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Metropolitan
Museum of Art
Bulletin*

Fall 1996



Recent Acquisitions

A SELECTION: 1995–1996

The Metropolitan Museum of Art

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Front and inside front covers: Attr. to Nikolaus
Gerhaert von Leiden, *Standing Virgin and Child*.
See page 21.

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Director's Note

In each year's edition of *Recent Acquisitions* it is more than individual acquisitions that change; it is also the character of their mix, as our new accessions are inevitably influenced by the vagaries of the marketplace, the limits of our resources, and the inclinations of our donors. So, as one leafs through past and present issues, one may see patterns repeated, for instance, in the recurrence this year of key donors' names, notably Annenberg and Wrightsman—a most happy circumstance—or one may notice shifts in emphasis, as is the case this year, with the quality and quantity of sculpture making it the standout medium.

Most notable among the sculptures are two totally different and striking pieces in wood. One is a consummate masterpiece of the late Middle Ages in Germany: the Virgin and Child attributed to Nikolaus Gerhaert von Leiden that is featured on the cover. The other is a highly original portrait of a man with an unforgettable physiognomy and peruke, the bust of a military commander (page 31), which is possibly Austrian, of the late seventeenth century. Neither acquisition is documented; both purchases were made on the basis of quality above all else. The bust, in fact, is of unknown authorship and subject but also of clearly superior workmanship and invention, and so we determined not to lose the chance to acquire it; we have, after all, all the time in the world in which to study the piece and learn its origin and

sculptor. The Virgin and Child is unquestionably one of the finest works of its kind preserved anywhere, of the utmost rarity and importance, and its authorship, while only an attribution, is fairly secure. Its acquisition is one of our half dozen greatest purchases in the field of medieval art in at least fifty years.

Two other notable but very different sculptures were also added to our collections, both from the ancient world and both in stone. The first, from Egypt, is a fragment of a splendid lifesize portrait of a general from the fourth century B.C.; it has a lustrous surface and most accomplished and delicate modeling within its powerful frontal, hieratic format. The other, from Pakistan, of the Gandharan style, is a monumental, larger-than-life, boldly and deeply carved torso of a bodhisattva from the first to second century A.D. This sculpture has been installed in the second of the Irving Galleries for South and Southeast Asian art, where, by virtue of its size and strength, it makes a stunning impression.

The ancient world is also represented by small and precious works of art, as we were the beneficiaries of a splendid gift of Greek and Roman jewelry from Christos G. Bastis, a longtime benefactor of the Museum. Among those pieces is the splendid fillet with a Herakles knot, a Greek work of the third century B.C. that was a star of our exhibition "Greek Gold: Jewelry of the Classical World." I am most touched that

Mr. Bastis should have chosen to honor me with these wonderful objects.

Works on paper continued to be acquired at an increased pace in the last year, and marvelous sheets by Andrea del Sarto, Rubens, and Fragonard, among others, indicate both the breadth and the quality of works now available by the great draftsmen of the past. We have also begun to strengthen our holdings in the field of Indian paintings—which are also works on paper—with several important acquisitions. I mentioned earlier that valued donors have continued to help us enhance our collections, prominent among them the Annenbergs, who made a partial gift of yet another major canvas from the Annenberg Promised Bequest: Van Gogh's *Women Picking Olives*, painted in 1889 in Saint-Rémy. Among the many works that bear the Wrightsman credit line is the superb chandelier from Holme Lacy, of about 1720, that was acquired specifically to hang in the Kirtlington Park room in the new Annie Laure Aitken galleries, devoted to English decorative arts.

All the acquisitions selected for this *Bulletin* are worthy of mention here, of course, as indeed are many that appear only in our Annual Report, and to the donors of the works or of the funds that acquired them I express my most profound appreciation.

Philippe de Montebello
Director



Necklace with Pendants

Iberian peninsula(?), 5th–4th century B.C.

Gold with inlays of cinnabar and enamel
W. 12¼ in. (31.1 cm)

Purchase, Lila Acheson Wallace Gift, 1995
 1995.403.1

Strap with Pendant

Bracelets

Iberian peninsula(?), 5th–4th century B.C.

Gold with inlays of amber and enamel
Diam. (of bracelets) 3 in. (7.6 cm)

Purchase, Lila Acheson Wallace Gift, 1995
 1995.403.2,3

Armlets

Iberian peninsula(?), 5th–4th century B.C.

Gold
Diam. (each) 3½ in. (8.9 cm)

Purchase, Lila Acheson Wallace Gift, 1995
 1995.403.4

The luxury arts of the Phoenicians are known largely from objects found outside of their Levantine homeland, in lands to the east, south, and west, where they went as traders, colonists, and craftsmen. This gold jewelry finds parallels in examples from the westernmost region of Phoenician colonization, the Iberian peninsula. There is a four-strand necklace with pendants in the form of lotuses and rosettes, bull and human heads, and vessels; a strap of five inter-linked chains, both ends inserted into a rectangular pendant; a pair of bracelets with double-twisted hoops, the ends covered by a rectangular bezel; and a pair of armlets with ridged surfaces. Except for the armlets, all of the jewelry appears to be stylistically related, exhibiting fine granulation as a background for designs of spiral-form filigrees and geometric cloisons inlaid with blue and white enamel, cinnabar, and amber. These are features that may be seen in Phoenician-inspired gold jewelry from the western Mediterranean. Notable is the presence of Near Eastern–derived motifs, such as the lotus and palmette, human head with Egyptianizing spiral curls, and bull heads.

The dating of these objects is based on similarities to specific necklace pendants from Spain and the use of certain jewelry types in the Near East and Greece. An early example of the wide woven-strap chain, a type known throughout the first millennium B.C., was found in eighth-century-B.C. royal tombs at



Nimrud. Twisted-hoop bracelets from Achaemenid Persia, Cyprus, and Greece—generally penannular with animal terminals—are usually assigned to the fifth to fourth century B.C. The armlets, starkly simple in design, appear to be related to European traditions, possibly to the Celtic-Iberian culture of the mid- to late first millennium B.C.

JA



Earring

*Mesopotamia, Parthian period,
2nd–1st century B.C.*

Gold

L. 1¹³/₁₆ in. (4.6 cm)

**Purchase, Mrs. Vladimir S. Littauer Gift,
1995**

1995.366

On this small gold earring a two-handled vase in the shape of a wineskin is suspended from a loop on which a nude, winged Eros-like figure is mounted. The figure has a particularly large head and a distinctive ridged hairstyle usually found on female, rather than male, images.

The earring is associated with the nineteenth-century British archaeologist and diplomat Austen Henry Layard, excavator of the Assyrian

cities of Kalhu (Nimrud) and Nineveh in northern Mesopotamia. Attached to the earring at the sale at Christie's in London in 1995 was a calling card of Mr. and Mrs. Thomas Hope, on which a note stated that the earring, found by Layard in a tomb at Nineveh, once belonged to a wife of the Assyrian king Sennacherib (704–681 B.C.). Given by Layard to a Captain Innesby, the earring passed down to Innesby's granddaughter Mrs. Hope.

The form of the earring belies the suggested attribution to the seventh century B.C. Comparable earrings found in the Near East date to the Parthian period (2nd–1st century B.C.). Since Hellenistic and Parthian occupation levels and tombs exist at Nineveh, it is perfectly possible that Layard's workmen unearthed this tiny jewel at that site.

POH

Torso of a Striding Statue of a General *Egyptian, Dynasty 30, reign of Nectanebo I (380–362 B.C.)*

Schist

H. 27¹/₄ in. (69.2 cm)

**Purchase, Lila Acheson Wallace Gift, Gift of Henry Walters, by exchange, Asher B. Edelman Gift, Judith and Russell Carson Gift, Ernest L. Folk III Bequest, Ludlow Bull Fund, and funds from various donors,
1996**

1996.91

With its luxuriously modeled flesh and powerful leg thrust and hip torsion perceptible beneath the surface play of the garment, this torso reaffirms the bold beauty of the traditional striding kilted figure. The sixth century B.C. saw the lapse of this elegantly simple, assertively physical pose. At the beginning of the fourth century the surge of vitality that

brought about the overthrow of the stifling Persian domination also initiated a period of artistic renewal, during which this quintessentially Egyptian pose was revived. The Museum's statue epitomizes this moment.

The inscription on the back pillar confirms the owner's position at the epicenter of this period's events. It identifies him as "first generalissimo of His Majesty" and speaks of his role in "driving away the aliens from the one who is on the throne" and restoring "the village[s] that had come to harm done by foreign lands." The text also describes his contributions in restoring the temples of Osiris in the Delta and at Abydos, in one of which this statue perhaps stood. Unfortunately, the owner's name has been lost.

Significant details include a frilled kilt in the style of the time of Nectanebo I, a rare sculpted forefinger, and an Isis knot incised on the shoulder.

MH/JA





Siren

Greek or Etruscan, early 5th century B.C.

Bronze

H. 3 1/8 in. (7.9 cm)

**Purchase, David L. Klein Jr. Memorial
Foundation Inc. Gift and Rogers Fund,**

1996

1996.42

The siren stands frontally, long talons splayed on a convex base, the shape of which suggests that the statuette originally surmounted the lid of a vessel. The human head of the winged creature wears a diadem embellished with three flowers. The hair and wings are carefully rendered in the best linear, miniaturistic, late Archaic tradition. Originally a horrid rapacious monster, the siren appears here somewhat transformed into a rather noble early Classical being, but it is still an uncannily vigilant and mournful creature, as befits the lethal sea-songstresses of Greek mythology. The statuette has traditionally been associated with a group of stylistically related Etruscan examples, all very Greek in character, but the possibility that the bronze is South Italian Greek work cannot be discounted.

CAP



Box of a Pyxis

Cycladic (Early Cycladic I), ca. 3200–2800 B.C.

Terracotta

Diam. (bottom) 4 1/2 in. (11.4 cm)

Purchase, Claude Claire Grenier Gift, 1995

1995.497

The pyxis, a small round box with a lid, exists throughout Greek art and undoubtedly owes its survival to being adaptable to many functions. In Cycladic art the shape is well attested in marble but is rarer in terracotta. This example shows the characteristic vertical lugs through which a thong or cord would have been passed to secure the lid. The decoration of incised chevrons recurs on other pyxides as well as on the Museum's two contemporary Cycladic silver bowls (acc. nos. 46.11.1 and 1972.118.152).

JRM



Two Sphinxes

Greek, late 6th century B.C.

Bronze, silver

Bronze: h. 1³/₈ in. (3.5 cm);

silver: h. 1¹/₄ in. (3.2 cm)

**Gift of Christos G. Bastis, in honor of
Philippe de Montebello, 1995**

1995.539.4,5



Two Roundels

Greek, 5th century B.C.

Silver

Diam. (Perseus) 1⁹/₁₆ in. (4 cm);

diam. (Bellerophon) 1¹¹/₁₆ in. (4.3 cm)

**Gift of Christos G. Bastis, in honor of
Philippe de Montebello, 1995**

1995.539.3a,b

The Bastis sphinxes, one in silver and the other in bronze, recall a group of four bronze pins in the Museum of Fine Arts, Boston, comprising a pair of elaborate disk finials and two sphinxes that are obviously closely related to our sculptures in both style and function. Our sphinxes are perched on Ionic capitals that originally surmounted the shafts of pins. Another sphinx pin in the Art Museum, Princeton University, also may have belonged to this group.

The two silver roundels, worked in repoussé, are not associated with the pins but may be conveniently included here as further examples of miniature sculpture in precious metals. Their function remains to be determined. The guilloché borders make them look like tiny votive shields, but they are more likely to have served as decorative adjuncts to a precious display object, such as a rhyton or even a piece of armor. Both roundels show vigorous, mythological battles: Perseus about to decapitate Medusa on one, and on the other Bellerophon, with his winged steed, Pegasus, behind him, slaying an Amazon.



CAP



THE BASTIS GOLD

Ring with Intaglio of a Running Youth

Greek, late 6th century B.C.

Gold and carnelian

Diam. (hoop) 1¼ in. (3.2 cm)

**Gift of Christos G. Bastis, in honor of
Philippe de Montebello, 1995**

1995.539.2

Fillet with Herakles Knot

Greek, 3rd century B.C.

Gold

L. 16 in. (40.7 cm)

**Gift of Christos G. Bastis, in honor of
Philippe de Montebello, 1995**

1995.539.7

Pair of Earrings with Pendant Figures of Erotes

Greek, 3rd century B.C.

Gold

H. (each) 1⅜ in. (3.6 cm)

**Gift of Christos G. Bastis, in honor of
Philippe de Montebello, 1995**

1995.539.8a,b

Pair of Earrings with Egyptian Atef Crowns

Greek, late 3rd–2nd century B.C.

Gold with semiprecious stones and glass

H. (each) 2⅞ in. (7.2 cm)

**Gift of Christos G. Bastis, in honor of
Philippe de Montebello, 1995**

1995.539.11a,b

Ring with Intaglio Portrait Head

Greek, 3rd–1st century B.C.

Gold and carnelian

Diam. (carnelian) 1⅛ in. (2.9 cm)

**Gift of Christos G. Bastis, in honor of
Philippe de Montebello, 1995**

1995.539.1

Bracelet

Roman, 3rd century A.D.

Gold and carnelian

Diam. 2½ in. (6.5 cm)

**Gift of Christos G. Bastis, in honor of
Philippe de Montebello, 1995**

1995.539.13



A group of Greek and Roman gold jewelry, including several masterpieces, has been given to the Museum by Christos G. Bastis in honor of Philippe de Montebello. Several objects in this collection may be singled out here. A carnelian scaraboid with an intaglio, in a powerful yet refined late Archaic style, of a nude youth running with a flower in one hand and a branch in the other is swivel set in its original heavy omega-shaped gold ring. The Hellenistic period, the heyday of Greek goldwork, is splendidly represented by, among others, a fillet with lion's-head terminals and a central Herakles knot, one of the finest examples of an early and well-known Hellenistic type. The women's heads joining the knot to the chains are delicate miniature sculptures, and, remarkably, most of the tassel-like pendants hanging from the knot are preserved. Said to have been

found with it are the disk earrings, equally precise in workmanship, with small pendant figures of Erotes carrying torches. The figures' lithe anatomy and proportionately large wings show that they are relatively early examples of their type. A pair of earrings with Egyptian Atef (sun disk and feather) crowns are extravagant but beautifully composed later Hellenistic creations. Their semiprecious stones and mosaic glass are in a notable state of preservation. A magnificent carnelian intaglio, probably the head of Alexander the Great in divine guise, is set in a thick ring of later Hellenistic form. Finally, a gold bracelet with a hinged central medallion adorned with a carnelian in a toothed setting is said to be from Egypt. Its style reflects the importance of bold jewelry in the costume of the late Roman empire.

AH

Statuette of Aphrodite

Roman, 1st–2nd century A.D.

Silver

H. 6⁷/₈ in. (17.5 cm)

**Gift of Christos G. Bastis, in honor of
Philippe de Montebello, 1995**

1995.539.14

The goddess grasps a fold of the mantle that envelops her lower body, not so much to prevent the garment from sliding further down but rather to emphasize her sensuality. Aphrodite is depicted in the traditional semidraped fashion that became standard iconography from the Hellenistic period onward. The apple that she holds in her right hand is hardly needed to identify the figure, but the attribute does, of course, allude to the beauty of the goddess as well as to the Judgment of Paris. The statuette, which was cast hollow, exemplifies the Hellenizing trends in Roman imperial luxury arts of the private sphere. Relatively few Greco-Roman sculptures in precious metals of a scale comparable to this statuette have survived.

CAP



Capital with Double-Bodied Sphinx

Greek (Tarentine), late 4th–early 3rd century B.C.

Limestone

H. 8¼ in. (21 cm)

**Purchase, Alexander and Helene Abraham
Gift, 1996**

1996.26

The capital is a variant of the standard Corinthian type and belongs to a class made at Taras (modern Taranto) in southern Italy. Most such pieces decorated the small, ornate funerary buildings that proliferated at Taras during its period of maximum wealth and power in the fourth and early third centuries B.C. Carved from the fine-grained local limestone, the capital has two rings of leaves. The lower is of the spiny, finlike foliage that was a Tarentine specialty, while the upper is of long, ruffly-edged acanthus leaves. Above the leaves a double-bodied sphinx wearing a cylindrical *polos* headdress adorns the front of the capital. On each side is a large palmette flanked by rosettes. The back, which must have been set against a wall, is plain. Extensive portions of the fragile corner helices, which in almost all other such capitals are broken away, have survived, and their virtuoso carving is extraordinary. Above, the edge of the abacus is decorated at the front with a delicate ovolo and at the sides with dentils. The capital is remarkable for its fine preservation and large size.

AH



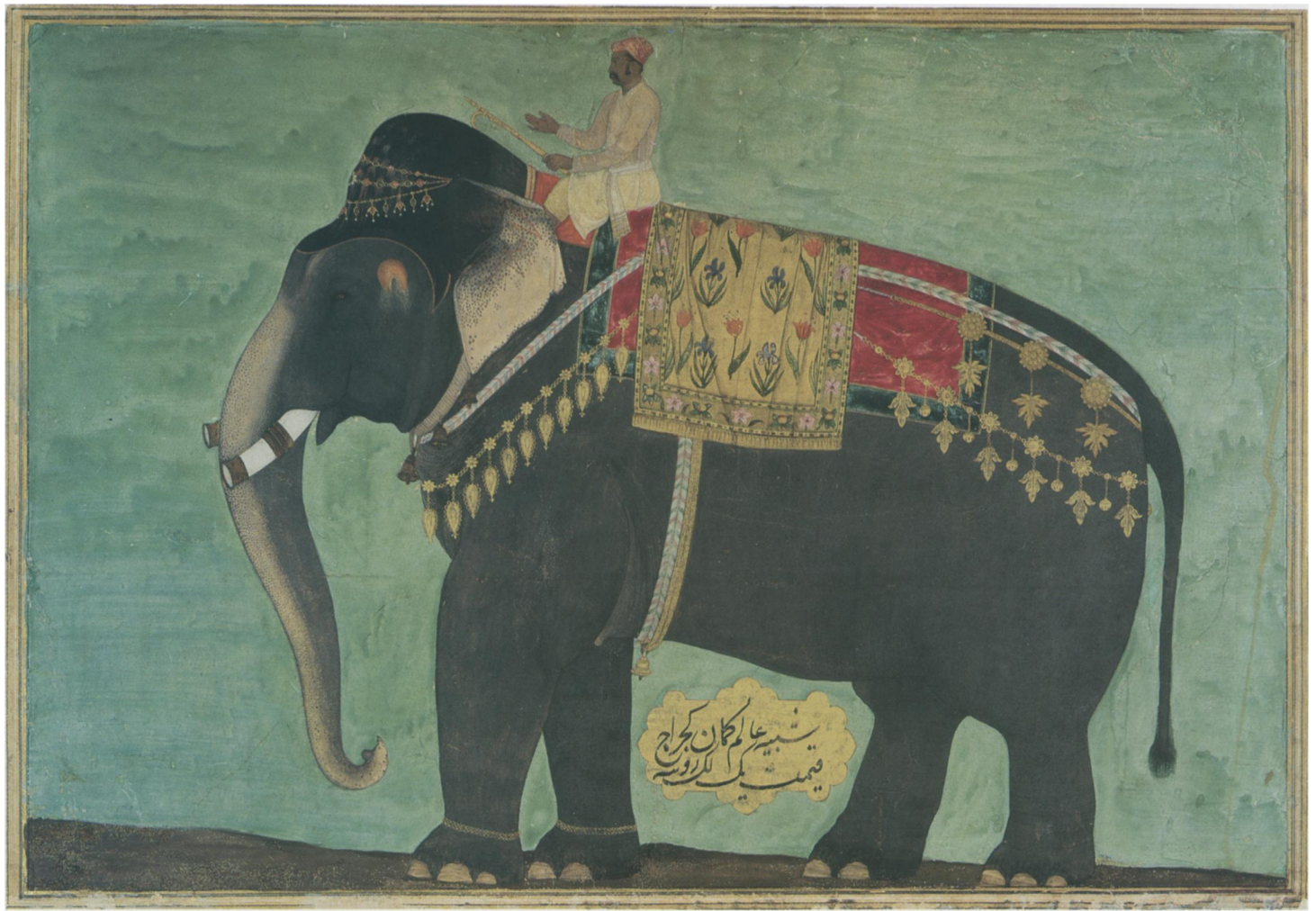


Manuscript of 'Alī ibn Abī Ṭālib's Munājāt (Confidential Talks)
 Northern Iraq (Al-Jazīra), possibly Mosul, ca. 1200
 Black ink, colors, and gold on paper; brown morocco-leather binding
 6 7/8 × 5 1/8 in. (17.4 × 13.1 cm)
 Louis E. and Theresa S. Seley Purchase
 Fund for Islamic Art and Rogers Fund, 1995
 1995.324

This short manuscript of seven folios contains the *Confidential Talks* ascribed to 'Alī ibn Abī Ṭālib (d. 660), cousin and son-in-law of the prophet Muḥammad, who is recognized by Shiite Muslims as the legitimate caliph. The initial formula, "In the name of God the Merciful, the Compassionate," and the title of the work were copied in Eastern kufic script against a background of gold scrolls. This calligraphy, commonly used for about three hundred years, became limited to titles during the twelfth century. In the Qur'an *Munājāt* refers to Moses' talk with God on Mount Sinai, and in later times it came to mean "extemporaneous prayer" among pious Muslims. According to the introduction, 'Alī's text was transmitted for seventeen generations through a chain of authorities.

