



Recent Acquisitions: A Selection

1991–1992

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DIRECTOR'S NOTE



On the cover:

Frontispiece from a Beatus Manuscript: The Lamb of God before the Cross Flanked by Two Angels

Spanish (Benedictine Monastery of San Pedro de Cardena), late 12th century. See also p. 20.

Purchase, The Cloisters Collection, Rogers and Harris Brisbane Dick Funds, and Joseph Pulitzer Bequest, 1991

1991.232.1v

This year's issue of the *Bulletin* devoted to recent acquisitions has been redesigned to present the works of art in a more lively manner, organized not in the somewhat restrictive format by department but in groups within broader historical and geographical categories. The commentaries have been shortened to allow for more photographs, which better illustrate the range and diversity of the Museum's acquisitions and allow us to acknowledge the generosity of a greater number of donors. We cannot include in this publication every work given or purchased with contributed funds during the past year, but we are no less grateful to those donors. A complete list of acquisitions is included in the *Annual Report* for 1991–1992.

The powerful image adorning the cover of this *Bulletin* is from a twelfth-century Spanish Beatus manuscript, a work of such importance that three years of Cloisters acquisitions funds were set aside for its purchase. Because general funds were also used, its splendid pages will be shown in the main building as well as at The Cloisters.

At the beginning of this publication you will find a delightful ancient bestiary: an Egyptian antelope head and a lifelike crocodile; a tiny, exquisite East Greek monkey; and a flock of Italic amber quail. There are other animal subjects to be encountered as well, including Habib Allāh's Safavid stallion, Sesson's gibbons, and Degas's racehorses.

Drawings are well represented by a notable purchase: a head of a woman by Guido Reni. Although the Museum was the successful bidder on three major works at the London sale of drawings from Holkham Hall, an export license was granted only to this study for the painting *Judith with the Head of Holofernes*. This drawing now joins another study for the same picture already in our collection, the figure of Holofernes.

Two outstanding paintings, by Bartholomeus Breenbergh and Bernardo Bellotto, entered the collection thanks to the generosity of two of our greatest donors, The Annenberg Foundation and the Wrightsman Fund. In the field of nineteenth-century French painting our holdings will be considerably strengthened by the distinguished group of Impressionist works presented by Mr. and Mrs. David Rockefeller, Janice H. Levin, and Mr. and Mrs. Douglas Dillon. These pictures will make their debut at the Metropolitan in the fall of 1993, when we inaugurate the new galleries for nineteenth-century European paintings and sculpture.

Twentieth-century works are again the most numerous in this publication because there are more collectors in this field than in any other. The most significant purchase is our first painting by the *Neue Sachlichkeit* master Otto Dix, a striking portrait of the early 1920s. Our already substantial holdings of American prewar art were further increased by a major bequest from Edith Abrahamson Lowenthal, of works of art from the Edith and Milton Lowenthal Collection, which include Charles Sheeler's 1931 *Americana*, a landmark of twentieth-century painting in the United States.

Two long-time benefactors have further enhanced the Museum's Precolumbian and African collections through their most distinguished gifts. Paul and Ruth W. Tishman have given an exceptionally fine ivory saltcellar from Sierra Leone, dating to the late fifteenth to mid-sixteenth century. From the collection of Jan Mitchell and Sons the Museum has received a large group of first-class Precolumbian gold ornaments that raise the Metropolitan's holdings in this area to a position of preeminence. Mr. Mitchell has also contributed funds for the redesign of the Precolumbian Gold Treasury, which is due to open in early 1993 and will incorporate this major gift.

Finally, in addition to the acquisition of a very rare fourteenth-century Chinese silk-tapestry mandala, the Department of Asian Art has been handsomely enriched by a roster of faithful donors. Included among them are the Tang family, who presented a number of remarkable Chinese paintings, and the Lita Annenberg Hazen Charitable Trust, which provided funds for a large Pre-Angkor stone Vishnu and for the finest Javanese bronze now in the collection, Krishna riding Garuda. To these donors and to the many others whom I cannot mention in this limited space, I extend my most profound thanks for their contributions to the acquisitions program, which remains at the very heart of the Museum's mission.

Philippe de Montebello

Director

ANCIENT WORLD



Cylinder Seals

God or King with Harpé
(Sickel Sword), Lion Man
and Bull Man, Offering Bearer
before Sun God
Mesopotamia or northern Syria
(Old Babylonian), ca. 1825–
1750 B.C.

Hematite
1 × ¾ in. (2.4 × 1.2 cm)

King Approaching Deity Seated
Above Human-headed Bulls,
Male Sphinx, Goat, Griffin-Demon
Terminal

Syria (Classic Syrian I), ca. 1825–
1750 B.C.

Hematite
¾ × ¾ in. (1.9 × 1.2 cm)

Goddess Leading Worshiper to
Seated Figure, Contest, Bull God,
Human and Animal Heads
Anatolia (Assyrian Colony
period), ca. 1920–1840 B.C.

Green quartzite
⅞ × ½ in. (2.2 × 1.4 cm)

**Purchase, Raymond and
Beverly Sackler Gift, 1991**

1991.368.1,5,3

These seals, formerly in the Mrs. William H. Moore Collection, represent the finest traditions in Mesopotamian, Syrian, and Anatolian seal carving and have features unparalleled in our collection. Two hematite examples exhibit a fully modeled style and unusual iconography: one has deities and demons; the other, a god with a frontal face seated above human-headed bulls. A third, of green quartzite, is a rare example of the seals used by central Anatolian merchants on economic documents during a period of Assyrian domination of the metals trade. While adopting the Mesopotamian cylinder seal form and presentation theme, its Anatolian characteristics include the linear decorative style, figures in different orientations, and the bull-god image.

JA



Relief Slabs from Amarna Temples
 Egyptian (Dynasty 18), reign of
 Akhenaton, ca. 1340–1330 B.C.
 Limestone
 L. (each) 21 $\frac{1}{8}$ in. (53.5 cm)
Purchase, Lila Acheson Wallace Gift,
1991
 1991.240.1,4

The upper relief demonstrates the potential of such fragments for reconstructing hitherto unknown scenes. The straight, broad neck of the royal personage depicted here cannot belong to Akhenaton or his heirs, whose necks are usually shown thin and curving. This king must be Akhenaton's father, Amenhotep III. His size tells us that the old king was portrayed in a major scene, perhaps in a place dedicated to his memory. In the lower relief festively dressed

courtiers prepare for an offering ceremony, exemplifying the Amarna artists' ability to create an atmosphere of religious emotion through fluid lines and gentle gestures.

DoA

Head of an Antelope

Egyptian (Late period, probably Dynasty 27), 525–404 B.C.

Graywacke, inlaid alabaster and agate eyes

L. 5 $\frac{5}{8}$ in. (15 cm)

Purchase, Rogers and Fletcher Funds and Joseph Pulitzer Bequest, 1992
1992.55

This head is an outstanding example of animal sculpture from Egypt's Late period. The subtle rendering of the delicate bone structure, lean musculature, and soft flesh vividly characterizes the swift desert creature. The impact is heightened by the eyes, inlaid with alabaster and skillfully cut agate, which is miraculously preserved in the right eye. The roughened area around the horns (originally of real horn, ivory, or alabaster) was perhaps overlaid with gold, a feature indicating possible Achaemenid influence. The head probably adorned the prow of a boat shrine made for Sokar, god of the desert region around the pyramids.

DoA

Crocodile

Egyptian, 1st century B.C.–

1st century A.D.

Granite

L. 42 $\frac{1}{2}$ in. (108 cm)

Purchase, The Bernard and Audrey Aronson Charitable Trust Gift, in memory of her beloved husband, Bernard Aronson, 1992
1992.13

This sculpture is a fine interpretation of the crocodile's physical peculiarities. The horny back contrasts expressively with the fleshy folds around the neck and eyes. The tense posture of the plump legs suggests the weight of the beast. Although the crocodile is frequently depicted throughout the Pharaonic period, the naturalism of this specimen is an artistic achievement of late Ptolemaic art. A close parallel to this piece was found in the main Isis sanctuary in Rome, and it is quite possible that our crocodile, although certainly carved by an Egyptian sculptor, adorned a similar monument, representing the land of Egypt abroad.

DoA





**Perfume Vase in the Shape of a
Squatting Monkey**

East Greek, 1st quarter of the
6th century B.C.

Terracotta

H. 3 $\frac{5}{8}$ in. (9.3 cm)

Purchase, Sandra Brue Gift, 1992
1992.11.2

While perfume containers of simian shape may ultimately derive from Egypt, there is nothing derivative in the representation here. The monkey squats on a small oval base in a thoroughly human position, its forepaws on its knees. While the expression might be characterized as pensive, the eyes, heightened with white, and the carefully modeled ears convey acute alertness. This particular figure may be the example in the Vogell collection, which was sold in 1908.

JRM



Carved Ambers

Italic, 7th–5th century B.C.

Amber

L. of quails (each) approx. $\frac{3}{4}$ in.

(2 cm); L. of necklace 13 $\frac{3}{4}$ in.

(34.5 cm)

Purchase, Renée E. and Robert A. Belfer, Mrs. Patti Cadby Birch and The Joseph Rosen Foundation, Inc. Gifts, and Harris Brisbane Dick Fund, 1992

1992.11.3–57

These examples are from a collection of about 615 individual carved ambers, which are exceptional in terms of quality, rarity, type, and condition. As is usual with early Italic ambers, the pieces are for the most part pendants from necklaces, belts, or fibulae. They range from simple beads to elaborate ornaments. Notable among the figured ambers are several human heads, a hippocampus, and a thunderbolt, as well as a remarkable array of animals. The bulk of the ambers may be assigned to the late sixth and fifth centuries B.C.

CAP



Female Head

Greek, end of the 6th century B.C.

Marble

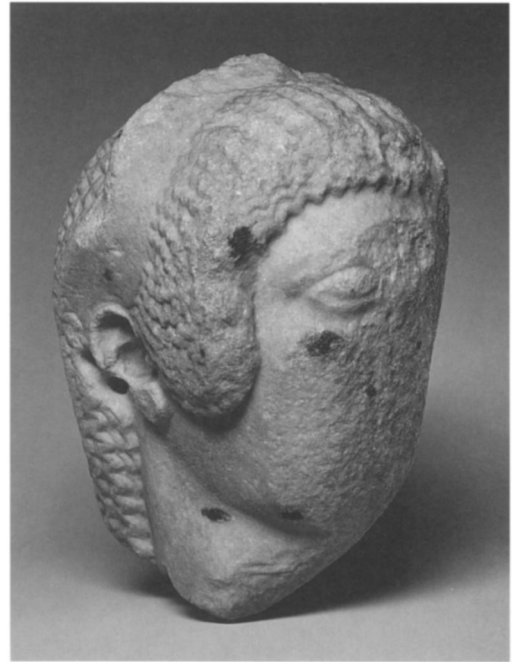
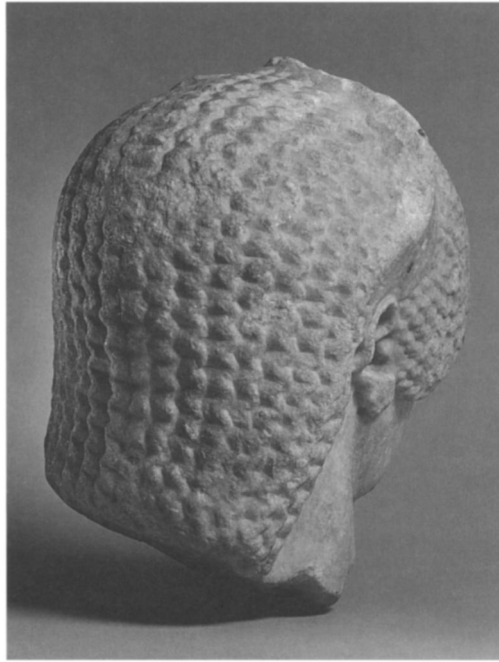
H. 9 in. (22.8 cm)

Harris Brisbane Dick Fund, 1991

1991.11.7

Though considerably worn, so that only the hair and portions of the face of a youthful female figure are preserved, this head from the collection of Joseph Brummer displays all the essential qualities of the best Greek marble sculpture of the late Archaic period. The tresses are held by a diadem that was originally painted. The holes behind each ear served to attach ornaments in metal or marble. The mass of hair at the back swings gently to the left, indicating that the head belonged to a figure in motion, probably a Nike. The style and technique point to a Cycladic or North Ionian workshop.

CAP



Pair of Drinking Cups

Roman, 2nd half of the

1st century B.C.

Silver with gilding

H. (each) 2 5/8 in. (6 cm)

Classical Purchase Fund, 1991

1991.11.6.1,2

Although the very shallow bowl of these cups represents an unusual variant in examples from the first century B.C., the Roman date is assured by the specific form of the handles as well as by the treatment of the interior of the bowls. (The handle and foot missing from one piece have been restored based on the other, which is complete.) In contrast to the almost austere lines of the shape and interior ornament, known especially from Roman Republican silver, is the delicate handle palmette, which perpetuates a floral motif favored in virtually every medium of Hellenistic art.

JRM





Relief with an Archaistic Hermes

Roman, 1st century A.D.

Marble

H. 26¾ in. (67.9 cm)

Harris Brisbane Dick Fund, 1991

1991.11.8

The messenger god Hermes wears a short cloak pinned at his shoulder and holds his identifying attribute, a herald's staff. The figure is represented in the archaistic style, a retrospective manner that incorporated characteristics of Archaic Greek art of the sixth century B.C. into newly created figures and compositions. The style flourished from the late second century B.C. onward, fulfilling a demand for decorative neo-Attic art. This particular image of Hermes, attested in at least eight other archaistic reliefs, is extracted from a well-known and much-copied composition showing a procession of four gods: Hermes, Athena, Apollo, and Artemis.

CAP

Veiled Head of a Man

Roman, 2nd half of the 1st century A.D.

Marble

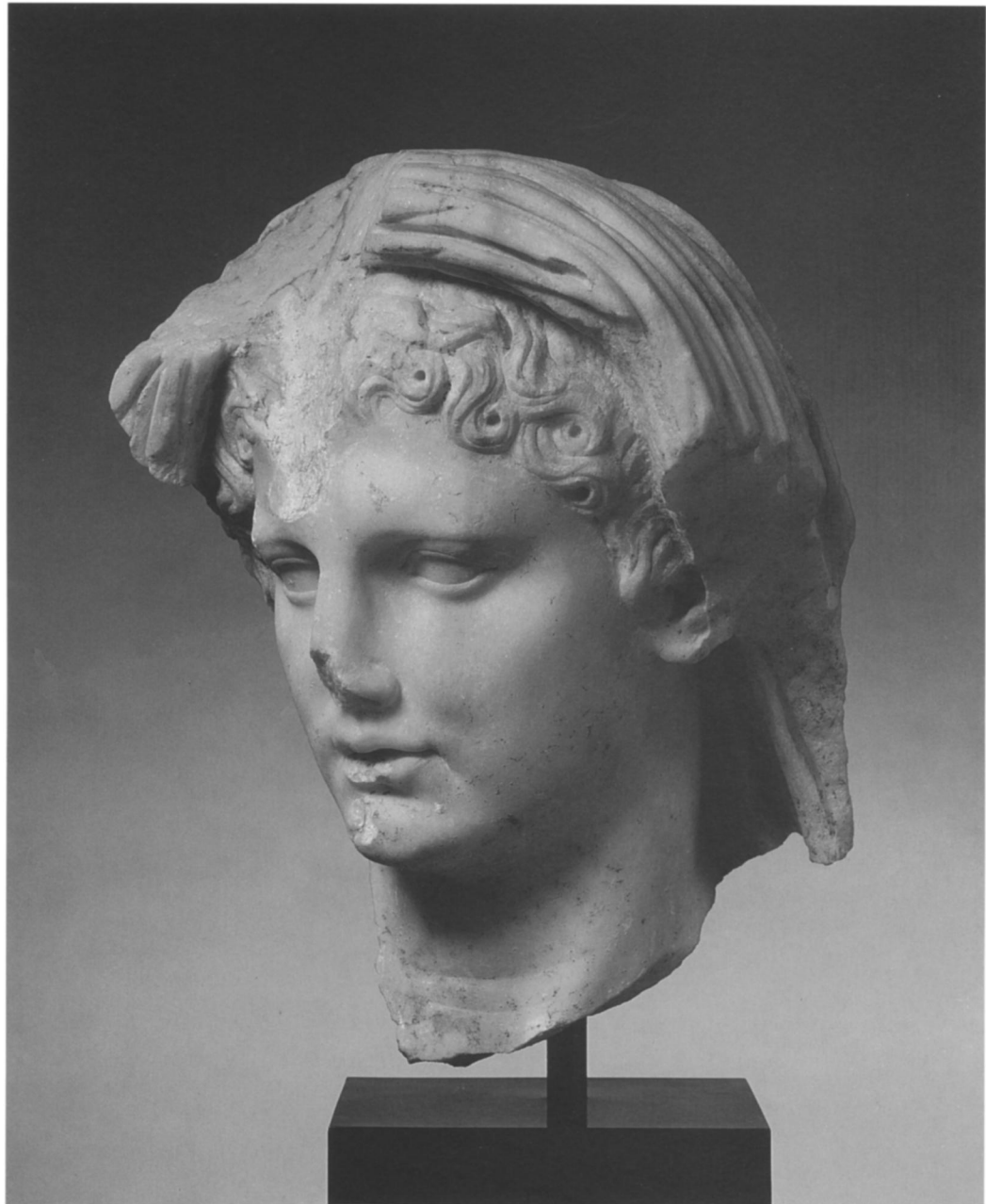
H. 10 in. (25.5 cm)

Classical Purchase Fund, 1991

1991.11.5

In Roman art priests at sacrifices are invariably depicted with veiled heads. The protective spirit of the living emperor (*Genius Augusti*) is also represented veiled, wearing a toga and holding implements of sacrifice and often a cornucopia, symbol of fertility and abundance. In addition, men of every rank, from imperial prince to freedman, had honorary portraits made showing them performing sacrifices. This head must come either from one such portrait statue or, as the figure's highly idealized face suggests, from a statue representing the *Genius* of the living emperor.

CAP



ISLAM



detail



Carpet Fragment with a Compartment Design

Iranian, 16th century
Wool pile on cotton, silk, and wool foundation, 462 Persian knots per square inch
108¾ × 31 in. (276.2 × 78.7 cm)
Fletcher Fund, 1991
1991.154

This well-preserved fragment is one of only two pieces known to survive from what must have been an extraordinary Persian carpet; the other, slightly smaller fragment was acquired by the Kunstgewerbemuseum, Berlin, in 1898. The subdivision of a rectangular area into a repeating pattern of cartouche and medallion units was popular in Persian art from the fifteenth well into the seventeenth century. Compartment designs were probably developed by artists working on royal manuscripts at the Timurid court atelier in Herat and were seen first in bindings and panels of illuminated books but were later used in carpets and textiles as well.

