



Recent Acquisitions

A SELECTION: 1996–1997

The Metropolitan Museum of Art

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On the cover: Paul Gauguin, *Tahitians*, see p. 58.

Director's Note

This year's crop of acquisitions is so uniformly fine with so many outstanding works that I am, again, tempted to substitute "notable" in the title of this *Bulletin* for the more modest "recent." We owe this rich bounty in large part to the generosity and perspicacity of a number of exceptionally generous donors, many of whom are named in this publication. First-rate paintings by fourteenth- to eighteenth-century masters, by virtue of their high prices and great rarity, have made increasingly infrequent appearances in these pages, and so the bequest of nine pictures from Lore Heinemann constitutes the most important group of early paintings to enter the Museum in many years. Three of them fill important gaps: two Giovanni di Paolo panels from his Saint Catherine series, commissioned for an altarpiece in 1447, now give us five of the original ten scenes, confirming the Metropolitan as having the largest holdings of this artist's works outside Siena; the Heinemann Poussin, *The Rest on the Flight into Egypt*, dating from about 1627, documents an intimate phase of this great classical painter's work that we have been unable until now to represent in what is otherwise the finest collection of Poussins in the Western Hemisphere. We also enthusiastically welcome from the

bequest two works by G. B. Tiepolo: an allegorical figure in grisaille on a gold ground that has a pendant in the Museum—a 1984 gift of Mr. and Mrs. Charles Wrightsman—and a superb *modello* for the Royal Palace in Madrid, the third in our collection.

Once again—and it is always a major event—great Impressionist and Post-impressionist paintings by Cézanne, Gauguin, and Van Gogh were transferred from the Annenberg Collection to the Museum. The Annenberg Foundation Gift made possible the purchase of the hauntingly beautiful drawing by Gauguin chosen as the cover of this publication as well as a magnificent mid-sixteenth-century marble relief of the highest refinement and sophistication that is a significant addition to our holdings of French Renaissance art. Van Gogh's *Oleanders* and Picasso's Blue-period *Harlequin*, gifts of Mr. and Mrs. John L. Loeb, significantly augmented our Postimpressionist and early-twentieth-century collections. The gifts and bequests of Mr. and Mrs. Klaus G. Perls and Florene M. Schoenborn have immeasurably enriched our holdings of the School of Paris with works of great importance by, among others, Picasso, Braque, Modigliani, and Brancusi. Mr. and Mrs. Perls also gave

the Museum an exceptionally fine and rare monumental Greek bronze tripod of the sixth century B.C.

Other outstanding gifts added welcome peaks to the range of our holdings, including Li Gonglin's *Classic of Filial Piety*—a major Northern Song handscroll of about 1085 that is a promised gift of Oscar L. and Jack C. Tang—and, *pace* my editor, a simply delicious Saint Margaret carved in France in the late fifteenth century, a promised gift of Anthony and Lois Blumka.

Also clearly worthy of being highlighted is the acquisition of seventy-three photographs of the painter Georgia O'Keeffe that are the heart of the famous composite portrait by her husband, Alfred Stieglitz. For this splendid addition we are indebted to the late artist through the Georgia O'Keeffe Foundation and Jennifer and Joseph Duke. These pictures are especially gratefully received, as they were not among the nearly 450 photographs that Stieglitz gave to the Museum and were not included in his 1949 bequest, despite the fact that he regarded them to be among his greatest achievements and wanted them to remain in the city.

Philippe de Montebello
Director

Contributors

American Decorative Arts

North America 1700–1900: Alice Cooney Frelinghuysen (ACF), Curator; Peter M. Kenny (PMK), Associate Curator; Catherine Hoover Voorsanger (CHV), Associate Curator.

American Paintings and Sculpture

North America 1700–1900: H. Barbara Weinberg (HBW), Curator; Kevin J. Avery (KJA), Associate Curator; Carrie Rebora (CR), Associate Curator.

Ancient Near Eastern Art

Ancient World: Prudence O. Harper (POH), Curator in Charge.

Arms and Armor

Asia: Donald J. LaRocca (DJL), Associate Curator.

Arts of Africa, Oceania, and the Americas

Africa, Oceania, and the Americas: Julie Jones (JJ), Curator in Charge; Alisa LaGamma (AL), Assistant Curator; Heidi King (HK), Research Associate.

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Asia: James C. Y. Watt (JCYW), Brooke Russell Astor Senior Curator; Maxwell K. Hearn (MKH), Curator; Martin Lerner (ML), Curator; Barbara Brennan Ford (BBF), Curator; Miyeko Murase (MM), Research Curator; Steven M. Kossak (SMK), Associate Curator.

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Islam: Daniel Walker (DW), Patti Cadby Birch Curator; Stefano Carboni (SC), Assistant Curator.

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Musical Instruments

North America 1700–1900: Laurence Libin (LL), Frederick P. Rose Curator in Charge.

Photographs

Europe 1700–1900: Malcolm Daniel (MD), Associate Curator. *North America 1700–1900:* Jeff L. Rosenheim (JLR), Assistant Curator. *Twentieth Century:* Maria Morris Hambourg (MMH), Curator in Charge; Jeff L. Rosenheim (JLR); Laura Muir (LM), Senior Research Assistant; Doug Eklund (DE), Research Assistant.