The illumination greatly enhances the artistic value of the title's inscription and suggests that the manuscript was copied in northern Iraq about 1200. Furthermore, the script and background as combined find a nearly perfect match in a celebrated scientific manuscript, an illustrated copy of a *Book of Antidotes* dated 1199 and probably produced in Mosul. They seem to come from the same atelier, and perhaps the same scribe and illuminator worked on both texts.

SC



Probably by Bichitr

Portrait of the Elephant 'Alam-Gumān

*Indian (Mughal), period of Shāh Jahān
(1628–1658), ca. 1640*

*Opaque watercolor and gold on paper
11⁷/₈ × 17³/₈ in. (30.2 × 44.1 cm)*

Inscribed (in nasta'liq script, in a gold cartouche between elephant's legs): Portrait of 'Alam-Gumān Gajrāj [arrogant one of the earth, king of elephants], whose value is one lakh [one hundred thousand] rupees

**Harris Brisbane Dick Fund, 1996
1996.98**

Elephants were among the most prized possessions of the Muslim rulers of India, both Mughal and Deccani, as well as of the Hindu Rājput. The animals, symbols of magnificence and might, were central to Indian culture. Therefore Emperor Jahāngīr (r. 1605–28) was especially delighted when the renowned elephant 'Alam-Gumān and seventeen others were captured from the mahārāna of Mewār, ruler of one of the most powerful Rājput states, by imperial Mughal forces under Prince Khurram (later Shāh Jahān) and presented to him at the New Year's celebration, March 21, 1614. The next day, according to his memoirs,

Jahāngīr rode out on the back of 'Alam-Gumān and scattered largesse among the populace.

From the time of Akbar (1556–1605) the Mughals had used portraiture as a type of visual record, but it was during the reign of Shāh Jahān that the formula seen here was fully established. In this tradition the beast is shown in profile nearly filling the picture plane. An inscription is placed between its legs, identifying it and giving its value. Bichitr was one of the finest portrait painters—be it of courtiers or of royal animals—employed by the Mughal rulers.

MLS



Pair of Palanquin-Pole Finials

Indian (Deccani), ca. 1650–80

Gilt copper

L. (a) 20½ in. (52 cm); (b) 22½ in. (57 cm)

Purchase, Friends of Islamic Art Gifts, 1995

1995.258a,b

These two giant lotus blossoms capped the ends of the poles of a palanquin, probably made in a court workshop and used for important state occasions in one of the Muslim sultanates of the Deccan, perhaps Golconda. To appreciate their majesty and lushness properly, one must imagine the approach of the royal conveyance, poles atop the shoulders of the bearers, with the lotuses projecting forward. Each giant blossom springs from a cylindrical casing pierced in an openwork trellis pattern formed from flattened pods.

Most known palanquins, or depictions of them, have lotus terminals. Although the plant

had special, distinct meanings in pre-Buddhist times and in Buddhism and Hinduism, in the hands of sixteenth- and seventeenth-century Mughal and Deccani artists, lotus imagery in general seems to have been used in a decorative way. In the case of palanquins, however, a specific association with water may be conjectured. Since lotus gathering is an activity associated with boats, perhaps the royal palanquin was conceived as a royal barge, floating on the bearers' shoulders through a pond full of blossoms.

DW

Saint John the Baptist*South Lowlandish or German, ca. 1420–25**Alabaster**H. 9½ in. (24 cm)***The Cloisters Collection, 1995**

1995.412

A refined and spirited sculpture, this figure of John the Baptist is a particularly good example of the alabaster carvings of the first half of the fifteenth century that stylistically relate to the Master of the Rimini, so called because of an alabaster altar once in that Italian town and now in Frankfurt. While emanating from the same artistic milieu, the present figure—with its softer, more limpid drapery patterns, gentle sway of its stance, and more lyrical play of its volumes—is distinctly earlier in date than the Frankfurt altar group and appears to reflect, albeit indirectly, the influence of Jan van Eyck. This sculpture is thus something of a stylistic bridge between regional variants of the International Style and alabaster sculptures of the following decade that reflect the influence of Rogier van der Weyden. The saint's attribute—a book or a lamb, or both—once held in his right hand, is now missing. The original context of the figure is uncertain, but the rather flattened appearance of its proper left side suggests that it was placed against an element in a larger ensemble.

TBH







Prophet from a Throne of Solomon
 German (Lower Rhineland), ca. 1440–60
 Colorless glass, silver stain, and vitreous paint
 6 × 4¼ in. (10.5 × 5.2 cm)
The Cloisters Collection, 1995
 1995.301

Around 1200 the Throne of Solomon, described in 1 Kings 10:18–20, appeared in medieval imagery. In its broadest terms it was understood to symbolize the power and wisdom of Christ as well as, by extension, the “House of Wisdom,” or the Church. In the later Middle Ages the image was much elaborated, taking on complex layers of typological and dogmatic meanings. By the late fourteenth century the Throne of Solomon typically

consisted of a throne upon a platform at the top of a flight of six stairs. Upon the throne sat the Virgin with Christ on her knees; on each end of the six steps stood a lion, variously representing the twelve tribes of Israel or the twelve apostles. Personifications of the Virtues stood in architectural niches flanking the Virgin and, on either side of these—usually in much reduced scale—were the prophets who foretold the incarnation of Christ. The present fragment may well have come from such a scheme, and, given the size of our figure, the entire ensemble must have been of impressive proportions. The uncommonly refined, painterly style, which recalls manuscript illumination, suggests an origin in Lower Rhineland.

TBH

After Jörg Breu der Älter
 German (Augsburg), 1475/76–1537
The Planet Venus and Her Children

German (Augsburg), ca. 1520–30
 Colorless glass, silver stain, and vitreous paint
 Diam. 8 in. (20.4 cm)

The Cloisters Collection, 1995
 1995.397

Loosely based on Late Antique astrological manuals, a group of fifteenth-century illustrated poetic texts detailed the characteristics of the “children” of the seven planets (Saturn, Jupiter, Mars, Venus, Mercury, Sol, and Luna, as they were then thought to be), reflecting the influence of the planet in whose house they were born. The imagery of our roundel gives Northern Renaissance expression to this popular medieval theme and, compositionally, is related to some of its forerunners in woodblock books and manuscript illumination. Here, Venus, in a barouche drawn by eagles with Eros poised in front, rides across the sky above those whose “humors,” or temperaments, and even professions she influences. Moralists saw Venus as the personification of both physical and spiritual love and thus of the metaphysical conflict between body and soul. Here, however, to judge from the bathhouse scene, her influence appears to lie largely in the sensual realm. While no preparatory design for this roundel is known, the influence of Breu’s distinctive style is unmistakable.

TBH



Attributed to Nikolaus Gerhaert von Leiden

North Netherlandish; active 1460–73, died 1473

Standing Virgin and Child

Vienna, ca. 1470

Boxwood

H. 13¼ in. (33.6 cm)

**Purchase, The Cloisters Collection and
Lila Acheson Wallace Gift, 1996**

1996.14

Gerhaert was the finest and most influential sculptor active in the third quarter of the fifteenth century, a pivotal period in the development of late Gothic sculpture in northern Europe. Gerhaert was either born or trained in Leiden, as suggested by his signature on three of his extant stone works. He was active in Strasbourg, Vienna, and Wiener Neustadt, as well as other locations. There are only four or five works in wood that, although undocumented, have been seriously considered as coming from his hand. Of these, the present statuette is especially notable for its sense of drama, monumentality, and elegance. The authority of the formal conception and the eloquence of the execution evidence the gift of a great artist. The rhythm and balance of the drapery folds are counterpoised by the linear details and textural contrasts. Among the naturalistic elements is the delicate manner in which the Virgin's fingertips press into the chubby flesh of the child. The statuette, which continues a long tradition of devotional works in boxwood, may well have been commissioned by a member of the Viennese imperial court. The base with a fictive Dürer monogram and date is nineteenth century. The child's arms and the drapery extending from his left hand also probably date from this same period of repair and remounting.

WDW





The Merchant and Arithmetic

*North Italian (Ferrara), 1460s
Engravings with gold wash on laid paper
Each 7 × 3 7/8 in. (17.9 × 9.8 cm)*

**The Elisha Whittelsey Collection,
The Elisha Whittelsey Fund, 1995
1995.160.1,2**

Renaissance Ferrara under the Este dynasty was the site of a brilliant court, enthusiastic in its sponsorship of humanistic thought, visual arts, literature, and music. The city was known for its production of lavish illuminated

manuscripts and also was one of the first places in Italy where engraving was practiced. The set of fifty images to which these belong is among the incunabula of Italian printmaking and can be linked stylistically to Ferrara. Although the engraver has not been identified, he may have been allied with the miniaturists. The set is divided into five groups of ten, lettered E to A and numbered progressively (E, 1 through 10, etc.), representing a kind of cosmography in ascending hierarchical order. The first group, E, which includes *The Merchant*, depicts the Conditions of Man; D,

Apollo and the Muses; C, including *Arithmetic*, the Liberal Arts; B, Cosmic Principles; and A, the Firmaments. Because of the resemblance in shape and groupings to playing cards, the series was long referred to as *tarocchi* (tarot cards). The fact that several sets are known in contemporaneous bindings suggests their use as model books. They clearly were regarded as precious, and most early impressions like these have some highlighting in gold wash.

SB



Andrea del Sarto

Italian (Florentine), 1486–1530

Studies for a Boy's Head and a Friar's Hand

Ca. 1510

Red chalk on off-white laid paper

5⁵/₈ × 8¹/₈ in. (14.3 × 20.5 cm)

Rogers Fund, 1996

1996.12

Among the early pioneers of red chalk as a medium, the young Andrea del Sarto used it here with the bravura of pen and ink, defining luminous effects of tone with freely drawn, closely spaced parallel hatching and sharp inflections of contour. The studies were preparatory for figures in a fresco portraying the healing powers of Saint Filippo Benizzi's relics: in the painting the child holds what appears to be a rosary, and the friar (whose hand is seen at the right), a candle. The fresco, dated 1510, forms part of a cycle of five scenes from the saint's life by del Sarto in the atrium of the

convent church of Santissima Annunziata, Florence. As related by Vasari in the biography (1550 and 1568 editions) of his master, Andrea del Sarto, the sacristan of Santissima Annunziata commissioned the frescoes from the as-yet-unestablished artist for a pitifully low sum, a story corroborated in part by documents in the convent archives. At the time the movement to canonize Benizzi (1233–1285), a Florentine mystic and later principal saint of the order of the Servites, was especially strong, although his canonization did not officially take place until April 12, 1671.

CB



Francesco Mazzola, called Il Parmigianino
Italian, b. Parma 1503–d. Casalmaggiore 1540
Bishop-Saint in Prayer

Brush with gray and brown washes, over black chalk, originally on three glued sheets of off-white laid paper

28¼ × 16⅞ in. (71.8 × 40.8 cm)

Van Day Truex Fund, 1995

1995.306

This cartoon appears to be the only extant example of monumental size in Parmigianino's oeuvre. The artist calibrated the three-quarter view in a shallow, "seen-from-below" perspective using a grid of stylus-ruled, vertical parallel lines, now faintly visible. Over the black chalk underdrawing he applied two colors of wash with dazzling virtuosity of the brush, surprisingly similar to that of his easel paintings and especially evident in the rapid, flickering treatment of the hands, and then adjusted the chiaroscuro for legibility at a great distance. The figural type of the bishop-saint recurs in compositional drawings for projects that can be dated to Parmigianino's stay in Bologna (1527–1530/31). In scale and design this figure closely resembles the bishop-saint at the left in the *Madonna of Saint Margaret* (Pinacoteca Nazionale, Bologna), which the artist finished in 1529/30 for the nuns of the convent church of Santa Margherita, Bologna. (Early sources describing the painting do not agree on the saint's identity.) The preparatory drawing for this panel (Uffizi, Florence) shows the hands of the bishop placed as in our cartoon. The number of *pentimenti* in the cartoon suggests the extent of Parmigianino's reworking of the figure at this advanced stage.

CB



Bonifazio Veronese (Bonifazio de' Pitati)

Italian (Venetian), 1487–1553

Madonna and Child with Saints

Oil on wood

32½ × 50 in. (82.6 × 127 cm)

**Gift of Mr. and Mrs. Edwin L. Weisl Jr., in
memory of Sir John Pope-Hennessy, 1995
1995.536**

Among the most popular religious paintings in sixteenth-century Venice were half-length compositions of the Madonna and Child with attendant saints suitable for decorating domestic interiors. Bonifazio made something of a specialty of this kind of painting, together with the production of panels for marriage chests (*cassone*). This appealing example was perhaps painted in the 1530s. In style the picture especially reflects the work of Bonifazio's contemporary Palma Vecchio, with whom he must have had a close relationship after his move from Verona to Venice early in his career. The saints in this panel can be identified as Elizabeth and Zaccharia with the infant John the Baptist on the left, and Joseph and Catherine of Alexandria on the right.

KC



Peter Paul Rubens

Flemish, 1577–1640

Jeremiah Dictating the Word of God to Baruch

Ca. 1606–8

Red chalk, brush and red and pink wash, bodycolor, heightened with white, on off-white laid paper

13³/₈ × 11¹/₄ in. (34.1 × 28.6 cm), shaped at top

Purchase, Harris Brisbane Dick Fund and Mr. and Mrs. Christopher F. Rupp Gift, 1995

1995.401

This drawing after Raphael's fresco (ca. 1511–12) above the entrance to the Chigi Chapel in Santa Maria della Pace, Rome, is an outstanding example of the type of study Rubens produced after the works of art he encountered in Italy between 1600 and 1608. The scene represents the imprisoned prophet's attempt to forestall the destruction of Jerusalem by the Babylonians, by dictating to his scribe the word of God spoken to him and asking Baruch to read it in the "Lord's house" (Jeremiah 36:4–6).

Rubens transformed the static, planar composition of Raphael's fresco into a more dynamic and forceful scene and altered the expressions of the subjects to contrast Baruch's youthful concentration with Jeremiah's

formidable wisdom. The broad strokes of white that highlight and define the contours of the angel's wings are characteristic of Rubens at his boldest, as are the arched parallel hatchings that emphasize the bulk of the figures' arms, the upturned toes and fingertips, and the delineation of the mouths.

The figure types also are typical of Rubens. Both the massively draped prophet and the lively, slim angel are echoed in altarpieces Rubens painted upon his return to Antwerp in 1608.

CL



***Two Putti Trying to Stop a Monkey
Abducting a Child***

*From a set of tapestries known as
the Giochi di Putti*

*Italian (Rome, Barberini manufactory),
ca. 1635, after a 16th-century design by
Giovanni da Udine (1487–1561) and
Tommaso Vincidor (act. ca. 1517–34)
Wool and silk*

102 × 104 in. (259 × 264 cm)

**Purchase, Lila Acheson Wallace and
Michel David-Weill Gifts, and Gift of
Mrs. Robert Armstrong, by exchange, 1995
1995.410.1**

This tapestry is one of eight that reproduce, in part, a set of twenty ordered in 1520 by Pope Leo X for the Hall of the Consistory in the Vatican. The design was conceived as an allegorical celebration of the golden age under the Medici and under Leo X in particular. The theme and format of the set may have been conceived by Raphael (both of the putti in this tapestry derive from lost paintings by him), but the designs were executed by his pupils. Several of the preparatory sketches are in the hand of Giovanni da Udine, while the cartoons were painted in Brussels by Tommaso Vincidor, who traveled there for that purpose in 1520.

The ground of the original set was woven in gold thread, which may account for its

disappearance during the late eighteenth century, a period in which many historic tapestries were burned in order to extract the precious metals they contained. The seventeenth-century reweavings imitate the golden effect with striations of yellow silk and wool.

TC



Ferdinand Bol

Dutch, 1616–1680

Holy Family in an Interior

1643

Etching, drypoint, and engraving, on laid paper; only state

7 1/8 × 8 1/2 in. (18.1 × 21.6 cm)

**The Elisha Whittelsey Collection,
The Elisha Whittelsey Fund, 1995**

1995.100

This dark and subtle etching is one of the artist's most expressive. Only the muted light that glows through the large window on the right gently illuminates the mother and child and picks out the edges of objects within the background shadows. Just distinguishable behind the nursing Virgin is Joseph at the ready with a cloth in his hands. Bol created such delicate tonal effects within a considerably obscured composition by slightly varying the dense etched hatching and enhancing it with drypoint and burin. The seventeenth-century Dutch household setting reveals little of the religious nature of this scene; the Virgin,

however, wears archaic dress characteristic of biblical figures in works of this period.

Bol, who discreetly signed and dated the print in one of the oval windowpanes, went to Amsterdam to study with Rembrandt van Rijn about 1636. Although he produced this print shortly after he left Rembrandt's studio and established himself as an independent artist, the striking chiaroscuro still bears strong stylistic connections to his master's work. The subject also depends on Rembrandt thematically, notably on his etched and painted domestic scenes featuring the Holy Family.