DW

Ḥabīb Allāh of Saveh or Mashhad

A Stallion

Iranian (Safavid period),
late 16th century
Opaque watercolor and gold on paper
Page 8 × 11⅞ in. (20.3 × 30.1 cm)
Purchase, Louis E. and Theresa S. Seley Purchase Fund for Islamic Art, The Edward Joseph Gallagher III Memorial Collection, Edward J. Gallagher, Jr. Bequest and Richard S. Perkins and Margaret Mushekian Gifts, 1992
1992.51

The horse was so central to the life of the ruling elite in Iran that favorite stallions were frequently portrayed in the single-page paintings that were popular from the late sixteenth through the seventeenth century. This painting is a superb example of the supreme refinement, delicacy, and sensibility of turn-of-the-century court style. Even the gold plants and clouds of the neutral background and the off-center placement of the stallion add to the overall elegance. While surviving works by Ḥabīb Allāh are relatively few, his "Congregation of the Birds" from 'Attār's *Mantiq At-tair* is also in the Museum's collection.

MLS



Dish

Turkish (Ottoman period, Iznik),
ca. 1580

Composite body, engobe, cobalt-blue underglaze painting
Diam. 13 in. (33 cm)

**Gift of Philippe and Edith
de Montebello, 1991**

1991.172

Iznik ceramics are known for the whiteness of their bodies and their clear uncrackled glaze. This dish belongs to a group of predominantly blue and white wares with radiating abstract designs that were produced from the 1570s to the early 1580s. Their motifs were drawn from both Chinese and traditional Turkish sources, often used together, and many of the patterns convey a kaleidoscopic impression. The decoration seen here, while traditionally Islamic in the abstraction of forms and geometrically balanced organization, harks back to Chinese ceramics of the Yüan dynasty.

MLS

Roundel with Radial Inscription

Indian (Bijapur, Deccan), 1st half
of the 17th century

Wood, gesso, silver, gold, and
pigment

Diam. 19 $\frac{7}{8}$ in. (50.5 cm)

**Purchase, Richard S. Perkins and
Alastair B. Martin Gifts and Rogers
Fund, 1991**

1991.233

In the center the roundel contains an Arabic inscription in high relief consisting of the invocation *Ya Hayy, Ya qayyūm* (O Living, O Everlasting) in eightfold mirror images of Thuluth characters. The words are from the Ninety-nine Most Beautiful Names of God and form the beginning of Sura 2:255 of the Koran, the so-called Throne verse, to which special blessing and protective power are ascribed. Traces of gilding and paint reveal that the piece must have been quite colorful. The roundel has three holes that served to attach it to a wall, perhaps of a mausoleum or saint's shrine.

AS





detail

Part of a Hanging or Curtain

Indian (probably Ahmedabad),
ca. 1600

Silk, satin with weft- and warp-
patterned stripes
67¼ × 43⅝ in. (172.1 × 110.8 cm)

**The Alice and Nasli Heeramaneck
Collection, Gift of Alice
Heeramaneck, 1991**

1991.347.1

A substantial body of textiles, of which some have only recently come to light, can be tentatively assigned to one of the imperial workshops established by the Mughal emperor Akbar during the late sixteenth century. Although similar in material, colors, and structure, these textiles have highly varied patterns. Some conform to

Indian Muslim taste, with large-scale elegant figures or central medallions or flowers. Our example, however, has a Hindu design, with friezes of striding Rajput warriors and riders framed above and below by joined borders featuring lotus medallions. Such pieces may have been woven for Akbar himself, who was sympathetic toward Hinduism.

DW

MEDIEVAL EUROPE



detail

Early Christian Frieze Sarcophagus
Italian (Rome), 1st third of the
4th century
Marble
L. 84 in. (213 cm)
**Gift of Josef and Marsy Mittlemann,
1991**
1991.366

This boldly carved section of a recently rediscovered frieze sarcophagus is an outstanding example of the Constantinian style of sculpture in Early Christian Rome. The sarcophagus is one of a select group that juxtaposes on the face Roman legends from the life of Saint Peter—in this case the Drawing of Water from a Rock and the Arrest (illustrated at the left)—with scenes from the life of Christ. These scenes foreshadow the future importance of Peter in Western Christian art as the symbol of the primacy of Rome. On the ends of the sarcophagus appear the Three Hebrews in the Fiery Furnace (Daniel 3:24–27) and Adam and Eve (Genesis 3:6–24).

HCE

Box Brooch and Pair of Boar's-Head Brooches

Viking (Gotland), late 8th–9th century

Copper alloy

Box brooch: Diam. $1\frac{7}{8}$ in.

(4.9 cm). Pair of brooches:

L. (.2) $1\frac{3}{4}$ in. (4.5 cm);

L. (.3) $1\frac{3}{16}$ in. (4.6 cm)

Pfeiffer Fund, 1992

1992.59.1–3

These three brooches are typical of those worn by women in Gotland. Boar's-head examples would have been paired on tunic straps, while box-shaped ones would have secured a shawl at the collarbone. The tactile appeal of these boar's-head brooches, with their smoothly modeled surfaces, contours suggested by fine cast beading, and subtly recessed

eyes, is enhanced by a glossy patina. The box brooch, covered with a wide array of animals and bird-headed creatures with elongated extremities, represents the culmination of the Scandinavian animal interlace style together with elements of one of the first properly recognized Viking styles that followed.

KRB





Capital with Adoration of the Magi

French (Provence), 2nd half of the 12th century

Limestone

H. 11½ in. (29.2 cm)

Capital with Christ Giving the Keys to Saint Peter

Southwestern France, 2nd half of the 12th century

Limestone

H. 9⅞ in. (23.3 cm)

Gift of Meyer and Lillian M. Schapiro, 1991

1991.417.1,2

The massive proportions, strong projection, and thick carved, ribbed folds of drapery of the seated Virgin and Child are virtually all that survive of this once-impressive narrative capital. Clearly part of a larger sculptural cycle, it is closely related in style and composition to the late twelfth-century capitals depicting the infancy of Christ in the Cloister of Saint-Trophime at Arles. The other newly acquired capital bears only one identifiable subject, Christ Giving the Keys to Saint Peter (Matthew 16:19), and has its closest parallels in the sculpture of the Cloister of Saint-Étienne in Toulouse and that from the region of Narbonne.

CTL





carminib' f' p ang'lm. id est puritatis sue nun-
 cum seruo suo pbatissimo scilicet uiro. r' sal-
 timo aplōz omnium iohi directa est. & ut te-
 stimonium pibuit ūbo dī. videlicet qui p-
 dicauit filium dī. r' asseruit ūitatem et te-
 stimonium reddidit de dño ihu xpō que-
 cumq; uiderat in illo et audierat ex illo.
 & unde in eplā sua loq'ur dicens. Quod uidi-
 mus et audiuim'. r' man' nre tractauerunt
 de uerbo uite. r' uita adfuit. r' manifesta-
 uimus uobis. **B**eatus qui legit et qui
 audit uerba pphie. r' seruat² que in ea scri-
 pta sunt. Intelligi uult quod lectio non

faciat custodiam mandatorum. n' auditus
 consumatio: op's pfectionem exhibeat. S;
 solum sit pfectio: que legens et audieris
 et ope facere coneris. **T**empus enim ppe-
 est. f' facientib' ea nō longum temp' remu-
 nationis facit. f' uicinum diē ēē diuini
 mū. nīs donum. Deinde orditur dictōz
 suoz incipit et dicit. **I**ohs septē eccl'is
 que sunt in asia. Nūq' nō tant' et talis
 uir uni tantum puincia r' nō omib' gen-
 tibus diuine misterium pandere reuelatio-
 nis incaluit. ut tam partium numerum
 eccliarum unius puincie sua destinaret

Leaf from a Beatus Manuscript: Christ in Majesty with Angels and (below) the Angel of God Directs Saint John to Write the Book of Revelation

Spanish (Benedictine Monastery of San Pedro de Cardeña), late 12th century

Tempera, gold, and ink on parchment

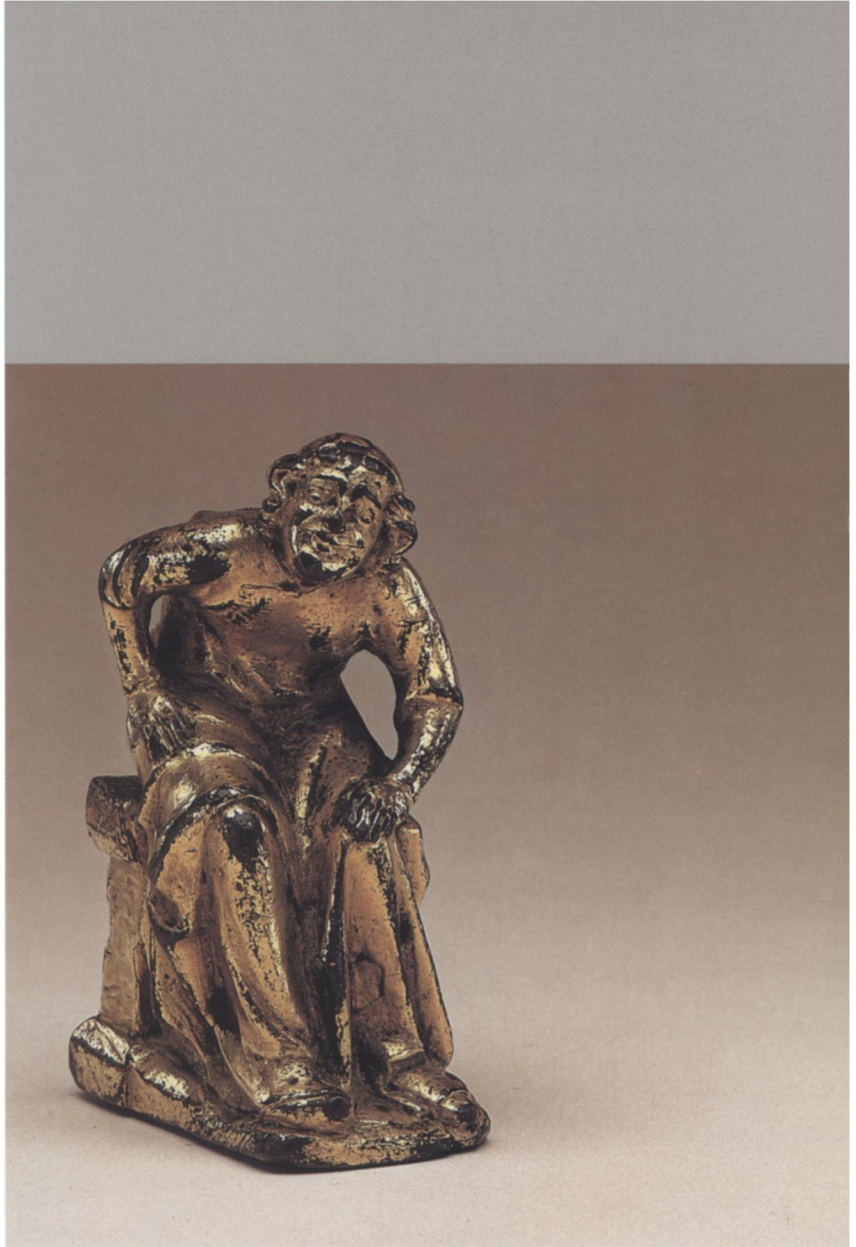
H. 17 $\frac{5}{8}$ in. (44.8 cm)

Purchase, The Cloisters Collection, Rogers and Harris Brisbane Dick Funds, and Joseph Pulitzer Bequest, 1991

1991.232.3r

About 776 an Asturian monk, Beatus of Liébana, compiled passages from the Apocalypse with his interpretations, which were cast as Christian allegories. Beatus manuscripts were as important in Spain as Gospels and Bibles were elsewhere in Europe through the Romanesque period. This leaf and thirteen others now in the Metropolitan came from a manuscript broken up in the 1870s and divided between museums in Madrid and Gerona. The pictorial style, notable for vibrant, dramatic color contrasts and refined linear treatment of figures and draperies, is characteristic of the European transitional style of the late twelfth century.

WDW



Support Figure of a Seated Friar or Verger

French (Reims?), ca. 1280

Leaded bronze, cast in the lost-wax technique, mercury gilding
H. 2 $\frac{5}{8}$ in. (6.7 cm)

The Cloisters Collection, 1991

1991.252

This statuette depicts a young cleric wearing a full-skirted cassock and tight cap. The pose and torsion suggest that it once supported the corner of a great weight, possibly a large architectural shrine, as is indicated by the deep, diagonally placed indentation cast into the back. Two comparable figures in other collections suggest that this cleric was one of several such Gothic telamones. Bending under their former burdens, these figures steady themselves in varying ways by placing their hands upon their thighs and knees. Their subtle plasticity, clarity of form, and dramatic poses are important extensions of the style of the console figures of about 1274–75 on the west facade of Reims Cathedral.

WDW

Three Apostles: Saints Peter, Andrew, and James the Great
 South Netherlandish or northeast French, mid-15th century
 Gypsum (alabaster)
 H. (without bases) 13–13½ in. (33–34 cm)
Gift of Mrs. Ernst Payer, 1991
 1991.416.1–3



These heavily draped apostles belong to a larger series partially represented in the Lehman Collection, in which there are four additional apostles and a figure of Christ. Except for Peter, who is portrayed in typical fashion with squarish head, curly hair, and cropped, curly beard, each apostle still bears an identifying attribute. They are assigned to the southern Netherlands or northeastern France because of the type of stone used and because their style reflects that of the Master of the Rimini Altarpiece, who was active about 1430 in the Lille–Arras–Tournai vicinity. Grisaille representations of statuettes such as these appear frequently on the outer shutters of painted Netherlandish altarpieces.

WDW





Pax (Monile)
 South German (Nuremberg?),
 ca. 1515–20
 Silver, silver gilt, rubies (or spinels),
 and rock crystal
 6¼ × 4¾ in. (15.8 × 12.5 cm)
Purchase, The Michel David-Weill
Foundation Gift, 1992
 1992.57

Unusually ornate, this pax is one of a handful shaped as a hexalobe. Although intaglio engraving on rock crystal was known in the late Middle Ages, surviving examples are exceedingly rare. Engraved on the back are the Virgin and Child flanked by Saint James the Great and a female saint, perhaps Dorothy. Whether it originally contained a relic, an Agnus Dei, or some other object is unknown. An inscription on the inside of the back indicates that the pax was given to the church in Blonie, a town near Warsaw, by a Jacob Ostrofski in 1529.

TBH



Altar Frontal with the Man of Sorrows, the Virgin, and Saints John the Baptist, John the Evangelist, and Jerome

South German (Nuremberg),
 ca. 1465
 Tapestry weave, wool and silk on
 linen
 35¼ × 65½ in. (89.5 × 161 cm)
The Cloisters Collection, 1991
 1991.156

The bloodied body of Christ flanked by accompanying iconic figures, set against a pomegranate-patterned background, creates a striking devotional image. The bold linear outlines and weighty figures reflect the stylistic influence of both contemporary single-leaf woodblocks and panel paintings. The coats of arms at the bottom are those of Martin Pessler (d. 1463), dexter, and Margarete Topple (d. 1469), sinister, who had married in 1449. After the death of her husband, Margarete commissioned altar frontals for seven of the nine altars in the Lorenzkirche; this example may have been one of them.

TBH

RENAISSANCE EUROPE



Saint Bernard Vanquishing the Devil

German, ca. 1470?

Woodcut, with hand coloring

Sheet 8 × 5⁵/₁₆ in. (20.3 × 13.3 cm)

Purchase, The Prospect Hill Foundation Gift and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1992

1992.1038

According to legend, Saint Bernard of Montjoux destroyed a dragon that preyed upon alpine travelers by throwing a stole around its neck; here the dragon is portrayed as the devil himself. The monster has a human face on its chest, recalling descriptions of men with their heads beneath their shoulders who were thought to exist at the outermost reaches of the world. As grapes and grain symbolize the Eucharist, the inscription "Saint Bernard protects the wine and corn" denotes the saint as protector of the Church. The hand of God also intervenes, reaching down from a band of storm clouds.

SB



Jan Gossaert (called Mabuse)
Netherlandish, ca. 1478–1532

Virgin and Child Seated at the Foot of a Tree

1522

Engraving

Sheet 4 $\frac{7}{8}$ × 3 $\frac{1}{2}$ in. (12.3 × 8.8 cm)

**The Elisha Whittelsey Collection,
The Elisha Whittelsey Fund, 1991**

1991.1167

Among Gossaert's scant, experimental output of prints, this image reveals most clearly both his northern roots and his renowned encounter with the Italian Renaissance. Although he observed and drew classical statuary while in Rome in 1508, his interpretations of the antique were modeled on contemporary sources, including, notably, Albrecht Dürer, whose trip to the Netherlands in 1520–21 sparked Gossaert's surge of print-making activity and whose graphic systems he emulated in various print media. Michelangelesque forms, like the Christ Child's, and almost unseemly sexuality, suggested here in the ardent embrace of mother and child, are recurrent motifs in Gossaert's mythological and religious works.

EW

Titian (Tiziano Vecellio)
Italian, ca. 1488/90–1576

Landscape with a Goat

Pen and brown ink

3 $\frac{7}{8}$ × 6 in. (9.7 × 15.3 cm)

**Gift of Mr. and Mrs. Paul L. Herring
and John D. Herring, 1991**

1991.462

Drawings by Titian are exceedingly rare, and this splendid study is one of very few sheets that can plausibly be attributed to him. Although it has been trimmed (the fragment at the upper left has been interpreted in various ways but surely represents the lower half of the head of a bearded man), the sketch is a fine example of Titian's powerful and evocative drawing style. The poetic treatment of the landscape reflects the influence of Giorgione; the sheet may therefore date from relatively early in the artist's career, perhaps about 1511.

WMG





The Last Supper

After Livio Agresti

Italian, ca. 1510–ca. 1580

Probably Netherlandish, dated 1582

Repoussé copper

25 $\frac{3}{4}$ × 17 $\frac{1}{8}$ in. (65.4 × 44.1 cm)

**Gift of Lois and Anthony Blumka, in
memory of Victoria Blumka Nasatir
Goldberg, 1991**

1991.413

The little-studied class of objects to which this repoussé relief belongs may have been developed as an aftereffect of copperplate engraving. The image's source is a Mannerist fresco by Livio Agresti in the Oratorio di Santa Lucia del Gonfalone, Rome, that was disseminated in an engraving of 1578 by Cornelis Cort. Glimpsed through the twisted columns is a vignette of Christ washing Saint Peter's feet. Our artisan further activated the composition with torch-bearing angels at the top and with the florid patterning of the figures' draperies.