Twentieth Century Art

Twentieth Century: William S. Lieberman (WSL), Jacques and Natasha Gelman Chairman; Lowery S. Sims (LSS), Curator; Sabine Rewald (SR), Associate Curator; Lisa M. Messinger (LMM), Assistant Curator; Nan Rosenthal (NR), Consultant; J. Stewart Johnson (JSJ), Consultant for Design and Architecture; Jared D. Goss (JDG), Research Assistant.



Human-Headed Bison

Mesopotamia, 2nd dynasty of Lagash,
ca. 2100 B.C.

Serpentine (lizardite)

H. 4½ in. (11.5 cm)

Inscribed: *To Nanshe his lady, for the life of
Ur-Ningirsu governor of [Laga]sh...*

Rogers Fund, 1996

1996.353

One of a small group of nearly identical sculptures, this human-headed bovine was dedicated by a ruler of the southern Mesopotamian state of Lagash. The creature has the body hair, beard, and dewlap of a bison. Associated at this early period with the sun god Shamash, the human-headed bison supports the divinity in scenes on cylinder seals: Shamash stands with one foot on the back of the creature and

is occasionally seated on a throne, the feet of which rest on a pair of human-headed bovines.

The part-human, part-bovine monster, shown later in winged form, is a persistent ancient Near Eastern divine image, guarding the gates of first-millennium B.C. Assyrian and Achaemenid palaces. In the Sasanian period (3rd–7th century A.D.) the winged human-headed bull appears as an architectural motif and on stamp seals.

The subtly modeled body and head of this naturalistically reclining figure turn slightly. The body cavity present on the sculpture and on other contemporary human-headed bison sculptures in the Louvre, British Museum, and Iraq Museum may indicate that the creature was part of a larger composition, perhaps comparable to scenes on cylinder seals.

POH

Male God

Egyptian, Dynasty 18, reign of Amenhotep III
(ca. 1391–1353 B.C.)

Granodiorite

H. (overall) 36⅞ in. (91.8 cm)

Rogers Fund, 1919

19.2.15

Fletcher Fund, 1996

1996.362

The opportunity rarely arises of reuniting long-separated sculptural fragments to create a virtually complete Egyptian statue. The head of a god, acquired by the Museum in 1919, has long held a prominent position among works from the time of Amenhotep III. The torso, in a private collection for three decades, was only recently recognized as belonging to the head. The attire and the

divine *was*-scepter held vertically in front of the body identify it also as part of a god's statue. The style dates it to the reign of Amenhotep III. Although the surfaces of the two pieces indicate that they spent most of the past three millennia in different environments, the dimensions and the position of the break in each suggested a match. When brought together, they fit exactly.

The specific god represented here cannot be determined, since no identifying inscription or attributes are preserved. However, the statue almost certainly belongs to the series of divine images installed by Amenhotep III in his vast mortuary temple, which once stood behind the so-called Colossi of Memnon in western Thebes. The sculptures symbolized the congregation of gods at Amenhotep's *heb sed*, a festival commemorating thirty years of his reign and intended to rejuvenate the aging king.

CHR





Tripod

Greek, 2nd half of the 6th century B.C.

Bronze

H. 29½ in. (74.9 cm)

Gift of Mr. and Mrs. Klaus G. Perls, 1997

1997.145.1

This monumental rod tripod served as a support for a large bronze cauldron, which would have rested on the heads of the three horse protomes that decorate the stand's upper rim. Three recumbent sphinxes appear between the horses. The tripod rests on feline paws, and the remaining decoration includes a palmette atop the central rod of each leg and lotus blossoms below the protomes. The entire object is essentially cast in one piece rather than soldered from numerous components. However, the feet, which are hollow cast, together with their connecting stretchers, may have been made separately.

Elaborate bronze tripods were major votive dedications in Greek sanctuaries. This class of stand has a long history in Greek lands and ultimately derives from ancient Near Eastern prototypes. Fragments of Archaic examples are attested from every area of the Greek world. However, only a handful of typical Archaic rod tripods has survived complete, for example one from Trebenishte (Belgrade Museum), and the elaborately decorated tripod in Berlin (Staatliche Museen), said to come from Metaponto in southern Italy. The Perls gift, splendidly preserved, is a fitting counterpart to the late Archaic Etruscan bronze rod tripod in the Museum's collection (acc. no. 60.11.11), which displays fine mythological, animal, and floral decoration in relief.

CAP



**Attributed to the Polyteleia Painter
*Dinos (mixing bowl)***

*Greek (Corinthian), Transitional period,
ca. 630–615 B.C.*

*Terracotta
H. 7¼ in. (18.5 cm)*

**Classical Purchase Fund and Louis V. Bell
Fund, 1997**
1997.36

The finest vases from the region of Corinth are generally datable to the seventh century B.C. Distinguished by the vivacity and precision of their decoration, they tend to be small in size. This *dinos*, a bowl for the diluted wine consumed at symposia, is exceptional for the beautiful figurework executed on a relatively large scale. While the goats, panthers, lions, and sphinxes may appear arbitrarily disposed, two pairs of heraldic sphinxes in each zone establish the coordinates governing the composition. The meticulously incised articulation of the animals, supplemented by added red pigment, and the rhythm of the filling ornaments justify the quality of elegant profusion that is implicit in the artist's name (the Greek *polyteleia* means "luxury" or

"extravagance"). The terracotta stand on which the bowl originally rested is lost. The Museum's collection of Corinthian vases has hitherto represented the major shapes and stylistic developments. The Polyteleia *dinos* documents the transition from the early to the mature phase of Corinthian ceramic production in a work of extraordinary quality and charm.

