again by purchasing piece after piece in the market. With such a collection in the possession of the Museum, the withdrawal of the Gray Collection, certain to occur some day, might be looked forward to with somewhat more of equanimity if not without regret.

REPORT OF THE COMMITTEE ON THE LIBRARY

FOR 1887.

Books and pamphlets given	350	
“ purchased, 9 for		\$99 19
Periodicals subscribed to, 15 at a cost of about		95 00

Among the important gifts to the Library during the past year are the following : —

From QUINCY A. SHAW :

Fourteen volumes on Japanese and other Art.

From GEORGE W. WALES :

Thirteen volumes, chiefly on Classic Art.

From the PENNSYLVANIA ACADEMY OF THE FINE ARTS :

Forty-eight catalogues and reports of that institution.

Balance on hand Jan. 20, 1887	\$80 73
Past appropriations transferred in account	800 00
Appropriation of 1887	200 00
	\$1,080 73

Expended during the year : —

Books	\$99 19
Periodicals	95 03
Miscellaneous	35 00
	229 22
Balance, Jan. 19, 1888	\$851 51

During the year a carefully selected list of books on Numismatics, twenty-six in number, has been prepared, and the books ordered at a cost of about \$350.

SAMUEL ELIOT,

For the Committee on the Library.

DONATIONS IN 1887.

FRANCIS AMORY, JR.

Eight pieces of antique terra-cotta from Greece.

NATHAN APPLETON.

Two pieces of lace and embroidery, and three miniatures.

THE ARCHITECTURAL ASSOCIATION OF MASS. INSTITUTE OF TECHNOLOGY

Thirty-four photographs of architectural subjects.

MRS. RICHARD BAKER.

A piece of pottery, Marieburg, dated 1768.

HENRY J. BIGELOW, M. D.

A piece of limestone, carved, Egyptian, and a vase, Etruscan, and two pieces of printed cotton, English, marked "Collins, Woolmer, 1765."

HENRY S. BLISS, Buffalo, N. Y.

Three etchings by A. W. Sangster.

BEDROS BORSIGIAN.

Two Syriac books of devotion.

MISS BRADLEE

A volume of engravings by Anker Smith and others.

MISS C. A. BREWER.

Fifteen etchings, English and French.

MARTIN BRIMMER.

Twenty-nine terra-cotta figures from Myrina in Asia Minor, and eighteen medals, Italian Renaissance.

MRS. EDNAH D. CHENEY.

Seventy-four engravings by John and Seth W. Cheney, and one hundred and sixty-five engravings, lithographs, and wood-cuts, etc., by American and European engravers.

A CLASS OF YOUNG LADIES.

Four pieces of goldsmith's work: a bracelet of braided gold set with an intaglio head of glass, a pair of ear-rings, urn shape, and an ear-ring with a bead of glass or pearl, found near Smyrna.

BY THE CONTRIBUTIONS OF ARTISTS AND OTHERS.

An oil painting by George Fuller; his last work: "Arethusa."

BY CONTRIBUTION CHIEFLY FROM ARTISTS IN BOSTON.

Two oil paintings by John Bernard Johnston: "The New-Born Calf," and a "Landscape with Cattle."

CLARENCE COOK, New York.

Five etchings by Smith, Blum, and Rajon, from the "Studio."

B. W. CROWNINSHIELD.

Four pieces of terra-cotta and three of glass, antique, from Greece.

EGYPT EXPLORATION FUND, through Rev. W. C. Winslow, Vice-President and Honorary Treasurer.

From excavations of the fourth season 1885-86, at Tell Suelin, Kantareh, Tell Gemayemi, Defenneh, Naukratis, San, etc.

A fragment of a bas-relief of Rameses and other pieces of sculptured stone; the handle of a gold tray and other ornaments of gold and silver; also large numbers of pottery, terra-cotta, porcelain, bronze and other metals, glass, engraved gems, beads, and amulets, ivory, bone, coins, mosaics, etc.

Also a colossal statue of Rameses II., seated, of black granite, found at Tell Nebesheh, in the spring of 1886.

THOMAS GAFFIELD.

Thirty-nine plates and title, in vol. "Pitture a fresco del Campo Santo di Pisa," Carlo Lasinio.

R. SWAIN GIFFORD, New York.

Three etchings by the donor.

GEORGE A. GODDARD.

Four oil paintings by Greuze, Gérôme, Israels, and R. H. Fuller, and a gold snuff-box, dated "Mareinhes, 1773."

WILLIAM GRAHAM.

An engraving after Andrea Vincentino.

EDWARD H. GREENLEAF.

Fifteen etchings by Pinelli; one by Cruikshank; one mezzotint by John Sartain; one lithograph and a wood-cut.

ESTATE OF ALFRED GREENOUGH.

Charles Henry Parker, executor. A chromo-lithograph by Storch and Kramer.

CHARLES HENRY HART, Philadelphia.