NMO



Jacob van Ruisdael

Dutch, 1628/29–1682

Dune Landscape with an Oak Tree

Ca. 1648–50

Black chalk, brush and gray wash, on off-white laid paper

8¼ × 7½ in. (21.2 × 19.2 cm)

Monogrammed in black chalk at lower right:

JvR (interlaced)

Fletcher Fund, 1995

1995.196

Ruisdael is one of the most illustrious and versatile Dutch landscape painters of the seventeenth century. He created a new monumental conception of landscape by composing scenes in which an individual motif in nature was singled out for focus within its larger setting. This rare early drawing beautifully illustrates his innovative approach.

A majestic oak tree, perched atop a dune and silhouetted against the sky, takes center stage. The footbridge crossing the gully, around which a small stream trickles, and the thatched hut nestled in the trees introduce a characteristic human element. The mountains

in the background, foreign to Dutch landscape, enhance the heroic character of this otherwise intimate view of nature.

In Ruisdael's drawing the technique of using chalk and wash to render space and the effects of light and atmosphere—as developed by landscape painters in Haarlem in the second quarter of the seventeenth century—takes on a new refinement. The degree of finish and the presence of a monogram in this dune landscape suggest that Ruisdael intended it to be an independent work of art.

CL



Marcantonio Franceschini
Italian (Bolognese), 1648–1729
The Last Communion of Saint Mary of Egypt
Ca. 1690
Oil on copper
16¼ × 21⅜ in. (42.5 × 54.3 cm)
Wrightsmen Fund, 1996
1996.9

This refined, beautifully preserved picture shows the fifth-century courtesan-turned-ascetic Saint Mary of Egypt receiving communion from the hermit Zosimus. Two putti suspend a humeral veil below the saint, while another young angel acts as acolyte. One of Franceschini's most affecting works, the picture has a pendant, the *Ecstasy of Saint Mary Magdalene* (Molinari-Pradelli Collection, Bologna). Painted about 1690, the two pictures were acquired about 1709 by the senate of Bologna as a gift for Pope Clement XI to obtain his favor in organizing a communal art

academy; they are mentioned in G. P. Zanotto's 1739 history of the Accademia Clementina.

Franceschini's art represents the last bloom of the classical tradition initiated in Bologna by the Carracci. Typical of the tenets of Bolognese classicism is the emphasis on expression and action so that the picture describes in an affective way the action portrayed. The focus is on an elevated vocabulary consonant with the subject, but Franceschini has sweetened this idiom with delicacy of color, softness of modeling, and attention to effects of light.

KC

Portrait of a Military Commander

Possibly Austrian, ca. 1685–95

Red pine (Pinus sylvestris)

H. (with socle) 30 7/8 in. (78.4 cm)

Wrightsmen Fund, 1996

1996.7



The author and the subject of this stupendous bust remain mysterious. The likeliest clues to eventually identifying both lie in the images on the fanciful parade armor, although it is generically of a sixteenth-century North Italian type, as if to ensure a traditional frame of reference worthy of the sitter. The scenes on the breastplate are the Family of Darius before Alexander the Great and the Justice of Trajan. These incidents from ancient victories in the East would have provided a fitting parallel for a latter-day campaign; the most applicable would have been the war against the Turks, culminating in the Siege of Vienna in 1683. The Habsburg court patronized virtuoso sculptors such as Matthias Steinl (ca. 1644–1727), whose extravagant style offers a certain parallel; but Steinl is known for his ivory carvings rather than wood sculpture, and even he might have balked at the job of describing the wig with quite such a maniacal rendering of curls.

JDD

Alto Shawm

European, early 18th century(?)

Boxwood and brass

L. 29¼ in. (74.3 cm)

Purchase, Clara Mertens Bequest, in memory of André Mertens, 1995

1995.565

Although the orchestral oboe evidently evolved at the hands of craftsmen-musicians at the French court during the seventeenth century (“oboe” comes from the French *hautbois*), the transition from loud, wide-bore Renaissance shawms to quieter, narrower-bore Baroque oboes did not occur at a uniform pace across Europe, and shawms never became completely obsolete; they survive in folk usage in Catalonia, for example. Lack of a maker’s mark and of any definable national characteristics makes it impossible to ascertain the origin of this neatly made, perhaps unique, double-reed instrument, which combines features of the normal Renaissance shawm—such as thick walls and the shape of the single key, central turnings, and bell—with the bore profile and three-section construction more typical of early oboes. Stylistically it might come from the decades around 1700, although a later date is possible if provincial manufacture is assumed. One detail not observed elsewhere is the manner in which the top and center sections are joined, not in a single socket-and-tenon joint as is usual, but within a separate barrel that accepts tenons at both ends.

LL



Attributed to Jan van Mekerén

Dutch, b. Tiel 1658–d. Amsterdam 1733

Cabinet on Stand

Dutch (Amsterdam), ca. 1700–1710

Oak veneered with kingwood, tulipwood, rosewood, ebony, olive wood, holly, and other marquetry woods

H. 70¼ in. (178.5 cm)

Ruth and Victoria Blumka Fund, 1995

1995.371a,b

This cabinet is the smallest but most pictorial of seven similar known examples attributed to cabinetmaker van Mekerén. Specializing in the production of luxurious marquetry furniture for Amsterdam patricians, van Mekerén excelled in the skillful use of different woods to create a refined polychromy. Dutch floral marquetry may well have been developed about 1650 by Pierre Gole (ca. 1620–1684), a cabinet-maker from the Netherlands who worked at the French court. This glorious piece of furniture, with its large bouquets of naturalistic flowers echoing contemporary still-life paintings, represents the culmination of this marquetry tradition.

DK-G







Attributed to James Moore (d. 1726) and John Gumley (d. 1729)

English

Chandelier

English (London), ca. 1720

Gilt gesso on wood; gilt-metal mounts

H. 46 in. (117 cm)

Purchase, Wrightsman Fund, and Mrs. Charles Wrightsman Gift, by exchange, 1995.141

This is one of a pair of chandeliers supplied about 1720 to James, third viscount Scudamore, for the state apartments at Holme Lacy, Herefordshire. With a lambrequined octagonal stem and gilt-metal mounts in the form of feather-plumed masks, it is in the "French arabesque" manner of William III's architect,

Daniel Marot, who included designs for similar chandeliers in his *Nouveau Livre d'Orfèvrerie* (ca. 1700). George I commissioned a closely related pair of chandeliers for Kensington Palace from the court cabinetmakers James Moore and John Gumley, who specialized in finely carved, gilt-gesso furniture. Holme Lacy later descended to the earl of Chesterfield, who moved much of the contents in 1910 to Beningbrough Hall, Yorkshire, where the chandelier remained until 1958. It now hangs, as harmoniously as it previously did at Beningbrough Hall and Holme Lacy, in the Museum's room from Kirtlington Park, Oxfordshire.

WR





Carle (Charles André) Vanloo

French, 1705–1765

The Picnic after the Hunt

1737

Oil on canvas

23¼ × 19½ in. (59.1 × 49.5 cm)

Wrightsmen Fund, 1995

1995.317

Born in Nice, Carle Vanloo belonged to a dynasty of artists of Dutch descent. From 1728 until 1732 he studied in Rome, and he also worked for two years at Turin. He settled

in Paris in 1734, was received into the Académie de Peinture in 1735, and achieved immediate success as a history and genre painter, becoming professor and director of the Académie and first painter to the king. In the words of one of his contemporaries, he was “first painter of Europe.”

The large canvas (Louvre, Paris) for which this is a study was exhibited at the Salon of 1737 and then installed in the dining room of the private apartments of Louis XV at the château of Fontainebleau. The king, an avid huntsman, favored subjects of this kind. The

elegant theme, elaborate contemporary costumes, pliant handling, and soft coloring are all characteristic of Vanloo’s early mature style. The rococo contours at the top and bottom of the sketch indicate the shape that the artist intended for the full-scale version. While the overall design was carried over, details such as the traveling coach and the mounted figures with hunting horns were omitted from the finished picture.

KBB



Open Robe and Petticoat

English, 1740s

Cream silk moiré faille, hand painted with exotic florals in red, blue, yellow, and green and trimmed with silk crocheted netting, fly fringe, and polychrome flowers

L. (center back) 57½ in. (148.1 cm)

Harris Brisbane Dick Fund, 1995

1995.235a,b

This magnificent and essentially unaltered dress is a paradigm of mid-eighteenth-century style for formal occasions, worked from an exceptional, uncommon textile.

The gown and petticoat was the most prevalent form of women's dress in eighteenth-century Europe. This gown's fitted and seamed bodice, narrow sleeves, and sack back and the organization of the extremely full skirt over oblong panniers are characteristic elements from the 1740s, exemplifying a variety of the form that developed out of negligee wear and in response to the earlier formalized mantua.

Whereas most eighteenth-century hand-painted pieces were executed out of plain-weave satins or taffetas, this unique example is worked from textured faille that, extraordinarily, has also been moiréed, or watered, to produce a subtle, undulating ombré effect. Moreover, although floral imagery was the most widely used source of patterning for dress in the eighteenth century, the tendency in this design toward solidity, flat articulation, and saturated but muted coloration contrasts sharply with the delicate and pastel flower forms found on most contemporary painted, woven, and printed silks and cottons. The confident abstract rendering, overall density, large scale, and subtle palette are elements more closely associated with eighteenth-century English embroideries.

Incense Burner

Japanese, ca. 1700
Hard-paste porcelain
H. 4 1/8 in. (10.5 cm)

**The Hans Syz Collection, Gift of
Stephan B. Syz and John D. Syz, 1995**
1995.268.114a,b

Du Paquier Factory

Austrian (Vienna), 1718–44
Footed Bowl and Cover
Austrian (Vienna), ca. 1730–35
Hard-paste porcelain
H. 7 in. (17.8 cm)

**The Hans Syz Collection, Gift of
Stephan B. Syz and John D. Syz, 1995**
1995.268.303a,b

The gift of the Hans Syz Collection endows the Museum with nearly three hundred examples of European and Asian ceramics meticulously acquired by Dr. Syz to chart

the migration of models and patterns from East to West. Documenting a continuous process of influence and adaptation, these pieces provide a discriminating review of the nuances of stylistic change resulting from three centuries of trade.

Among the most telling comparisons is that of a Japanese incense burner (*koro*) and its Viennese counterpart. The Japanese model, finely enameled in a palette of light coral, green, and blue in the *kakiemon* style of late-seventeenth-century Japanese porcelain, is known to have been exported to Europe, as Augustus the Strong, elector of Saxony, acquired an example in 1723. While no records are known to survive from Du Paquier's factory, it is likely that the *koro* reached Vienna, as it had Dresden, through the intermediacy of a merchant. In Vienna Du Paquier boldly converted the Japanese form to a European one with new proportions, Baroque mask feet, and European pastoral scenes.

CLC

Du Paquier Factory

Austrian (Vienna), 1718–44
Chimera
Austrian (Vienna), ca. 1740
Hard-paste porcelain
H. 4 1/16 in. (12.2 cm)

**The Hans Syz Collection, Gift of
Stephan B. Syz and John D. Syz, 1995**
1995.268.310

In addition to the nucleus of Asian and European comparative ceramics, the Syz Collection includes porcelains from other Continental factories, including significant additions to our holdings of Viennese porcelain of the Du Paquier period. Unique in the porcelain repertoire—and unmatched in invention and eccentricity—is this model of what has been called a chimera, but which only passingly resembles that mythical beast. Its inspiration is perhaps to be found in a type of medieval lion aquamanile in which the body is in profile but the head is frontal. Here the stylized chiseled mane of the lion has been transformed into a dramatically flowing beard, while the compositional tangle of the tail and the branches of the supporting tree trunk recall the aquamanile handle, formed from the lion's tail and a lizardlike creature. This association is not as unlikely as it may seem, being reinforced by a Viennese porcelain chocolate pot of 1744–49 copied exactly from a twelfth-century griffin aquamanile now in the Kunsthistorisches Museum, Vienna, and at the time presumably in the imperial collections.

CLC





Jean-Étienne Liotard

Swiss, 1702–1789

***Portrait of Marc Liotard-Sarasin, called
Liotard de Servette***

Ca. 1763–70

*Red and black chalk on off-white laid paper
8 $\frac{7}{8}$ × 6 $\frac{5}{8}$ in. (22.5 × 16.8 cm)*

**Purchase, Rogers Fund and David T. Schiff
Gift, 1995**

1995.402

A peripatetic, eccentric, and self-taught artist, Liotard was often shunned by the artistic establishment of the countries he visited, even while court and society figures flocked to his studio. Unschooled in the artifice of the rococo idiom, Liotard built his reputation on uncluttered verisimilitude. For his highborn clientele, he could produce likenesses flattering rather than deep, but this was not the case in his portraits of family members. Liotard must have been fond of his nephew Marc, the subject of this drawing. The expression is completely without pretense. In such delicately rendered details as the full lower lip, drooping

eyelid, and direct gaze, one feels the artist is presenting a sympathetic view into the sitter's soul.

Marc Liotard-Sarasin, the son of the artist's older brother, had returned to Geneva after founding a successful commercial bank in London. A three-quarter-view pastel of the same sitter, dated 1775, hangs today in the Musée d'Art et d'Histoire, Geneva. In the pastel the sitter appears older and the pose is reversed, suggesting that the present sheet is not preparatory but an independent work predating the Geneva portrait by a number of years.

PS

Jean-Honoré Fragonard

French, 1732–1806

A Gathering at Woods' Edge

Ca. 1770–73

Red chalk on off-white laid paper

14¾ × 19¾ in. (37.5 × 49.2 cm)

Signed (lower center) in red chalk: frago . . .

Purchase, Lila Acheson Wallace Gift, 1995

1995.101

Unlike the majority of Fragonard's red-chalk landscapes, made during a summer at Tivoli in 1760, this drawing is a work of the artist's maturity, probably dating to just before his second trip to Italy in 1773–74. Dense deciduous trees recall the forests around Paris rather than the Roman Campagna. The unhesitating, even virtuoso, handling suggests it is an independent work, likely created in the studio from the related plein-air study today in a private collection in Paris. Using the entire sheet, Fragonard explored the descriptive potential of red chalk, evoking the varied textures of the natural setting with a wide range of marks and tones.

A stand of mature trees, bursting with profuse sunlit foliage, guards the shady entrance to the woods. In a characteristic manipulation of scale, Fragonard presents small groupings of elegant figures, half lost in shadow, as restrained echoes of the vigor and fecundity of the overgrown landscape. The dramatic naturalism associated with the Dutch landscapists, especially Jacob van Ruysdael, is here merged with a vision of nature as a welcoming milieu for aristocratic dalliance, a legacy of Watteau's *fêtes galantes*. This unexpected pairing of influences contributes to the proto-Romantic quality of many of Fragonard's outdoor scenes of the 1760s and early 1770s.

PS





Johann Wilhelm Oberlender

Transverse Flutes

German (Nuremberg), mid-18th century
Ivory, silver, and wood; case, leather-covered
wood

L. 24½ in. (62.2 cm), 24¾ in. (62.8 cm);
case: w. 18⅞ in. (48 cm)

**Purchase, Clara Mertens Bequest, in
memory of André Mertens, and The
Vincent Astor Foundation Gift, 1996**

1996.13.1–3

and plain silver keys on these flutes might have replaced more elaborate originals, possibly of gold, as sometimes furnished on woodwinds owned by aristocratic amateurs. The only obvious alteration to either flute is the enlarged embouchure hole on number 1 of this pair; otherwise they are remarkably well preserved and provide rare evidence for the interpretation of eighteenth-century flute music, much of it composed in the form of duets.

LL

So few Oberlender flutes survive for comparison that these ivory examples—the only pair known—preserved in a contemporary case can reasonably be attributed either to Johann Wilhelm Oberlender the Elder or to his son of the same name, both renowned woodwind makers in the city that was the center for their craft in Baroque Germany. The particular form of the maker's mark (IWOBERLENDER in a slanted scroll over the letter O), clearly stamped on the flutes, has been ascribed to the father; but in any event the flutes, numbered respectively 1 and 2 on all sections, certainly date from the mid-eighteenth century. Both possess alternate center sections of different lengths that allow playing at various pitches, as was necessary before the adoption of uniform pitch standards. The slightly dissimilar endcaps

Table Snuffbox

Russian (probably region of Velikij Ustyug),
ca. 1745–50

Partly polished green turban snail (*Turbo marmoratus*); gilded, matted, punched, and engraved silver; niello

L. 4⅛ in. (10.5 cm)

**Purchase, The Lesley and Emma Sheafer
Collection, Bequest of Emma A. Sheafer,
by exchange, and Rogers Fund, 1995**

1995.327

The mounting of exotic shells with precious materials had a long tradition in Europe. Here a snail shell was cut down to mount the now-exposed natural openings in gilded silver, forming two compartments with hinged covers.

The niello scenes follow the print entitled *Naufrage (Shipwreck)*, by Jacques de Lajoüe (1687–1761), published in Paris in 1736 (an example is in the Museum's collection). The decoration documents the use of French ornamental inventions in eighteenth-century Russian goldsmithing. The exuberant wave and shell-like *rocaille* formations and the mythological scenery, with a sinking ship and Triton on a hippocampus accompanied by a nereid, illustrate the rococo style in referring to the origin of this bizarrely formed shell in the exotic oceans. Russian niello of such fine quality is extremely rare, and the lack of any silver marks may indicate an imperial commission. Only a few comparable examples of this important snuffbox type are known; one is in the Hermitage Museum, St. Petersburg.

WK



Jeanselme Frères

French (Paris)

Armchair

French (Paris), ca. 1840

Rosewood, leather, silk, and serge

H. 51½ in. (130.2 cm)

**Purchase, Friends of European Sculpture
and Decorative Arts Gifts and Rogers
Fund, 1995**

1995.164

This splendid armchair is stamped JEANSELME, a mark used between 1840 and 1853 by this firm, a leading chair manufacturer in nineteenth-century Paris. Established in 1824 by Joseph-Pierre-François Jeanselme (d. 1860) and his brother, Jean-Arnoùx (act. 1824–40), the company was continued by their descendants until 1930. After acquiring the important workshops of Georges-Alphonse Jacob Desmalter (1799–1870) in 1847, the firm also made case furniture. Working in a variety of styles, Jeanselme received official state commissions and participated in several international exhibitions. This chair, with its strong outline, clearly inspired by architecture, its crisp carving, and its original pressed-leather upholstery, epitomizes the Gothic Revival style and is a most welcome addition to the Museum's nineteenth-century collections.

DK-G





Gustave Le Gray

French, 1820–1882

Mediterranean with Mount Agde

1856–59

Albumen silver print from two glass negatives

12½ × 16⅞ in. (31.8 × 40.9 cm)

Purchase, Joseph Pulitzer Bequest, 1996

1996.99.1

In the middle of the nineteenth century a few Parisian aesthetes elected to use the new medium of photography to satisfy the conditions of art: they wanted to make pictures that were informed by tradition yet transcended conventions and that described the real world yet inscribed a personal sensibility. As several of them had studied to be painters, they were naturally preoccupied with nuances of tone and with the expressive and sensual qualities of their materials. Le Gray emerged as leader of the group because his large pictorial ambition was perfectly served by a virtuoso command of the “cuisine” of chemicals and techniques. His seascapes, especially, stunned the public.