JRM

Vase in the Form of a Kneeling Figure

East Greek, ca. 650–550 B.C.

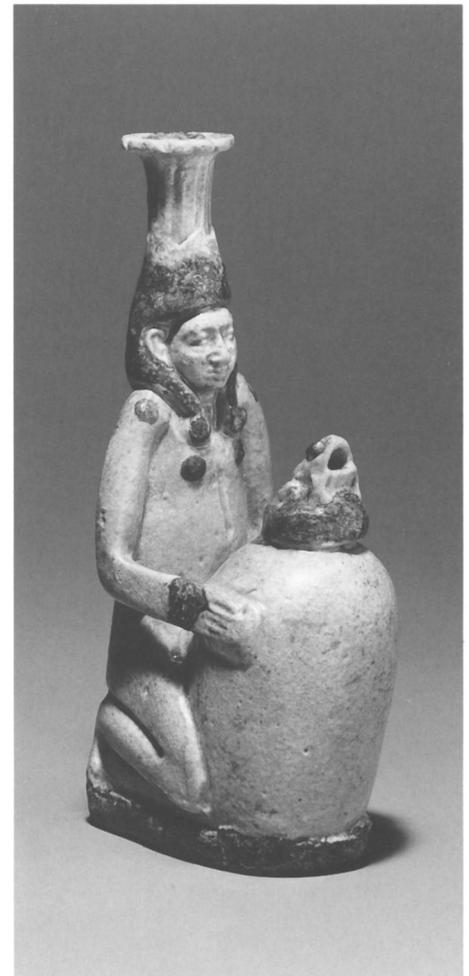
*Pale blue-green faience with added brown glaze
H. 4½ in. (11.4 cm)*

**Purchase, Malcolm H. Wiener Gift and
Anonymous Gift, 1996**
1996.164

The vase is made of faience by a technique invented in Egypt. A composition of quartz sand bound with water and clay, faience could be molded into small objects and had a surface that, when dried and fired, was self-

vitrifying. Blue-green was its usual color, although the formula could be varied to produce different hues. The technique was adopted by Archaic East Greek workshops to produce small, elegant sculptural vases with imagery that was meant to evoke the exotic land of Egypt. This example belongs to a well-known series, probably manufactured on Rhodes, in which a figure kneels in the posture of a pharaonic devotee to present an ovoid vase. The personage, of uncertain gender, wears a wig ending in two spiral tresses like those of the goddess Hathor; a chalice of palm fronds on top of the figure's head forms the neck of the vessel. A dotted pattern on the back and shoulders suggests the leopard skin worn by Egyptian priests. A frog perches atop the lid of the offertory vase; his open mouth forms a secondary outlet for the two interconnected compartments of the vessel.

AH



Architectural Element

Etruscan, ca. 500 B.C.

Terracotta

L. 12¾ in. (32.4 cm)

Gift of Mr. and Mrs. Klaus G. Perls, 1997

1997.145.2

The large architectural fragment decorated with a female head apparently comes from the corner of a roof. Open above, it is shaped to channel water into a drain, now mostly broken away, that emerged beneath the head. The head, with its triangular face, very high forehead, and large almond eyes under steeply upswept brows, has close parallels among the antefixes from Cerveteri (ancient Caere), a major Etruscan center near Rome, and can be attributed to an artist from the same regional school. Details of the face and the elaborate jewelry are rendered in well-preserved color. The underside of the piece is painted with bold patterns that include two different kinds of rosettes under the eaves and stripes along the drain channel.



AH

Attributed to Smikros

Fragmentary Red-figured Psykter

Greek (Attic), ca. 515 B.C.

Terracotta

Diam. 10⅝ in. (27.1 cm)

Gift of Thomas A. and Colette Spears,

1996

1996.250



The psykter served as a wine cooler and was placed in a calyx krater containing cold water or packed with snow. When filled with wine, it floated like a ship with a keel, rising when empty and tilting without capsizing, a signal to the attendant that more wine had to be added. It makes its first appearance, both in black-figure and in the new red-figure technique, in the second half of the sixth century B.C., and many great vase painters took delight in decorating the new shape.

Smikros, to whom the vessel was attributed by J. Robert Guy, was a friend and pupil of Euphronios. Smikros's cavalcade of young horsemen in Thracian cloaks and wide-brimmed *petasoi* was inspired by the rider in similar costume on the Euphronios cup in Munich, but unlike the anonymous youth of the cup, here each rider and perhaps one or two of the horses have been given their names; not all the names, however, are completely preserved.

On psykters that have no rings attached to the shoulder the decoration encircles the vessel, a natural way of ornamenting a vase that, being afloat, could be spun around. Similar scenes are found on the two psykters in the Metropolitan attributed to Smikros's great contemporary Oltos.

DvB

Head of a Man from a Grave Monument

Greek (Attic), 3rd quarter of the 4th century B.C.