JDD



Wheellock Carbine

German, ca. 1540–50
 Steel, rosewood veneer, silver, gold
 L. overall 30½ in. (77.5 cm)
Purchase, Harris Brisbane Dick Fund, Mr. and Mrs. Arthur Ochs Sulzberger Gift, in honor of Helmut Nickel, and Rogers Fund, Bashford Dean Memorial Collection, Funds from various donors, Gift of William H. Riggs and The Collection of Giovanni P. Morosini, presented by his daughter, Giulia, by exchange, 1991
 1991.150

The invention in about 1500 of the wheellock, the first self-igniting firearm, dramatically changed the history of warfare. During their first fifty years, however, these technically complicated, expensive weapons remained in the hands of the aristocracy and were lavishly decorated in keeping with the wealth and status of their owners. Our

carbine, a short, light gun, was intended for use by a horseman during hunt or battle. Its rich yet subtle decoration is unusually sophisticated, with the gold and silver damascening of the metal parts echoed in the gilt and silvered incised ornament on the rosewood-veneered stock.
 SP

Master I ♀ V

Active ca. 1540–50
The Burning of Catania
 After Francesco Primaticcio
 Italian, 1504–1570; active in France, 1540–70
 Etching
 Plate 15¼ × 12 in. (38.7 × 30.5 cm)
Purchase, Dr. and Mrs. Goodwin M. Breinin Gift, 1992
 1992.1014

Intriguing subjects and a lively style of etching characterize the prints produced at Fontainebleau during the 1540s, probably at the instigation of Francesco Primaticcio, one of several Italian artists who accepted the invitation of King Francis I to decorate his newly enlarged château. This print, here attributed to the so-called Master I ♀ V, reproduces—in reverse and with some additions in the background—a drawing by Primaticcio now in the École des Beaux-Arts, Paris.

SB



Cigoli (Ludovico Cardi)
 Italian (Florentine), 1559–1613
*The Adoration of the Shepherds, with
 Saint Catherine of Alexandria*
 1599
 Oil on canvas
 121 $\frac{3}{8}$ × 76 $\frac{1}{4}$ in. (308.3 × 193.7 cm)
 Signed and dated (lower right): LC
 [monogram]/1599
 Inscribed (on banderole): *Gloria in
 Excelsis Deo*
Gwynne Andrews Fund, 1991
 1991.7

This is the largest and most important Florentine picture to enter the Metropolitan Museum in many years. Like his contemporaries Annibale Carracci and Caravaggio, Cigoli spearheaded a movement to reform painting, championing the study of nature and the work of the High Renaissance masters as a remedy against the excesses of Mannerist style. *The Adoration of the Shepherds* was painted at the height of Cigoli's career. Destined for an as-yet-unidentified church in Tuscany, it combines the emotional warmth of Federico Barocci's finest work with the fused color of Titian's late canvases and sets the stage for Florentine Baroque painting.

KC



Ciro Ferri

Italian, 1634–1689

The Circumcision

Pen and brown ink, brown wash, heightened with white, over black chalk, on light brown paper
14 $\frac{3}{8}$ × 9 $\frac{1}{2}$ in. (36.6 × 24 cm)

Gift of Jacob Bean, in memory of Donald P. Gurney, 1991

1991.184.2

This highly finished drawing by the most talented of Pietro da Cortona's many pupils is a study for an illustration in the *Missale Romanum* of Pope Alexander VII. Ferri's design was engraved in reverse by François Spierre, and the missal was published in Rome in 1662. Of the fifteen full-page prints in the book, five were designed by Ferri; the Museum also owns a study by him for the plate illustrating the *Last Supper*, which was engraved by Cornelis Bloemaert (acc. no. 68.38).

WMG



Guido Reni

Italian, 1575–1642

The Head of a Woman Looking Up

Red and black chalk, on brownish-gray paper
13 $\frac{1}{4}$ × 8 $\frac{7}{8}$ in. (33.6 × 22.6 cm)

Purchase, Lila Acheson Wallace Gift, 1992

1992.70

This sheet from the collection of the earls of Leicester is a study for the head of Judith in a painting of Judith holding the severed head of Holofernes. The painting was executed by Reni about 1625–26 and is now in the Sedlmayer Collection, Geneva. The sketch corresponds closely to the finished work, although the jeweled knot of hair clearly visible on top of Judith's head in the painting is here summarily indicated with just a few strokes of chalk. The Museum also owns Reni's study for the headless body of Holofernes (acc. no. 62.123.1).

WMG

Domenico Fetti

Italian (Rome), 1588/89–1623

The Parable of the Mote and the Beam

Oil on wood

24 $\frac{1}{8}$ × 17 $\frac{3}{8}$ in. (61.3 × 44.1 cm)

Rogers Fund, 1991

1991.153



An outstanding painter of the early Baroque, Fetti succeeded Peter Paul Rubens as court artist at Mantua. Between 1618 and 1621 he produced for Ferdinando Gonzaga a celebrated and much-copied series of thirteen works treating Christ's parables. *The Parable of the Mote and the Beam* illustrates the admonition of Christ, "For why beholdest thou the mote that is in thy brother's eye, but considerest not the beam that is in thine own eye?" (Matthew 7:3). This arresting picture, from the Spencer collection at Althorp, England, is the prime version; at least ten replicas are known.

AB



Bartholomeus Breenbergh

Dutch, 1598–1657

The Preaching of Saint John the Baptist

1634

Oil on wood

21½ × 29¾ in. (54.6 × 75.3 cm)

Signed and dated (lower right):

B.B.f. A 1634

**Purchase, The Annenberg Foundation
Gift, 1991**

1991.305

Breenbergh, a contemporary of Claude Lorrain, settled in Amsterdam about 1630 after a decade in Rome. He combined drawings of ruins and of the Italian countryside with ideas adopted from Adam Elsheimer and other northern predecessors to form a stately image of antiquity. However, Breenbergh's figures' exotic costumes and operatic poses owe more to the manner of Rembrandt's teacher, Pieter

Lastman. Rembrandt in turn found inspiration in this picture for his grisaille painting of the same subject, now in the Gemäldegalerie, Berlin. The Baptist's orations were often interpreted by Protestants as an analogy to their own clandestine gatherings under Spanish rule.
WL

Krug with Saint Augustine and a Child

German (Frankfurt), dated 1684
Faience, high-temperature
colors painted and fired with glaze,
silver-gilt mounts
H. 10¾ in. (27.3 cm)
**Bequest of Lola Kramarsky, in
memory of Siegfried Kramarsky, 1991**
1991.149.6

Krüge were used to serve wine and were filled directly from the barrel or from a large container standing in a cistern of cool water, as is frequently shown in genre paintings. This *krug* probably belonged to an Augustinian monastery near Frankfurt. The painted decoration refers to a story about Saint Augustine. Once, while walking beside the sea, wrestling with the mystery of the Trinity, the saint came upon a child spooning water into a bucket. When told it is impossible to convey all the sea into the bucket, the child responded that it is equally impossible to comprehend the Trinity.

JMcN



Ahasuerus and Vashti

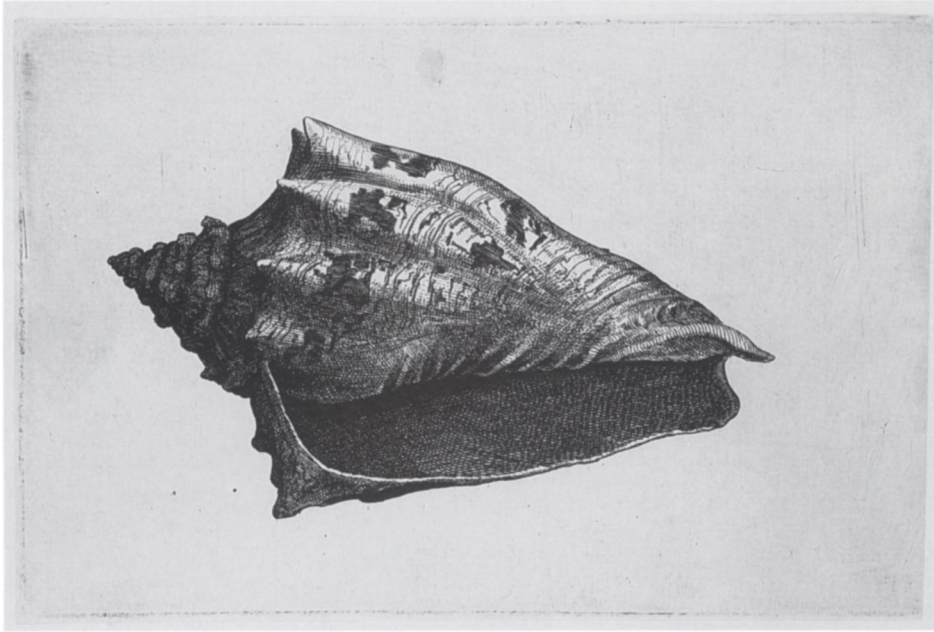
English, late 16th–early 17th century
Valance, silk and wool tent stitch
embroidery on canvas
18¾ × 82¾ in. (46.5 × 209.9 cm)
**Gift of Wm. Richard Appleby, in
memory of Gerda Appleby, 1991**
1991.316

The scenes illustrate the biblical account of King Ahasuerus and Queen Vashti as told in the Book of Esther. Ahasuerus commanded Vashti to show her beauty to those gathered at a feast. She refused and was banished. Although this story was rarely depicted, that of Esther, Vashti's successor, was a particularly popular subject in sixteenth- and seventeenth-century embroideries. Intended for a bed, this valance was most likely part of a set showing scenes from the story of Esther. The contrasting examples of a willful and a virtuous wife lead one to conjecture that the set was a wedding gift.

AZ



detail



Wenceslaus Hollar

1607–1677; born in Prague,
worked in England and Holland

***Voluta ebraea L.*, from a Set of
Thirty-eight Shells**

1640s

Etching

Plate 3¾ × 5½ in. (9.5 × 14.1 cm)

**The Elisha Whittelsey Collection,
The Elisha Whittelsey Fund, 1991**

1991.1301

A vogue for shells, similar to the better-known one for tulips, flared briefly in seventeenth-century Europe, and Hollar's set of etchings—as meticulously rendered as any scientific illustrations—may well have been connected with this phenomenon. Although Hollar worked much of his life in England, he was in Antwerp from 1644 to about 1650, and the etchings were probably made there. The shells may have belonged to his principal patron, the earl of Arundel. The prints are extremely rare; this is the first to enter the Metropolitan's collection.

SB



EUROPE 1700–1900



Bernardo Bellotto

Italian, 1721–1780

Pirna: The Obertor from the South

Oil on canvas

18¼ × 30¾ in. (46.4 × 78.1 cm)

Wrightsman Fund, 1991

1991.306

Bellotto was a nephew of the Venetian painter Canaletto. Summoned to Dresden in 1747, Bellotto served for eleven years as court artist to Elector Frederick Augustus II of Saxony. Between 1753 and 1756 Bellotto painted nineteen large horizontal views of Pirna, a town on the Elbe near Dresden: eleven of these belonged to Frederick and eight others were

commissioned by the elector's prime minister, Count Heinrich Brühl. Bellotto painted this reduced replica showing the Obertor (the town-wall gate) for an unknown private patron in the mid-1750s or 1760s. The number and arrangement of the figures differ slightly in each canvas.

KB

Giuseppe Cades

Italian, 1750–1799

Virgin and Child

Black and red chalk, stumping throughout

15¼ × 9⅞ in. (38.6 × 23.9 cm)

Harry G. Sperling Fund, 1992

1992.68

Giuseppe Cades was one of Rome's most brilliant Neoclassical history painters during the late eighteenth century. A virtuoso draftsman known primarily for his elegant and highly mannered pen drawings, Cades was equally accomplished when working in chalk. The sublime beauty of this enchanting *Virgin and Child*, conceived in the grand manner of the High Renaissance, shows the artist at his best. Another version—of inferior quality and possibly a copy—is preserved in the Thorvaldsens Museum, Copenhagen.

HBM





detail

Lorenzo de Ferrari (designer)

Italian (Genoa), 1680–1744

Pair of Double Doors

Genoa, ca. 1743–44

Gilded linden wood, mirror glass,
pine, the backs paneled in walnut
H. 109 in. (277 cm)

Rogers Fund, 1991

1991.307a,b

The central portion (left) of this pair of doors illustrates an extraordinary mingling of styles: Baroque solidity in the lower section rising to sinuous Rococo extravagance above. The pair is part of a set of four double doors provided for the Golden Gallery in the Palazzo Carrega-Cataldi, now the Chamber of Commerce, Genoa. The ceiling and wall paintings for this large, sumptuous room were by the relatively unknown Genoese artist Lorenzo de Ferrari, who also designed the plasterwork, woodwork, and furniture. All the doors were purchased and brought to New York in the late 1890s by the American architect Stanford White.

JP

Open Robe with Underskirt and Fichu

Probably European, ca. 1798

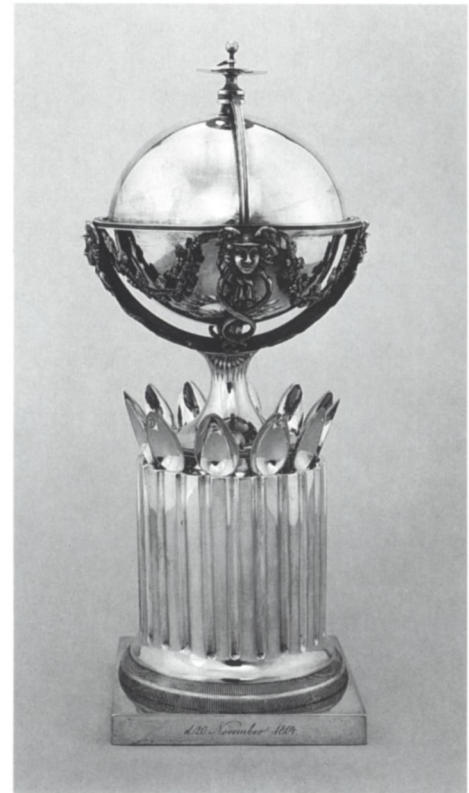
Fine cotton with silk embroidery
L. (center back) 71¼ in. (181 cm)

**Purchase, Irene Lewisohn and
Alice L. Crowley Bequests, 1992**

1992.119.1a–c

It is the combination of elements within this costume that makes it so unique. Embroidered, open-fronted robes with matching underskirts are more usually associated with the 1760s to 1780s, but the train and the tiny bodice, only 2½ inches from neckline to waist, preclude a date earlier than about 1795. The matching fichu is exceptionally rare. Each piece is embroidered with variations on the floral designs, rather than mere duplications. The robe is believed to have belonged to Catherine Beekman (1762–1839), wife of Elisha Boudinot, of Princeton, New Jersey.

CG



Bendix Gijsen

Danish, active by ca. 1765, d. 1822

Sugar Bowl

Copenhagen, 1804

Silver, partly gilt
H. 13¾ in. (34 cm)

Purchase, Friends of European Sculpture and Decorative Arts Gifts, 1991

1991.242a–m

This type of vessel was developed in France and England late in the eighteenth century. Whether intended for sugar or preserves, such containers with a stand for spoons became popular in Scandinavia and were a specialty of this silversmith. The elegant Neoclassicism of our example is enlivened by gilding on the twelve spoons and on the lower half and the interior of the bowl. When the button above the disk at the top is pressed, the domed cover springs open.

CLC

Biedermeier Secretary

Austrian, ca. 1815–20

Walnut, parcel-ebonized, gilt-bronze
mounts

H. 105 in. (266.7 cm)

Gift of Frederick R. Koch, 1991

1991.470

The elegant design and grand proportions of this secretary in the shape of a lyre (a motif frequently used by Viennese furniture makers in the early nineteenth century), as well as the quality of the inlay and carving, elevate it above the usual type of Biedermeier furniture made for the bourgeois home. The prominent coat of arms on the fall front, tentatively identified as that of the German counts of Monsheim, suggests a commission from a noble patron. With its elaborate interior and many secret compartments, it is a tour de force of ingenious cabinetmaking.

WR





Alexandre-Évariste Fragonard

(designer of model)

French, 1783–1850

Jacob Meyer-Heine (painter)

French, 1805–1879

Vase, One of a Pair

Sèvres, 1832 (manufacture)

and 1844 (decoration)

Hard-paste porcelain

H. 13¾ in. (34.9 cm)

Wrightsman Fund, 1992

1992.23.1

Copernicus is one of four scientist-inventors of the Middle Ages and early Renaissance portrayed on these vases, enframed by a wealth of Gothic tracery and delicate foliage. The others are Johannes Gutenberg, Roger Bacon, and Flavio Gioja (erroneously thought to have invented the compass). The intricacy of the decoration is dramatized by the grisaille painting on a dark ground in imitation of sixteenth-century Limoges enamels painted on copper. The year after our vases were completed the painter became head of a studio at Sèvres that was established to revive this enameling technique.

CLC

Pierre-Jean David d'Angers

French, 1788–1856

Two Relief Figures of Fame

ca. 1831–35

Terracotta

Left: 10¼ × 8¾ in. (26 × 22.2 cm);

right: 10⅝ × 9⅞ in. (26.4 × 23.2 cm)

Purchase, Friends of European Sculpture and Decorative Arts Gifts, 1992

1992.49a,b

David d'Angers, usually encountered as a maker of portrait medallions, was no less successful as a sculptor of monuments. Here, he advocates the "Attic" style in relief, accentuating contours and flattening forms, much as his friend Ingres did in painting, while adding vigorously ribbed surfaces that presage those of modern sculptors such as Bourdelle. The figures of Fame for which these served as models fill the spandrels, separated by a keystone, above the Porte d'Aix, a triumphal arch in Marseille. The arch, commemorating French military victories, was inaugurated in 1835.

JDD





Albert-Ernest Carrier-Belleuse

French, 1824–1887

Father Time on a Globe

(design for a clock)

Red and black chalk, heightened with white chalk, gray wash, on beige paper

21¼ × 16½ in. (54.1 × 41.9 cm)

Purchase, David T. Schiff Gift, 1991

1991.266

Albert-Ernest Carrier-Belleuse

(designer)

Guéret frères (cabinetmakers)

French, 1853–ca. 1900

Atelier Cartier and

Vincenti et Compagnie

(clockmakers)

French, 1860–90 and 1850–60

Clock

Paris, dated 1863

Walnut, glass, bronze, and steel

H. 20¾ in. (52.7 cm)

Purchase, David T. Schiff Gift, 1991

1991.261



Carrier-Belleuse was not only capable of executing commissions for public monuments and creating full-scale Salon pieces, his studio also produced small decorative sculpture for collectors and limited editions of high-quality objets d'art. In addition, he supplied designs for porcelains and luxury objects in metal to many other producers of the decorative arts, among them Sèvres, Minton, the founder Ferdinand Barbedienne, and the jeweler Lucien Falize. Carrier's design for the clock (above), which is also in the Museum's collection, was executed by the Paris firm of Guéret frères, specialists in furniture with carved wooden ornament.