Unlike his contemporaries, Le Gray refused to accept a mottled or blank sky, the result of the emulsion’s variable sensitivity to color. He therefore used two negatives—one correctly exposed for the sea and the other for the sky—which he artfully combined along the

horizon. The resulting seascapes are more magnificent than true to life, for they often combine clouds and waves from different locales. Since the artifice went unnoticed, the deft technique produced just what was wanted—a sumptuous seascape in the grand manner, broadly seen and refulgently glowing.

MMH

Julia Margaret Cameron

British, 1815–1879

Julia Jackson

1867

Albumen silver print

10¾ × 8⅞ in. (27.4 × 20.6 cm)

Purchase, Joseph Pulitzer Bequest, 1996

1996.99.2

The effusive, eccentric associate of Carlyle, Herschel, Ruskin, Rossetti, and Tennyson, Julia Margaret Cameron earned the admiration of her eminent colleagues when she took up the camera at age fifty. Characteristically Victorian in her intense idealism, Cameron sought to portray the noble emotions, mythological figures, and ancient heroes dear to her heart. She pressed her friends and family to pose in

tableaux vivants that may seem sentimental today, but she also took portraits so vivid and psychologically rich that they are timeless.

Cameron made more than twenty portraits of her favorite niece and namesake, Julia Jackson, to whom she gave this unmounted proof print. She never portrayed Julia as a sibyl or a saint but rather as a natural embodiment of purity, beauty, and grace. Spared the usual props and costumes, the twenty-one-year-old sitter here seems almost bodiless, an ethereal spirit afloat like an untethered soul.

This poetic image depicts the woman who was the model for the beautiful Mrs. Ramsay in *To the Lighthouse*, Virginia Woolf’s great novel of 1927. In 1882 Julia Jackson Stephen gave birth to Virginia, who grew up to resemble her mother and, in 1926, to write the first book on her great-aunt’s photographs.

MMH



Josiah Wedgwood and Sons

English

One of Two Swan Vases

English (Staffordshire), 1876

Lead- and tin-glazed white earthenware

H. 54 in. (137.2 cm)

**Gift of Gyora and Judith S. Novak, in
honor of David T. Siegel, 1995**

1995.288.1a–c

Wedgwood's swan vases were the most imposing products that the factory made in the last century. They were available with a putto on the cover in place of the swan, and one of these variants, painted with a Classical scene by Emile Lessore (1805–1876), was among Wedgwood's exhibits at the Paris Exposition Universelle of 1878.

The models in the Museum, made eight years apart, present a rather more unified and harmonious ensemble: in each instance an egg-shaped vase, rising from a clump of reeds and seemingly supported by three swans, is closed by a mound supporting a swan preening an outstretched wing. A light marbling of wandering lines of paired dots in black underlies the translucent, mottled lead glazes on the vase bodies, a curious variant on the mottled glazes Wedgwood employed in the eighteenth century. Semitranslucent turquoise blue and yellow "majolica" glazes are used on the bases, handles, and covers.

The Wedgwood archives do not record the designer, but the French sculptor Albert-Ernest Carrier-Belleuse (1824–1887) has been suggested.

JMcN



Jean-Baptiste-Camille Corot

French, 1796–1875

View of Lormes

Oil on canvas

6½ × 21¾ in. (16.5 × 54.9 cm)

Stamped (lower right): *VENTE COROT*

**Gift of Mr. and Mrs. Walter Mendelsohn,
1980**

1980.203.4

During Corot's lifetime his oil sketches from nature were highly prized. Although every French painter who studied in Rome learned to make out-of-doors sketches, few continued the practice when they returned to France. Quite exceptionally, Corot sketched *en plein air* from his student days in Paris in the 1820s until the end of his life. Although he rarely sold these sketches, collectors vied to obtain those that were available. The sketches were so esteemed that Corot placed some with an agency that rented them to artists to use as models for their own landscapes.

Corot discovered the Morvan, a region at the eastern edge of France's Massif Central, in 1831 and stopped there again in 1834 on his way to Italy. He returned in the summers of 1841 and 1842, when he made a number of pictures, including this sketch. From a neighboring hill he observed the Romanesque church that dominates the village, the steep roofs echoing the surrounding topography. Corot boldly delineated the distant plains at left while carefully defining details of the village houses at right. The panoramic format is quite unusual for the artist; he used it only a few times to depict far-off towns.

GT



Jean-Désiré-Gustave Courbet

French, 1819–1877

View of Ornans

Oil on canvas

28¾ × 36¼ in. (73 × 92.1 cm)

Signed (lower left): *Gustave Courbet*

Bequest of Alice Tully, 1993

1995.537

This landscape, probably painted in the mid-1850s, stands at the beginning of a long series of views of the countryside around the artist's native town of Ornans. The town may be identified by the distinctive church steeple that rises above the cluster of houses along the banks of the river Loue. Hovering in the distance is the rocky cliff known as the Roche du Mont. The bridge has been traditionally identified as that of the town of Scey-en-Varais, located a few miles downstream from Ornans. Thought to be slightly later in date than the Museum's *Young Women from the Village* of 1851–52 (acc. no. 40.175), which it handsomely complements, the painting here joins a handful of views of the Franche-Comté countryside in the Museum's collection, although none includes a view of Ornans itself. A recent cleaning has restored the integrity of Courbet's characteristic earthy palette of muted greens and browns.

SAS





Vincent van Gogh

Dutch, 1853–1890

Women Picking Olives

1889

Oil on canvas

28½ × 35⅞ in. (72.4 × 91.1 cm)

**The Walter H. and Leonore Annenberg
Collection, Partial Gift of Walter H. and
Leonore Annenberg, 1995**

1995.535

Like cypresses, the subject of olive orchards is intimately associated with the period when Van Gogh worked in Saint-Rémy (May 1889–May 1890). During his year-long confinement at the asylum he painted some fifteen canvases depicting olive trees, among them a group of three oils made in December and early January 1889–90 that show women picking olives. The three canvases, which are nearly identical in size and quite similar in composition and palette, include the present example and versions in the National Gallery of Art, Washington, D.C., and a Swiss private collection. Scholars have tentatively identified the

National Gallery picture as Van Gogh's original composition; this version as the replica made for his mother and sister Willemien; and the one in Switzerland as the replica made for his brother Theo. The artist considered the vast majority of his canvases studies but used the designation *tableau* (or finished painting) for this composition, which he regarded highly. He sketched it in a letter to Gauguin (now lost) and intended to reproduce it as a lithograph. A drawing of the motif, made from memory in Auvers in the summer of 1890, is preserved in a sketchbook in the Rijksmuseum Vincent van Gogh, Amsterdam.

SAS

Pierre Bonnard

French, 1867–1947

A False Step

Ca. 1892–93

Watercolor and ink over graphite on wove paper

7¼ × 5¼ in. (18.5 × 13.5 cm)

Signed (upper right) in black ink: PB (monogram)

Purchase, Karen B. Cohen Gift,

Harry G. Sperling Fund, and Bequest of

Clifford A. Furst, by exchange, 1995

1995.360

The young Bonnard enjoyed caricaturing members of his family in whimsical scenes that turned everyday events into decorative tableaux. He had come under the spell of Gauguin's art, with its yearning after naïveté in spirit and simplicity in design. Thus his earliest pictures—like many created by his colleagues, who called themselves Nabis, as “messengers” of a new movement—bear some similarity to medieval stained glass as well as to the fin-de-siècle Art Nouveau.

In this endearing work, a watercolor of extraordinary freshness (indeed the first finished Bonnard drawing to enter the Museum's

collection), the artist's sister Andrée is seen leaning against a tree and holding her shoe. The young woman's curved figure, arched foot, flexed hand, and tousled hair all seem to be swept into mellifluous arabesques like those that describe the tree's trunk and branch. At the same time Andrée's presumed misstep, perhaps taken while playing with the family dogs in the garden of the Bonnard house at Le Clos, serves to define pictorially and literally the term “faux pas.” Artful jokes like this one were specialties of Bonnard and his friends Toulouse-Lautrec and Félix Vallotton.

CI





Edward Sheffield Bartholomew

American, 1822–1858

Blind Homer Led by the Genius of Poetry

1851

Marble

29 × 20 in. (73.7 × 50.8 cm)

Signed and dated (bottom right): E.S.

Bartholomew Fecit / Roma 1851; inscribed

(under plinth): OMHPOΣ [Homer]

Purchase, Morris K. Jesup Fund, and Gift of William Nelson, by exchange, 1996

1996.74

One of many American neoclassical sculptors who established themselves in Italy during the mid-nineteenth century, Bartholomew had a short-lived but successful career. He enjoyed the steady patronage of Americans who made the grand tour and ordered portraits and ideal compositions from him in Rome. His first extant Italian effort, *Blind Homer Led by the Genius of Poetry* was begun shortly after he arrived in the Eternal City in January 1851.

Blind Homer attests to Bartholomew's command of the illusionistic and technical challenges of relief sculpture. The figures

project convincingly as Poetry leads Homer across a plinth. They are dressed in Classical garb that clings to their bodies yet falls in stylizing folds, suggesting the pull between realism and idealism often evident in mid-nineteenth-century American sculpture. This relief—and indeed many by Bartholomew and other Americans—reflects the profound influence of the works of Antonio Canova (1757–1822), especially in the crisp linearity of form and the refined carving. The marble is surrounded by its original gilt-wood frame.

TT



Samuel Colt

American, 1814–1862

Gustave Young

American, 1827–1895

Colt Third Model Dragoon Revolver

American (Hartford, Connecticut), ca. 1853

Steel, brass, gold, and wood

L. 14 in. (35.6 cm)

Serial no. 12406

Gift of George and Butonne Repaire, 1995
1995.336

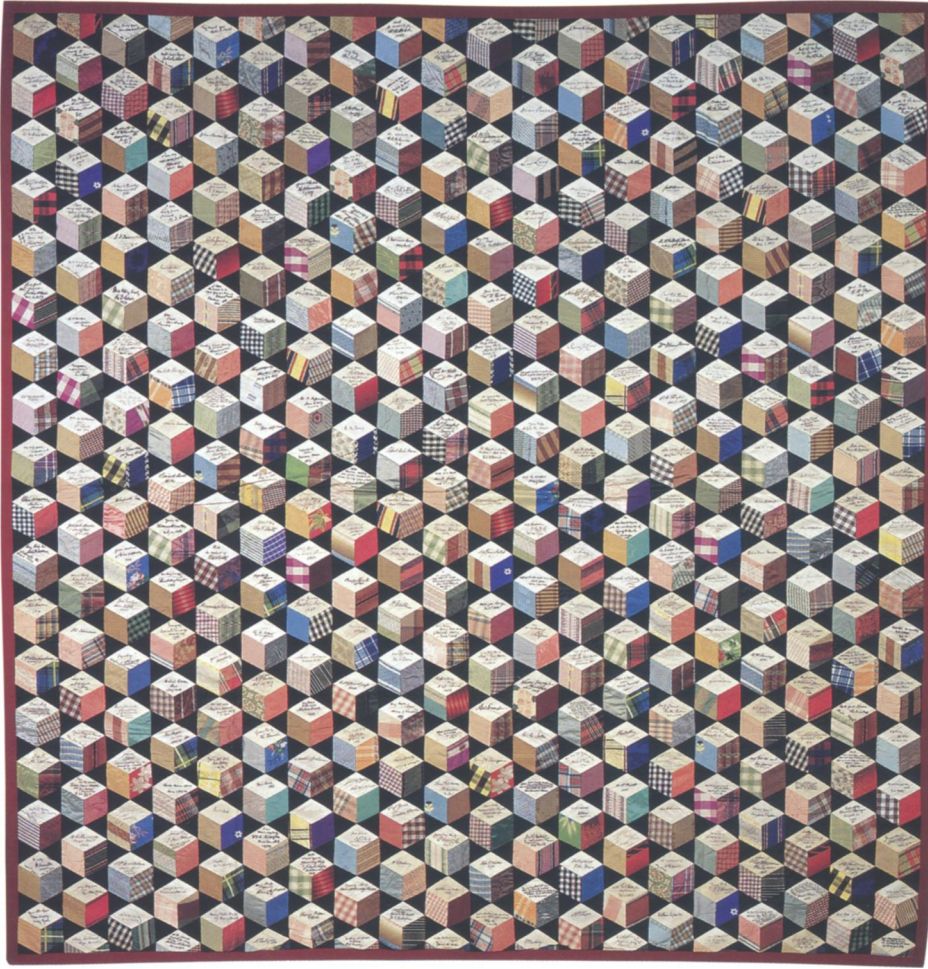
Colt patented the first mass-produced multi-shot revolving firearms, thereby ensuring himself enduring fame as one of America's most successful inventors and entrepreneurs. His standard revolvers were works of precision and reliability highly valued by soldiers and frontiersmen, and his deluxe arms, made for exhibition or presentation, were appreciated for their elegant engraved decoration. Our pistol is one of only a handful of gold-inlaid examples and is considered one of Colt's finest works.

The ornament is the invention of the German-born engraver Gustave Young, whose crisp and elegant scrollwork set the standard for all future American firearms decoration. The gold inlay includes a bust of George Washington set flush into the cylinder and the arms of the United States in low relief on the frame. Complementary imagery is found

on the mate to our pistol, in the Hermitage Museum, St. Petersburg. The pair were separated in 1854, during the Crimean War between Russia and Turkey, when Colt presented one to Czar Nicholas I and the other (which became the Museum's) to Sultan Abdülmecid I. Although intended to promote sales by demonstrating the technical and artistic qualities of Colt's products, the patriotic motifs of these gifts also proudly proclaimed their American origin.

SWP





Adeline Harris (Sears)

American, 1839–1931

Signature Quilt

American (Rhode Island), 1857–64

Silk

77 × 80 in. (195.6 × 203.2 cm)

Purchase, William Cullen Bryant Fellows Gifts, 1996

1996.4

In 1857 nineteen-year-old Adeline Harris, the daughter of a well-to-do Rhode Island mill owner, conceived of a unique quilt-making project that was to take eight years to complete. She sent small diamond-shaped pieces of white silk worldwide to people she esteemed as the most important figures of her day, asking each to sign the silk and return it to her. By 1864, when the pieces were all returned and ready to be stitched into a “tumbling-blocks” quilt, Harris had collected the signatures of six American presidents, luminaries from the worlds of science, religion, and the military, authors such as Charles Dickens and Ralph Waldo Emerson, and an array of artists. Today the names she chose to include provide us with an intriguing glimpse into the way an educated New England woman of the mid-century viewed the world. While many of those selected were obvious leaders such as bishops and politicians, Harris also sought the signatures of women writers and educators, as well as those of abolitionists. A description of Harris’s quilt published in Godey’s *Lady’s Book* in 1864 hailed it as “a marvel of woman’s ingenious and intellectual industry.” Beautiful as well as fascinating, it remains a marvel today.

AP



Herter Brothers

American, 1864–1906

Side Chair

American (New York City), ca. 1865–70

Rosewood and gilding; gilt-bronze mounts;

original casters; replacement show cover

H. 36 in. (91.4 cm)

Purchase, William Cullen Bryant Fellows
Gifts, 1994

1994.440

A welcome addition to the Metropolitan's collection of Herter furniture, this chair, one of four, was part of a large drawing-room suite, now dispersed to private collections with this exception. The lavish use of rosewood and the rich combination of carving, gilding, gilt-bronze mounts, and marquetry suggest a special commission. To date the unusual pierced, carved, and gilded panel in the back is found only on the side chairs in this suite, which is linked to Edwin Denison Morgan (1811–1883), governor of New York from 1858 to 1862. The husky proportions and the carved foliage on the stiles, here banded acanthus on the lobe-shaped "ears" of the back, relate the chair to earlier examples in the Herter oeuvre, such as the side chairs of about 1860 from the reception room of the Ruggles S. Morse mansion in Portland, Maine. At the same time, the arched crest rail, culminating in a stylized anthemion with gilded tendrils of low-relief-carved ivy, and the spherical capitals atop tapered legs decorated with incised and gilded pendants are elements in the Herters' "neo-Grec" vocabulary of the post-Civil War period. The marquetry pattern on the seat rails is identical to that on other chairs dating to about 1870, notably a rosewood "sewing" chair, now in the St. Louis Art Museum. The form of the upholstery is original, but the show cover, once a blue French silk, is a replacement.

CHV





Karl L. H. Müller (designer)

American, 1820–1887

Union Porcelain Works (manufacturer)

*American (Greenpoint, Brooklyn, New York),
1863–ca. 1922*

Century Vase

*American (Greenpoint, Brooklyn, New York),
1876*

Porcelain

H. 22¼ in. (56.5 cm)

**Purchase, Mr. and Mrs. Edward J. Scheider
Gift, 1996**

1996.95

When the Union Porcelain Works prepared for their display at the Philadelphia Centennial Exhibition of 1876, they hired sculptor Karl Müller to design their special exhibition works; some, like the Century vase, were large in scale. A pair of fully decorated examples, set on classical porcelain pedestals also designed by Müller (one of which is in the Museum's collection, acc. no. 68.99.1), were among the most impressive of their booth. The six large versions known to have survived are embellished with motifs that celebrate the nation's past. A bisque profile portrait of George Washington adorns either side of each vase, and North American bison heads serve as handles. Six bisque relief panels around each base portray scenes from American history, among them William Penn at the treaty with the Indians, the Boston Tea Party, and other Colonial figures and incidents.

Our vase, though lacking the elaborate overglaze embellishment found on other examples, is striking in its simplicity and highlights the contrast between bisque and glazed areas. It was never completed, probably because it suffered minor firing flaws. The vase remained at the Union Porcelain Works until at least 1913 and probably until the factory closed about 1922.

ACF



Winslow Homer

American, 1836–1910

A Basket of Clams

1873

Watercolor on paper

11½ × 9¾ in. (29.2 × 24.8 cm)

Signed and dated (lower left corner):

Homer 1873

Gift of Arthur G. Altschul, 1995

1995.378

In June 1873 Homer went to Gloucester, Massachusetts, where he painted his first watercolors, depictions of the local children playing in dories, sitting on wharves, helping with chores, or simply preoccupied by their own youthful concerns. One of the most delightful products of that summer of experimentation is *A Basket of Clams*. Although we have an exceptional collection of Homer's works, this is the earliest watercolor by him to be acquired by the Museum.

The artist sums up the modest responsibilities of childhood in this engaging image of two boys carrying a large basket of clams along a shell-strewn beach. The background buildings and the cropped two-masted sailboat

refer to Gloucester's maritime activity. This charming sheet typifies the direct observation, vigorous design, and dazzling light of Homer's first watercolors. Reminders of his experience as an illustrator are evident in his sense of pattern, use of sharp outlines and flat washes, and attention to detail.

Homer shared an interest in childhood with many American artists of the 1870s. Their paintings responded to the spirit of the post-bellum era, when the desire for national healing and the challenges of urban and industrial growth made children symbols of a simpler and more innocent time and of America's hope for the future.