Marble

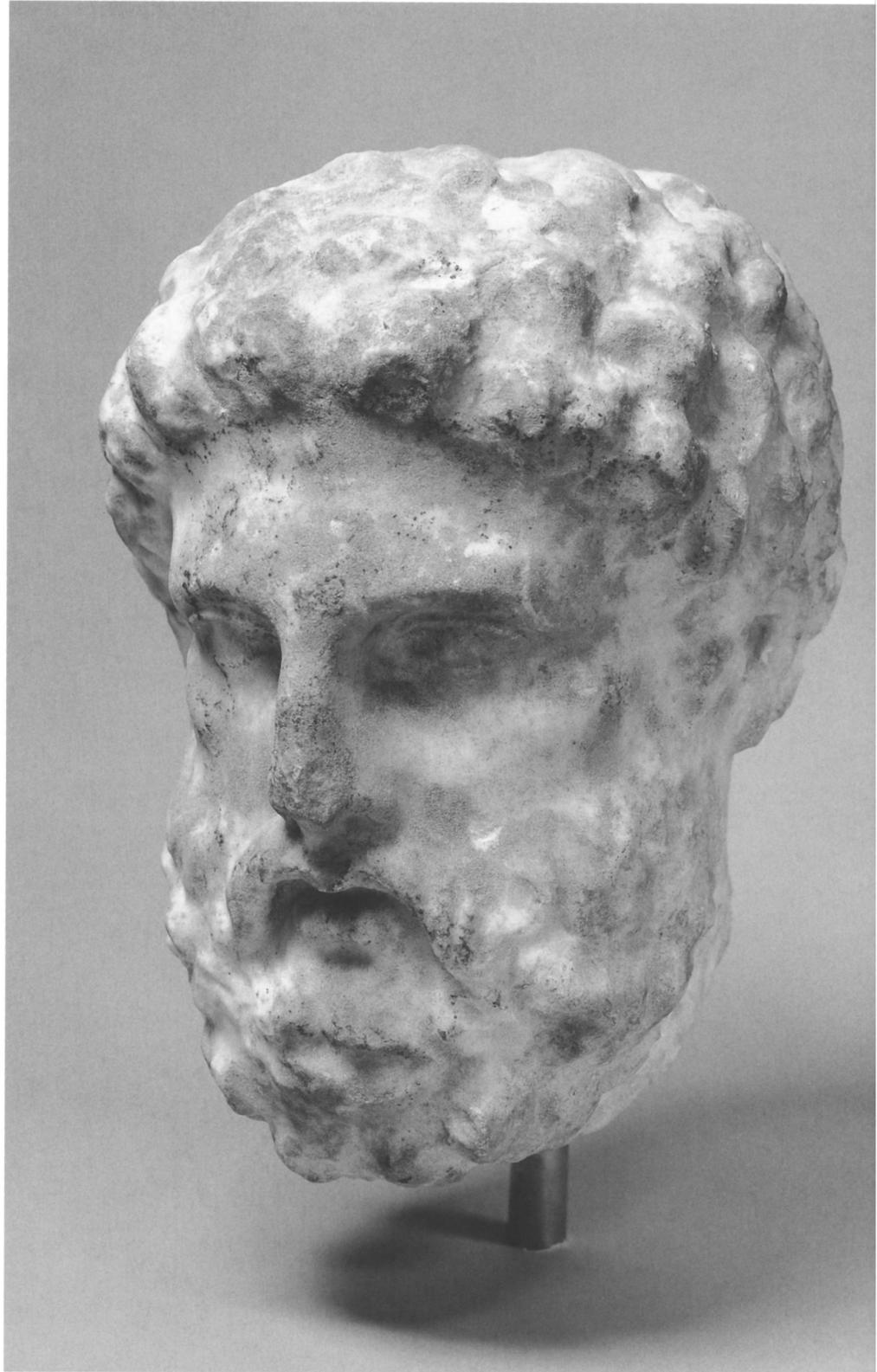
H. 10¼ in. (26 cm)

Gift of Mrs. Frederick M. Stafford, 1996

1996.522

This head of a mature man is from the figure of an Athenian citizen that once stood as part of a family group within a large funerary shrine in an Attic cemetery. During the fourth century B.C. up to five figures were often shown in high relief inside deep freestanding niches, which were decorated with pediments. The time and place that these scenes were thought to represent are unknown, but it is likely that both the dead and the living were being depicted in an ideal sphere intended to express the enduring community of the family. Figures are often shown shaking hands, perhaps symbolizing not only farewell but also the link between the living and the dead across the boundaries of the grave. Toward the end of the century some completely freestanding figures were placed within covered niches, and this head may well come from a statue in such an elaborate grave monument.

EJM





Head of Athena

Greek, late 3rd–early 2nd century B.C.

Marble

H. 19 in. (48.3 cm)

Purchase, Lila Acheson Wallace Gift, 1996
1996.178

This colossal female head, well over twice lifesize, is known to represent Athena by the fact that it originally wore the goddess's characteristic Corinthian-shaped helmet, which was added separately and perhaps made of bronze rather than of marble. Two small holes at the top and back of the head presumably served to secure the piece of armor with metal pins. The hair is pulled back from either side of the face and rolled into a low chignon behind. The ears are pierced to receive metal earrings. The lower edge of the neck is not broken, and it preserves a smooth surface where it would have been joined to the body.

The goddess, depicted with parted lips and wide-open eyes, turns her head sharply to the right. This indication of abrupt movement in such a monumental statue suggests that the figure was represented striding forward, probably as a votive image of the warrior goddess in her role as protector of a city, rather than as a cult statue within a temple. In terms of chronology, both the dynamic action and the passionate expression of the figure point to the time of the so-called High Hellenistic baroque.