CV

Alphonse Blondel

French, active by 1839

Upright Piano

Paris, ca. 1860

Various woods, iron, brass, and
tortoiseshell

H. 48 in. (122 cm)

**Purchase, Mr. and Mrs. Gabriel Rayes
Gift, in honor of Dr. J. M.**

Rasmussen, and Clara Mertens

**Bequest, in memory of André Mertens,
1991**

1991.310

Boulle work and ormolu mounts
embellish this piano, inscribed
over the keyboard, "Medaille d'Or/
Alph^{se} Blondel/Facteur de
l'Acad^{ie} Imp^{le} de Musique/53,
rue de l'Echiquier/Paris." The piano
resembles one in the Smithsonian
Institution by the Erard firm, with
which Blondel's family was closely
associated. Such small pianos were
intended for domestic use. This
instrument, reflecting Blondel's
ingenuity—he was awarded several
patents—is more sophisticated
than a smaller Erard upright of
about 1840 in our collection
(acc. no. 1988.335).

LL



Édouard-Denis Baldus

French, born in Prussia,
1813–ca. 1890

Entrance to the Port of Boulogne

1855

Salted paper print from paper
negative

11⁵/₁₆ × 17¹/₈ in. (28.8 × 43.5 cm)

Louis V. Bell Fund, 1992

1992.5000

Boulogne-sur-Mer, the terminus of the railroad line from Paris, was the gateway for trade and travel between Victorian England and Second Empire France, as well as the arrival point for Queen Victoria's state visit in 1855. This exceptionally rich, subtle print comes from an album commissioned by Baron James de Rothschild, owner of the line, for presentation to the imperial court

on that occasion. Baldus's photograph, showing the elegantly engineered jetties that guided vessels from the Channel past the scruffy shoreline and into the protected harbor alongside the Boulogne station, masterfully renders the soft light and atmosphere pursued by Impressionist painters a decade later.

MD



Édouard Manet

French, 1832–1883

The Rabbit

1866

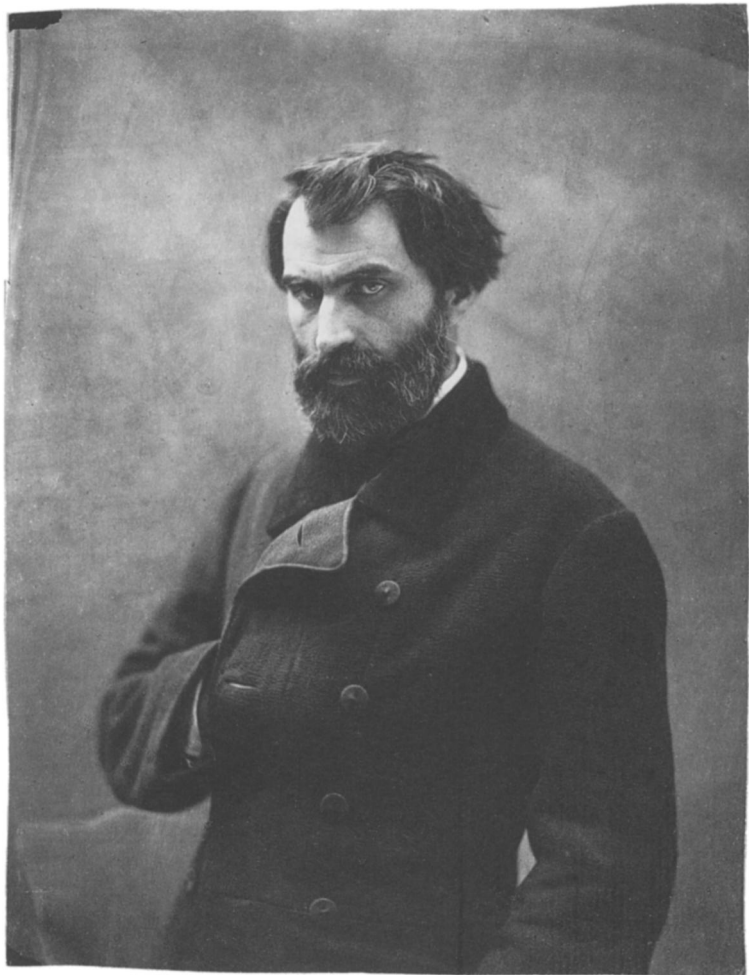
Etching, drypoint, and bitten tone,
printed on laid (Hudelist) paper
Plate $5\frac{1}{4} \times 4$ in. (13.5 \times 10 cm)

**Purchase, The Elisha Whittelsey
Collection, The Elisha Whittelsey
Fund and Derald H. and Janet
Ruttenberg Gift, 1992**

1992.1002

Manet may have intended to insert this miniature still life into the brochure that accompanied his one-man exhibition in 1867. His much larger painting, of which the etching is a memento, was completed in 1866. Although monochromatic and sketchy, the print, which reverses the composition in oil, is more tactile and intimate than the painting and thus suggests more effectively the rabbit's vulnerability. Degas owned one of the five impressions that survive from Manet's etching plate; this velvety example was retained by the artist's technical adviser and printer, Félix Bracquemond.

CI



Nadar (Gaspard-Félix Tournachon)

French, 1820–1910

Eugène Pelletan

ca. 1855

Salted paper print from glass
negative

$9\frac{1}{4} \times 6\frac{1}{16}$ in. (23.5 \times 17.6 cm)

Purchase, The Howard Gilman Foundation Gift and Rogers Fund, 1991

1991.1198

No portraitist in any medium better rendered the spirit and intellect of his subjects through their physiognomies than did Nadar in his photographs of the leading figures of the Second Empire. This fine example, an unretouched print in pristine condition, is the first important portrait by him to be acquired by the Metropolitan. The glaring eyes, tousled hair, and deliberate pose of Pierre-Clément-Eugène Pelletan (1813–1884) vividly suggest the fiery, passionate prose of his essays on art, philosophy, history, social issues, the nature of progress, and liberty.

MD





Édouard Manet

French, 1832–1883

The Brioche

1870

Oil on canvas

25 $\frac{5}{8}$ × 31 $\frac{7}{8}$ in. (65.1 × 81 cm)

Signed and dated (lower right):

Manet 1870

**Partial and Promised Gift of
Mr. and Mrs. David Rockefeller, 1991**

1991.287

It seems natural that Manet, who lavished attention on the painterly quality of his pictures, should be attracted to the work of Chardin, a master of illusionistic texture. Although Manet made several large-scale still lifes of fruit and fish in the mid-1860s, this work, of 1870, was inspired by the arrival at the Louvre of Chardin's painting of a brioche. Like Chardin, Manet surrounded the buttery bread with things to stimulate the senses—soft peaches, frosty plums, a glinting knife, a precious box—and topped the brioche, following the French fashion, with a sweet-smelling flower.

GT

Edgar Degas

French, 1834–1917

Portraits at the Stock Exchange

ca. 1878–79

Pastel on paper, pieced and laid down on canvas

28³/₈ × 22⁷/₈ in. (72.1 × 58.1 cm)

Signed (lower right): Degas

Partial and Promised Gift of

Janice H. Levin, 1991

1991.277.1

This pastel is a two-thirds-scale study of a portrait, now in the Musée d'Orsay, Paris, of the financier Ernest May. In a letter Degas described May, his new patron: "He is getting married, and is going to take a town house, and arrange his little collection as a gallery. . . . He is a man who is throwing himself into the arts." May has just been handed a document; a colleague, thought to be named Bolâtre, looks over his shoulder. Shown at the 1880 Impressionist exhibition, the related painting is one of Degas's most important portraits of an individual in a professional environment.

GT



Camille Pissarro

French, 1830–1903

Côte des Grouettes, near Pontoise

ca. 1878

Oil on canvas

29 $\frac{1}{8}$ × 23 $\frac{5}{8}$ in. (74 × 60 cm)

Partial and Promised Gift of

Janice H. Levin, 1991

1991.277.2



Pissarro worked in Pontoise and its surroundings from 1866 through 1883. He loved the varied countryside—the rolling fields cut by the blue sliver of the Oise—but above all he was moved by the people. Almost all his views are animated by the simple, rural folk who worked the land or lived in the village. In this fine canvas, probably painted in May or June of 1878, the blue patch of lupine or delphinium is repeated in the blouse of the peasant woman, a visual clue to the fact that Pissarro considered woman and flower equal embellishments of nature.

GT

Alfred Sisley

British, 1839–1899

Sahurs Meadows in Morning Sun
1894

Oil on canvas

28¾ × 36¼ in. (73 × 92.1 cm)

Signed and dated (lower right):
Sisley 94

**Partial and Promised Gift of
Janice H. Levin, 1991**
1991.277.3

By the early 1890s Sisley's Impressionist colleagues Monet, Renoir, and Degas had achieved genuine critical success and financial independence. Sisley's work, however, remained on the margins of popular acceptance. Worse than that, his health was fragile. One of the great comforts of Sisley's declining years was his friendship with François Depeaux, a rich Norman

industrialist. Depeaux commissioned a number of views of the Coteaux de la Bouille and the Sahurs meadows adjacent to his native Rouen, and this work is the finest in the series.

GT



Alfred Sisley

British, 1839–1899

The Seine at Bougival

1876

Oil on canvas

18¼ × 24⅞ in. (46.4 × 61.3 cm)

Signed and dated (lower right):

Sisley. 76

Partial and Promised Gift of

Mr. and Mrs. Douglas Dillon, 1992

1992.103.4

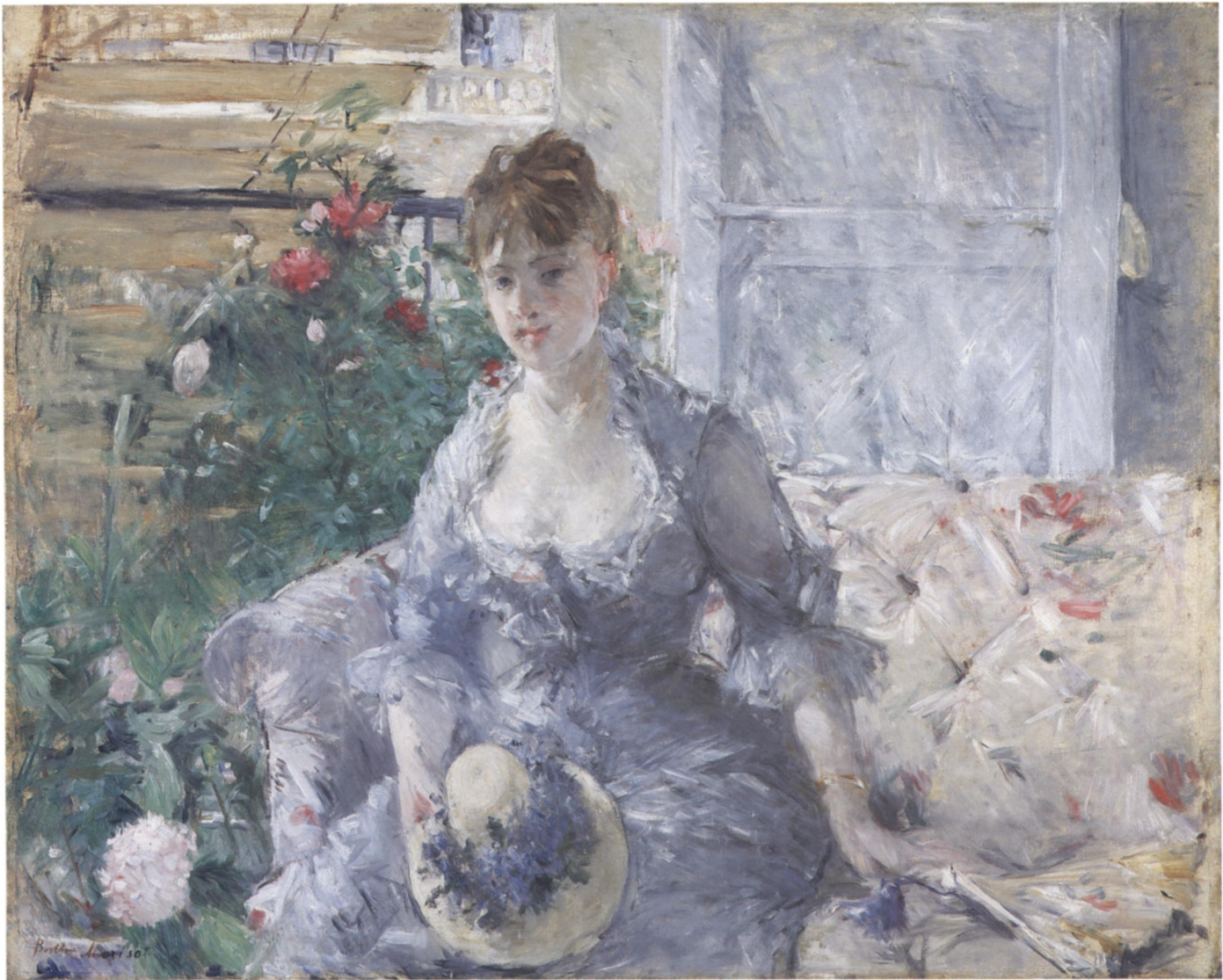
John Rewald wrote in *The History of Impressionism* that Sisley's best work was done in and around Marly in 1876. His bright, chalky colors created beautifully resonant chords, and his compositions became more self-consciously structured and architectonic than they had been.

This V-shaped stand of trees at Bougival was very similar to a group at neighboring Port-Marly, which

Sisley also painted. In both instances he used the trees to make a dynamic shape across the middle of the canvas. Since the leaves have just begun to thin and turn yellow, the painting was probably executed in early autumn.

GT





Berthe Morisot

French, 1841–1895

Young Woman Seated on a Sofa

ca. 1879

Oil on canvas

31¼ × 39¼ in. (80.7 × 99.7 cm)

Signed (lower left): Berthe Morisot

Partial and Promised Gift of

Mr. and Mrs. Douglas Dillon, 1992

1992.103.2

Morisot was at her apogee when she painted this model in her Paris apartment. By then she had melded the bravura brushwork adopted from her mentor and brother-in-law, Édouard Manet, with her own opalescent palette. When she showed similar canvases at the 1880 Impressionist exhibition, some critics disliked their lack of polish, but one, Charles Ephrussi, understood them:

“She grinds flower petals onto her palette, in order to spread them later on her canvas with airy, witty touches. . . . These harmonize, blend, and finish by producing something vital, fine, and charming that you do not see so much as intuit.”

GT



Camille Pissarro

French, 1830–1903

The Garden of the Tuileries on a Spring Morning

1899

Oil on canvas

28⁷/₈ × 36¹/₄ in. (73.3 × 92.1 cm)

Signed and dated (lower left):

C. Pissarro. 99

**Partial and Promised Gift of
Mr. and Mrs. Douglas Dillon, 1992**
1992.103.3

Pissarro wrote to his son Lucien in December 1898 about his apartment on the rue de Rivoli. The location was so extraordinary that it inspired him to paint "... a superb view of the Garden, the Louvre to the left, in the background the houses on the quais behind the trees, to the right the Dôme des Invalides, the steeples of Ste. Clothilde behind the solid mass of chestnut trees." He painted two series of canvases: in 1898–99 and in 1899–1900. This magnificent work from the first campaign joins two others from the same series already in the Museum.

GT



Edgar Degas

French, 1834–1917

Three Jockeys

ca. 1900

Pastel on tracing paper, laid down
on board

19¼ × 24½ in. (48.9 × 62.2 cm)

Stamped (lower left): Degas

Partial and Promised Gift of

Mr. and Mrs. Douglas Dillon, 1992

1992.103.1

This is the last of three variations of a composition made by Degas over about twelve years. Having found an interesting group, he would return to it in a different medium or, in this case, more strident colors. Although he had already worked out the figures' relationships, he attacked this pastel as if it were the first, revising the forms until they locked into their jigsaw-puzzle pattern. In fact, the horse and rider at right were added after the picture was largely complete. An extraordinary late pastel, this work is the first Degas jockey scene to enter the Museum's collection.

GT

UNITED STATES

1780–1900



Ralph Earl

American, 1751–1801

Esther Boardman

1789

Oil on canvas

42½ × 32 in. (108 × 81.3 cm)

Signed and dated (lower left):

R. Earl pint 1789

Gift of Edith and Henry Noss, 1991

1991.338

For many years the Museum has proudly exhibited Earl's exceptional full-length portrait of Elijah Boardman (acc. no. 1979.395), which shows the young entrepreneur in his thriving dry-goods shop. That picture is now joined by Earl's half-length portrait of Elijah's sister Esther (1762–1851), who is seated in a lush, green landscape with a distant view of New Milford, Connecticut. The composition's deep shades of green and brown highlight the young woman's striking face; her direct gaze suggests her alert intelligence. Esther's wraparound dress, or *levite*, headdress, and coiffure are the height of 1780s fashion.

CR

Nathaniel Rogers

American, 1788–1844

Unidentified Gentleman

ca. 1825

Watercolor on ivory

2½ × 2½ in. (6.8 × 5.4 cm)

Maria DeWitt Jesup Fund, 1992

1992.71

This portrait is the Museum's finest example of Rogers's delicate and sophisticated technique, which presents the sitter in a highly individualized, direct, and forceful manner, using a subdued palette of grays and blues. One of New York City's most successful miniaturists during the early nineteenth century, Rogers began as an apprentice to Joseph Wood, painting principally clothing and backgrounds. He opened his own studio and, after Wood moved to Philadelphia, quickly attained prominence for his portraits of the fashionable citizens of his day. Rogers was a founding member of the National Academy of Design.

DTJ



Chest of Drawers

American (Rhode Island, probably Providence), ca. 1790

Mahogany, white pine

W. 42 in. (106.7 cm)

**Gift of Benjamin and Cora Ginsburg,
1991**

1991.222

This handsome chest perfectly combines Rococo form (serpentine front, claw-and-ball feet) and Neo-classical ornament (light wood stringing and inlays), capturing that time in America, about 1790, when the one style was giving way to the other. The shaped top and inlay motifs are design features character-

istic of Rhode Island workmanship; add to this a Providence family history and the chest's likely place of origin is clear.

