partments and to place each in the charge of a competent specialist. Administered upon this principle, it has been a constant help and inspiration both to the uninitiated and to the most advanced student of art. It is as an educational force that it has thus far done its greatest work, and the plan of its new building shows that this policy is to characterize its administration in the future as it has in the past. May it continue to receive the liberal support it needs from the people it has served so well.

A RARE TRIPTYCH OF ECCLESIASTICAL FEATHER-WORK

The small triptych in the Coudert Brothers’ Gift, 1888 (from the Mme. D’Oliveira Collection), has heretofore escaped the attention it deserves. It proves to be an example of early ecclesiastical feather-work embroidery, of which I have found but two other examples anywhere, even after a most careful search through European and American collections, both public and private. One of these, the mitre of Pope Leo XI, with its infuile, is to be found in the Royal Treasury of the Pitti Palace, and the other is now in the Kunsthistorisches Hofmuseum at Vienna. Both of these articles were pictured and fully described by the writer in Christian Art, January, 1908, before the example owned by the Metropolitan Museum came to his notice. Probably the reason this triptych has failed to attract especial attention is to be found in the fact that the filaments of its embroidered surface are so worn by the ravages of time that they are scarcely discernible.

In this respect the other two examples are to be found in a superior state, the mitre of Pope Leo XI being especially well preserved, as are also its infuile. However, the Metropolitan Museum may well be congratulated on the possession of this triptych. To the Mexican-Spanish needleworker of the latter part of the sixteenth century this work may be assigned with certainty. Although the products of their patience and marvelous skill were sought eagerly by princes of the Church, the very materials employed in embroidery of the sort were of such a character that it is remarkable any examples should have survived at all.

Fray Geronimo de Mendieta wrote the following concerning the Mexican-Spanish feather-work embroiderers contemporary with his time: “What seems to surpass the genius of man was the native art of producing, by means of feathers, the same results obtained by the best painters with their brushes and colors. Having nowadays had ample opportunities of seeing our works of art, the faculties [of the Antecas] have been enlarged and stimulated, and it is a marvel with what perfection they exercised their art, so entirely new to us, and produced images and pictures worthy of being presented to princes, kings, and sovereign pontiffs.” The native Mexican craftsmen probably adapted their ingenuity to ecclesiastic design as fostered by the Spanish friars, thereby producing works such as the one under consideration.

The Coudert triptych is nineteen inches high, twenty-five inches broad (when the doors are open), and was probably intended to be used as an altar card. The apex of the center panel is filled with a Crucifixion, below which is the Scene of the Last Supper. Under this, occupying the greater part of the panel, is the following inscription from the Communion:

Hoc est enim corpus meus
Hic est enim calix saguinis
mei nom et eterni testamenti
mysterium fidei: qui provobis
et promultis essundetur in re
missionem peccatorum

The left-hand door-panel bears the full-length figure of St. Peter, with key and book, and the right-hand door-panel bears the full-length figure of St. Paul with sword and book.

While the Coudert triptych has lost nearly every vestige of its former wealth of color, enough traces remain to indicate its original state, when it must, indeed, have approached or equaled the beauty of the two other examples that exist.

GARDNER TEALL.
This rare example of an intact portable triptych from the late fifteenth century is further enhanced by its superb state of preservation. On the exterior wings are two of the most popular saints in Western art, Saints Barbara and Catherine, who represent the active and the contemplative life, respectively. Saint Barbara holds a ciborium above which floats a wafer of the host; she was often invoked as protection against sudden death without benefit of Communion. The altarpiece was used for private devotion in an ecclesiastical or, more likely, a domestic setting. The artist also can be firmly associated with the city of Nuremberg and in particular with two of that city's leading painters, Hans Pleydenwurff and Michel Wolgemut.