Two etchings by S. J. Ferris, and one by Clay.

JOHN HENRY HILL, Mount Moor, N. Y.

Two aquatints by the donor.

LEONARD P. HOLDEN, M. D.

Twenty-five lithographs: Anatomical studies.

EDWARD W. HOOPER.

A vase, "Sang de Bœuf," made by Jas. Robertson's Sons, at the Chelsea Pottery.

JAMES JACKSON JARVIS.

A plaque, Majolica, early 16th century.

HUMPHERY B. KENDRICK, Santa Barbara, Cal.

A photograph of a collection of native Indian baskets.

W. J. LINTON, New Haven.

A volume with three engravings, by Charles Ruclens.

CHARLES G. LORING.

Three warriors' clubs of carved wood from the islands of the Pacific, and a wood-cut, by T. Johnson, after Rembrandt.

J. W. PAIGE.

Three pieces of carved wood-work, a door and two panels, from Algiers, and five pieces of metal work, Arabian.

LOUIS PRANG.

Seven wood-cuts. Modern German.

REV. HERBERT PROBERT, Damariscotta, Me.

Seventy-two pieces of arms, armor, cloth, utensils, etc., from the Congo regions, in Africa, and twelve pieces arms used by Montana Territory Indians.

EDWARD ROBINSON.

Two bronze coins from Athens, five bronze arrow-heads, and a bronze fish-hook from Greece.

MISS ANNETTE P. ROGERS.

Three hundred and forty-two casts from engraved stones.

JOHN C. ROPES.

Fourteen photographs of portraits of Julius Cæsar.

DENMAN W. ROSS, Cambridge.

A pair of wrought-iron doors, Venetian.

SAMUEL H. RUSSELL.

A fan of carved ivory, Chinese.

SAMUEL H. SCUDDER, Cambridge.

Three plates, wood-cuts, by Henry Marsh, and a chromo-lithograph by T. Sinclair & Son.

MRS. FRANCES G. SHAW, Staten Island.

An oil painting, by William Page: portrait of Wm. Lloyd Garrison.

JAMES D. SMILLIE, New York.

Five etchings by the donor.

SIDNEY L. SMITH.

Two etchings by the donor.

MISS SALOME H. SNOW, Brunswick, Me.

A piece of embroidery, Chinese, and an embroidered quilt, German, made about 1770.

GEORGE W. WALES.

Seven hundred and fourteen publications of the Arundel Society, and an etching by Mrs. F. Alexander, after a design by Miss Alexander.

GEORGE W. WALES and CHAS. G. LORING.

Eight tiles, Persian, imported by S. G. W. Benjamin.

SAMUEL D. WARREN.

A bronze statuette of Minerva, found in the Rhine provinces, and an oil painting by Gericault, 1818, study of a French cuirassier.

MRS. SARAH W. WHITMAN.

Two pieces of antique glass from Cyprus.

DONATIONS TO THE LIBRARY.

FOR THE YEAR 1887.

ALINARI BROTHERS, Florence, Italy.

Catalogo Generale. Terza appendice.

ARCHÆOLOGICAL INSTITUTE OF AMERICA.

Seventh and Eighth Annual Reports.

ART ASSOCIATION OF MONTREAL.

Report of the Council for the year 1886.

Catalogue of the Carnival Exhibition. 1887.

BOSTON ART CLUB.

Catalogues of the 35th and 36th Exhibitions.

BOSTON PUBLIC LIBRARY.

Nineteen Annual Reports and thirty-one Bulletins.

MISS H. C. BRADLEE.

1. Dictionary of Arts and Sciences. 3 vols. By Rev. G. Gregory, D. D.

2. Calmet's Great Dictionary of the Holy Bible. 5 vols.

3. History of the Indian Tribes of America. 2 vols.

By Thomas L. M'Kenney and James Hall.

AD. BRAUN & CIE. Paris.

Catalogue Général des photographies, etc.

MISS C. A. BREWER.

The Journal of Indian Art. South Kensington publication. Three numbers.

HON. MARTIN BRIMMER.

Catalogue of the Royal Jubilee Exhibition, Manchester, England, 1887.

FRANCIS BROOKS.

1. Geschichte der Preussischen Münzen und Siegel von frühester Zeit, bis zum Ende der Herrschaft des Deutschen Ordens. By F. A. Vossberg.

2. Histoire de Guillaume III. By N. Chevalier.

3. Oerlich's Medaillen-Cabinet zur Geschichte Friedrich Wilhelm des Grossen.

4. Die Münzen der Herzöge von Baiern, Hildesheim und Goslar. By Heinrich Philipp Cappe.

5. Berliner Blätter für Münz, Siegel und Wappenkunde. Vol. I. Number 1.

6. Berliner Blätter für Münz, Siegel und Wappenkunde. Vol. V. Number 1.

7. Herculaneum et Pompéi. Recueil Général des peintures, bronzes, mosaïques, etc. Vol. VIII. only. "Musée Secret."

BUREAU OF EDUCATION, Washington.