MHH





Simon Willard

American, 1753–1848

Lighthouse Clock

Roxbury, Massachusetts, ca. 1825
Mahogany, white pine, brass, glass
H. 29½ in. (74.9 cm)

**Gift of Mary B. Walton, in memory of
her husband, John S. Walton, 1991**

1991.185

Willard was propelled into the first rank of American clock makers by the success of his banjo-shaped wall clock, the “Improved Time-piece” he patented in 1802. Another of his inventions, patented twenty years later, was a shelf clock in the shape of a lighthouse. Lighthouse clocks did not sell so well—hence their rarity today. However, superior examples, like the Museum’s recent acquisition, are notable for their striking design and for the use of superb figured veneers and fine brass fittings.

MHH

Seymour Joseph Guy

American, 1824–1910

***The Contest for the Bouquet: The
Family of Robert Gordon in Their
New York Dining Room***

1866

Oil on canvas

25 × 30 in. (63.5 × 76.2 cm)

Signed (lower left): SJG

[monogram] UY N.A. [National
Academician] 1866

**Purchase, Gift of William E. Dodge,
by exchange, and Lila Acheson
Wallace Gift, 1992**

1992.128

A financier and art collector, Gordon was a founding Trustee of the Metropolitan Museum and the donor of works of art. With precise detail and high finish, Guy presented a sentimental narrative revolving around Gordon’s precious possessions—his family, his furniture, and his art collection. While his wife and young daughter look on, three older children who are ready to leave for school vie for a small corsage. The setting is the Gordons’ first-floor dining room at 7 West Thirty-third Street. The room, Rococo Revival with Renaissance Revival embellishments, is echoed by the American Wing’s Meriden Room (1869–70).

HBW





Herter Brothers

American (New York City)

Chair

ca. 1876–83

Ebonized cherry, inlaid wood

H. 37 $\frac{1}{16}$ in. (94.8 cm)

Purchase, Barrie A. and Deedee

Wigmore Foundation Gift, 1992

1992.80

The slim, attenuated proportions of this chair reveal the influence of the British architect E. W. Godwin, progenitor of the Anglo-Japanese style popular during the 1870s and early 1880s; an ebonized chair attributed to Godwin, similar in form, was displayed at the 1876 Philadelphia Centennial Exhibition. However, the Herter Brothers' interpretation, with inlaid airborne blossoms on the crest rail and an inset panel of carved flowers across the back, is distinctly their own. Although unsigned, this chair is virtually identical to those in a documented bedroom suite commissioned by William T. Carter of Philadelphia and now in the Philadelphia Museum of Art.

CHV

**Dorflinger Glass Company**

(manufacturer)

American (White Mills,
Pennsylvania)

Wineglass

1876

Glass

H. 5 in. (12.5 cm)

Gift of June Dorflinger Hardy, 1991

1991.369

The factory founded in 1865 by Christian Dorflinger, trained as a glassmaker in Alsace, has a well-earned reputation for its richly cut products of the late nineteenth century. This glass is from a set of thirty-eight (one for every state in 1876) that Dorflinger's firm made for display at the 1876 Centennial Exposition in Philadelphia. Each is deeply cut and engraved with the state's coat of arms, motto, and governor's name, in this case, Michigan and Governor John J. Bagley. The glass was donated to the Museum by a descendant of Dorflinger.

ACF



Tucker Factory (manufacturer and decorator)
American (Philadelphia, Pennsylvania)

Vase, One of a Pair

1828–38

Porcelain

H. 6¾ in. (17.2 cm)

Purchase, The Horace W. Goldsmith Foundation Gift, 1991

1991.325.1

The firm founded by William Ellis Tucker in 1826 was the first American porcelain factory to achieve any commercial success, lasting an unprecedented twelve years. Unlike the more typical painted decoration of bouquets or generalized landscapes often found on Tucker porcelain, the pair, one of which was probably made in France but decorated by Tucker, exhibits elaborate geometric and stylized floral designs in gold and two different greens. The ornamentation may be attributed to Thomas, William's younger brother, because it matches Plate No. 1 of a surviving pattern and record book painted by Thomas Tucker and preserved in the Philadelphia Art Museum.

ACF



Ott and Brewer (manufacturer)
American (Trenton, New Jersey)

Pitcher

1883–90

Porcelain

H. 6⅞ in. (17.5 cm)

The Florence I. Balasny-Barnes Collection, Gift of Florence I. Balasny-Barnes, in honor of her brother, Raymond L. Balasny, 1991

1991.370.14

In its asymmetrical form and geometric decoration of overlapping circles, the pitcher reflects the rage for the Japonique during the late nineteenth century. It is exceedingly striking in its simplicity and pre-sages the more streamlined ceramics of the decades to come. At the time this pitcher was made the Ott and Brewer firm was one of the leading manufacturers of porcelain in this country.

ACF



Greenwood Pottery (manufacturer)
American (Trenton, New Jersey)

Vase

1883–86

Porcelain

H. 9⅞ in. (23.7 cm)

Sansbury-Mills Fund, 1991

1991.327

Workers from the Royal Worcester Porcelain Company in England were hired by the Greenwood Pottery during the early 1880s. Indeed, on this vase the rich mazarine-blue ground and the fluid treatment of the chrysanthemums, in their delicate shading from gold to dark bronze and in the graceful calligraphic line traced by their stems, are reminiscent of Royal Worcester counterparts. Consistent with the eclectic and exotic designs that were in vogue during the early 1880s, the shape of the vase is Islamic in inspiration.

ACF

Lockwood de Forest (designer)
American, 1850–1932

Screen

Carved in Ahmedabad, India,
assembled in New York City,
ca. 1885

Teak, plaited basketry materials,
mixed metals

H. 65 in. (165.1 cm)

**Gift of Priscilla de Forest Williams,
1992**

1992.43

De Forest became involved in interior decoration when he formed Associated Artists (1879–83) with Louis Comfort Tiffany and two other artists. In 1881 he established workshops in Ahmedabad, where woodwork with indigenous designs, like the frame of this screen, was produced for use in America.

The unusual combination of patterned, plaited matting and red-lacquered Japanese mixed-metal

finials with the carved teak frame epitomizes the 1880s taste for exotic styles and unconventional materials. This piece descended in the family of de Forest's brother Robert, president of the Metropolitan Museum from 1913 until 1931.

CHV



William Trost Richards

American, 1833–1905

***Sketchbook VII: American Rural
and Coastal Scenes***

1886

Forty-eight leaves with drawings

and sketches in graphite and

ink on off-white wove paper

5 × 7½ in. (12.7 × 19.1 cm)

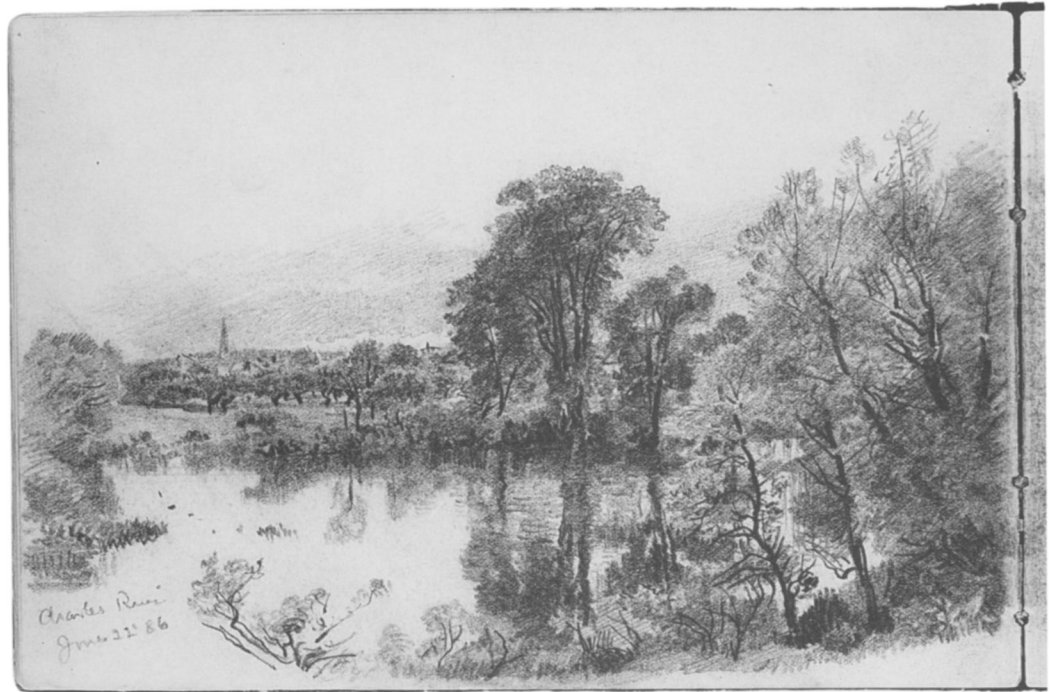
Inscribed (lower left): Charles River/
June 22 '86

**Purchase, Gifts in memory of
Stephen D. Rubin, 1992**

1992.2.1

The addition to our collection of two sketchbooks by Richards virtually completes a representation of the range of this artist's achievement. The books are remarkable for series of both highly finished compositions, like *Charles River*, and rapid notes taken during a single stroll through the countryside. The pages testify to Richards's tireless pleasure in observing nature, to the sketchbook's utility as a rehearsal place for his hand, and to the vivid impressions he could produce with the simplest of means. Not least of all, they offer a key to the artist's uncanny facility in his better-known paintings and watercolors.

KJA



James McNeill Whistler

American, 1834–1903

The Fruit Shop, Paris

1892–93

Etching

Sheet 5 × 8½ in. (12.7 × 22.6 cm)

**The Elisha Whittelsey Collection,
The Elisha Whittelsey Fund, 1991**

1991.1162

The Fruit Shop, Paris is the finest of Whistler's Paris etchings of 1892–93. His deft use of a flickering line delineates an everyday scene of women shopping at a neighborhood market. The image is suffused with brilliant light. Whistler referred to his etchings and lithographs of the 1880s and early 1890s as draw-

ings; indeed *The Fruit Shop, Paris* displays the economy of draftsmanship associated with quick jottings in an artist's sketchbook. Whistler pulled few impressions from the Paris plates, as the felicity of his wife and home, his painting, and a new interest in lithography left little time to work on the press.

DWK

TWENTIETH CENTURY



Roger de La Fresnaye

French, 1885–1925

Artillery

1911

Oil on canvas

51¼ × 62¾ in. (130.2 × 159.4 cm)

Signed and dated (lower right):

R de la Fresnaye 11

Anonymous Gift, 1991

1991.397

La Fresnaye could often have observed such military reviews near Les Invalides, in Paris. Here, artillery officers on horseback accompany an ammunition wagon carrying soldiers and pulling a field gun. Holding a tricolor aloft, a band in red and blue infantry uniforms marches in the background. Considered the artist's masterpiece, *Artillery* evokes patriotic fervor, motion, and sound. Painting it during the year he became associated with Cubism, La Fresnaye reduced all forms to their geometric core and aligned them along a rigorous diagonal axis. Completed three years before the outbreak of World War I, the picture also appears prophetic.

SR

Eugène Gaillard

French, 1862–1933

Side Chair

1900

Walnut and leather

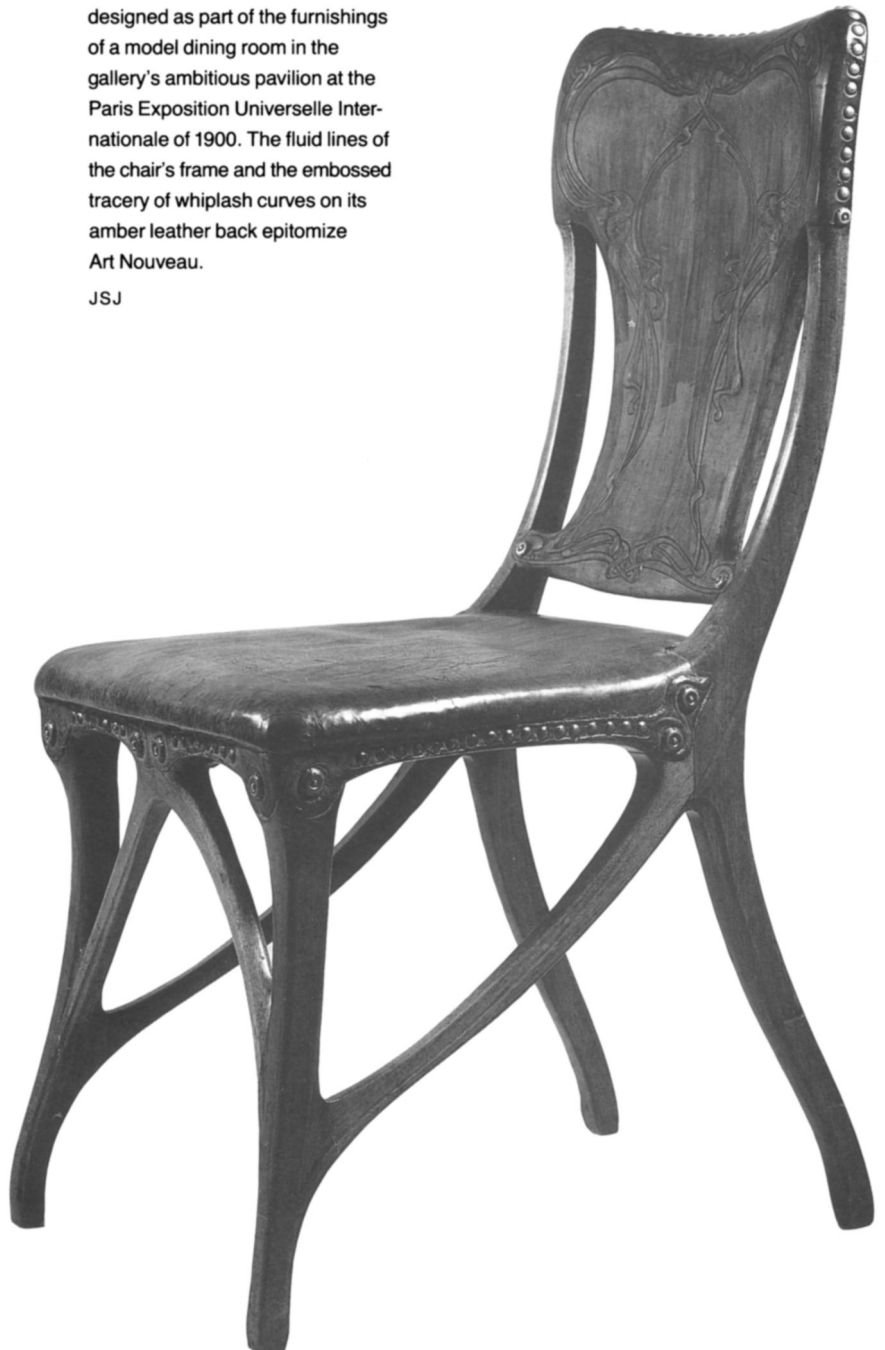
H. 37 in. (94 cm)

The Cynthia Hazen Polsky Fund, 1991

1991.269

Samuel Bing's influential Paris gallery, L'Art nouveau Bing, which specialized in decorative and fine-arts objects, became synonymous with the Art Nouveau style of the turn of the century. This chair was designed as part of the furnishings of a model dining room in the gallery's ambitious pavilion at the Paris Exposition Universelle Internationale of 1900. The fluid lines of the chair's frame and the embossed tracery of whiplash curves on its amber leather back epitomize Art Nouveau.

JSJ





Eugène Atget

French, 1857–1927

15 rue Maître-Albert

1912

Matte, gold-toned silver print from glass negative

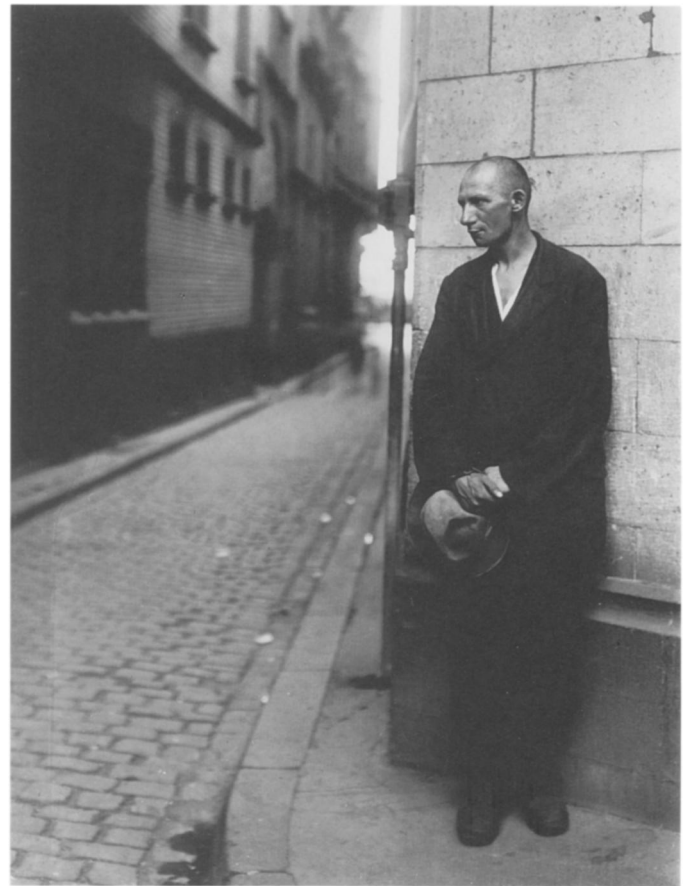
9 $\frac{1}{16}$ × 7 in. (23.3 × 17.7 cm)

Rogers Fund, 1991

1991.1233

Eloquent testimony of Atget's regard for expressions of common folk, this photograph was part of a self-assigned survey of storefronts and commercial signs. The shop is distinguished by its simplicity and by the *lingua franca* of the sign painter who misspelled "grocer" "greengrocer" in proud majuscules. In another's hands, the modest facade and rudimentary display (covered for lunch hour and against the midday heat) might be only charming; but so precisely are they framed and lit that they yield a handsome geometry of forms. Atget thus ennobled the little grocery and withdrew it from the predictable realm of the picturesque.

MMH



August Sander

German, 1876–1964

Unemployed Man, Cologne

1928

Gelatin silver print

9 $\frac{1}{16}$ × 6 $\frac{1}{16}$ in. (23 × 17 cm)

Purchase, The Horace W. Goldsmith Foundation Gift and Samuel J.

Wagstaff, Jr. Bequest, 1991

1991.1232

This photograph is the final plate in *Antlitz der Zeit* (Face of the Time, 1929), Sander's typological study of German citizens. A poignant image of disempowerment, the picture reveals Sander's prescient understanding of the social and economic forces at work in the Weimar Republic. Taking Sander's sympathetic portrayal of Germans of all occupations and ethnicities as a serious threat, the Fascists destroyed the printing blocks and most copies of this book in 1934. This print of the whole negative, showing both the "last" man and his desolate corner, is the only one known to survive.