CAP

Portrait Head of Antinoös

Roman, Late Hadrianic period, A.D. 130–38

Marble

H. 9³/₄ in. (24.8 cm)

Gift of Bronson Pinchot, in recognition of his mother, Rosina Asta Pinchot, 1996

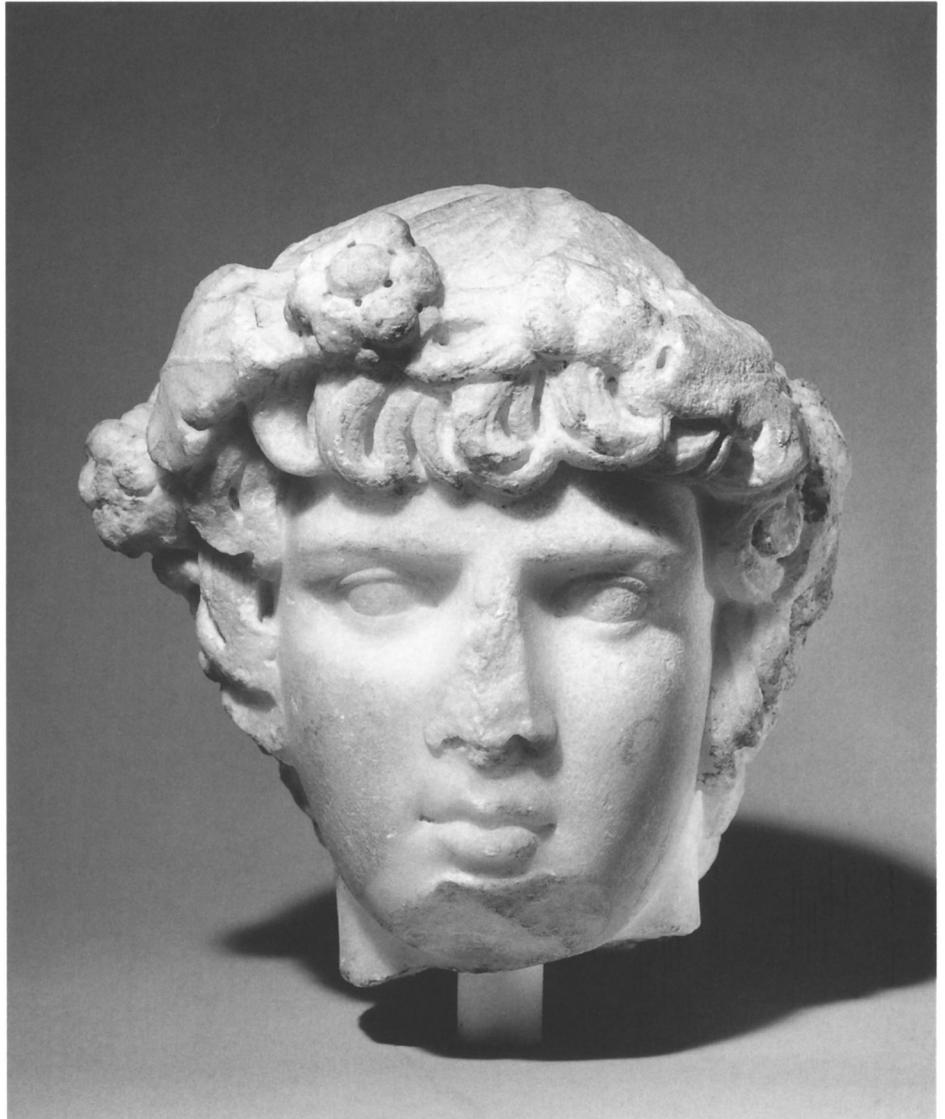
1996.401

Antinoös, the young beloved of the Roman emperor Hadrian, drowned in the river Nile during an imperial visit to Egypt in A.D. 130. In accordance with Egyptian custom, the distraught emperor initiated a cult venerating the dead boy, for the Egyptians believed that those who met such a death became assimilated with Osiris, god of the underworld.

Outside Egypt numerous statues of Antinoös were erected that represented him as a beautiful youth, often in the guise of Dionysos, a Greek god closely related to Osiris. This head is a good example of the

sophisticated portrait type created by imperial sculptors to incorporate what must have been actual features of the boy in an idealized image that conveys a godlike beauty. The ovoid face with a straight brow, almond-shaped eyes, smooth cheeks, and fleshy lips is surrounded by abundant tousled curls. The ivy wreath encircling his head associates him with Dionysos, a guarantor of renewal and good fortune.

EJM





***Fragment of a Volute Krater with
Dionysiac Mask***

Roman, 1st–early 2nd century A.D.

Marble

H. 11¼ in. (28.5 cm)

**Purchase, David L. Klein Jr. Memorial
Foundation Inc. and Nicholas S. Zoullas
Gifts, 1997**

1997.III

Large marble vases carved with figured reliefs rank among the more striking and ornate creations produced by the neo-Attic workshops of the late Hellenistic and imperial Roman times. The vessels are for the most part kraters, and their iconography is usually Dionysiac, as befits a shape traditionally associated with wine. The fragment here comprises one handle and part of the neck and shoulder of a volute krater. A large mask of a luxuriantly bearded Dionysos adorns the base of the handle. It is carved against a background of grape leaves rendered in low relief, which is an

unusual detail. This type of Dionysiac mask is well attested in handle attachments for elaborate metal buckets (*situlas*), but its appearance in a volute krater is a truly eclectic and remarkable adaptation on the part of the neo-Attic sculptor. The shape and decoration of the handle, which is embellished on either side by an eight-petaled rosette, are characteristic of this type of krater, as are the moldings adorning the upper neck of the vase. A raised edge at the bottom of the fragment indicates that the body of the vessel was also carved with figured reliefs. CAP

Mithraic Relief

*Roman, Antonine or Severan period,
late 2nd–early 3rd century A.D.*

Bronze

H. 14 in. (35.6 cm)

Gift of Mr. and Mrs. Klaus G. Perls, 1997

1997.145.3

In the Roman world Mithras, a deity of Eastern origin, became the focus of a mystery religion, one in which the secret teachings and rituals were revealed only to initiates. Assimilated with the sun god Helios, Mithras was revered as the supreme cosmic ruler. His worship was spread throughout the empire by his many devotees within the Roman legions.