HBW



Charles Caryl Coleman

American, 1840–1928

Apple Blossoms

1889

Oil on canvas

62 3/8 × 35 in. (158.4 × 88.9 cm)

Signed and dated (lower right): CCC ROMA

1889

Barbara and John Robinson Fund and

Marguerite and Frank A. Cosgrove Jr.

Fund, 1996

1996.102

While living in Italy, expatriate Coleman devised a type of large-scale still-life painting that is synonymous with his name. Of the six known examples, *Apple Blossoms* is the most subtle and demonstrates the spirit of the international Aesthetic Movement, in which Coleman participated.

Artists of the Aesthetic Movement aimed to create harmonious ensembles based on inventive borrowing and recombination of elements from many traditions. Thus in *Apple Blossoms* Coleman arranged a Near Eastern–style textile and Renaissance-inspired ceramic and glass vases in very shallow relief against a damask background in a composition that suggests his appreciation of Japanese prints and paintings. The flowers, the tactile petals of which recall Coleman’s study under Thomas Couture, engage in a delightful visual dialogue with their stylized counterparts ornamenting the man-made forms. Integral to the painting’s decorative effect is its original frame.

The objects and textiles portrayed were probably part of Coleman’s large collection (some of which he sold to Henry G. Marquand, who purchased them on behalf of the Metropolitan in the early 1890s). Thus both *Apple Blossoms* and its creator reflect the keen enthusiasm for collecting that was at the heart of the founding and early history of the Museum.

HBW

Walter Shirlaw

American, 1838–1909

***Coral* (study for mural, World's
Columbian Exposition, Chicago)**

Ca. 1892

Charcoal and pastel on tan wove paper

54½ × 31¾ in. (138.4 × 80.6 cm)

Signed (lower right): W Shirlaw

Purchase, Jacqueline Loewe Fowler Gift,

1995

1995.374

As an easel painter, Munich-trained Shirlaw concentrated on rustic genre scenes and landscapes with animals; he recorded Native American life during a United States government expedition to the West in 1889. Shirlaw also participated in the mural movement that arose in the mid-1880s in response to the increased ambitions of American public and private architecture.

One of Shirlaw's most important mural projects was the decoration of one of the two entrance domes of the north portal of the Manufactures and Liberal Arts Building at the 1893 World's Columbian Exposition in Chicago. To express the theme *The Abundance of Land and Sea*, Shirlaw painted in two pendentives, *Silver* and *Gold*, lifesize allegorical figures clad in gray or yellow and standing on nuggets of the precious metals. In the opposite pendentives were *Pearl*, poised on an oyster shell, and *Coral*, placing a red ornament in her hair. Our drawing is a study for *Coral*.

Shirlaw depicted *Coral* as a Michelangelesque figure. The strong linear quality of the large-scale drawing is complemented by robust modeling that emphasizes the woman's powerful physique and swirling drapery. The monochromatic figure contrasts with subtle shades of pink and blue pastel in the architectural enframement.



HBW



Henry Moore

British, 1898–1986

Reclining Figure, No. 4

1954–55

Bronze

L. 23¾ in. (60.3 cm)

Partial and Promised Gift of

Mr. and Mrs. Leonard S. Field, 1995

1995.600

During the sixty years of his prolific and versatile career Moore extensively explored the reclining figure. The development of this theme was subject to his successive stylistic directions as determined by his study of Hellenistic and Renaissance art, the influence of African and Precolumbian objects, his adaptation of the biomorphic vocabulary of Surrealism, and the synthesis of all of these tendencies in his later work.

This bronze demonstrates the more explicitly figural character of Moore's sculpture during the 1940s and 1950s. In the first three

of the series Moore presented the torso clothed (Nos. 1 and 3) and nude (No. 2), as a more fossilized form (No. 3), and with garments that clung to (No. 1) or superseded the body (No. 3). Here the arc of the drapery emphasizes the left leg's rhythmic curve, which is repeated by the left arm. The features of these sculptures are abbreviated yet haunting: their torsos, broad and flattened; their arms and legs, slender and briefly defined. Prototypes can be found in Moore's drawings of people sheltered in the London Underground during the nocturnal bombardments of World War II.

LSS



Balthus (Balthasar Klossowski)

French, born 1908

Summertime

1935

Oil on canvas

23 $\frac{5}{8}$ × 28 $\frac{3}{4}$ in. (60 × 73 cm)

**Purchase, Gift of Himan Brown, by
exchange, 1996**

1996.176

The sleeping “shepherdess” is the artist’s English friend, seventeen-year-old Sheila Pickering. She reclines in the posture of Narcissus in Poussin’s *Echo and Narcissus* (ca. 1627; Louvre, Paris), which Balthus had copied in 1925 and dedicated to his mentor, Rainer Maria Rilke.

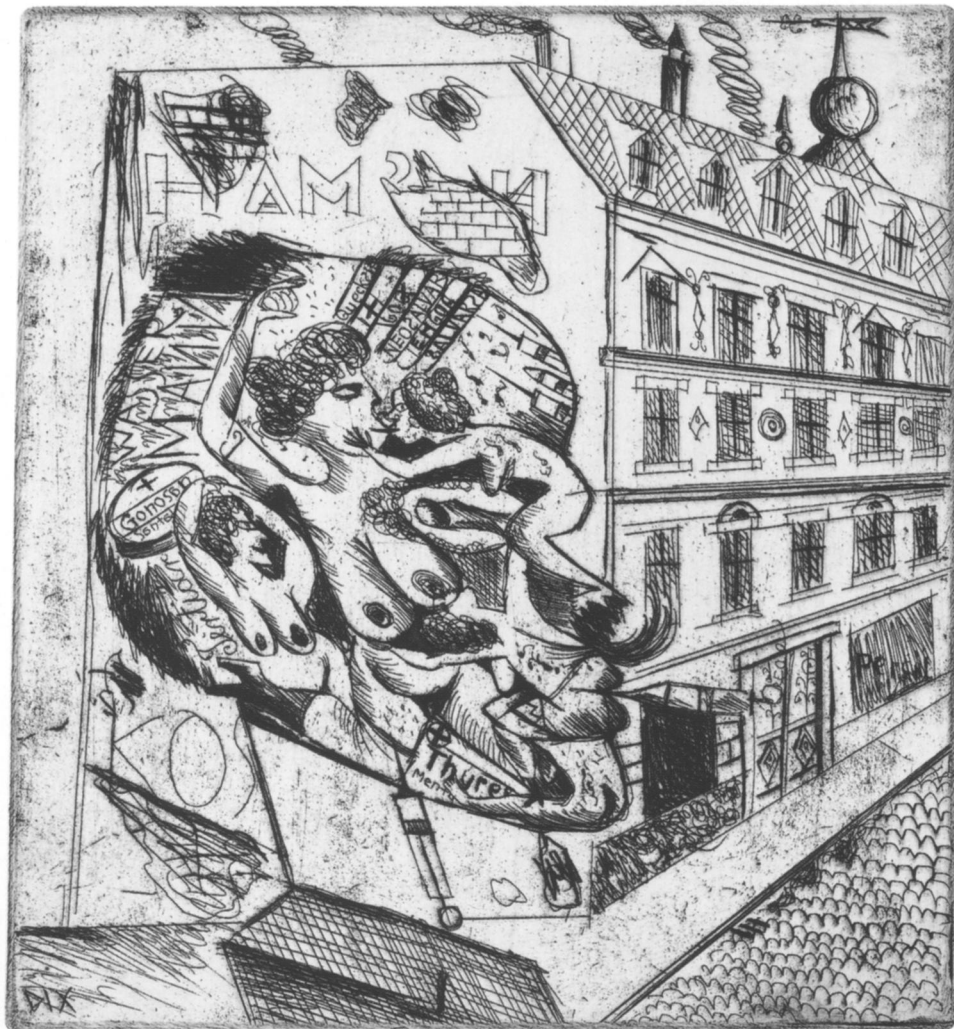
Although *Summertime* can be seen as a transposition of Poussin’s painting into modern dress, it also evokes places from Balthus’s own youth. The mountainscape, however, is made up of transformed and invented elements. The plateau on which the girl rests is imaginary but is set on the Niederhorn in the Bernese Alps. The mountain on the left, the Sigriswiler Rothorn, abruptly appears above a

valley that is not seen but that has been compressed. Beatenberg, where the artist spent his summers as a youth, would lie far below.

In the brilliant, limpid light of *Summertime*, crisp forms suggest the crystalline atmosphere of great heights, and light and dark sharply divide the composition.

In 1937 Balthus transformed the bucolic scene into personal allegory in his masterpiece *The Mountain*, which was acquired by the Museum in 1982 (acc. no. 1982.530). There he greatly enlarged the composition, extended the panorama, and added six figures drawn from works he admired and from his life.

SR



Otto Dix

German, 1891–1969

The Syphilitic

1920

Etching

9 7/8 × 9 in. (25 × 22.8 cm)

Purchase, Reba and Dave Williams Gift and John J. McKendry Fund, 1996

1996.171

The Syphilitic displays Dix's talents as a draftsman and mordant chronicler of the Weimar Republic. The work belongs to a group of eighteen drypoints that were published in three separate portfolios in 1921 and 1922. In these images Dix points his trenchant stylus at prostitutes—fat and bony, young and old—murderers, war cripples (playing cards or selling matches), butchers, and billiard players.

In *The Syphilitic* Dix depicts another kind of cripple: a man in the tertiary stage of syphilis. His features are eaten away by the deadly disease. Syringes are stuck into his mouth,

forehead, and jaw. In Dadaesque disorder in his head float images of past pleasures—buxom naked ladies, booted legs, and sperm—and present pains—the names of the diagnostics and treatments WASSER/MANN, Tertiar, Queck . . . (quicksilver), NeoSalvar, Gonosan, and Thyrer/menty, all of which were used before the discovery of penicillin in the 1940s. The man's sinister and forbidding profile seems to be scratched like a gigantic graffito into the crumbling stucco wall of a four-story building, which the ever-cynical Dix set in a picturesque cobblestone Dresden street.

SR

Isabel Bishop

American, 1902–1988

Self-Portrait

1927

Oil on canvas

18 1/8 × 14 in. (46 × 35.6 cm)

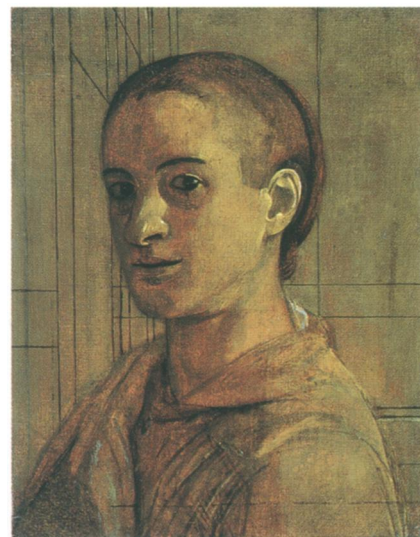
Purchase, Gift of Professor and Mrs. Zevi Scharfstein, by exchange, 1996

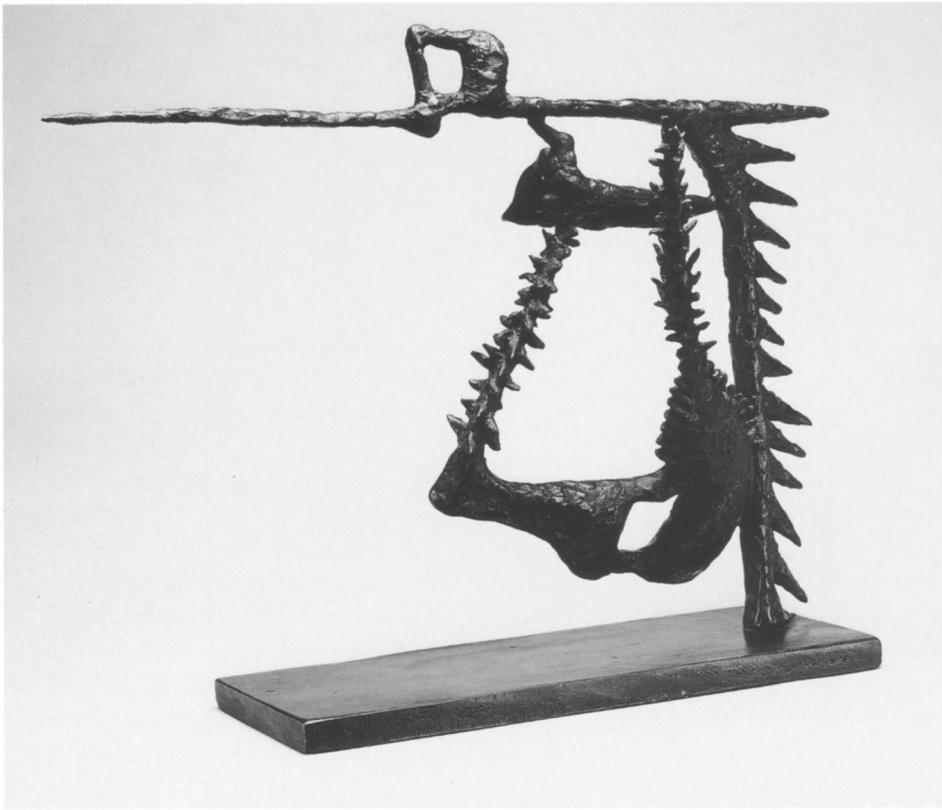
1996.119

In this self-portrait the twenty-five-year-old painter (later known for her images of New York life) steals a sideways glance that is both shy and intense. Her dark eyes rivet attention on her plain, open face and rounded head, which are set off by the tightly pulled-back hair and the use of sidelight. By not adding extraneous details of gesture, setting, or dress, the artist conveys her seriousness of purpose and strength of character. This is one of several self-portraits Bishop made about 1927–28, following her years of study with Kenneth Hayes Miller at the Art Students League. (A sculpted portrait of Bishop at age eighty-one, by Philip Grausman, is also in the Museum's collection, acc. no. 1987.253.)

Looking at examples of portraiture from various art-historical periods, Bishop often found inspiration in Renaissance and Baroque art. Here, she combined the dark palette and reddish underpainting of Rembrandt's portraits with the awkward stiffness of many Colonial American likenesses. Explaining her purpose in painting self-portraits, Bishop noted, "I wasn't interested in myself as a 'subject,' but more as an 'object,' which I hoped to make solid, and [set forth] in a certain light."

LMM





Herbert Ferber

American, 1906–1991

Portrait of David Hare

1947

Bronze

H. 10 in. (25.4 cm)

Purchase, The Barnett Newman Foundation Gift, 1996

1996.76

In 1947–48 Ferber created three abstract “portrait” sculptures, of Barnett Newman (private collection, N.Y.), Jackson Pollock (Museum of Modern Art, N.Y.), and David Hare (1917–1992). Ferber used biomorphic and associative forms to suggest particular characteristics of his subjects. Here, for example, Hare’s gaunt presence is referenced in the spiny, attenuated forms.

At this point, early in his career, Ferber was interested in French Surrealism. American artists had contact with members of this movement in New York during World War II.

(Hare was editor of the Surrealist review *VVV*.) They introduced the Americans to techniques such as automatic writing and to the cultivation of chance and accident in the artistic process, thus influencing the development of the New York School.

Ferber used methods of direct metal working—such as welding—to create *Portrait of David Hare*. Both he and Hare belonged to the generation of sculptors—including David Smith, Theodore Roszak, and Ibrahim Lassaw—who first used these techniques, which were pioneered by the Spanish sculptor Julio Gonzalez in the 1930s. Despite the allusive nature of Ferber’s three portrait sculptures, by the late 1940s he was moving toward a more purely formal approach in his work.

LSS

Max Beckmann

German, 1884–1950

Self-Portrait

1911

Lithograph

17½ × 14⅜ in. (43.2 × 36.5 cm)

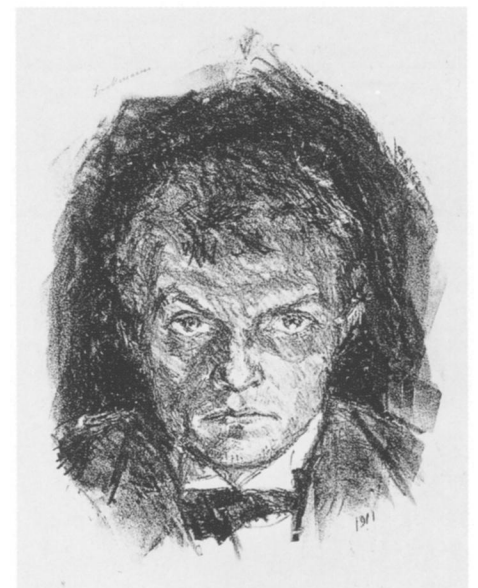
Anonymous Gift, in honor of Reba White Williams, 1996

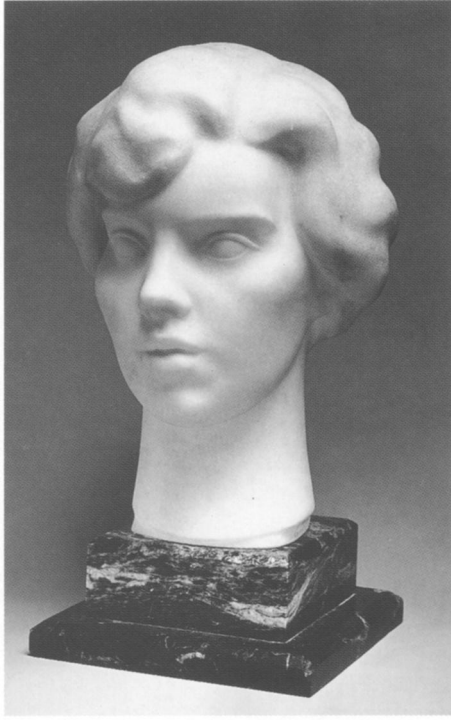
1996.208

Beckmann painted his first self-portrait at the age of fifteen, his last at sixty-four, the year of his death. As the leitmotiv of his oeuvre, these images record the artist’s changing physiognomy, moods, and situations in a life marked by restlessness, success, exile, and emigration, and affected by two world wars. Made in nearly every year of his life and in all media, the more than eighty such works also display his fondness for disguise. In them Beckmann adopted roles as varied as strutting circus manager, harlequin, sailor, debonair ladies’ man, dandy, and abject immigrant.

In this relatively early self-portrait the then twenty-seven-year-old artist leans slightly forward to better see his image in the mirror. Strong light from the lower right casts flickering shadows over the handsome face with its strong chin and intense, expressive eyes. Innumerable strokes of the soft lithographic crayon moving in all directions betray the swift working of the painter’s brilliant draftsmanship.

SR





Gaston Lachaise

American (born in France), 1882–1935
Antoinette Kraushaar (1902–1992)

1923
Marble
H. 12¼ in. (31.1 cm)
Gift of Carole M. Pesner, 1995
1995.514

Best known for his figure sculptures, Lachaise was also a successful portrait artist. He was most intensely involved with this genre during the 1920s, completing more than seventy-five likenesses.