1. Two Circulars of Information.
2. Statistics of Public Libraries in the United States.
3. The organization and management of Public Libraries. By William F. Poole.
4. Report of the Commissioner of Education for 1884-1885.

GEN. L. P. DI CESNOLA.

An address on the practical value of the American Museum, New York.
By the donor.

DR. J. R. CHADWICK.

Catalogue of the Gallery Gsell, Vienna.

CINCINNATI MUSEUM ASSOCIATION.

Fourth Annual Report.

ESSEX INSTITUTE, Salem.

Descriptive Catalogue of the Morse Collection of Japanese Pottery. By
Sylvester Baxter.

SAMUEL ELIOT.

Memoir of Charles C. Perkins. By the donor.

W. M. R. FRENCH, Chicago.

Catalogue of the Exhibition by the Art Institute of Chicago at the opening of the New Art Museum, 1887.

PROF. LE MÉTAYER GIUCHAINVILLE, New York.

Catalogue of the Vte. de Ponton d'Amécourt Collection. Monnaies d'or
Romaines et Byzantines.

DR. ASA GRAY, Cambridge.

Three Catalogues.

1. Summer Exhibition of the Grosvenor Gallery.
2. One hundred and nineteenth Exhibition of the Royal Academy of Arts, London.
3. Exhibition of the Royal Institute of Painters in Water Colors, London.

E. H. GREENLEAF.

Boston Athenæum Catalogue, twenty-sixth Exhibition. American Art
Union Transactions for 1848, including the Constitution and the tenth
Annual Report.

BARCLAY V. HEAD, British Museum, London.

Coins discovered on the site of Naukratis.

FREDERICK KEPPEL, New York.

Catalogue of the Etchings and other Prints of J. F. Millet, with notes
and a sketch of the artist's life.

S. R. KOEHLER.

1. Catalogue of the Stewart Collection, New York.
2. Jahrbuch der Königlich Preussischen Kunstsammlungen and Supplement. 2 vols.
3. Repertorium für Kunstwissenschaft. 4 vols.

CHARLES M. KURTZ, New York.

National Academy Notes and catalogue of the sixty-second Spring Exhibition.

CHARLES G. LORING.

1. Palette Scrapings; St. Louis School of Fine Arts. Vol. II. No. 2.
2. The Art Student. Vol. I. No. 1.
3. The Walter Memorials of George, Mary, and Martha Washington, with portraits, and sundry papers relating to the authenticity of the portraits; also two descriptive pamphlets.
4. Sur l'authenticité des groupes en terre-cuite d'Asie-Mineure. By A. Cartault.
5. The Studio. Vol. III. No. 3.
6. The American Architect and Building News. 4 vols.

NEWTON MACINTOSH, New York.

Catalogue of the Louvre. Third part. Fourteenth Edition.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY.

1. Twenty-third Annual Report.
2. "Department of Architecture. Course IV."

METROPOLITAN MUSEUM OF ART, New York.

Two Annual Reports.

NEW YORK ETCHING CLUB.

Illustrated Catalogue of the Club Exhibition, 1887.

ONEIDA HISTORICAL SOCIETY, Utica, N. Y.

Transactions of the Society for 1885-86.

J. W. PAIGE.

Two Catalogues of the Grosvenor Gallery, London.

PARK COMMISSIONERS OF BOSTON.

Eleventh and Twelfth Annual Reports.

Notes on the Plan of Franklin Park.

PEABODY INSTITUTE, Baltimore.

Seven Annual Reports.

PENNSYLVANIA ACADEMY OF THE FINE ARTS, Philadelphia.

Forty-nine Catalogues, Annual Reports, Circulars, etc.

PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART, Philadelphia.

Eleventh Annual Report.

LOUIS PRANG

Catalogue; Adrian Ludwig Richter, Maler und Radirer. By Johann Friedrich Hoff.

F. W. PUTNAM, Curator of the Peabody Museum, Cambridge.

1. Twentieth Annual Report.
2. Conventionalism in Ancient American Art.

BERNARD QUARITCH, London.

Six Catalogues.

REDWOOD LIBRARY AND ATHENÆUM, Newport, R. I.

One hundred and fifty-seventh Annual Report.

JOHN P. REYNOLDS.

Catalogue of the Fifteenth Annual Exhibition of the Interstate Industrial Exposition of Chicago.

SEÑOR ROMERO, Mexican Minister to the United States, Washington.

The Republic of Mexico in 1876. By Antonia Garcia Cubas.

WALTER ROWLANDS, Allston.

Katechismus der Kunstgeschichte. By Bruno Bucher.

ROYAL CANADIAN ACADEMY OF ARTS, Montreal.

1. Exhibition Catalogue, 1887.

2. Report of Mr. Hodgson on the Exhibit of Canadian Pictures at the Colonial and Indian Exhibition at South Kensington, London, 1886.