This relief depicts Mithras killing a bull, a scene central to the cult, although variously interpreted in recent scholarship. The god, in Eastern dress and with flowing Alexander-like

locks, braces himself with one knee against the bull's body while pulling its muzzle backward and plunging his sword into the vital spot behind its shoulder. His usual allies, a scorpion, dog, and snake, join in the attack, while busts personifying the Sun and Moon appear in the upper corners. This is a very rare bronze version of a composition familiar in other media, especially marble. Its bold, competent style can be ascribed to the Antonine or Severan period.

AH





Two Fragmentary Leaves from a Qur'an Manuscript

Iran, 1137

Ink, gold, and pigments on paper

Right: 8 × 4 1/8 in. (20.3 × 10.5 cm);

left: 8 1/2 × 4 3/4 in. (21.6 × 12.2 cm)

Louis E. and Theresa S. Seley Purchase Fund for Islamic Art and Rogers Fund, 1996

1996.294.6,.7

These two Qur'an leaves, together with six others, once belonged to the same manuscript,

which is firmly dated by its original colophon (found on two of the folios) to the year A.H. 531/A.D. 1137 and was signed by the Persian calligrapher Muḥammad ibn Muḥammad al-Zanjānī. The eight leaves in the Metropolitan's collection are the only ones known to have survived from this Qur'an and were previously unrecorded. They form two distinct groups of consecutive folios: three include the beginning of the text; the remaining five represent the last pages of this Qur'an. The text, copied in small and elegant Eastern Kufic script with sections in cursive (*naskh*)

calligraphy, was also lavishly illuminated in gold and pigments of different colors. The two pages reproduced here, which refer to a literary tradition discussing the number of verses contained in the Qur'an, were copied in both Kufic and *naskh*. The splendid border decoration of interlacing circles in gold filled with blue set against the plain background of the paper can be regarded as the earliest surviving example of this particular geometric pattern in manuscript illumination.

SC

Textile Fragment

*Eastern Islamic area, 2nd half of the 13th century
or 14th century*

*Lampas weave; silk and silvered leather over
cotton*

L. 14 in. (35.5 cm)

Purchase, Friends of Islamic Art Gifts, 1996
1996.286

Pairs of birds with long tail feathers, crests, open wings, and extended talons flank palmettes defined with internal sections. The metallic thread of the pattern is richly silhouetted against a blue ground. Despite the fragment's small size, the repeating nature of the pattern can be readily discerned, with birds and palmettes organized continuously in staggered rows. Other portions of the same textile are in the Musée Historique des Tissus, Lyons; the Musées Royaux d'Art et d'Histoire, Brussels; and the Danske Kunstindustrimuseum, Copenhagen. The cloth belongs to a recently studied group of figured silks thought to have been produced in the Middle East and Central Asia during the thirteenth and fourteenth centuries. With a pattern and motifs derived solely from pre-Mongol Islamic tradition (many eastern Islamic pieces postdating the Mongol invasions of the mid-thirteenth century combine Islamic and Chinese elements), but with certain technical features in common with Central Asian silks, the Metropolitan's and related fragments have been tentatively attributed to an area bordering Central Asia, perhaps Khorasan in eastern Iran.

DW





Game Piece with Episode from the Life of Apollonius of Tyre

German (Cologne), ca. 1170

Walrus ivory

Diam. 2¼ in. (5.7 cm)

Purchase, Stark and Michael Ward Gift, Joseph Pulitzer Bequest, and Pfeiffer and Dodge Funds, 1996

1996.224

This piece, from the medieval game of tables (a precursor to backgammon), illustrates the Late Antique legend of Apollonius of Tyre, whose wife, buried at sea, was miraculously resurrected. Here two men lower her coffin while two others watch. The scene is conceived in spatial layers: coffin, figures lowering it, onlookers, and sail. The illusion of deep space is enhanced by almost three-dimensional carving, with some areas in the round, a rare feature in walrus-ivory reliefs. While the subject is unique in Romanesque art, the plastic style of figure carving and the fine detail have parallels in Cologne ivories of the second half of the twelfth century. The figures and acanthus border can be related to an ivory reliquary in Brussels and to the cupola reliquary in Berlin produced in Cologne between 1170 and 1190. The Brussels reliquary has nearly identical borders, which indicates that a single workshop produced ecclesiastical and secular objects.

Another game piece, depicting the Entombment of Christ (Burrell Collection, Glasgow), is so similar that it may be from the same set, one divided thematically between the Life of

Christ and typological parallels based on classical literature. Normally, pieces would depict feats of strength, such as those of Hercules (from mythology) pitted against those of Samson (from the Old Testament).