Lachaise's approach to portraiture was laborious. He modeled the subject in clay, rendered it in plaster, and then carved or cast the final version. He noted that he was interested in capturing what he called a "likeness with the skin removed." This work is surprisingly subtle. Lachaise abandoned the crisp lines and broad generalizations of his usual portrait style for a more sensitive rendering. Kraushaar, whose father, John, became Lachaise's dealer in 1921, later noted that she had additional sittings—even after the plaster was completed—so that Lachaise could make changes.

Kraushaar succeeded her father as director of his gallery in 1946. This portrait was given to the Museum by the present president of Kraushaar Galleries.

LSS

Arturo Elizondo

Mexican, born 1956
Young Kafka, a Dalai Lama
 1995

Oil on canvas
78 × 103⅞ in. (198.1 × 261.9 cm)
Signed and dated (lower right): Elizondo 95
Purchase, Mex-Am Cultural Foundation Inc. Gift, 1995
1995.334

Born in Mexico City and schooled as an artist in his own country, Elizondo has traveled extensively. He moved to New York six years ago. Since then he has changed his artistic style from abstraction to meticulous representation that makes deliberate reference to the work of earlier Mexican painters, for example, nineteenth-century portraits by Hermengildo

Bustos and the seamless bricolage of Surrealist Frida Kahlo.

A slightly larger-than-life central figure of a youth dominates the canvas. Elizondo based him closely on a photograph of Franz Kafka taken a century ago, when the writer was about thirteen. The artist has aged Kafka's features somewhat and added beneath his suit jacket a sash in the red, white, and green of the Mexican flag. In Kafka's right hand is a rose shedding petals; these multiply and waft across the canvas like strange giant snowflakes. To suggest that Kafka was an enlightened being, Elizondo positioned him in a landscape associated with the spiritual, the peaks of Tibet. With the mountains behind him, Kafka stands erect on a lake, barely rippling its reflective surface.

NR





Thomas Struth

German, born 1954

San Zaccaria

1995

Chromogenic print

71⁵/₈ × 90³/₄ in. (181.9 × 230.5 cm)

Purchase, The Howard Gilman Foundation

Gift, 1996

1996.297

In the center of Struth's enormous photograph is Bellini's luminous San Zaccaria altarpiece (1505), which reigns over the adjacent paintings and the surrounding space. The Madonna and Child and saints share an attitude of deeply spiritual communion and radiate a calm that reaches beyond the airy apse in which they are ensconced. Through his mastery of light and perspective Bellini creates the illusion that the picture's space exists just past the wall, whereas Struth uses photography's trompe-l'oeil effect to bring the marble niche forward, as if it were floating on the surface of the photograph. Two tourist-pilgrims enraptured by the painting demonstrate its scale; others, quiet and meditative,

seated in the pews, mark off the receding perspective. Everything in the photograph seems a part of one sensuous, orderly world—as if Bellini's and Struth's monumental images of sacred spaces washed in translucent Venetian light actually were of the same moment.

Struth's picture unifies the timeless and the ephemeral, making the ideal and the real two perspectives on the same theme. But if his photograph rivals painting on the high ground of seriousness and looks back upon five hundred years of tradition, it also faces forward: it will convey this inheritance to the next new medium, which will, in turn, reflect upon photography and painting.

MMH



Lee Krasner

American, 1908–1984

Night Creatures

1965

Acrylic on paper

30 × 42½ in. (76.2 × 108 cm)

Signed and dated (lower left): Lee Krasner 65

**Gift of Robert and Sarah W. Miller, in
memory of Lee Krasner, 1995**

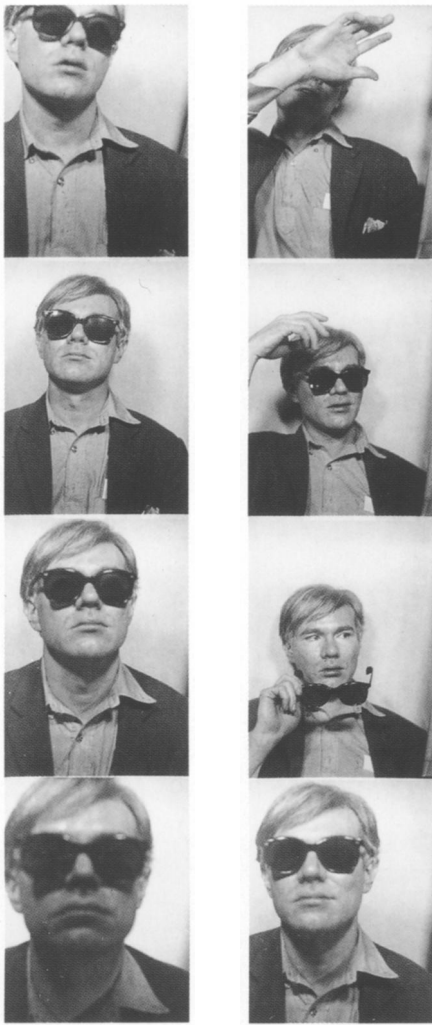
1995.595.2

One imagines that hidden within the thicket of Krasner's black and white paint strokes are menacing eyes, heads, and even entire figures surrounded by dense foliage. Such suggested images are common in her later abstract work, growing out of her earlier figure studies and still-life compositions. What distinguishes this particular drawing—and others like it from the mid-1960s—are the raw intensity and primal power engendered from the figurative images and the artist's forceful yet controlled handling of the medium.

Executed on paper, this work delivers an even greater emotional impact than her larger

oils on canvas of the same period. The title was suggested by the art dealer Franklin Siden when he exhibited Krasner's paintings on paper (including this one) in his Detroit gallery in 1965, shortly after *Night Creatures* was completed. The gestural brushwork, rich surface texture, and allover rhythmic movement remind one that Krasner is placed in the first generation of Abstract Expressionists. Its haunting, somber color scheme (black, white, and a touch of rust) also allies this work with her series of paintings of 1959–63, which was painted at night and called *Night Journeys*.

LMM



Andy Warhol

American, 1928–1987

Photo Booth Self-Portrait

Ca. 1964

Two gelatin silver prints

Each 7¼ × 1½ in. (19.7 × 3.8 cm)

Purchase, Rogers Fund, Joyce and Robert Menschel, Adriana and Robert Mnuchin, Harry Kahn, and Anonymous Gifts, in memory of Eugene M. Schwartz, 1996
1996.63

This pair of photo-booth strips is one of Warhol's earliest experiments with photography, a medium that increasingly dominated his art during his peak years of innovation, from 1962 to 1968. Warhol began using the "four-for-a-quarter" booth in 1963, while he was still working as a commercial artist. Obsessed with this popular, ubiquitous device, he asked his friends and associates to sit for their portraits and used the images as source material for larger silk-screen paintings.

For Warhol, the photo booth represented a quintessentially modern intersection of mass entertainment and private self-contemplation. In these little curtained theaters the sitter could secretly adopt a succession of different roles, each captured in a single frame; the resulting strip of four poses resembled a snippet of film footage. The serial, mechanical nature of the strips provided Warhol with an ideal model for his multiple-image paintings, as well as for his aesthetic of passivity, detachment, and instant celebrity. Here, Warhol has adopted the surly, ultracool persona of such movie stars as Marlon Brando and James Dean, icons of the youth culture that he idolized. These strips were owned by the collector Sam Wagstaff and, after his death, by his friend the photographer Robert Mapplethorpe.

DE

Charles Ray

American, born 1953

Untitled

1973

Gelatin silver print

27 × 40 in. (68.6 × 101.6 cm)

Purchase, Robert Shapazian Gift, Samuel J. Wagstaff Jr. Bequest, The Horace W. Goldsmith Foundation Gift and Harriette and Noel Levine Gift, 1995

1995.474

Trained as a sculptor in the early seventies when Minimal art held sway, Ray became skilled in fine-tuning the abstract qualities of sculpture. He wielded scale and proportion with precise aplomb, but he found he could not stomach the coolly inhuman element in Minimalism. Ray instinctively knew that the artist's first concern when working in three dimensions is the human body—as reference, implicit subject, or field of experience.

Ray made this photograph of himself while in art school. A neat critique of abstraction, it represents an early victory in his campaign to recapture the body for art. The work also confronts the modern tendency to bind and gag our visceral responses. Hovering overhead in disquieting equipoise, Ray in this situation suggests both artistic control and personal submission; according to this same duality, the picture's formal perfection is in service to a "happening," a momentary gesture of aesthetic activism. The artist's deadpan, mock-aggressive tone is deliriously literal; with an irony worthy of Ray's idol Buster Keaton, the photograph is a characteristically witty cross between a dangerously close call and a good joke.

MMH



James Rosenquist

American, born 1933

Flowers, Fish, and Females

1984

Oil on canvas

90½ × 287 in. (229.9 × 729 cm)

Gift of Tom Margittai and Paul Kovi, 1995

1995.436

In late 1983 Rosenquist was commissioned to create a mural for the elegant New York restaurant the Four Seasons (designed by Philip Johnson); he painted this complex composition in his Florida studio during the first three months of 1984. His decision to juxtapose beautiful women, lush flowers (roses, calla lilies, chrysanthemums, and anthurium), and colorful trout may at first seem disturbing, but they are, after all, important aspects of the fine-dining experience. The artist noted that he wanted “the picture to have power, that it couldn’t be reticent . . . [or] fit in too comfortably [with the restaurant’s decor]. . . . The hard part was establishing a vision that was tough and vivid and stayed loose and fluctuating.” He successfully accomplished that vision by creating a taut space in which seemingly unrelated images are playfully and unexpectedly spliced together with what the artist calls “crosshatching”—areas of an underpainted composition that have been exposed in long pointed strips. Without being given a cohesive narrative to follow, the viewer is free to find

multiple levels of meaning in the fragmented composition. When the Four Seasons restaurant changed ownership in 1995, the Metropolitan Museum received Rosenquist’s mural as a gift.

LMM

Howard Hodgkin

British, born 1932

Venice, Evening

1995

Hand-colored aquatint with carborundum

Sixteen sheets, each 15¾ × 19⅜ in. (40 × 49.2 cm)

Numbered, signed, and dated (lower left of sheet “n”): 41/60 HH 1995

Purchase, Reba and Dave Williams Gift, 1995

1995.425.2a–p

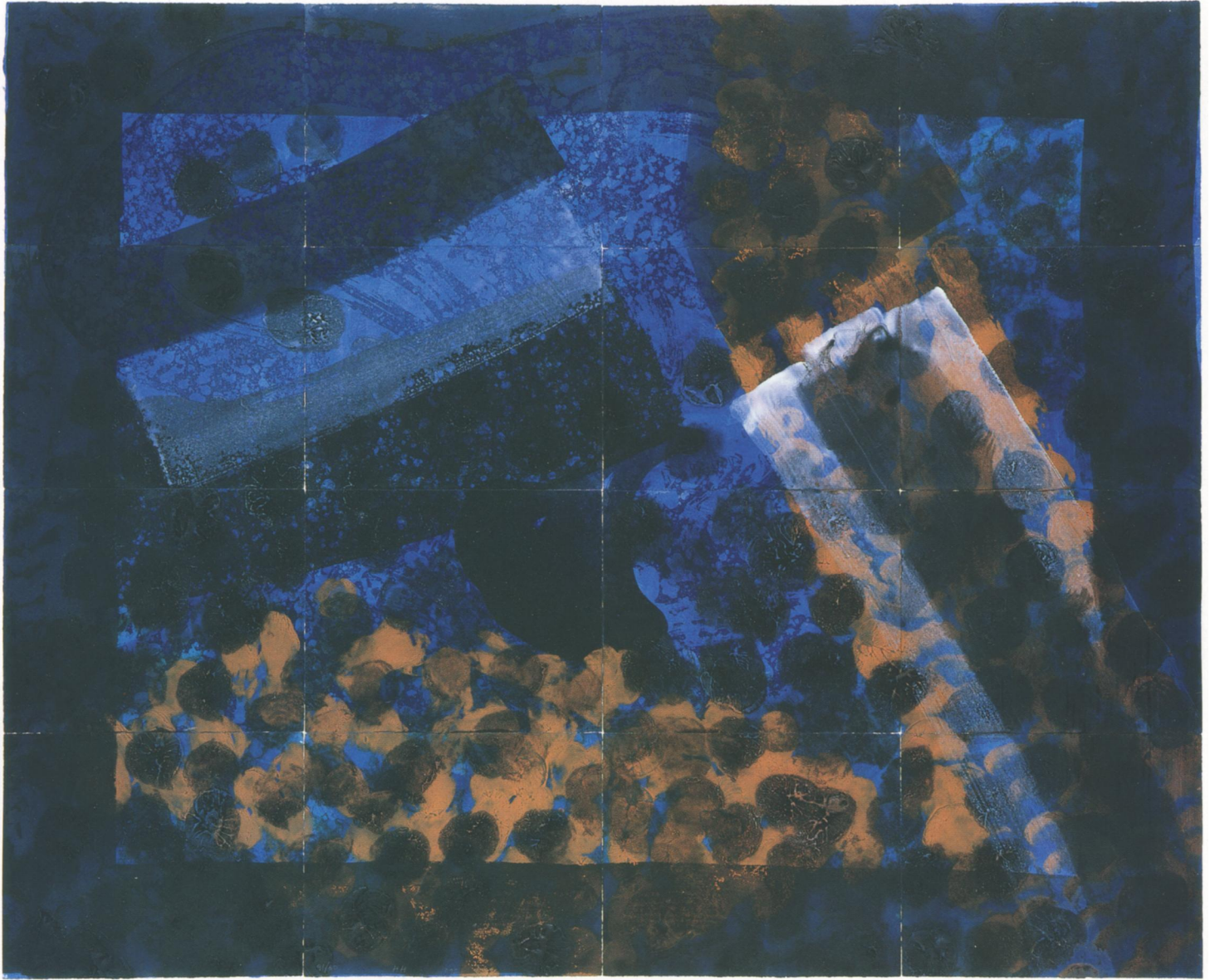
On the occasion of “Howard Hodgkin: Paintings 1975–1995,” an exhibition at the Metropolitan (November 1995 to January 1996) of forty oils executed from 1975 to 1995, the Museum acquired by gift and purchase seven huge etchings by Hodgkin. These richly demonstrate the artist’s career not only as a painter but as a printmaker of exceptional originality and distinction. Four of the prints acquired are from the 1995 series Venice

Views, including *Venice, Morning; Venice, Afternoon; Venice, Evening; and Venice, Night*. Although very different in color and texture, each of the Venetian images was printed from the same set of five plates, by Jack Shirreff and assistants at the 107 Workshop in Wiltshire, England. Shirreff also hand colored the prints according to Hodgkin’s instructions.

Venice, Evening consists of sixteen sheets assembled in rows of four. The sheets were painted before printing with two coats of blue wash. This delicate background contrasts with the grainy effects achieved by lift-ground aquatint, used for three plates, and with the relief effects created by carborundum paste, used for the other two plates. Further hand coloring after printing mutes some of the textural contrasts produced by the different printing techniques, distills the luminous color, and establishes a darkened frame at the periphery.

NR







Kiki Smith

American, born 1954

Lilith

1994

Bronze with glass eyes

H. 31½ in. (80 cm)

Signed and inscribed (on left foot): Kiki Smith

1994 1/3

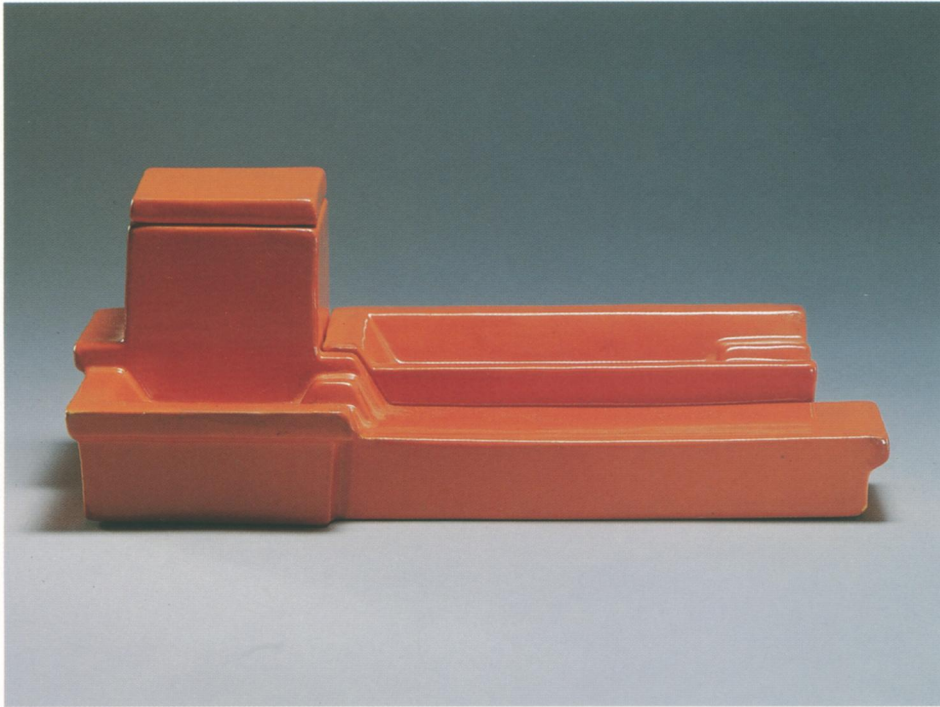
Purchase, Roy R. and Marie S. Neuberger Gift, 1996

1996.27

The human body, usually female, as well as its components—its outer shell, inner organs, systems, and the liquids it produces—are the main visual vehicles of Smith's work in a range of media. The bronze *Lilith*, a sculpture in the round that hangs on the wall, was cast from life. The unusual posture, reminiscent of the crouching position of the airborne female figure in Rodin's *Je suis belle* (1882), is meant to convey flight.

With *Lilith*, Smith sought to turn a female demon of Talmudic folklore, the legendary "first Eve," into a feminist heroine. Identified in postbiblical Judaism as a vampirelike seductress who murders newborn children, Lilith also came to be identified as Adam's first wife, created from dust, not rib, to be her husband's equal. According to medieval biblical commentary, the pair quarreled as soon as Lilith was created. Insisting on their equality, she refused to lie beneath Adam, while he argued that it was proper for him, as a man, to lie on top. Uttering God's ineffable name, Lilith spurned sex in the as-yet-unnamed missionary position and, defying gravity, flew out of Eden into another realm. Thus the unusual pose and fierce gaze of the Smith sculpture.

NR



Eva Zeisel

American, born 1906

Inkwell

1929–30

Glazed earthenware

L. 9³/₈ in. (23.8 cm)

Gift of the artist, 1995

1995.440a–c

In 1928 the Hungarian-born Zeisel began working as a ceramic designer at the Schramberg Majolica Factory in Germany. She had previously worked in Hamburg, where the International Style architecture of many of the new buildings had a strong influence on her work. Consequently, one finds a shift from her earlier, more whimsical folk-art style to her later preference for severe geometric forms. During her stay in Hamburg she had also become aware of the principles of design espoused by the Deutsche Werkbund and the Bauhaus, both of which emphasized purity and function of form.

Zeisel's glazed-earthenware inkwell, designed while she was employed at Schramberg, consists of two separate units—a combined ink pot and pen tray and a pencil tray. Its strong horizontal lines and undecorated surfaces are boldly highlighted by the vibrant orange glaze. By using such saturated color, Zeisel went beyond the “soulless” Modernist principles of the 1920s to create her own unique style, a blend of architectonic form, individuality, and charm.