SCIENCE AND ART MUSEUM, Dublin.

Report of the Director, 1886.

EDWIN P. SEAVER.

Five Annual Reports of the Superintendent of Public Schools in the City of Boston.

QUINCY A. SHAW.

1. L'Art Japonais. By Louis Gonse. 2 vols.

2. The Pictorial Arts of Japan. By William Anderson. 4 Parts.

3. The Ornamental Arts of Japan. By George A. Audsley. 4 Parts.

4. Catalogue of the Morgan Collection. New York.

5. La Vie et L'œuvre de J. F. Millet. By Alfred Sensier.

6. Albert Dürer et ses dessins. By Charles Ephrussi.

7. Musée Plantin-Moretus of Antwerp. Notice Historique. By Max Rooses.

SMITHSONIAN INSTITUTION, Washington.

1. Report for the year 1884. Part II.

2. Art and Industry; Education in the Industrial and Fine Arts in the United States. Part I. By Isaac Edwards Clarke.

MISS STETSON, Bangor, Maine.

1. Eugène Arrondelle, Chef du Moulage du Musée du Louvre. Catalogue de sa collection particulière.

2. Verzeichniss derjenigen Kunstwerke aus der königl. bayer. Glyptothek, von welchen durch die königl. technische Hochschule in München Abgüsse um die beigestzten Preise bezogen werden können. Munich, 1884.

GEORGE W. WALES.

1. Picturæ Antiquæ Cryptarum Romanarum, et Sepulcri Nasonum. Delineatæ et expressæ ad Archetypa a P. S. Bartholi et Francisco Ejus Filio. Rome, 1791. By J. P. Bellorio and M. A. Causeo.

2. Le Sculture delle porte della Basilica di San Petronio in Bologna. Engravings by F. Spagnuoli after drawings by Prof. G. Guizzardi. Bologna, 1834.

3. I. Freschi delle Loggie Vaticane dipinti da Raffaele Sanzio. Rome, 1851. By Agostino Valentini.

4. Monuments Sepulcraux de la Toscane. Florence, 1821.

5. Thesaurus Eruditæ Antiquitatis. By M. A. Causeo. Rome, 1707.

6. Le Antiche Lucerne. Sepolcrali Figurate. By G. P. Bellori. Designed and engraved by P. S. Bartoli. Rome, 1729.

7. Gli Antiche Sepolcri, ovvero Mausolei Romani, ed Etruschi. By P. S. Bartoli. Rome, 1727.

8. Descrizione Topografica delle Antichità di Roma, dell' abate Ridolfino Venuti Cortonese. Rome, 1824.
 9. Descriptive and historical catalogue of a collection of Japanese and Chinese paintings in the British Museum.
 10. Album für Wohnungsdecoration, mit Ausgabe der Bezugsquellen der ausgeführten Muster der ersten Kunstindustriellen. Part I. Spitzen-gewebe. By F. Fischbach.
 11. Ornament of Textile Fabrics. By F. Fischbach.
- W. T. WALTERS, Baltimore.
 Notes upon certain Masters of the 19th century. By Albert Wolff.
- JOSEF ZERVAS, Fayal.
 Jahrbuch des Vereins von Alterthumsfreunden im Rheinlande.

CONTRIBUTIONS TO THE LOAN EXHIBITIONS.

FOR THE YEAR 1887.

[This list does not include a large number of articles on exhibition reported in previous years.]

DR. HENRY C. AHLBORN.

Blanc, "L'œuvre de Rembrandt."

NATHAN APPLETON.

A water color by R. F. Zogbaum, "Mounted Soldiers," and five pieces of jewelry and bric-a-brac.

SAMUEL P. AVERY, New York.

Twenty etchings by Miss Mary Cassatt for the Exhibition of the Work of the Women Etchers of America.

W. H. W. BICKNELL.

An oil painting by Mr. Bicknell, "Autumn."

MRS. A. G. BOWDITCH.

Three pieces pottery, Rookwood.

MARTIN BRIMMER.

Twelve oil paintings: Corot, "Landscape"; Diaz, "Landscape"; Hamon, "Cupid - Parroquet"; S. Vanutelli, "Au Incroyable"; Stuart, "Portrait of Counsellor Dunn"; Vedder, "Fisherman and the Genii"; Hotchkiss, "The Theatre at Taormina"; Tilton, "The Lake of Como"; Unknown, "Head of a Priest"; two by Millet, "The Knitting Lesson" and "Washerwomen"; E. Burne Jones, "The Song of Love," and a pastel by Millet, "The Shepherdess."

FRANCIS BROOKS.

An oil painting by Rembrandt, "Danæ and the Shower of Gold."

MISS MARY C. BROWN, Newark, N. J.

Twelve etchings for the Exhibition of the Work of the Women Etchers of America.