CTL

Follower of the Master of the Lorsch Calvary

German (Middle Rhineland), act. ca. 1425

Christ on the Road to Calvary

German (Middle Rhineland), ca. 1440

Alabaster

7½ × 11½ in. (18.8 × 29 cm)

Inscribed: +o . mensch . sich . disv . figur . an . was . got . durch . dich . hot . geton . des . soltan . im . danken . sicherlich . so . git . er . dir . sin . himmelrich [Behold this man and see what God has done through you. You should surely hold him in your thoughts, for this is how he gives you the heavenly kingdom]

The Cloisters Collection, 1996

1996.581

The composition of this devotional relief relies on a larger-scale relief in terracotta of about 1425 (now fragmentary, but known through an 1837 engraving), which was originally in the church of Saint Martin, in Lorsch, on the Middle Rhine, between Koblenz and Mainz. Notwithstanding the compositional indebtedness, the focus here shifts from the historical narrative to the emotional intensity that charges this scene, conveyed primarily through the dense composition and the exaggeratedly grotesque portrayal of Christ's tormentors. Thus the composition serves its devotional function, reinforced by the inscription, which exhorts the viewer to contemplate the suffering of Christ and to recognize that through his suffering alone can humanity attain the Kingdom of Heaven.

There are two nearly identical reliefs, one in Berlin and the other in the church of the Heilige Geist, Passau. The dialectical variations in their inscriptions may suggest that the works originated in different localities, perhaps of considerable geographical separation, therefore bringing into question the dissemination of designs and styles, as well as workshop practices.

TBH





Book of Hours

Northwestern France, ca. 1270

Tempera and gold on vellum

6 7/8 x 6 in. (17.5 x 15 cm)

Promised Gift of John L. Feldman, in memory of Rosemily Petrisson Feldman

This Book of Hours, written in Latin and French, is richly decorated with historiated initials, marginal imagery of great variety and whimsy, and line endings inhabited by real and fantastic beasts. Among the many figural initials, ten of exceptional size illustrate the Hours of the Virgin and the Penitential Psalms. While the painting includes some conventional imagery, such as the Virgin and Child enthroned at the opening of Matins (above), it is absolutely extraordinary in the degree to which images of unidentified devout and saintly women are presented. The woman for

whom the book was made, Marie, is named in a prayer on folio 198v.

This gift significantly broadens our collection of Gothic illuminated manuscripts, representing the earliest Book of Hours in the medieval department's holdings. Antedating the *Hours of Jeanne d'Evreux* (acc. no. 54.1.2) by more than two generations, it was produced in the second half of the thirteenth century, when such books of prayers replaced psalters as the preferred cycle of devotions among wealthy, educated, and, especially, female patrons.



**Circle of the Strassburger
Werkstattgemeinschaft**

*Southern and central Germany,
act. ca. 1470–1500*

The Adoration of the Magi

German (Munich), 1507

*Pot metal and colorless glass, silver stain, and
vitreous paint*

27½ × 17¼ in. (69.9 × 43.8 cm)

Inscribed: hans schwinli. v münchen 1507

The Cloisters Collection, 1996

1996.262

The style of this panel—characterized by weighty figures, individualized facial types, a vivid palette, and rich textures—is typical of southern German glass painting, while the slightly coarse, earthy visages, elongation of the figures, and broad planes of their drapery, separated by tubular folds, are more specific to Oberbayern, as seen in works of contemporary wood-panel painters such as Jan Pollack and Mair von Landshut. The arrangement of the composition, in which the principal scene is separated from a deeply recessed landscape by a wall, curtain, or other barrier, and the use of a single piece of glass for each element follow formal devices established by Nuremberg painters in the late 1480s. However, the Virgin's face, with its arched eyebrows, etched lower lids, single lip line, and nubby chin, is typical of the Strassburger Werkstattgemeinschaft, a loose association of glass-painting workshops operating across southern and central Germany from about 1470 to 1500 that were allied with the gifted Strasbourg painter Peter Hemmel. Although no windows are known by the Werkstattgemeinschaft after 1499, the Metropolitan's panel stylistically and technically reflects its influence—particularly in the extensive use of the stylus and stick work to model the highly textured mattes and in the liberal application of silver stain. The composition relies in part on Martin Schongauer's engraved version of the same subject dating from the 1470s.

TBH

Saint Margaret

French (Toulouse), ca. 1475

Alabaster with traces of gilding

H. 15 7/8 in. (39 cm)

**Promised Gift of Anthony
and Lois Blumka**

Margaret, the Early Christian saint also known as Marina, experienced many painful ordeals before her decapitation at Antioch of Pisidia in central Asia Minor during the reign of Emperor Diocletian (284–305). Having been swallowed by the devil in the guise of a dragon, the saint burst unharmed from its body after making the sign of the cross.

Dating from about 1475, this Late Gothic work is an outstanding example of the late-fifteenth-century Languedoc style, which was focused in the medieval city of Toulouse. A masterpiece in spite of the damage, this sculpture is remarkable for the contrast of the idealism and delicacy of the figure against the scaly and coarse textures of the lizard-turned-dragon at the base of the composition.

WDW





Taddeo Gaddi

Italian (Florentine), act. by 1334, d. 1366

Saint Julian

Tempera on wood, gold ground

Painted surface 20³/₄ × 13⁷/₈ in. (52.7 × 35.2 cm)

**Bequest of Lore Heinemann, in memory of
her husband, Dr. Rudolf J. Heinemann,
1996**

1997.II7.1

Although cut down, this lateral panel from an altarpiece is otherwise beautifully preserved and is distinguished by its lyricism, delicacy of execution, and the exceptionally elaborate tooling of the gold ground. Unfortunately, no other fragments from the same polyptych are known, and the original placement of the work is a matter of conjecture. The protector of travelers, Julian was a popular saint in Florence. He is shown here dressed as a young noble or knight, holding the sword with which he accidentally slew his parents—a tragic case of mistaken identity.