JLR

Otto Dix

German, 1891–1969

The Businessman Max Roesberg

1922

Oil on canvas

37 × 25 in. (94 × 63.5 cm)

Signed and dated (lower center):

DIX/22

Purchase, Lila Acheson Wallace Gift,

1992

1992.146

Dix was the best-known painter of the 1920s movement toward a deadpan, matter-of-fact realism that became known in Germany as *Neue Sachlichkeit* (New Objectivity). The diabolical candor that infuses Dix's later works is absent in this early commissioned portrait. Fastidiously groomed, Roesberg exhibits a keen alertness. Picturesque details anchor the sitter firmly in his business activities: the wall clock, the daily tear-off calendar, and the mail-order catalogue of machine parts he holds. The sleek desk telephone, while adding a cosmopolitan flavor, mockingly alludes to the eagerness and ambition of this provincial businessman.

SR



Walt Kuhn

American, 1877–1949

The Willow Tree and the Cow

1923

Oil on canvas

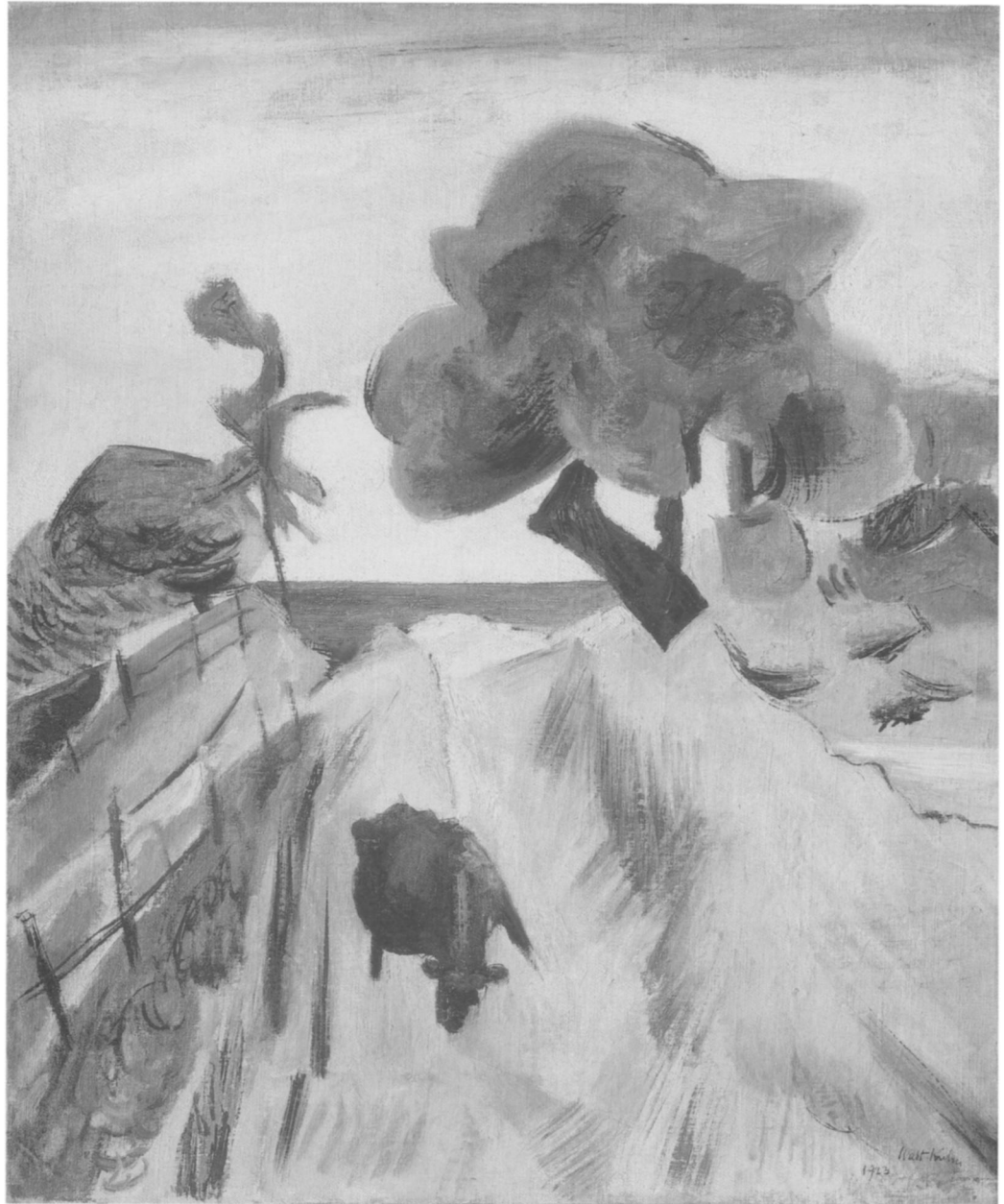
30 × 25 in. (76.2 × 63.5 cm)

**Gift of Jane and Robert E. Carroll,
1991**

1991.175.3

Today Kuhn is best known as a principal organizer of the 1913 Armory Show in New York, which presented the most avant-garde European and American art, and as the painter of stylized portraits of circus performers in the 1930s and 1940s. *The Willow Tree and the Cow*, however, is a rare early landscape that combines the influence of Cézanne and Matisse, in its thin patches of paint and flatly simplified color areas, with the naïveté of American folk art. The scene may depict a seaside farm in Ogunquit, Maine, where Kuhn owned a summer house.

LMM



Jean Charlot

American, 1898–1979; born in France, worked in Mexico

The Accident

1924

Oil on canvas

11 × 14 in. (27.9 × 35.6 cm)

Signed and dated (upper left):

jean charlot/24

Arthur Hoppock Hearn Fund, 1991

1991.157

Charlot was an important figure in the Mexican mural movement of the 1920s, primarily as a chronicler of the dramatic events that he witnessed there between 1922 and 1929. He was also an able painter who assisted Diego Rivera on the National Preparatory School murals in Mexico City (1922–23). This small painting is crowded with narrative detail, showing the funeral car of a derailed train spilling out its grisly cargo—a smiling corpse, a casket, and hysterical mourners. The farcical subject relates directly to the print *Un Muerto Maltratado* by José Guadalupe Posada, whose work Charlot admired and popularized.

LMM



Bill Traylor

American, 1854–1947

Kitchen Scene, Yellow House

1939–42

Pencil and colored pencil on cardboard

22 × 14 in. (55.9 × 35.6 cm)

Purchase, Anonymous Gift, 1992

1992.48

Traylor was eighty-five when he began to draw. His long life on a plantation in Alabama, where he was born a slave, became the well-spring for the naive narratives that he produced between 1939 and 1942. In the two scenes of this image, of wildly different scale, Traylor may have been comparing indoor and outdoor life. The kitchen in the upper register, complete with stove, kettles, pots, pans, two servants, and an observant dog, signals the safety of domestic life. The dangers lurking outside, shown below, appear in the guise of a chicken thief, a club-wielding assailant, and a biting dog.

SR

Charles Sheeler

Americana

1931

Oil on canvas

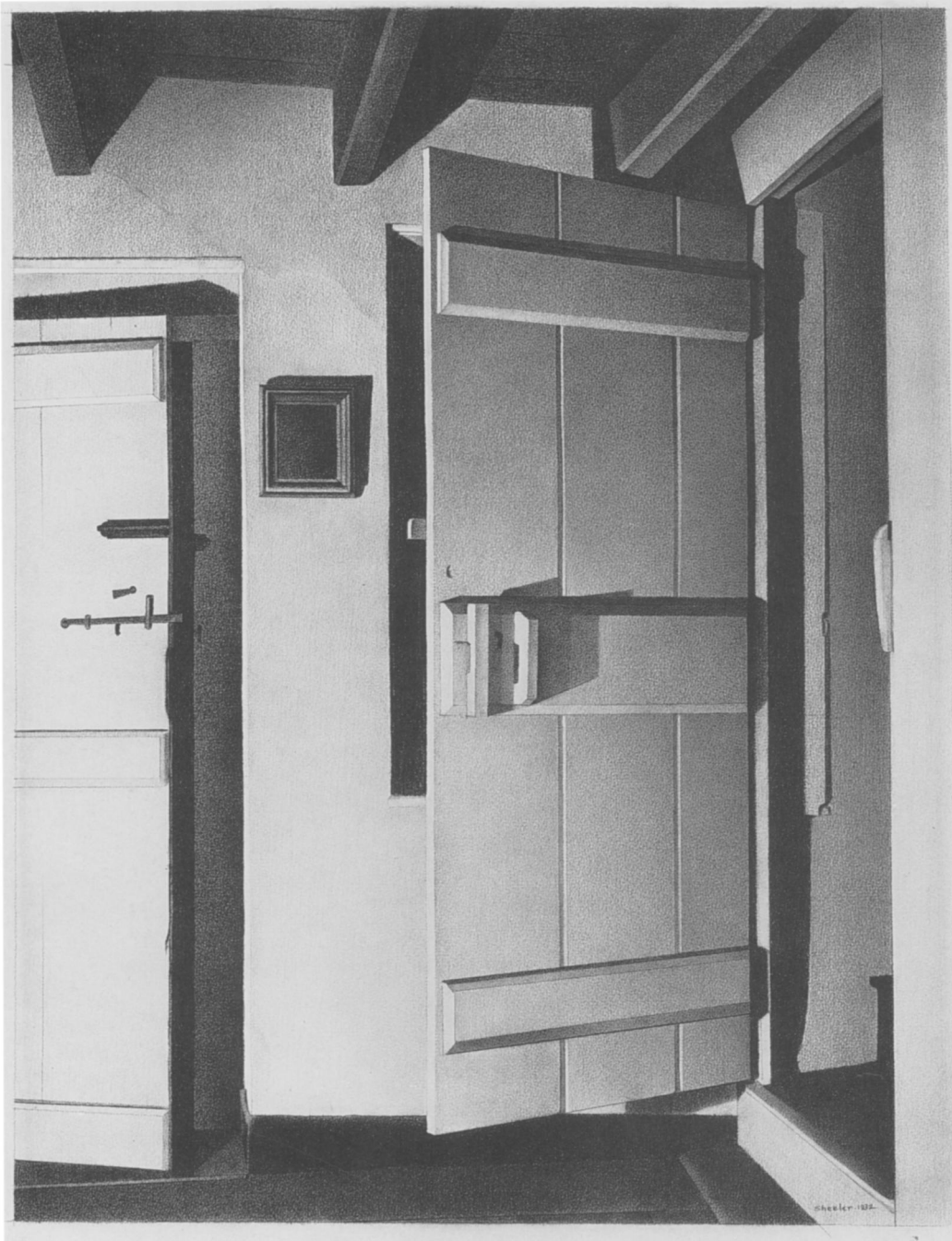
48 × 36 in. (121.9 × 91.4 cm)

Edith and Milton Lowenthal Collection, Bequest of Edith Abrahamson Lowenthal, 1991

1992.24.8

Like some of his contemporaries, Sheeler strove for a marriage between Modernist techniques and formal concepts to convey an American spirit. *Americana* is one of seven paintings executed between 1927 and 1931 of the interior of Sheeler's house in South Salem, New York. Here, the furnishings create a balanced composition of rectangles offset by curvilinear elements. Certainly Cubism influenced the artist's approach, but more important, his choice of objects reflects the 1930s interest in American folk art, evidenced by the rugs flanking a Shaker table and benches.

LSS



Charles Sheeler

American, 1883–1965

The Open Door

1932

Conté crayon on paper, mounted on cardboard

23¾ × 18 in. (60.7 × 46.7 cm)

Edith and Milton Lowenthal Collection, Bequest of Edith Abrahamson Lowenthal, 1991

1992.24.7

These works by Sheeler demonstrate how his photography informed his painting and drawing. *The Open Door*, drawn in 1932, is based on Sheeler's 1917 photograph entitled *Doylestown House—Stairway, Open Door*. It is one of approximately sixteen views taken of the stairwells, doorways, and central stove in a stone house in Bucks County, Pennsylvania. Each

shot was dramatically lit to achieve sharp contrasts of darkness and light and the formal interest afforded by strongly delineated shadows on various surfaces. In the drawing Sheeler has shifted our view so that we see more of the latched door leading to the outside and less of the stairwell at the right.

LSS



Elaine de Kooning

American, 1920–1989

Untitled, Number 15

1948

Enamel on paper, mounted on
canvas

32 × 44 in. (81.3 × 111.8 cm)

Purchase, Iris Cantor Gift, 1992

1992.22

During the summer of 1948, at Black Mountain College, in North Carolina, de Kooning produced seventeen enamel paintings on paper that are adventurous explorations of Abstract Expressionist ideas. *Untitled, Number 15* is one of the largest and most complex of this series. Its biomorphic imagery, quick, broad brushstrokes, and bright, shiny colors—predominantly hot pinks, mustard yellows, greens, and blues—are loosely organized around an architectural understructure. De Kooning continued to be involved in the New York art scene through the 1980s, both as a painter and as a writer, but her later representational styles never showed the same daring or intensity as this early abstraction.

LMM





Joan Mitchell

American, born 1926; works
in France

“La Vie en Rose”

1979

Oil on canvas

110 $\frac{3}{8}$ × 268 $\frac{1}{4}$ in. (280.4 × 681.4 cm)

Signed (lower right): Joan Mitchell

**Purchase, Anonymous Gift and
George A. Hearn Fund, by exchange,
1991**

1991.139a–d

Working in New York in the 1950s, Mitchell adopted the gestural brushwork of Abstract Expressionism. The approach continued to inform her nature-inspired pieces, even after she moved permanently to France in 1959. *“La Vie en Rose”* is a twenty-two-foot-long composition, painted across four joined canvases, in which black, gray, and lavender brushstrokes ebb and flow over a lilac ground. Its imagery is both lyrical and troubled. Mitchell says that this abstract painting is like a poem, conveying the wide range of feelings she experienced following the termination of a long-term personal relationship.

LMM

Bill Jacklin

British, born 1943; works in the United States

Incident on 42nd Street

1988

Oil on canvas

78 × 120 in. (198.1 × 304.8 cm)

Signed and dated (lower right):

Jacklin 88

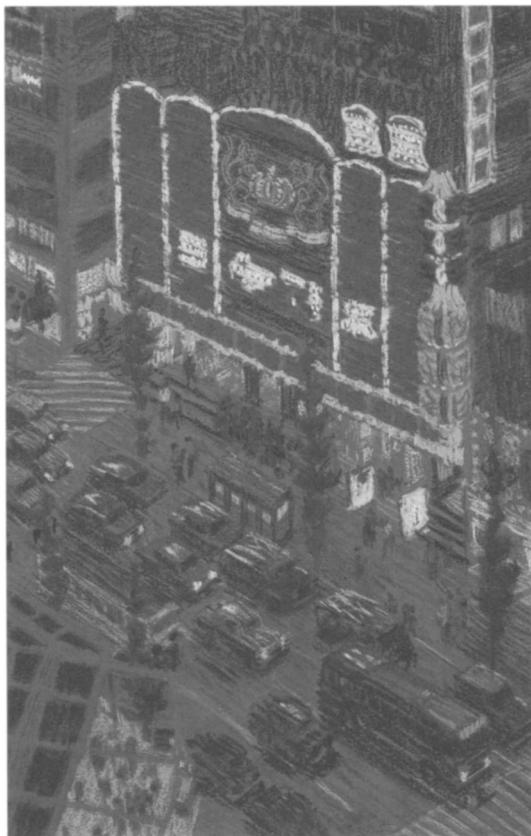
Inscribed on each panel (on the reverse): Incident on 42nd Street/ Jacklin 88

Gift of Mr. and Mrs. Irving Mathews, 1991

1991.396

A recent resident of Manhattan, Jacklin finds exoticism in places most New Yorkers avoid: the booking desk of the Thirty-fifth Precinct; the Grand Central waiting room at night; the meat-packing district; Forty-second Street interiors. As the largest work in the artist's Urban Portraits series, this diptych shows similarly gritty motifs: a black-and-white tiled corridor leading into a peep show; blazing lights and suggestive signs; a colorful crowd including a bum and a prostitute. The policeman on his horse, the blond woman, and the turbaned man seem to pass before our eyes twice, adding a dreamlike quality to this prosaic scene.

SR



Yvonne Jacquette

American, b. 1934

Tokyo Street with Pachinko Parlor I

1985

Pastel on paper

20 1/8 × 13 in. (51.4 × 33 cm)

Gift of Jane and Robert E. Carroll, 1991

1991.175.2

This view of Tokyo at night was executed in 1985 during Jacquette's second visit to Japan. The lights from street lamps, bridges, and cars, seen from a dramatic, high angle, seem particularly suited to Jacquette's stitchlike handling of the pastels. Here, the individual lights assemble in an impressionistic view of street life. This is the first and more loosely rendered of two versions of this scene. The unidirectional orientation of the pastel strokes enlivens the image with a sense of motion. Pachinko—a form of pinball—is a favorite arcade sport in Japan, and its devotees often play all night.

LSS





Gilbert and George

British, b. 1943 and 1942

Here

1987

Hand-dyed photographs, mounted and framed in thirty-five parts
119 × 139 in. (302.5 × 353.1 cm)

Dated and signed (lower center):

1987/Gilbert + George

Anonymous Gift, 1991

1991.210

Since meeting in London in the late 1960s, Gilbert and George have been inseparable. They have turned themselves into “living sculptures” and made their life the stuff of their art. Sporting worsted suits, garish ties, nylon shirts, and deadpan expressions, they evoke modern-day versions of Tweedledum and Tweedledee. As such, they appear in many of their large,

multipaneled photomontages commenting on sex, religion, and other matters close to their hearts. In *Here*, part billboard, poster, movie still, and stained glass, they express dismay over a litter-strewn section of working-class London. They probably held Mrs. Thatcher responsible for the mess.

SR

Doug and Mike Starn

American, b. 1961

Horses

1985–86

Collage of ten copper-toned gelatin silver prints and cellophane tape
43½ × 125 in. (110.5 × 317.5 cm)

Gift of Barbara and Eugene Schwartz, 1991

1991.1324

In 1985–86 Doug and Mike Starn produced an edition of photographs from a single negative of two horses' heads. It was a tour de force of ingenuity and iconoclasm; instead of aiming for uniformity, they concocted 100 wildly manipulated, variously toned prints, some pieced together with tape. Wreaking havoc upon photographic precepts of objectivity and precious craft, those small prints were "sketches" for this monumental work, which derives from the same negative. Part Rorschach test, part seismograph, *Horses* is a watershed: it posits photography as perpetual morphosis, and the photographer as heroic creator of vast new spaces for the visual imagination.