MRS. J. ELLIOT CABOT, Brookline.

An oil painting, by Allston: "A Roman Lady."

LOUIS CABOT, Brookline.

Thirteen oil paintings, by Troyon, Lambinet, Corot, Daubigny, G. Kühn, Burnier; "Leaf Burners" and "En Pleins Champs," by Lerolle; "Dead Game," Weenix; "Flowers," Antoine Vollon; "Holland," C. de Cock; "Sunset," A. R. Veron; "Breton Guard," C. Bague.

MISS LOUISE PRESCOTT CANBY, Philadelphia.

Twelve etchings for the Exhibition of the Work of the Women Etchers of America.

GEORGE H. CHICKERING.

Wrought-iron griffin from Siena.

MRS. GEORGE H. CHICKERING.

Drawing, by Raphael Mengs: "Deposition from the Cross."

C. F. CHICKERING, New York.

Head of Apollo? Marble.

JOHN HEALEY CHILDE.

Eight plaster casts: reductions of portions of the Alhambra.

MISS GABRIELLE D. CLEMENTS, Philadelphia.

Twenty etchings for the Exhibition of the Work of the Women Etchers of America.

LAURENCE CURTIS.

A marble group, by Horatio Greenough: "The Guardian Angel."

MISS MARY F. CURTIS.

A table, inlaid wood. An oil painting, by Duveneck: "Lady with a Fan." A drawing, by Thorwaldsen: "Ajax and Ulysses Contending for the Arms of Achilles"; and a marble bust, by Horatio Greenough: "Portrait of a Child."

MISS ROXANA L. DABNEY.

A reel, Portuguese, wood inlaid with ivory, and a volume published in Lisbon, 1790.

HENRY R. DALTON.

Oil paintings: Portraits, by Copley, Stuart, and Blackburn. "The Adoration," by Paul Veronese.

RICHARD H. DANA.

Three oil paintings: Portraits, by Healey, of Mr Longfellow and his daughter, and by Copley of Richard Dana. A "Still Life," by J. D. de Heem.

DR. E. A. DANIELS, Medway, Mass.

Three oil paintings: "The Bee Farmer," by Knaus; "The Roc's Egg," and "The Egyptian Girl" by Elihu Vedder.

MISS BLANCHE DILLAYE, Philadelphia.

Thirty-seven etchings for the Exhibition of the Work of the Women Etchers of America.

MISS CAROLINE CURTIS DIXWELL, Jamaica Plain.

Eight etchings, by Miss Anna P. Dixwell, for the Exhibition of the Work of the Women Etchers of America.

MRS. GEORGE FAULKNER, Jamaica Plain.

Two oil paintings, by George Fuller: Portrait of a Lady, and "The Dandelion Girl."

MISS MARY S. FELTON.

An oil painting, by William Graham: "A Rainy Day in Venice."

THOMAS GAFFIELD.

Eighteen volumes for the Library.

"Calques des Vitraux Peints de la Cathédrale du Mans." Elephant folio, with loose plates and text in portfolio.

- "Die Anfänge der Druckerkunst in Bild u. Schrift." T. O. Weigel and Dr. Ad. Zestermann, 2 vol. folio.
- "De Lucernis Antiquorum Reconditis," 1 vol. folio.
Volume of engravings, by Callot. "Misères de la Guerre."
Volume engravings with title-page. "Vita Beatæ Mariæ Vir. Matris Dei Emblematis Delineata." Callot.
- "The Monuments of Nineveh," 2 vols. folio.
- "Nineveh and its Remains," by Layard.
- "Discoveries in the Ruins of Nineveh and Babylon," by Layard.
- "Le Peintre-Graveur" Par. J. D. Passant, 6 vols., and a Catalogue of the Contents of the Stowe House, England.
- The fac-similes of the Gem and Crown Diamonds of the world, fourteen pieces
- WALTER GAY, Paris, France.
An oil painting by Mr. Gay, "Monk Reading."
- MRS. E. L. P. GETCHELL, Worcester, Mass
Sixty etchings for the Exhibition of the Work of the Women Etchers of America.
- DR. ASA GRAY, Cambridge.
A silver vase with ebony pedestal, made by Messrs. Bigelow & Kennard of Boston
- MRS. ASA GRAY, Cambridge.
A chair, carved beech-wood, English, date before 1632.
- MRS. ELIZA GREATOREX, Paris, France.
Thirty-seven etchings for the Exhibition of the Works of the Women Etchers of America.
- MISS MARY AMORY GREENE.
Six portfolios of photographs from paintings in the Prado Gallery, in Madrid.
- MISS MARTHA HALE.
A dress worn by Miss Martha Rollins, of Portsmouth, N. H., in 1799.
- MISS ELLEN DAY HALE, Roxbury.
Three etchings for the Exhibition of the Work of the Women Etchers of America.
- MRS. SAMUEL HAMMOND.
An oil painting, by Jacob Wagner. Portrait of Mr. Hammond.
- MRS. GEO. W. HAMMOND.
Nine pieces of silver, three pieces of which were once owned by Washington, and two Roman lamps, terra-cotta.
- MRS. K. B. HARDWICK, Malden.
A piece of embroidery and two pairs shoes, Chinese; a piece of lace, British India, and a vase, Kaga.
- CHARLES HENRY HART, Philadelphia.
Vosmæ, "Rembrandt."
- CHARLES A. HEWINS.
A drawing by E. Mandel, after Pintoricchio.