JA

Lucie Rie

British (born in Austria), 1902–1995

Squared Vase

Ca. 1967

Stoneware

H. 12¹/₈ in. (30.8 cm)

Gift of Max and Yvonne Mayer, in memory of Dame Lucie Rie, 1995

1995.358

Rie, one of the preeminent potters of the twentieth century, studied ceramics under Michael Powolny (1871–1954) from 1922 to 1926 at the Kunstgewerbeschule in Vienna. Her work was shown in the 1925 and 1937 Paris International Expositions, and in the 1930s she was awarded medals at exhibitions in Brussels and Milan.

In 1938 Rie immigrated to London, where she met the potter Bernard Leach (1887–1979). Though for a time she attempted to emulate his oriental- and folk-pottery-based aesthetics, she ultimately went her own way, creating ceramics of sophisticated and controlled refinement.

Rie limited her forms for the most part to vases, bowls, and platters. Their appeal lay in the elegance of their shapes and the richness and variety of their glazes. She experimented with a wide spectrum of colors, and her glazes ranged from smooth to deeply pitted. She seldom applied decoration, and when it appeared it was abstract and discreet, used to enhance



the piece rather than to call attention to itself. This vase, a superb example of one of Rie's most successful stoneware glazes, comes to the Museum directly from the artist's collection.

JDG



René Jules Lalique

French, 1860–1945

Necklace

Ca. 1900

Gold, enamel, fire opals, and Siberian amethysts

Diam. 9½ in. (24.1 cm)

Gift of Lillian Nassau, 1985

1985.114

Lalique was born in the Marne region of France. As a young student he showed great artistic promise, and his mother guided him toward jewelry making. From 1876 to 1878 he apprenticed with Louis Aucoc, a leading Parisian jeweler. By the 1890s Lalique had opened his own workshop in Paris and was one of the most admired jewelers of the time.

Lalique was not interested in using precious stones such as diamonds, emeralds, or rubies nor in the classical settings of the time. Rather, he combined semiprecious stones with horn, ivory, coral, rock crystal, and irregularly shaped baroque pearls.

He designed the necklace for his second wife, Augustine-Alice Ledru, around the turn of the century. The repeats of the main motif—an attenuated female nude whose highly stylized curls swirl around her head and whose arms sensuously curve down to become the border enclosing enamel-and-gold swans and an oval cabochon amethyst—are separated by fire opals set in golden swirling tendrils. It is one of the most evocative and powerful expressions of Lalique's art.

The necklace was received from Lillian Nassau as a partial gift in 1985 and in entirety upon her death in 1996.

JA

Madame Grès

French, 1903–1993

Evening Ensemble

Early 1980s

Navy and deep rose silk shantung and faille

Bodice: l. (center back) 33½ in. (85.1 cm); skirt:

l. (center back) 41¼ in. (106.2 cm); shoes:

l. (heel to toe) 8¼ in. (21 cm)

Label (interior right-side seam): Grès / Paris

**Gift of Mary M. and William W. Wilson III,
1996**

1996.128.1a–d

Madame Grès's sublime, highly sensuous design reflects an animated dynamic between austere line and exaggerated contour. Its draped and fitted bodice explodes from the waist in a voluminous bubble skirt, whose undulating volume is in dramatic opposition to the columnar skirt below.

Since her working method was devoid of preparatory sketches and patterns, Grès's concepts originated in the three-dimensional drape, twist, and pleat of fabric on a live model. Induced by style rather than by fashion, the resulting designs are timeless solutions to controlled explorations combining figure and cloth. Although she is best known for her Classically inspired diaphanous drapes in silk jersey, Grès's passion for fabric is equally evident in her constructions of crisp taffetas, sumptuous brocades, and iridescent failles. This dynamic silhouette—the bifurcated tunic worked of *changeant* rose faille juxtaposed with iridescent denim-blue pinstriped shantung and the skirt and shoes of navy shantung—is further activated by the interplay of textile variation and the injection of vibrant color.

An avid student of historical and exotic dress, Grès did not mimic but absorbed and translated discrete elements into her own eclectic vernacular. This piece resonates with the extravagance of buoyant eighteenth-century polonaise overskirts.

JAL



Howard Ben Tré

American, born 1949

Siphon

1989

Glass, brass, gold leaf, and pigmented waxes

W. 95 in. (241.3 cm)

Gift of Dr. and Mrs. Joseph A. Chazan,

1995

1995.585

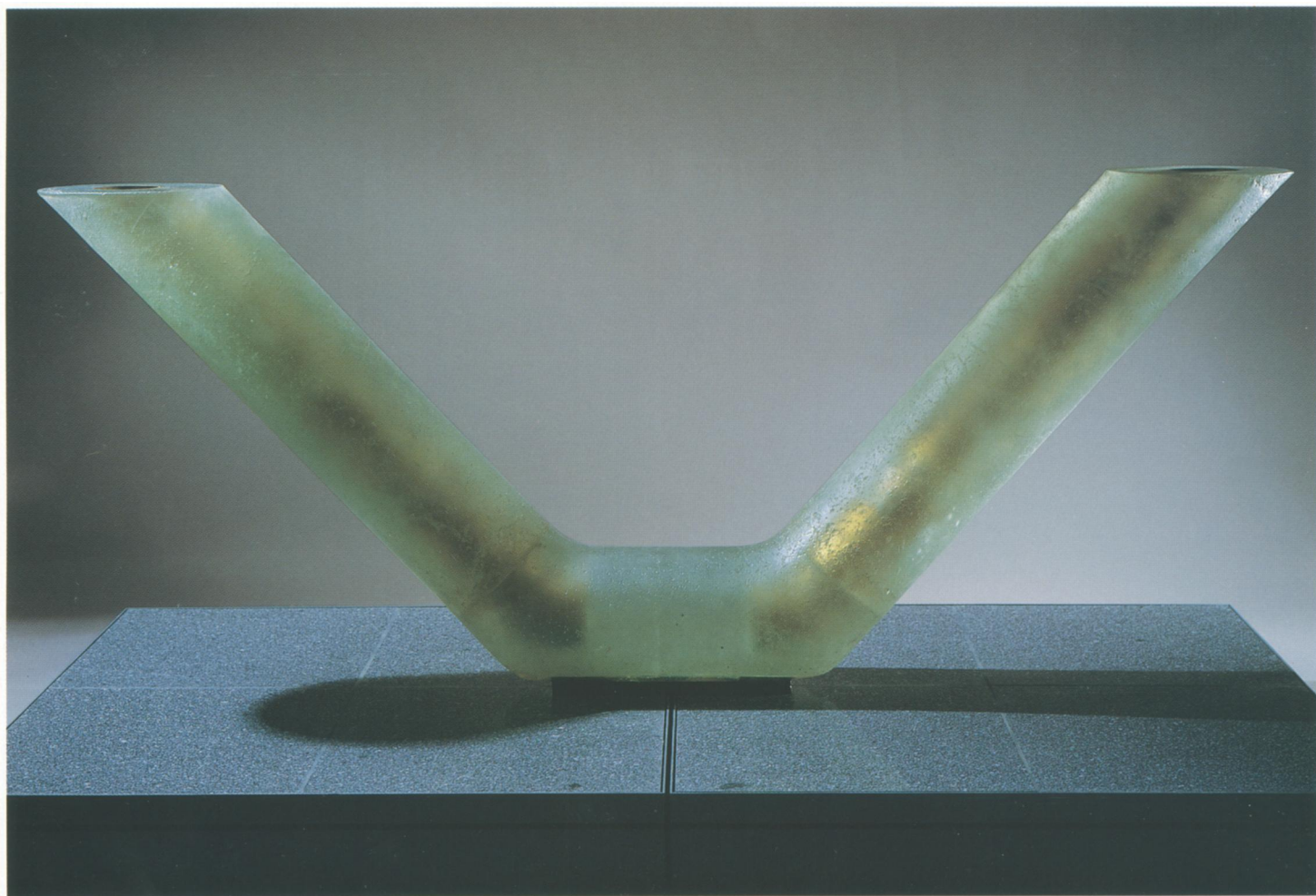
As a young art student at Portland State University, Oregon, Ben Tré began to use glass for his sculptures and became attracted to the expressive possibilities of the medium in his intellectual forays into the history of humanity.

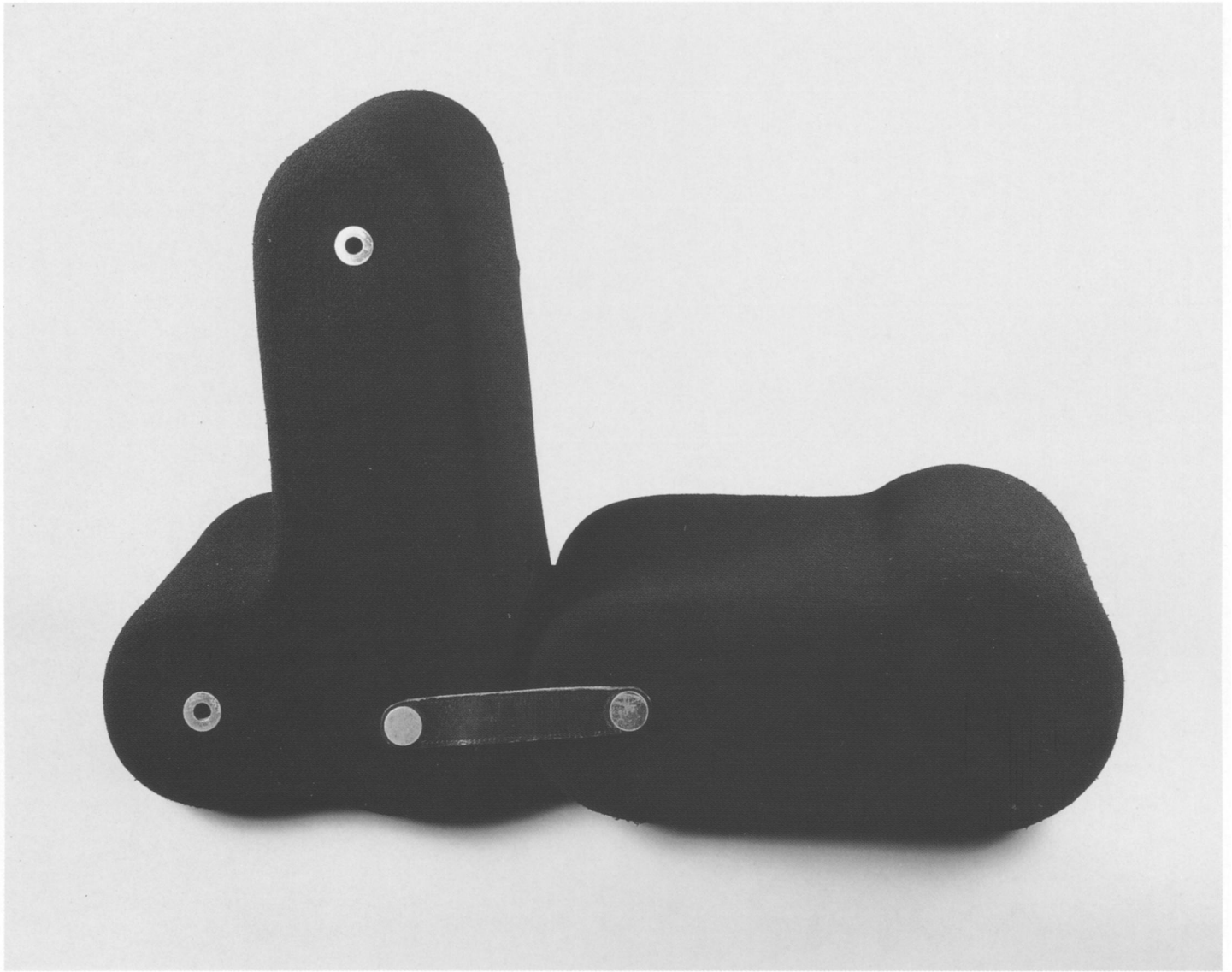
Since the 1980s Ben Tré has used an uncolored, greenish glass to capture light as it is transmitted through or reflected from his

sculptures. He infuses the opaque or translucent forms with iron or lead powders or copper, brass, and gold leaf to suggest a prehistoric or archaeologic presence. He conjures a sense of ancient architecture, ruins, prehistoric tools, even Egyptian tombs, all of which are significant to his musings about ritual and spirituality.

Siphon, a monumental freestanding sculpture, is one in the artist's series *Vessels of Light*. The word *siphon* comes from the archaic Greek and means a tube or conduit that is bent into unequal lengths in order to draw liquid from one container into another. Ben Tré's siphon draws light from its surroundings and captures it within its gold-leaf-and-brass-lined interior. The interaction conveys a sense that this is a ritual object as well as a purely aesthetic work of contemporary Minimalism.

JA





Joe Colombo

Italian, 1930–1971

Multi-chair

1970

Textured knit synthetic fabric, urethane foam, metal, and leather

H. 25³/₈ in. (64.5 cm)

Purchase, David Kiehl Gift, 1995

1995.479.1

Colombo, one of the most innovative Milanese industrial designers, began his career as an avant-garde painter before turning to architecture and design. His first building was completed while he was still in architecture school.

From 1962 until his untimely death in 1971, Colombo concentrated on interior architecture as well as furniture. His designs emphasized modularity, ergonomics, and mass-producibility, and he experimented with technologically advanced materials such as injection-molded plastics and plastic laminates. The “Multi-chair”

is a modular system consisting of two stuffed and upholstered cushions held together by a leather strap fastened to the sides by metal hooks. The pillows can be repositioned easily for use as a dining chair, a recliner, or a number of other types of seating. The “Multi-chair,” one of the artist’s last designs, is a considerably more developed and more efficient solution—with fewer parts to manufacture—to economic and ergonomic problems he addressed in earlier models.

JA



Ezomo Ehenua's Ikegobo
Nigeria (Court of Benin), Edo,
18th–19th century
Brass
H. 13 in. (33 cm)
Rogers Fund, 1996
1996.11

Oba with Sacrificial Animals
Nigeria (Court of Benin), Edo,
18th–19th century
Brass
H. 4 $\frac{7}{8}$ in. (12.4 cm)
Gift of Mr. and Mrs. Klaus G. Perls, 1991
1991.17.113

Ikegobo, or “altars to the hand,” celebrate the accomplishments of exceptional individuals. The *ikegobo* of Ezomo Ehenua is an artistic landmark as well as an important historical document from the kingdom of Benin. In the early eighteenth century Ehenua, a military leader, distinguished himself by securing the authority of the reigning *oba*, Akenzua I, during a period of civil war. Ehenua's heroism is celebrated in a frieze extending around his altar that captures both an individual victory and the collective triumphs of his career.

The style of representation is reminiscent of Benin palace plaques in its precise rendering of trophies, weaponry, and ritual paraphernalia and its use of hierarchic scale to denote the relative status of flanking soldiers, attendants, and priests. Unique, however, are the active and dynamic stances of the figural



group, which includes European soldiers, at the summit.

This work is the main component of an eighteenth-century altar that was cast in a number of units. One such passage, which attaches to the altar's summit, entered the collection independently as a gift of Mr. and Mrs. Klaus G. Perls. It captures Oba Akenzua in the act of performing sacrifices to his ancestors so that Ehenua will prevail and triumph over the kingdom's adversaries. Unlike most Benin art predating the British Punitive Expedition of 1897, it remained in Benin in the possession of Ehenua's descendants, who inherited the Ezomo title. Their alteration of the work over time through additions and substitutions is a testament to its continued relevance and vitality.

AL

Lizard Man (Moai Tangata Moko)

Polynesia (Easter Island), early 18th century
Wood

L. 19 $\frac{3}{8}$ in. (49 cm)

Rogers Fund, 1995

1995.416

This Easter Island *moko* (lizard man) figure is one of the finest examples of its type known. Working with a standardized iconography and using volcanic glass (obsidian) as his primary tool, the artist-priest (*tuhunga*) produced a work of perfect balance and rhythm. Because of the widespread distribution of the *moko* lizard in Polynesian mythology throughout the Pacific, it is apparent that the concept is very ancient. The first inhabitants of Easter Island arrived at this remote location around A.D. 450, bringing a complex mythology from their homeland in the Society Islands in eastern Polynesia. From the few available and reliable sources of information we have about these lizard figures and their use in pre-Christian

Easter Island society, it appears that they were used mainly by supernaturally gifted individuals as tools for communication with deified spirits. Another use of similar lizard men occurred during harvest festivals, when a variety of wooden images were brought out from hiding places and were suspended by strings from around the necks of their owners, who wore body paint and would sing and chant for their main god, Maké-Maké, holding these figures cradled in their arms.

MG





Standing Figure

Ecuador or Colombia (Tolita-Tumaco),

1st–4th century

Hammered gold

H. 9 in. (22.9 cm)

Jan Mitchell and Sons Collection,

Gift of Jan Mitchell, 1995

1995.427

The gold figures of the Tolita-Tumaco area are among the more unusual Precolumbian gold objects. Made of many pieces of hammered sheet gold joined to produce hollow three-dimensional figures, they are akin in overall shape to contemporary ceramic figures. Details depicting gold elements appear in ceramic imagery in many Andean goldworking areas, but the direct similarity of overall form in ceramic and gold objects is very rare. The Tolita-Tumaco gold figures are themselves rare, and their ancient function is conjectural, although it is probable that they were meant to be clothed in some appropriate fashion. The present figure is distinguished by its elaborate nose ornament and embellished ears, raised arms, and hands in which now-missing objects were once held. Its gold feet, too, are missing.

The Tolita-Tumaco area—a hot, humid coastal region that crosses the modern Ecuador-Colombia border—is the location of the earliest goldwork in northwestern South America. During the first centuries A.D. elegant objects were made in Tolita-Tumaco, many of them personal items such as nose and ear ornaments and pendant disks. Large gold masks and three-dimensional figures such as this example are the most significant Tolita-Tumaco productions.

JJ

Mirror Frame with Handle

Peru (Wari-Chimu), 10th–12th century

Wood and silver

H. 10¼ in. (26 cm)

Gift of Joyce and Ted Strauss, 1995

1995.428

The imagery and carving style on this mirror frame suggest it was made by the Chimu people on Peru's northern coast at a time when the influence of the southern highland

Wari culture was still strong. Formed from a single piece of fine-grained wood, the low-relief carving on the back of the square frame depicts a human figure standing on a balsa raft that has a prow and stern in the shape of fanged profile animal heads. The figure, wearing a plumed crescent headdress and serpent belt, holds a *tumi* (ceremonial knife) and a war club in his hands. From his mouth emerges a long L-shaped element, probably his tongue, also terminating in a zoomorphic head. The boat theme appears frequently on Chimu ceramics, textiles, metalwork, and architectural reliefs, indicating the importance maritime activity had for the Chimu people.

Along the top of the frame are four three-dimensional broad-faced heads. Carved with considerable detail and naturalism, they are stylistically related to the Wari carving tradition. The mirror frame may originally have been covered with thin sheet gold fastened with tiny silver nails, many of which remain. The front has a shallow circular cavity in the center that once held a mirror, probably made of pyrite.