MMH



Deborah Butterfield

American, b. 1949

Vermillion

1989

Painted welded steel

H. 75 in. (190.5 cm)

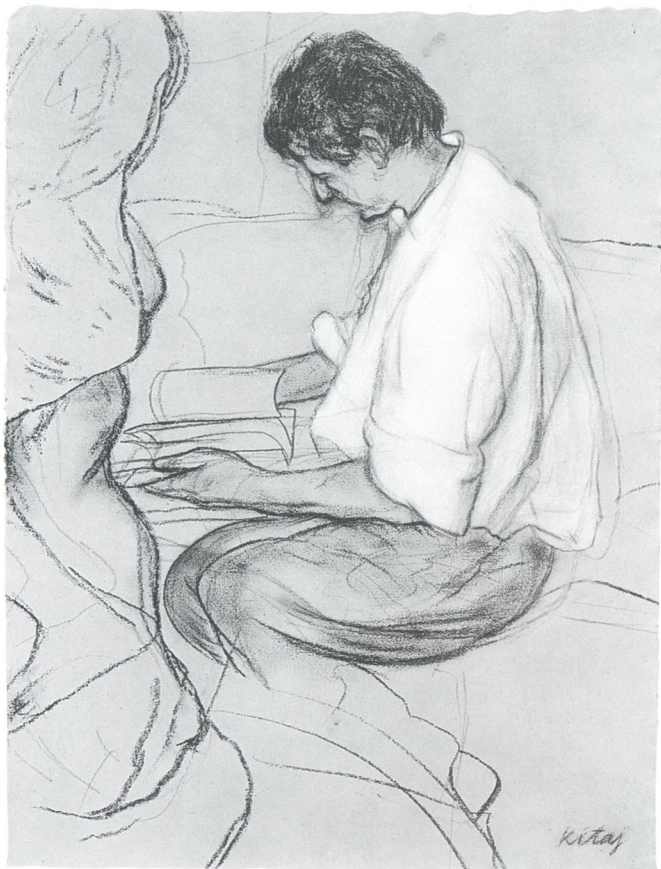
Gift of Agnes Bourne, 1991

1991.424

The artist keeps, trains, and rides horses in Montana. For the last two decades she has also singled out the horse as the subject of her scrap-metal sculpture. Her intimate knowledge of the animals is reflected in the lifelike postures of her life-size abstract beasts, an effect she achieves mainly through the placement of their heads and necks, areas she works on last. The artist considers *Vermillion*—so titled because of its shades of red—her most "cubist" horse, relating the "rectilinear and geometric qualities" to her "dressage riding at the time."

SR





R. B. Kitaj

American, born 1932; works in England

Portrait of Lucien Freud

1991

Charcoal and pastel on paper
30½ × 22½ in. (77.5 × 57.2 cm)

Signed (lower right): Kitaj

Gift of the artist, 1992

1992.41

In 1974, in Paris, Kitaj again saw the pastels of Degas. The experience proved a revelation for the artist, who has lived in London since 1958 and is well known for his paintings inspired by literature, film, poetry, and history. Kitaj set out to perfect his draftsmanship and succeeded in applying the lessons of Degas to his own works. In this fluidly drawn, large pastel he shows his friend, the painter Lucien Freud, flipping through a book. It seems odd that Freud, who always draws in the presence of a model, should ignore the partially draped one glimpsed at the left.

SR



Lucien Freud

British, b. 1922

Head and Shoulders of a Girl

1990

Etching

Sheet: 30¾ × 24⅞ in.
(78.1 × 63.2 cm)

Signed in pencil (lower right corner): L.F.

Numbered in pencil (lower left corner): 30/50

Purchase, Anonymous Gift, 1991

1991.102

It might not be by chance that Freud, grandson of the founder of psychoanalysis, concentrates almost exclusively on the human figure. His portraits and especially his nudes are marked by an unflinching realism. Freud likes to capture his models in unusual close-up views, recording their every blemish. In his paintings these bluntly exposed naked bodies often create a sense of unsettling physicality; not so in this etching, dominated as it is by the sinuous contours of the girl's unusual pose.

SR

Katsura Funakoshi

Japanese, b. 1951

Number of Words Unarrived

1991

Pigmented camphorwood
and marble

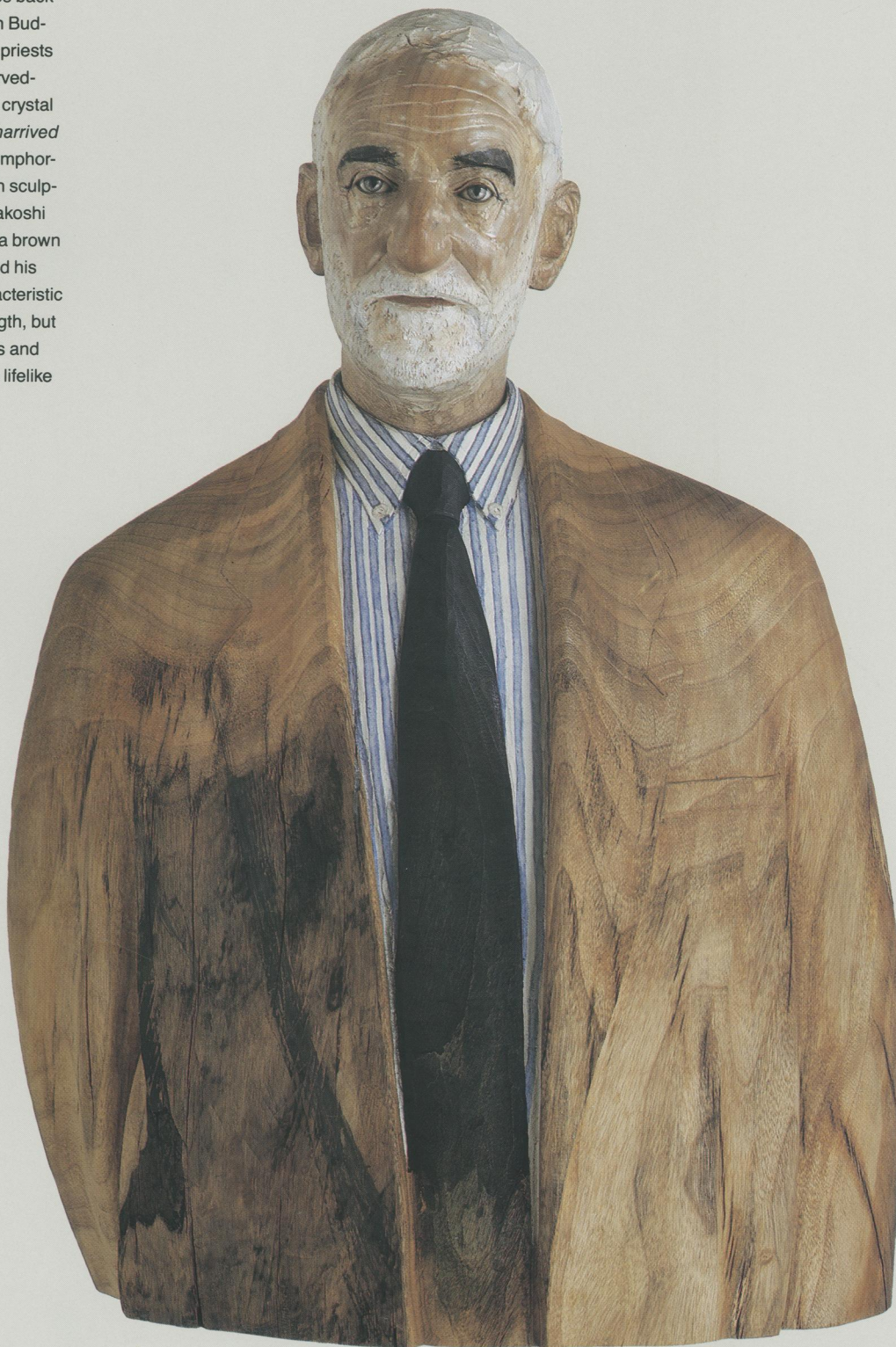
H. 35 $\frac{5}{8}$ in. (90.5 cm)

Purchase, Anonymous Gift, 1992

1992.21

Funakoshi's recent figures continue an honored tradition of portrait sculpture in Japan that goes back to the twelfth century, when Buddhist deities, warriors, and priests were depicted in heroic carved-wood sculptures with inset crystal eyes. *Number of Words Unarrived* is one of two pigmented camphorwood portraits of the British sculptor Anthony Caro that Funakoshi made in 1991. Caro wears a brown jacket, a shirt, and a tie, and his head tilts slightly in a characteristic pose. The figure is half length, but conveys a startling likeness and presence enhanced by the lifelike gaze of the marble eyes.

LMM



Terence Main

American, b. 1954

"Fourth Frond" Chair

1991

Cast bronze

H. 34 in. (86.4 cm)

Gift of Loretta Michaelcheck, 1991

1991.441.3

Main's side chair evokes the skeletal structure common to plants and animals, the shape and decoration of its seat and back suggesting both leaf forms and rib cages. Every surface of the chair—even the underside of its seat—is covered with bold designs that are further accentuated by the contrast between areas of polished and patinated bronze.

JSJ





Edward McNight Kauffer

American, 1890–1954; worked in England

Carpet

ca. 1929

Wool and jute

82¾ × 46⅞ in. (210 × 117 cm)

The Cynthia Hazen Polsky Fund, 1992

1992.64

The abstract geometric design of this rug, with its overlapping rectangles and bands of color, places it firmly within the Modernist movement that increasingly engaged avant-garde artists during the 1920s and 1930s. Kauffer, best known for his brilliant posters and book illustrations, here adapted flat patterns to household furnishings. This carpet complements a still life in oil by Kauffer already in the Museum (acc. no. 1987.5).

JSJ

Arthur Dove

American, 1880–1946

The Inn

1942

Oil, wax emulsion, and aluminum paint on canvas

24⅞ × 27 in. (61.2 × 68.5 cm)

Edith and Milton Lowenthal Collection, Bequest of Edith Abrahamson Lowenthal, 1991

1992.24.5

The Inn is an important late work by the Modernist Arthur Dove, who began in 1910 to abstract forms from nature. Although the images here are difficult to decipher, they suggest an aerial view onto a landscape from a window, perhaps in one of the two inns that were near Dove's house in Centerport, Long Island. The Museum's collection is rich in Dove's work on paper, but until now has lacked a major abstraction on canvas from his last years. *The Inn* is a superb culmination of Dove's experiments with unusual media and his discovery of essential forms.

LMM



AFRICA, OCEANIA, AND THE AMERICAS

Saltcellar

Sierra Leone (Afro-Portuguese),
late 15th–mid-16th century
Ivory

H. 11¾ in. (29.9 cm)

**Gift of Paul and Ruth W. Tishman,
1991**

1991.435a,b

Afro-Portuguese ivories were made by African artists for Portuguese traders, the first Europeans to explore the West African coast. This saltcellar's form resembles its European sources, yet its decoration is distinctly African. Figures wearing local dress are carved in relief on the base. Snakes dangling between them confront dogs that have bared teeth, laid-back ears, and bristling fur. Except for the roses on the lid and finial, the patterns used to define sections are typical of African art. Afro-Portuguese ivories are rare exemplars of the skill of fifteenth- and sixteenth-century African artists and their ability to adapt to new patrons.

KE



Male Figure

Papua New Guinea (probably
Lower Sepik–Ramu River area),
19th century

Wood, pigment

H. 18½ in. (47 cm)

**Gift of Judith Small Nash, in honor of
Douglas Newton, 1992**

1992.93

Sculpture from the Sepik River region of New Guinea first became known in the West in the 1890s, when carved standing figures, suspension hooks, and flute stoppers began to appear in European collections. Figures such as this often represent deified ancestors. Tool marks and traces of pigment are evident on the surface. The figure holds an elongated object behind his neck. Because of the diversity of Sepik River styles, it is difficult to determine the village where this piece originated, but the rendering of the head and face and the figure's proportions suggest a northern coastal provenance.

FHC



Masked Figure Pendant

Costa Rica (Chiriquí), 11th–mid-16th century
Gold

H. 4¼ in. (10.8 cm)

**Jan Mitchell and Sons Collection,
Partial and Promised Gift of Jan
Mitchell, 1991**

1991.419.3

Isthmian gold objects cast in the lost-wax technique are invariably ornaments to be worn on the chest, presumably suspended from a cord or thong. The pendants depict a variety of animals and humans and frequently combine the two, as here. A male human figure wearing a deer mask with a large snout and two pairs of short antlers stands between two horizontal elements. His feet have four long toes, possibly representing the front feet of a tapir, while his hands are shown with concentric semicircles and many fingers in the stylized fashion typical of Chiriquí art from this area.

HK

**Lime Container (*Poporo*)**

Colombia (Quimbaya),
5th–10th century

Gold

H. 9 in. (23 cm)

**Jan Mitchell and Sons Collection,
Partial and Promised Gift of Jan
Mitchell, 1991**

1991.419.22

The ritual use of coca leaves was widespread in the highlands of South America in Precolumbian times. Standard coca-chewing paraphernalia included a small bag for the leaves and a container and spatula or spoon for powdered lime. The utensils could be quite elaborate and precious. Lime containers from Colombia, known as *poporos*, were often cast in gold in the form of flasks ornamented on both sides with nude human figures in relief. This tall shouldered bottle displays exceptional elegance in outline and outstanding craftsmanship in manufacture and in the depiction of detail.

HK

**Pair of Ear Ornaments**

Peru (Chimú), 12th–15th century
Gold

Diam. 5¼ in. (13.3 cm)

**Jan Mitchell and Sons Collection,
Partial and Promised Gift of Jan
Mitchell, 1991**

1991.419.67,68

Among the most impressive of the gold objects created in the ancient New World are large ear ornaments that were worn by high-ranking men in Peru. The faces of these ornaments were often decorated with complex scenes, as on this pair worked in repoussé and cut-out sheet gold. A Chimú lord standing on a litter supported by two

attendants wears a tunic, ear ornaments, and a headdress. He holds a beaker in one hand and a fan in the other. The frontal images mirror each other, a convention introduced by the Moche more than six hundred years before this pair was made.

HK



Stirrup-Spout Vessel with Serpent

Peru (Moche), 2nd–3rd century

Ceramic

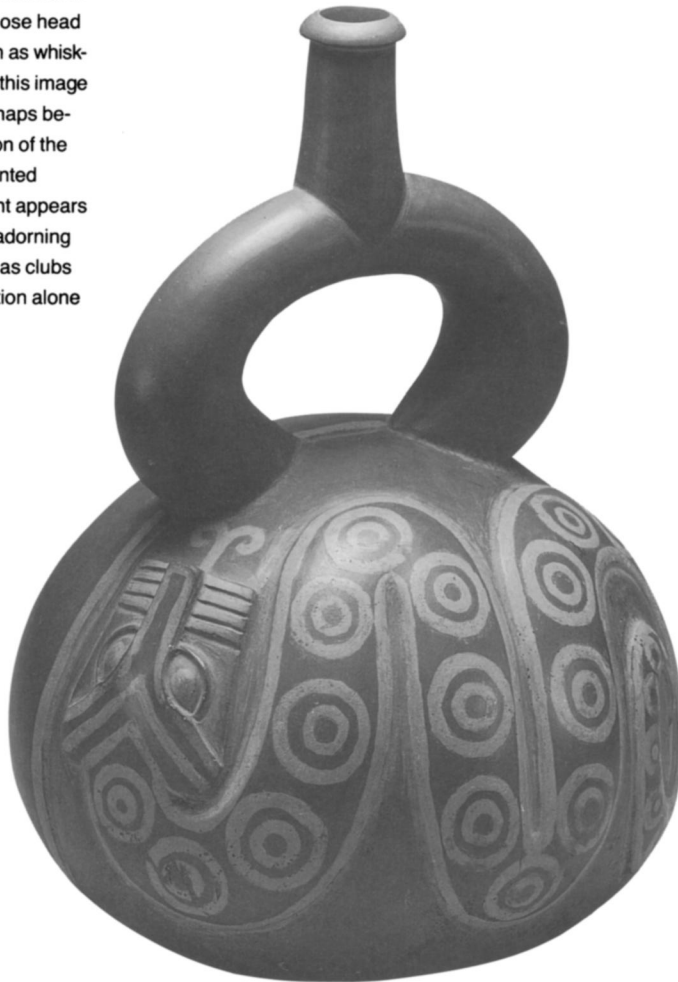
H. 7¾ in. (19.7 cm)

**Gift of Conny and Fred Landmann,
1992**

1992.60.9

The ceramic stirrup-spout vessel was an important form for ritual use among peoples of the northern Peruvian coast. The creature portrayed on this example is similar to a mythological reptile known as the eared serpent, whose head assumed feline traits such as whiskers. However, the ears in this image are not pronounced, perhaps because it is an early version of the beast. In later Moche painted scenes, the eared serpent appears in a minor role, typically adorning the ends of objects such as clubs and belts. Its representation alone and in relief is unusual.

SB

**Cylindrical Vessel**

Mexico (Maya), 8th–9th century

Ceramic

H. 9½ in. (24.2 cm)

**Purchase, Joseph Pulitzer Bequest,
1992**

1992.4

The scene incised on the outer surface of this tall ceramic vessel underscores the substantial authority vested in the figure depicted. An elegantly dressed Maya lord sits cross-legged upon a bench and wears a loincloth, jewels, and a feathered headdress. A deity's profile centered on the lord's forehead is part of the headdress and is one of many indications of the sacred nature of his power. A large cushion immediately behind him denotes his high status, while in front of him a hieroglyphic inscription speaks of "his" vessel and gives his title.

JJ





Vajrabhairava Mandala

Chinese (Yüan dynasty), ca. 1328

Silk tapestry (*k'o-ssu*)

96 $\frac{7}{8}$ × 82 in. (246.1 × 208.3 cm)

Purchase, Lila Acheson Wallace Gift, 1992

1992.54

This *k'o-ssu* is very important because of its fine quality, unusual size, and historic significance. It is woven in the form of a Tibetan mandala with Vajrabhairava as the central deity surrounded by related minor gods. At the lower corners are portraits of Tugh Temur (r. 1328–32), the Mongol emperor who ruled from Peking as Emperor Wen-tsung of the Yüan dynasty, his brother, and their respective wives. Probably copied from a painted mandala used in a Buddhist initiation ceremony, it is the only known surviving textile produced by imperial commission in official workshops within the Mongol empire.