MRS. JOHN W. HITCHINGS, East Saugus, Mass.

An oil painting by Stuart, portrait of Moses Brown, of Beverly, Mass.

MRS. P. R. HOLLINGSWORTH, Mattapan, Mass.

Two oil paintings, by Stuart: portraits of Mrs. Mary Sumner Williams and Miss Sally Patten.

EDWARD W. HOOPER.

Two etchings, by Rembrandt: "Death of the Virgin" and "The Three Crosses," and an oil painting by Millet: "Samson and Delilah."

MISS MARIAN HOVEY.

A miniature, by Isabey: portrait of Mme. Récamier.

THE MISSES HOWE, Cambridge.

A dress, brocade, English, four fragments of brocades and damask, two pieces of lace, one of embroidery, a pair of slippers with buckles of paste, worn by Miss Lydia Hutchinson about 1720.

MRS. PHEBE A. JENKS.

An oil painting, by Mrs. Jenks: portrait of a Young Girl.

CHAS. H. JOY.

A feather cloak and cape, worn by royal personages of the Sandwich Islands.

MRS. HENRY P. KIDDER.

A porcelain vase, decorated by Solon.

MRS. D. P. KIMBALL.

An oil painting, by George Fuller: "Portrait of a Young Girl"; and a bronze statue by H. H. Kitson, "La Musique de la Mer."

C. KLACKNER, New York.

Two etchings, by Mrs. Anna Lea Merritt, for the Exhibition of the Work of the Women Etchers of America.

MISS KATHARINE LEVIN, Philadelphia.

Sixteen etchings for the Exhibition of the Work of the Women Etchers of America.

ERNEST W. LONGFELLOW.

A bronze head of Hypnos, found at Todi, in Central Italy.

MISS ISA E. LORING.

A scarf of India muslin.

FRANCIS W. LORING.

An oil painting, by F. W. Loring: "Evening at Capri, from the site of the summer palace of Tiberius."

MRS. GEORGE H. LYMAN.

Two oil paintings: portrait of George Peabody, by A. Bertram Schell, and a Portrait, by Jacob Wagner, of Dr. G. H. Lyman.

MISS ELEANOR MATLOCK, Philadelphia.

Twenty-six etchings for the Exhibition of the Work of the Women Etchers of America.

MISS M. LOUISE McLAUGHLIN, Cincinnati, O.

Eight etchings for the Exhibition of the Work of the Women Etchers of America.

MRS. ANNA LEA MERRITT, London, England.

Forty etchings for the Exhibition of the Work of the Women Etchers of America.

MRS. M. NIMMO MORAN, Philadelphia.

Fifty-five etchings for the Exhibition of the Work of the Women Etchers of America.

MRS. PETER MORAN, Philadelphia.

Fourteen Etchings for the Exhibition of the Work of the Women Etchers of America.

MISS ALICE E. MORLEY, Chester, Pa.

Nine etchings for the Exhibition of the Women Etchers of America.

MISS PHEBE D. NATT, Philadelphia.

Nineteen etchings for the Exhibition of the Work of the Women Etchers of America.

MISS ELLEN OAKFORD, New Haven, Conn.

Fifteen etchings for the Exhibition of the Work of the Women Etchers of America.

MISS H. FRANCES OSBORNE, Peabody, Mass.

Twenty-two etchings for the Exhibition of the Work of the Women Etchers of America.

THE MISSES OTIS

A gold ornament of California workmanship, a piece of silver filigree, three pieces of carved ivory, and two pieces of carved sandal-wood, Chinese.

J. W. PAIGE.

Five oil paintings: Lambinet, "Landscape"; Fromentin, "Street in Algiers"; Corot, "Landscape"; Diaz, "Wood Scene"; Harlamoff, "Gypsy Girl"; and a piece of carved wood, Flemish.

S. H. PEARCE.

Two oil paintings, by Charles Sprague Pearce: "La Bérghère" and "Heartache."

J. R. PLUMMER, Paris, France.

A piece of tapestry, marked F. T.

CLARENCE PULLEN.

Twenty-two pieces of Pueblo and Zuñi arms, blankets, etc.

MISS C. V. RICHARDSON, Philadelphia.

Fifteen etchings for the Exhibition of the Work of the Women Etchers of America.

JAMES ROBERTSON'S SONS, Chelsea.