HK





Jar

Chinese, Six Dynasties (late Northern dynasties period)—Sui dynasty, ca. late 6th century
Earthenware with relief decoration under olive-green glaze

H. 13 $\frac{7}{8}$ in. (35.2 cm)

Purchase, Stanley Herzman Gift, 1996
1996.15

This splendid jar is a *ming-ch'i*, an object made especially for burial with the dead, and was used for ritual offering of food in the tomb. The relatively inexpensive earthenware would have been a substitute for more costly silver or bronze, and the vessel copies metalware in both form and ornamentation.

This fascinating object is one of an extremely small group of flamboyant stoneware or earthenware jars manufactured in northern China during the second half of the sixth century. Many of the applied decorative elements on this group of elaborate vessels are taken from Buddhist ornamental grammar, and some of the motifs here evidence a Buddhist connection.

The decorative style shows a definite Western derivation, particularly in the singular motif of pearl roundels containing heads with frontal Central Asian faces. These naturalistic fleshy faces have been sculpted in exquisite detail. This design, which clearly exhibits a Central Asian Khotanese influence, apparently has not been found on any other Chinese ceramics.

The Central Asian motif and the extremely high quality of the jar lead to the theory that it was manufactured for the tomb of an important member of the large community of foreigners living in the northern Chinese capitals during the late sixth century.

SGV

Embroidered Textile with Confronted Birds

Chinese, T'ang dynasty, early 8th century
Silk

Approx. 12¼ × 12½ in. (31.1 × 30.8 cm)

Purchase, Joseph Pulitzer Bequest, 1996
1996.103.2

In this rare textile of the High T'ang period confronted geese or ducks flank a large, leafy flowering stem. The embroidery is executed in long satin stitches using silk floss, a technique commonly found on T'ang textiles.

Although symmetry is a basic element in Chinese design, the pattern of a pair of confronting animals or birds on either side of a plant (the so-called sacred tree) was not known in China until the opening of the Silk Road in the second century B.C. The Chinese version of this pattern is most likely one of many instances of the adaptation of decorative motifs from Western Asia in the early T'ang period. In the version seen on this embroidery the birds stand on open lotuses, possibly indicating the influence of Buddhist art of the Pure Land School in Central Asia in the seventh to eighth century. (In a further adaptation of this motif in interior China the birds became mandarin ducks and symbolized marital happiness.)

The edges of the embroidery, a complete object, are folded back, and the reverse is lined with a patterned silk. On the corners are small knots, perhaps for attachment of tassels or weights, suggesting its use as a cover such as a pall.

JCYW





***Woven Textile with Floral Medallion
and Quatrefoils***

*Chinese, T'ang dynasty, early 8th century
Silk*

Approx. 24 × 28 in. (61 × 71.1 cm)

Purchase, Joseph Pulitzer Bequest, 1996

1996.103.1

This textile is a magnificent example of Chinese silk of the High T'ang period. The structure is of the type known as *chin* (weft-faced compound weave).

The floral medallion is ubiquitous in T'ang textiles and decorative arts. Both the medallion and its individual elements (such as the alternating open and closed blossoms of the outermost circle) came from the eastern Mediterranean and were transmitted through Central Asia in the early centuries of the Christian era. By the beginning of the eighth century the "Chinese" floral medallion was

formed in eastern Central Asia—then part of the T'ang empire.

This example is among the more complex of Chinese floral medallions. The motif is used alone in other T'ang decorative arts, but in textiles it is always combined with the quatrefoil patterns seen here in the corners.

The textile that compares most closely with ours is in the Shōsō-in, Nara, Japan. Both the Shōsō-in *chin* (made into a lute case) and the Museum's fragment are notable for the large scale of the design and the rich variety of colors.

JCYW



Three Lohans

Chinese, Sung dynasty, 11th–12th century
Wood with traces of pigments and gilding
H. 22¼ in. (56.5 cm)

Purchase, Gifts from various donors, in honor of Douglas Dillon, 1995

1995.417

With the widespread influence of Ch'an (Zen) Buddhism in tenth-century China, the lohan, a Buddhist saint, represented as a monk performing spiritual exercises, became one of the chief images for the expression of Buddhist faith. A large number of lohan images were produced in the eleventh and twelfth centuries during the Sung dynasty. Most of them were sculptures of wood or lacquer on cloth.

These three figures of monks are carved out of a single block of wood. They must have been part of a larger assemblage of lohans, as they were invariably produced in groups—usually of sixteen figures, but sets of five hundred are known. They sit on roughly hewn

rocks, as is the case with all early representations of lohans, and are variously engaged in study or spiritual exercises—their expressions and postures faithfully captured by the sculptor. The robes, in Sung style, were once colored and gilded on a gesso ground, with cloud patterns raised in relief.

JCYW

Chu San-sung

Chinese, act. 1573–1619

Incense Holder

Chinese, Ming dynasty, late 16th–17th century
Bamboo

H. (including new wooden ends) 7 in. (17.8 cm)

Purchase, Friends of Asian Art Gifts, 1995

1995.271

This incense holder is made from a section of bamboo decorated with openwork carving, through which the fragrance is released. The scene depicts "Laughter at Tiger Creek," the legendary story of the meeting of the famous Buddhist monk Hui-yuan (334–416) with the poet T'ao Yuan-ming and the Taoist priest Lu Hsiu-ching on Mount Lu, where Hui-yuan's monastery, the Tung-lin ssu, was situated. Hui-yuan is shown talking to T'ao Yuan-ming under a pine tree, and Lu Hsiu-ching stands on a bridge on the other side of the vessel. Several layers of perforated fantastic rocks and a pine tree with scaly trunk and twisting branches constitute the shallow compact backdrop. Chu San-sung's signature appears in intaglio on a foreground rock.

A native of Chia-ting, a center of bamboo carving since the early sixteenth century, Chu San-sung shared his grandfather's and father's fame as masters in this art. A bamboo incense holder signed by his father, Chu Hsiao-sung (1520–1587), discovered in a 1966 excavation of a tomb dated to 1579, carries a narrative scene with a similarly compact composition. However, our piece is more developed in the use of high-relief carving, a characteristic of the Chia-ting school.

WAS





Soga Shōhaku

Japanese, 1730–1781

Chinese Landscape

*Japanese, Edo Period (1615–1867), ca. 1760–80
Two-fold screen; ink and gold paint on paper
61¾ × 68¾ in. (156.8 × 173.7 cm)*

Signed: Kishinsai Soga Kiichi zu; seals: (right of signature) intaglio oval Jasokken; (left of signature) intaglio urn-shape Shōhaku over intaglio rounded square Kiichi

Purchase, Barbara and William Karatz Gift and Rogers Fund, 1996

1996.104

On this large work that once functioned as a space divider in a room, Shōhaku, an eighteenth-century Kyoto painter who was one of Japan's most eccentric and individualistic artists, rendered established conventions of Chinese landscape in a pointedly bizarre manner. His unorthodox treatment of hallowed East Asian landscape archetypes, first formulated by Sung dynasty painters in the tenth century, created an almost iconoclastic image of man's relationship to nature. Tiny figures, glimpsed among weirdly animated trees, rocks, and distant mountains, call attention to the perilous state of humanity: a lone gentleman sits unsuspectingly at the edge of a precipice, contemplating a

distant waterfall that improbably splashes up like a rising dragon to dwarf him. A single traveler crosses a mountain ravine on a precarious bridge, on his way toward a distant temple enveloped in a light-filled mist that obscures his path. Beyond, skeletal trees on barren mountaintops accentuate the forbidding nature of an incalculable distance. A space of indeterminate vastness, suggested by distant mountains and clouds rendered in pale ink and dilute gold wash, silhouettes the strongly delineated forms typical of this artist.

BBF



Two Great Arhats

*Japanese, Nambokucho Period, 1333–92
Ink and color on silk; mounted as hanging
scrolls*

Each 57 $\frac{3}{8}$ × 17 $\frac{7}{8}$ in. (174.5 × 57.2 cm)

**Gift of Rosemarie and Leighton Longhi,
1995**

1995.598a,b

Intently studying the sutras or observing creatures in the wild, these powerful figures garbed as Chinese monks are from a set of sixteen arhats (*rakan* in Japanese) painted on

hanging scrolls for veneration in a Buddhist temple. These legendary disciples of the historical Buddha were important in Buddhist ritual in China and Japan. Entrusted with protecting the *dharma* (divine law) at the time of the Buddha's death (ca. 483 B.C.), they embodied the ideal of individual effort through meditation toward the attainment of enlightenment. Their transcendent powers enabled them to remain in the world to safeguard the *dharma* and its adherents until the coming of Maitreya, the future Buddha. In the Chinese imagination they were given attributes of

Taoist immortals and portrayed in popular tales and folk dramas as wonder-working intercessors as well as models for spiritual life. *Rakan* worship became widespread in Japan through Zen Buddhism. These paintings follow the type produced by late-twelfth-century professional Buddhist painters in southern China, particularly Chin Ta-shou, who lived in Chekiang Province in the area of Ning-p'o, the port through which émigré Chinese teachers and Japanese monks traveled during the fourteenth century, when Zen was embraced by the military class in Japan.

BBF



Torso of a Standing Bodhisattva

Pakistan (Northwest Frontier Province [ancient Gandhara region]), Kushan dynasty, ca. late 1st–2nd century

Gray schist

H. 64½ in. (163.8 cm)

**Purchase, Lila Acheson Wallace Gift, 1995
1995.419**

Strategically located along the crossroads from the Mediterranean through ancient Bactria to northern India and China via Central Asia, Gandhara was of tremendous military and commercial significance. Throughout its early history it attracted many different peoples—among them Alexander the Great, the Seleucids, Scythians, Bactrians, Sogdians, Indians, Romans, and Sasanians—who all in varying degrees left their cultural imprint on the region. Under the Kushans, a nomadic people of Scythian origin (or who merged with the Scythians), Gandhara achieved its greatest glory.

The most important Kushan ruler, Kanishka, was one of Buddhism's greatest patrons, prompting Gandharan iconography to be almost completely Buddhist. The area's artistic style, however, reflects the Classical legacy of Alexander's cultural heirs and is markedly dependent upon Hellenistic and Roman prototypes. This combination of strong Classical influence with a virtually Buddhist iconographic program is the hallmark of Gandharan art.

The most popular Gandharan image, after those representing the Buddha, was that of the bodhisattva, a being who attains enlightenment and escapes the cycle of death and rebirth but chooses to remain on earth to help others achieve salvation. The ideal of the bodhisattva is one of the basic tenets of Mahayana Buddhism. Heroic in scale and conception, this majestic torso is stunning in its visual impact.

ML



Mandala of Samvara

Nepal, ca. 1100

Ink and opaque watercolor on cloth

26 7/8 × 19 7/8 in. (68.2 × 50.5 cm)

Rogers Fund, 1995

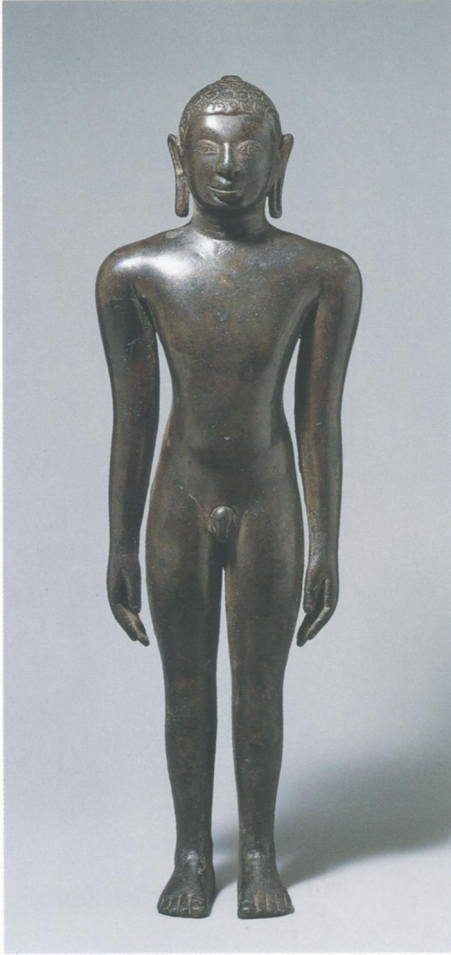
1995.233

Although Nepalese painted book covers and illuminated palm-leaf manuscript pages of the eleventh and twelfth centuries survive, no *paubha* (painting on cloth) from Nepal other than this example is known to exist from

before the fourteenth century. The date of this mandala has been confirmed by science as well as by style, and the work is, therefore, a seminal document for the study of Nepalese art. It was made as an aid to meditation in which Samvara, the most important *yidam* (tutelary deity) of Esoteric Buddhism, was visualized. The basic format of the painting is one that is well known from early Tibetan and later Nepalese mandalas, but here the quadripartite palace with the deity at its center, in ecstatic embrace with his consort,

occurs in a particularly simplified form.

Surrounding the central image and appropriate to it are exuberant and macabre scenes depicting devotees and deities set in the eight great Indian cemeteries. The bottom register of the painting has at its center five forms of Tara, the Buddhist savioress, flanked on the left by a practitioner and on the right by a pair of donors. The costumes and manner in which these figures are portrayed are purely Nepalese in style and are reminiscent of those on contemporaneous book covers. SMK



Standing Jina

India (Karnataka or Tamil Nadu), Chalukya period, 9th century

Copper alloy

H. 13 1/8 in. (33.3 cm)

Purchase, Lila Acheson Wallace Gift, 1995
1995.423

This figure represents one of Jainism's twenty-four Jinas ("Victorious Ones," or conquerors of desire). The two main sects are the *Shvetambara* ("white clad"), whose adherents wear white robes, and the *Digambara*, who are "sky clad," or naked, as here.

The Jina is shown in a specific Jain meditational pose known as *kayotsarga* (the position of "abandoning" the body), erect and symmetrical, with feet slightly apart and firmly planted on the ground and body weight evenly distributed on unbent legs. The hanging arms and hands never touch the body.

Animating and energizing this sculpture is the distinctive physiognomy, suggestive of a portrait. The singular expression is not that of concentration or the withdrawn serenity of

meditation but suggests that this enlightened, gentle saint, his face radiating a lively intelligence, is poised to deliver some great compassionate message.

The Jina's wide sloping shoulders flow gently into the elegant curves of the canonically correct long arms and large hands. The broad chest tapers to a narrow waist and, in profile, the stomach is full. Muscles, bones, and veins are not depicted. Instead, the expansive pressure of the sacred inner breath (*prana*) makes the skin taut and smooth. The contours of the body are elegant and masterfully controlled. This is an exceedingly rare early Jain sculpture of exceptional quality.

ML

Attributed to Biwani Das

Prince Padam Singh of Bikaner Regaled by His Bard, Gordhar

India (Rajasthan [Kishangarh]), ca. 1725

Ink, silver, gold, and opaque watercolor on paper
11 1/4 × 14 in. (29.5 × 35.6 cm)

Promised Gift of Cynthia Hazen Polsky

The Museum has recently acquired by purchase and promised gift a group of ten important drawings and paintings from Rajasthan. Two works from the group, this superb miniature and a large colored drawing, *Lady Playing a Tanpura*, are from the hitherto-unrepresented Kishangarh school. They exemplify the best of early Kishangarh painting. This picture is ascribed to Biwani Das, a Mughal-trained artist who went from Delhi to Kishangarh in 1719 and became the highest-paid employee of the court. His style combines a Mughal attention to naturalistic reportage infused with Rajasthani charisma. The double portrait shows Prince Padam Singh of Bikaner (1645–1683), regarded as the bravest man of his time, being regaled by his bard with poetic tales of his heroism, generosity, and religious devotion. The two sit on a white-marble terrace beside a silvery lake under a somber nighttime sky. The spare but opulent coloring combined with insightful psychology makes this a powerful and moving image.

SMK





A Prince Hunting Boars with His Retinue

India (Rajasthan [Jhilai]), late 18th–early 19th century

Ink, gold, and opaque watercolor on paper
11 3/8 × 15 7/8 in. (28.9 × 40.3 cm)

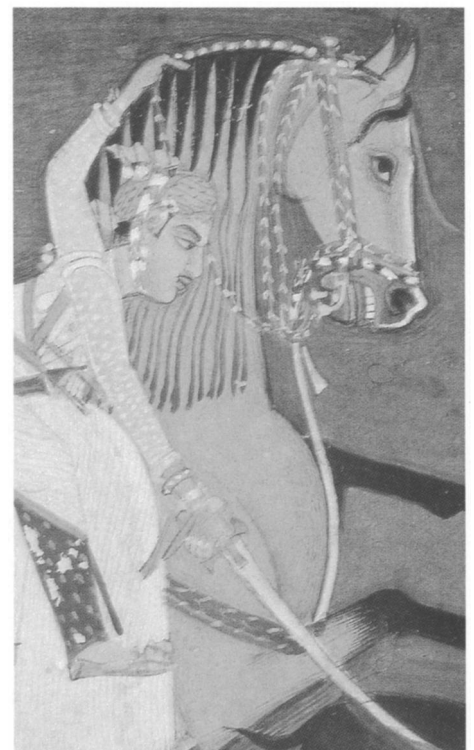
Fletcher Fund, 1996

1996.100.4

Jhilai was a small but important *thikana* (feudatory state) of Jaipur, as its rulers were next in succession for the throne of Jaipur if the main line proved without issue. In the

late eighteenth and early nineteenth centuries an important but little-studied style of painting seems to have flourished there, and this work is perhaps the finest painting known from the state. Here the strong colors favored by the Jaipur school are tempered into sober fields of black, gray, and green, and the classical balance typical of that school gives way to a more mannered treatment. The Jhilai artist created a dynamic composition with taut forms and bold surface patterns. Only the air of crystalline clarity reflects its stylistic affinity to the Jaipur school.

SMK





Yamantaka, Conqueror of the Lord of Death

*Indonesia (Java), Eastern Javanese period,
11th century*

Bronze

H. 6¼ in (15.9 cm)

Gift of The Kronos Collections, 1995

1995.570.4

According to certain traditional programs of Esoteric Buddhist iconography, Yamantaka is the conqueror of Yama, the lord of death. As a guardian of the faith (*dharmapala*), Yamantaka is depicted as a fierce deity, shown here trampling a prostrate male, perhaps signifying death.

The powerful, corpulent tantric deity adopts the aggressive stance of *pratyaldha*, a posture often taken by *dharmapalas* trampling foes. His lowered right hand is in the boon-granting gesture (*varadamudra*), and his raised left is in *tarjanimudra*, a sign of warning or menace. Yamantaka is depicted with six heads, six legs, and twelve arms. Of the six faces, only one is pacific; the rest are wrathful, fanged, and ter-

rifying. All the heads wear diadems of skulls, and the deity wears a necklace adorned with skulls as well as a sacred thread composed of skulls alternating with lotuses. Yamantaka's hair is a series of spiraling conical forms, which heighten the sense of a great pyramidal mass being supported by the shoulders.

Yamantaka frequents cemeteries, and his necropolitan associations—torsos, limbs, skulls, bones, and a flayed skin—are graphically depicted around the base of the sculpture. Amid this grisly reminder of mortality one macabre smiling head appears on the side of the base.

ML

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