

All those involved in this controversy—whether they have been proved right or wrong—must be grateful for the opportunity it afforded of learning something in their profession. For it is only by such opportunities that one can keep informed about the many pitfalls in our precarious work and avoid mistakes in the future. Only let the public understand that connoisseurship is a subtle thing, the fruit of long and constant training and experience, and that the greatest art expert will always remain—like every scientist—a student.

GISELA M. A. RICHTER.

IN MEMORY OF  
BASHFORD DEAN  
1867-1928

At a meeting of the Board of Trustees, held on December 17, 1928, the following memorial resolution upon the late Bashford Dean was adopted:

In the sudden death of Bashford Dean, The Metropolitan Museum of Art has suffered an irreparable loss. His loss was grievous to many other public institutions: to the American Museum of Natural History, which crowned his work there by the opening of its Hall of Fishes at which he was to be the guest of honor only the day before his death; to Columbia University, where he was professor of vertebrate zoology; to the College of the City of New York, of which he was a graduate and where he was tutor in natural history from 1886 to 1890; and in many other directions of public service. But to our Metropolitan Museum the loss is irreparable in the fullest sense of that word.

He volunteered to be honorary curator of arms and armor without salary in 1906. His offer of service was gladly accepted. Later on, in the year 1912, he was persuaded to become curator of this department on a regular salary. He continued in this position until the close of the year 1927, when he resigned. But his connection with the Museum was made even more intimate and honorable by his immediate election as one of its trustees.

He was, in fact, the founder of its now

notable collection of arms and armor. True, the Museum had a small collection of this kind before he entered its service, but under his management and inspiration it has now become by far the most important collection of arms and armor in America and vies in importance with the greatest collections of Europe. It was his ambition to make it fourth among the armor collections of the world and he has gone far to realize that ambition. It was largely due to his influence that William H. Riggs and Jean Jacques Reubell gave to the Museum the important collections that bear their names. There was not a nook or corner of Europe or Asia which escaped his search for additions to his department. Farthest Japan was as familiar to him as nearer France, Germany, and England. He seems to have known the location of every potentially purchasable piece of armor in existence and he never forgot it. He was indefatigable in pursuit. He never lost the trail. After years of effort he usually succeeded in obtaining the desired object, sometimes by purchase and not infrequently by gift. His recommendations to purchase were invariably approved. If the Museum itself did not have the needed money, he would persuade some of his friends to supply it. He was a generous donor himself, far beyond the amount of his salary. The Museum's collection of armor is really his monument.

Nor was his knowledge of arms and armor of merely historical interest. It was put to use during the Great War when he was called upon by the War Department to design the protective helmet for the American army, for which service he, as well as the Museum, received the special thanks of the Secretary of War.

He was a prolific writer about subjects on which he was an authority. His contributions to our Museum Bulletin were notable. It is a satisfaction to know that one of his most important works, a bibliography of arms and armor, was completed before his death and is among the publications to be issued by the Museum within the present year. A bibliography in three volumes on books and papers dealing with fishes, which he undertook with Dr. C. R. Eastman and

Dr. E. W. Gudger of the American Museum of Natural History, was published a few years ago. It was in recognition of this work that the National Academy of Science awarded to him in 1923 the Daniel Giraud Elliot Medal, for outstanding work in zoölogy.

He was a Chevalier of the Legion of Honor and had many recognitions of service both at home and abroad. He was eminently human. He had a rare capacity for friendship. His knowledge was always at the service of every person he could aid. And they were many.

His widow and the surviving members of his family have our warmest sympathy in our common bereavement.

### MAKING READY THE ELEVENTH EXHIBITION OF AMERICAN INDUSTRIAL ART

To date, upward of one hundred designers and manufacturers are at work upon the forthcoming Exhibition of American Industrial Art. This exhibition, the eleventh in the Museum series, has enlisted a type of support that may well be regarded as an indorsement of the Museum's policy in maintaining close contact with the important field of current production which represents the objects of daily need and comfort, the things daily bought and used, and those in which, in great measure through the Museum's consistent interest and labor, the factor of design plays a rôle daily increasing in importance. This is demonstrated again by the fact that so many firms and individuals have plunged so whole-heartedly into the production of entirely new designs, made for this exhibition, and many of them emanating from sources outside their own concerns—namely, from the members of the Museum's Coöperating Committee of architects. This group itself has shown an enthusiastic interest, a productive activity, and a spirit of collaboration matching the like qualities among the assisting manufacturers. A public institution such as ours has no right to be too well pleased with itself, for its work is not gauged by its own opinion; but it may well be pardoned a feeling of satisfac-

tion, in which each of its members has a share, when it can point to a regiment of producing artists actively engaged under its protectorate upon a work for the general good which it has initiated.

The Gallery of Special Exhibitions will be transformed to receive this display, which will open with a private view on February 11, and will continue on exhibition through Sunday, March 24.

### CHINESE CRICKET-CAGES

An addition to the collections of the Department of Far Eastern Art which is both charming and entertaining has been made through the generosity of George D. Pratt, who has recently presented the Museum with part of a collection of gourds and cages which were originally used as homes for the singing crickets of China.<sup>1</sup> The collection, which is the second sent to this country by Robert E. Stevenson, has been acquired by Mr. Pratt, who has divided it among three museums—the Metropolitan, the American Museum of Natural History, and the Museum of Amherst College. The cages are lovely things, carefully fashioned and prized for themselves. The present collection includes examples of the representative types. The most elaborate is an ivory cage with a floral ornament for opening the gate. There is a similar cage made of tiny strips of bamboo. There are gourds in various shapes, gourds with finely etched designs and pictures, gourds with patterns made by training them into moulds. The covers also are of representative types, simple wood with ivory-rimmed ventilating holes, elaborately carved ivory, different types of jade, carved wood, and metalwork. There are also one or two of the little clay pots preferred by some cricket fanciers, although these must be closely watched to keep them from drying out. One of these wears still a cloth jacket to keep the moisture in and the heat out.

But the use of the gourds opens up new vistas to the western mind. In Peking the great highways are noisy, but they are

<sup>1</sup> Shown this month in the Room of Recent Accessions.