Two vases made at the Chelsea Pottery: a revival of the Chinese color "Sang de Bœuf," the result of experiments by Hugh C. Robertson, of the Chelsea Pottery.

EDWARD ROBINSON.

Two pieces of silver, modern German; a piece of brass-work, Persian; a piece of brass inlaid with silver, Arabic; a bronze head of Plato, reproduction of an antique in the Museum at Naples; reproduction

of an etching by Rembrandt; a candelabrum of metal, silvered; fourteen pieces of pottery and a piece of glass, Greek.

MRS. EDWARD ROBINSON.

Two screens, modern German, one of wrought iron and one of leather work, made in Berlin; a bronze statuette, reproduction of the Narcissus in Naples.

MRS. E. OTIS ROCKWOOD, Saratoga, N. Y.

An oil painting, portrait of Washington, by an unknown artist.

JOHN C. ROPES.

Fourteen photographs, portraits of Julius Cæsar.

SAMUEL H. RUSSELL.

An oil painting, by Sir Joshua Reynolds (?): portrait of a Boy.

S. A. SCHOFF.

Five engravings, by Stocks and Sharp, and a photograph of an engraving, by Sharp.

MISS THEODORA SEDGWICK, Cambridge.

A dress and a piece of lace worn by a daughter of Governor Livingston, of New Jersey, about 1770; a suit of small clothes and four waistcoats of embroidered satin and brocade worn by Mr. Matthew Ridley, about 1770.

HENRY F. SEWALL, New York.

Three hundred and sixty-five etchings, by Rembrandt, and one hundred and eighty-four Miscellaneous.

DR. S. W. SHAW, Chicago, Ill.

An etching, by Miss Annie C. Shaw, for the Exhibition of the Work of the Women Etchers of America.

MRS. CLEMENT L. SMITH, Cambridge.

Two oil paintings, by Rembrandt Peale: Portrait of himself at the age of twenty-six, and the Portrait of his wife.

MISS SARAH M. SPOONER, Newport, R. I.

Sixty-seven pieces pottery and porcelain; three pieces of glass, old German; one piece of ivory, carved, German; one musical instrument, old Spanish mandolin; one piece of brass-work, old Danish; eight pieces of carved furniture, mostly Italian; two pieces of tapestry, Beauvais and Aubusson; five pieces of embroidery, Turkish, Italian, etc.; thirty-eight pieces of silver, mostly Russian; thirty-three oil paintings, "Landscape and Sheep. Sunset," by J. F. Millet; "Landscape with Figures," Corot; "Bath of the Loves," Diaz; "Returning Home, Moonrise," Daubigny; "Rallying the Troops after the Victory," Louis Leloir; "In the Woods," and "Cows Crossing a Stream," Jules Dupré; "Sheep Returning to the Barn," C. H. Jacque; "Landscape with Cows," E. Van Marcke; "Collector of Bric-a-Brac," F. Roybet; "Soldiers at Mont St. Michael," and a "Standard Bearer," A. A. Lesrel; "Interior of a Harem," B. Constant; "Scene in Russia," F. Roubaud; "Eastern Scene," A. Pasini; "Street Scene in Naples," E. Dalbono; "A Standard Bearer," Tito Conti; "Fallen Asleep, an Interior," C. Wilda; "A Montenegran," Joanowich; "Arabs on

Horseback," A. Schreyer; "The Happy Monk," E. Grützner; "Kitchen Interior, Germany," Piltz; "Landscape with Water," C. de Cock; "A Fjord in Norway," Anker Skaga; "Winter Scene, Sunset," L. Münthe; "Fish Boats at Scheveningen," H. Chase; "Scene at Concarneau, Brittany," C. P. Grayson; "Landscape with Cows," H. Thompson; "Landscape with Sheep," A. Mauve; "Madonna and Child," Cima da Conegliano; "Men Playing Chess," and "Interior of a Harem," Venetian School of the XVI. century; "Sleeping Magdalen," attributed to Bronzino.

FRANKLIN H. STORY.

A medallion in relief, made by Ginori of Florence, in imitation of Della Robbia ware.

JOHN H. STURGIS.

Eight cartoons, by H. Stacy Marks, and two drawings by John Ruskin.

MRS. W. A. TAPPAN.

Four oil paintings: "Russian Scene," by Chelmonski; "Green Fields and Trees," Corot; "Cottages by the Sea," S. Tuckerman; "A Wheat Field," by an unknown artist, English.

MISS M. M. TAYLOR, Philadelphia.

Sixteen etchings for the Exhibition of the Work of the Women Etchers of America.

T. T. TIMAYENIS, New York.

Forty-four pieces of Greek pottery, found near Smyrna.

STACY TOLMAN.

An oil painting, by Mr. Tolman: "A Normandy Garden."

ROSS TURNER.

Two oil paintings, by Ross Turner: "Long Shore" and "Afternoon."

MRS. M. S. TWACHTMAN, Cincinnati, O.