JCYW



detail

**Tankard**

Chinese (Ming dynasty), early 15th century

Porcelain, painted in underglaze blue

H. 3 $\frac{5}{8}$ in. (9.3 cm)

Gift of Stanley Herzman, in memory of Adele Herzman, 1991

1991.253.38

Sixty-two ceramics given to the Museum in 1991 by Stanley Herzman significantly enriched our holdings in several key areas, particularly in the wares of the T'ang (618–906) and Ming (1368–1644) dynasties. This type of Ming porcelain tankard with a fish-dragon handle was produced in China only during the early fifteenth century. The shape appears to have come from the Near East. Minus a handle, it is known in twelfth-, thirteenth-, and fourteenth-century Islamic metalwork. With a handle, it appears in Persian jade about 1420; in Persian inlaid brass jugs during the mid-fifteenth century; and in inscribed early-sixteenth-century Persian inlaid jade tankards.

SGV

Chung Li

Chinese, active ca. 1480–1500

Scholar Contemplating a Waterfall

Ming dynasty (1368–1644)

Hanging scroll, ink and color on silk

69½ × 40⅝ in. (176.4 × 103.1 cm)

From the P. Y. and Kinmay W. Tang

Family Collection, Partial and

Promised Gift of Oscar L. Tang and

Jack C. Tang, 1991

1991.438.4

This rare, large-scale composition by the Ming Academy artist Chung Li follows the style and subject matter of the Southern Sung academician Ma Yuan (active ca. 1190–1225). The presence of a servant, some potted plants, and an ornamental rock enclosed by a tile border makes it clear that this is not a wilderness, but a reference to the mind landscape of the scholar's garden. The fantastic character of the scenery is brought home by the bold brushwork and gravity-defying pines, which grow straight down from the overhanging rock faces of the cliff.

MKH



Giuseppe Castiglione (Lang Shih-ning)

Italian, 1688–1766; lived in China
1716–66

One Hundred Horses

Ch'ing dynasty (1644–1911),
ca. 1728

Handscroll, ink on paper

37 × 310¾ in. (94 × 789.3 cm)

**Purchase, Friends of Asian Art Gifts,
in honor of Douglas Dillon, 1991**

1991.134

During the eighteenth century the Manchu Ch'ing dynasty sponsored a revival of courtly art, which attained a new monumental scale, technical finish, and intricate description. The Jesuit Giuseppe Castiglione helped create this hybrid style, combining Western realism with traditional Chinese brushwork. As a final draft to be traced on silk, this cartoon for *One Hundred Horses*, his masterpiece of 1728 in Taipei, displays figures and scenery rendered boldly in the European manner with a quill pen rather than a brush. Western-style perspective is used, figures are often dramatically foreshortened, and vegetation is depicted with spontaneous arabesques and cross-hatching. The large scale of the painting also shows European influence.

MKH



Tai Pen-hsiao

Chinese, 1621–1693

The Strange Pines of Mount T'ien-t'ai

Ch'ing dynasty (1644–1911), dated
1687

Hanging scroll, ink on paper

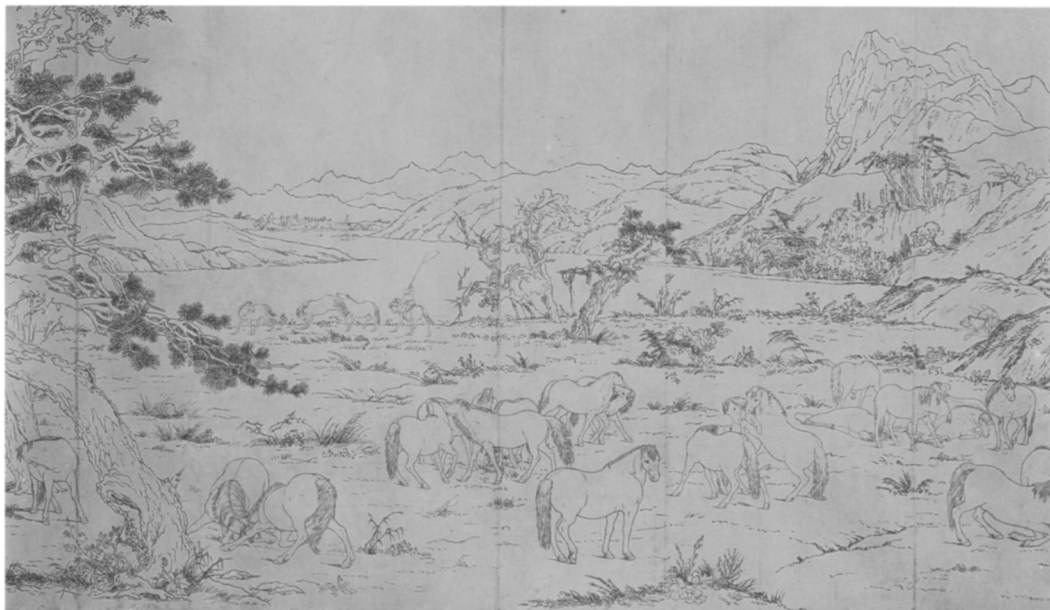
67¼ × 30 in. (170.8 × 76.2 cm)

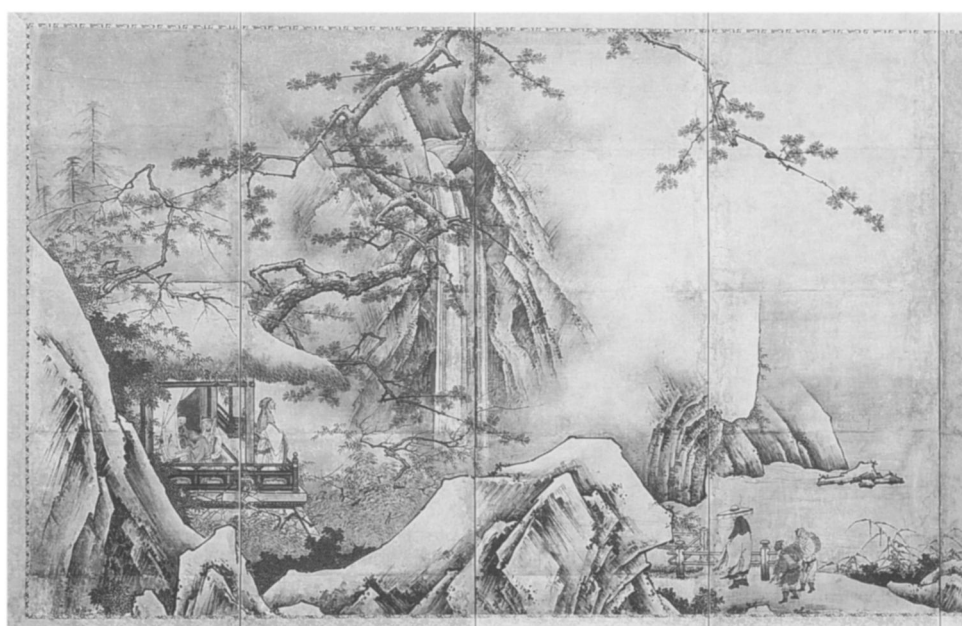
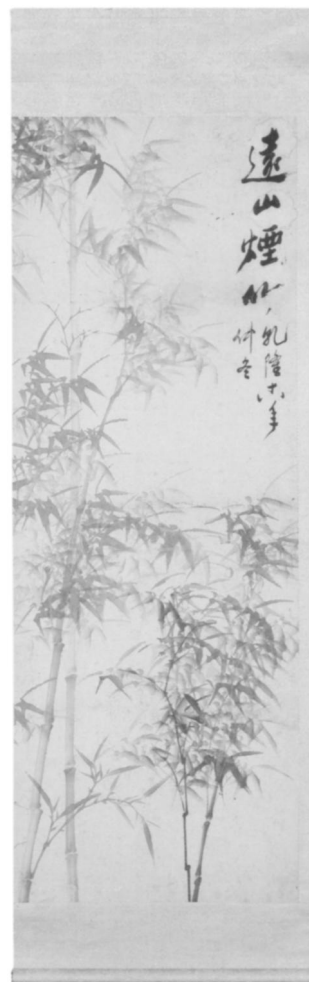
**Gift of Marie-Hélène and Guy Weill,
in honor of Douglas Dillon, 1991**

1991.256

Prized as a place of scenic beauty and refuge since the fourth century, Mount T'ien-t'ai is a legendary dwelling place of Buddhist holy men; its stone bridge is a fabled point of connection between this world and the paradise of the immortals. Tai Pen-hsiao, whose Ming loyalist father committed suicide after being injured in a battle against the invading Manchus, here focuses on the mountain's pines. Symbolic of survival in times of adversity, the threatened trees reflect the artist's uncertainty at being able to find sanctuary in a world from which he feels alienated.

MKH





Cheng Hsieh

Chinese, 1693–1765

Misty Bamboo on a Distant Mountain

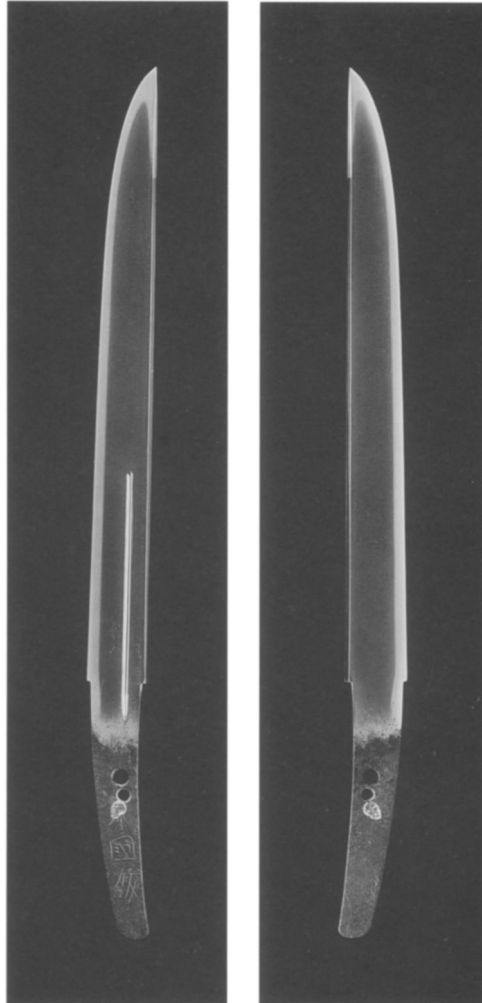
Ch'ing dynasty (1644–1911), dated 1753

Four hanging scrolls, ink on paper
26 $\frac{7}{8}$ × 70 $\frac{1}{2}$ in. (68.2 × 179.2 cm)

**From the P. Y. and Kinmay W. Tang
Family Collection, Partial and
Promised Gift of Oscar L. Tang and
Jack C. Tang, 1990
1990.322a–d**

In this masterpiece by one of the major figures in eighteenth-century Chinese painting, the shallow pictorial space is dramatically defined by the placement of the stalks—which jut into view from the bottom of the composition, climb up the paper as if ascending a slope, and extend well beyond the top edge. The veiling effects of a dense mist are suggested by graded ink washes that range from pale gray to jet black. The artist has inscribed the painting twice: first, in the upper right, with the title and date, and second, at the lower left, with his signature and seals.

MKH



Rai Kunitoshi

Japanese, active ca. 1290–ca. 1320

Blade for a Dagger (Tantō)

Kamakura period, late 13th–early 14th century

Steel

L. 9 $\frac{1}{2}$ in. (24.1 cm)

Inscribed: Rai Kunitoshi

**Gift of Mr. and Mrs. Robert Andrews
Izard, 1991**

1991.373

The Rai school of swordsmiths, founded by Kuniyuki in Kyoto, flourished from the middle of the Kamakura (1185–1333) through the Nambukuchō period (1333–92). One of the most famous of these smiths was Rai Kunitoshi, whose dated works fall between 1290 and 1320. This *tantō*, among Kunitoshi's finest, is typical of his work, with a narrow, straight shape, a surface resembling compact wood grain with a loose-grained area near the tang, and an edge tempered in a straight-line pattern. Once owned by the Tokugawa shoguns, it was presented to a member of the Arima family, the daimyo of Kurume on Kyūshū.

MO

Studio of Kano Motonobu

Japanese, 1476–1559

Four Worthy Accomplishments

Muromachi period (1392–1568),
mid-16th century

Pair of six-fold screens, ink and
pigment on paper

Each screen 67 × 150 in.
(170.2 × 381 cm)

**Dr. and Mrs. Roger G. Gerry Collec-
tion, Gift of Dr. and Mrs. Roger G.
Gerry, 1991**

1991.480.1,2

The Four Worthy Accomplishments—proficiency in calligraphy, painting, music, and the game of *go*—reflected the synthesis of Taoist ideals of reclusion and harmony with nature with the Confucian precept of personal cultivation as training for worldly responsibility. Such aspirations were also at the heart of the ideology embraced by the Ashikaga shoguns under the tutelage of Zen monks. This theme frequently appeared in paintings

on sliding doors in reception rooms of Zen temples and samurai mansions. The formal, angular brushwork and the integration of figures into the foreground of a landscape are characteristic of the official style developed by Kano Motonobu.

BBF



1992.8.1



Attributed to Sesson Shukei
Japanese, 1504–1589?

Gibbons in a Landscape

Muromachi period (1392–1568)

Pair of six-panel screens,
ink on paper

Each screen 62 × 137 in.
(157.5 × 348.9 cm)

**Purchase, Rogers Fund and The
Vincent Astor Foundation, Mary
Livingston Griggs and Mary Griggs
Burke Foundation and Florence and
Herbert Irving Gifts, 1992**
1992.8.1,2

These screens depicting gibbons cavorting along a stream represent an important type of Far Eastern animal painting, as well as Sesson's idiosyncratic oeuvre. Gibbons, native to the forested mountains of southern China, were known in Japan only in poetry and painting. Rarely seen, the gibbon has been celebrated in China for over two thousand years as a noble creature. Its cry is believed to convey the purity of solitude and an abundance of "life-spirit" (*ch'i*).

These traditions were introduced to Japan through Zen Buddhism, which adopted the gibbon as a religious metaphor for the underlying unity of all sentient beings.

BBF

Krishna Battling the Horse Demon, Keshi

Indian (Uttar Pradesh, Gupta period), 5th century
Terracotta

21 × 16 in. (53.3 × 40.6 cm)

Purchase, Florence and Herbert Irving Gift, 1991

1991.300

The Gupta period was the classical age of Indian culture and witnessed the first flowering of Hindu art. This superb plaque, which decorated a brick temple's exterior, is the only large Gupta terracotta in our collection. It is a significant addition to our holdings of Gupta art, the majority of which are single, hieratic figures in stone or bronze. The relief's dynamic poses and vigorous modeling show a different side of the tradition. The combatants glare at each other with eyes bulging: Krishna's from the intensity of battle, Keshi's from the realization of defeat, perhaps indicated by a horse's (Keshi's?) corpse below.

SMK



Ḍamaru (Waisted Drum)

South Indian, 18th century
Ivory and silver
H. 6¾ in. (17.2 cm)

Purchase, Rogers Fund and Clara Mertens Bequest, in memory of André Mertens, 1992

1992.26

Shiva, inventor of the drum, plays the *ḍamaru* when he appears as Natarāja, lord of dancers. He twists the drum, causing pellets, attached by strings at its waist, to strike the skin heads. Throughout southern and central Asia members of every social stratum use a wood or metal *ḍamaru*. This rare ivory example displays incised and carved bands, some with beading or remnants of silver beads. Crisscross and parabolic patterns resulting from the lathe's changing cutting angle appear beneath a deep reddish-brown patina. The drum's interior, usually blocked from view when covered by skin membranes, is concentrically grooved.

JKM



Vishnu as Vaikuntha Chaturmurti

Indian (Kashmir), ca. 2nd half of the 8th century

Stone

H. 41 1/8 in. (104.5 cm)

Purchase, Florence and Herbert Irving Gift, 1991

1991.301

Vaikuntha Chaturmurti is a four-faced form of Vishnu with the head of a lion (left) and of a boar (right) flanking a human head. Carved in low relief on the back of the halo is a demonic, grimacing face with fangs and a vertical third eye on the forehead. The small attendant on Vishnu's left is Chakrapurusha, the personification of the war discus, originally balanced on his right by Gadadevi, the female personification of Vishnu's battle mace. The upper half of Prithvi, the earth goddess, stands between Vishnu's legs. From the eighth through the tenth century, Vaikuntha Chaturmurti was the most important cult icon in Kashmir.

ML





Standing Four-Armed Vishnu

Vietnamese (Mekong Delta area),
2nd half of the 7th century
Stone

H. approx. 41 in. (104 cm)

**Purchase, Lita Annenberg Hazen
Charitable Trust Gift, 1992**

1992.53

This outstanding Vishnu is carved in a style associated with the Pre-Angkor period (sixth to the beginning of the ninth century) prior to the establishment of the Khmer capital at Angkor. It preserves a flavor of Indian sculpture, particularly in the full, round forms of the face. The deity is easily identified as Vishnu. He wears the orthodox high miter and holds a conch in his raised left hand and a war discus in his right. His lowered left hand rests on the remains of a battle mace and would have been paired with a right hand holding an orb, symbolizing the earth.

ML



Krishna on Garuda

Indonesian (Java, Central Javanese period), 2nd half of the 9th century
Bronze

L. 15 $\frac{7}{16}$ in. (39.2 cm)

**Purchase, Lita Annenberg Hazen
Charitable Trust Gift, 1992**

1992.86

In Javanese art the solar bird-deity Garuda is sometimes portrayed stealing the elixir of immortality (*amrita*), protected by serpents, from the gods. Here, Garuda clutches the snakes in his hands and carries the *amrita* vessel on his head. A youthful Krishna rides Garuda, his bulging eyes and arched eyebrows conveying subtle anger and resoluteness. His left hand makes a gesture of warning or menace while his right holds a war discus. This sculpture was the central part of a hanging object, almost definitely an oil lamp. There would have been an oil reservoir beneath Garuda and a chain attached above Krishna.

ML



Lineage Portrait of an Abbot

Tibetan, ca. last quarter of the 13th century

Ink, opaque watercolor, and gold on cloth

30½ × 23⅝ in. (77.5 × 59.7 cm)

Purchase, Miriam and Ira D. Wallach Philanthropic Fund Gift, 1991

1991.304

The Museum has acquired an important collection of early Tibetan *thangkas* over the last decade. One significant category unrepresented until now was lineage painting: the portrait of an abbot surrounded by his spiritual predecessors, usually former abbots of his monastery, *mahasiddhas* (great tantric gurus), and deities. The genre was probably invented in Tibet to establish

and validate the spiritual rights of nascent monasteries. This imposing, brilliantly colored painting is particularly interesting because it combines the Tibetan version of the Indian Pala style with elements deriving from the Nepalese tradition, which gained prominence in Tibet during the fourteenth century.

SMK

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