Five etchings for the Exhibition of the Work of the Women Etchers of America.

FREDERICK P. VINTON.

An oil painting, by Mr. Vinton, portrait of Theodore Chase.

ROBERT W. VONNOH.

An oil painting, by Mr. Vonnoh: "Solid Comfort."

GEORGE W. WALES.

A piece of porcelain, Sèvres, painted by Mme. Gérard.

WILLIAM R. WARE, New York.

A piece of pottery from the Acropolis at Athens.

THE MISSES WARE, Milton.

Two dresses of brocade, one of damask, a pair of embroidered slippers with buckles of paste set in silver, worn by Mary Middleton Lovell, of Boston, about 1760.

THE MISSES WILLIAMS, Salem.

A dress, a pair of slippers, a calash, and a piece of embroidery, worn by Miss Mary Shepard, of Salem, in 1772; a "London" doll of 1784, a pair of pattens, and a shoe of about 1637.

Miss S. C. WILLIAMS.

Two oil paintings by Stuart, portraits of Mr. and Mrs. S. K. Williams.

Mrs. NATHANIEL P. WILLIS.

An oil painting ascribed to Francesco Curradi, "Narcissus at the Fountain."

H. WUNDERLICH & Co., New York.

Dutuit, "Rembrandt." 3 vols.

LIST OF TRUSTEES FOR 1888.

NAMED IN THE ACT OF INCORPORATION, OR ELECTED.

MARTIN BRIMMER,	STANTON BLAKE,
CHARLES W. ELIOT,	HENRY L. PIERCE,
WILLIAM ENDICOTT, Jr.,	W. P. P. LONGFELLOW,
SAMUEL ELIOT,	SAMUEL D. WARREN,
CHARLES G. LORING,	JOHN L. GARDNER,
CHARLES ELIOT NORTON,	WILLIAM G. RUSSELL,
EDWARD W. HOOPER,	FRANCIS BROOKS,
NATHANIEL THAYER.	

APPOINTED BY HARVARD COLLEGE.

WILLIAM GRAY,	HENRY J. BIGELOW,
HENRY LEE.	

APPOINTED BY THE BOSTON ATHENÆUM.

EDWARD N. PERKINS,	J. ELLIOT CABOT,
GEORGE W. WALES.	

APPOINTED BY THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY.

ALEXANDER H. RICE,	M. DENMAN ROSS,
FRANCIS A. WALKER.	

EX OFFICIO.

HUGH O'BRIEN, *Mayor of Boston.*
WILLIAM W. GREENOUGH, *Pres. Trustees Public Library.*
EDWIN P. SEAVER, *Superintendent Public Schools.*
JOHN W. DICKINSON, *Secretary State Board of Education.*
AUGUSTUS LOWELL, *Trustee of the Lowell Institute.*

OFFICERS AND COMMITTEES FOR 1888.

MARTIN BRIMMER, *President.*

S. ELIOT, *President pro tem during absence of Mr. Brimmer.*

JOHN L. GARDNER, *Treasurer.*

CHARLES G. LORING, *Director.*

EDWARD H. GREENLEAF, *Curator. Secretary.*

EDWARD ROBINSON, *Curator of Classical Antiquities.*

S. R. KOEHLER, *Curator of the Print Department, and of the Gray Engravings.*

J. D. H. LUCE, *Assistant Treasurer.*

EXECUTIVE COMMITTEE.

MARTIN BRIMMER,

SAMUEL D. WARREN,

WILLIAM W. GREENOUGH,

FRANCIS BROOKS,

CHARLES G. LORING.

COMMITTEE ON THE MUSEUM.

J. ELLIOT CABOT,

MARTIN BRIMMER,

HENRY J. BIGELOW,

W. P. P. LONGFELLOW,

GEORGE W. WALES,

EDWARD W. HOOPER,

CHARLES G. LORING.

FINANCE COMMITTEE.

WILLIAM GRAY,

STANTON BLAKE,

AUGUSTUS LOWELL.

COMMITTEE ON THE LIBRARY.

SAMUEL ELIOT,

EDWARD N. PERKINS,

CHARLES ELIOT NORTON.

INDEX.

	PAGE
REPORT OF THE EXECUTIVE COMMITTEE	3
REPORT OF THE COMMITTEE ON THE MUSEUM	7
EXTRACTS FROM THE REPORT OF THE CURATOR OF CLASSICAL AN- TIQUITIES	8
EXTRACTS FROM THE REPORT OF THE CURATOR OF THE PRINT DEPARTMENT	13
REPORT OF THE COMMITTEE ON THE LIBRARY	18
TREASURER'S ACCOUNTS	19
DONATIONS	21
DONATIONS TO THE LIBRARY	24
CONTRIBUTIONS TO THE LOAN EXHIBITIONS	29
LIST OF TRUSTEES	37
OFFICERS AND COMMITTEES FOR 1888	38