Taddeo Gaddi was Giotto's most faithful pupil and one of the leading artists in Florence in the first half of the trecento. This panel dates from the early 1340s and is contemporary with a less well preserved but otherwise almost complete altarpiece already owned by the Museum.

KC



Stefano da Verona

Italian, ca. 1375–1438

Sheet of Figure Studies (recto and verso)

Ca. 1435

Pen and brown ink over black chalk or charcoal

11 7/8 × 8 7/8 in. (30 × 22.4 cm)

Harris Brisbane Dick Fund, 1996

1996.364a, b

This is one of a small handful of extant drawings by Stefano, who was among the leading northern Italian artists of the early fifteenth century. The son of a French painter, Stefano worked throughout northern Italy, but only one signed picture by him survives, *The Adoration of the Magi* of about 1435 in the Brera, Milan. The seated female figure on the verso is very similar in style and characterization to the Virgin in that work, though because of her pose she seems here to be a Madonna of Humility. Her companion is

identifiable as Saint Anthony Abbot, based on his attributes. The three figures on the recto are perhaps studies relating to an Annunciation.

The style of the drawing, with its long flowing lines and elegant elongated figures, is typical of the period, though here it is carried to an extreme of refinement and subtlety. The sheet was almost certainly part of a model book that also included other drawings now in Florence and Dresden.

GRG



Paolo Uccello (Paolo di Dono)

Italian (Florentine), 1397–1475

The Crucifixion (triptych)

Tempera on wood, gold ground

Overall, with engaged frame, 18 × 21⁷/₈ in.

(45.7 × 55.5 cm)

Inscribed (on central panel): (at bottom)

S. FILICITA; (on cross): I.N.R.I.

**Bequest of Lore Heinemann, in memory of
her husband, Dr. Rudolf J. Heinemann,
1996**

1997.117.9

One of the founders of Renaissance painting, Uccello is best known today for his frescoes in a cloister of Santa Maria Novella, Florence, and the battle scenes painted for a room in the Medici Palace. However, recent scholarship also ascribes to the artist a group of devotional works, among which this triptych—virtually unknown in the literature on Uccello—is a particularly fine example. Probably painted in the mid-1430s, it shows the Crucifixion with, in the wings, the angel and Virgin of the Annunciation, the Madonna and Child, and the fourteenth-century mystic Saint Bridget of Sweden, shown performing an act of self-

mortification by dripping hot candle wax onto her bare arm. Included in the Crucifixion is a Brigittine nun identified by an inscription as “Suor Felicità,” and it is possible that the triptych was painted for the Brigittine convent of Santa Maria del Paradiso near Florence. Uccello was trained as a Gothic artist, and this work combines a Gothic sense for pattern and use of gold—as, for example, in the flowing hair of Mary Magdalen—with a feeling for sculptural form. The blackened background behind the Virgin in the Annunciation is oxidized silver.

KC



Sodoma (Giovanni Antonio Bazzi)

Italian (Sienese), 1477–1549

***Christ Presented to the People*
(*Ecce Homo*)**

Oil on canvas

23⁵/₈ × 23¹/₄ in. (60 × 59.1 cm)

**Gift of Asbjorn R. Lunde, in memory of
his parents, Karl and Elisa Lunde, 1996**

1996.261

Trained by a minor artist in a provincial center in Lombardy, Sodoma moved to Siena, in Tuscany, when still in his early twenties. There he became, together with Domenico Beccafumi, a leading painter. Indeed, such was Sodoma's fame that he received important commissions in Rome, Florence, Ferrara, and Pisa. *Christ Presented to the People*, a work of extraordinary expressive power, dates from the last decade of Sodoma's career and is characterized by a somberness and seriousness of purpose that looks ahead to Counter-Reformation painting. The figures are pressed insistently against the picture plane, and what might be called a Lombard feeling for surface and light is used to emphasize the actuality of

Christ and his physical suffering. Sodoma has employed a typically Leonardesque contrast, juxtaposing Christ's pathetic but dignified calm with the animal-like ferocity of a screaming soldier. With a clawlike hand the turbaned figure of Pilate, his gaze directed outward, presents Christ for judgment to the viewer.

It is easy to understand how this unpublished picture—so Lombard in sensibility—should have passed as a work by the sixteenth-century Milanese painter and theorist Giovanni Paolo Lomazzo when it was in the Northumberland Collection in England during the nineteenth century.

KC



Raphael

Italian, 1483–1520

Studies of the Christ Child

Ca. 1513–14

Red chalk

8⁵/₈ × 6⁵/₈ in. (21.9 × 16.7 cm)

Purchase, Florence B. Selden Bequest, 1997

1997.75

This spirited sheet of studies was drawn by Raphael in preparation for a painting of the Holy Family, known today through workshop versions in the Galleria Borghese, Rome, and the Kunsthistorisches Museum, Vienna. In the paintings the Christ child is shown standing in his mother's lap and lurching forward toward the kneeling figure of a young Saint John the Baptist. The two larger studies on this page were made with the Christ child in mind, and the one at the extreme right is quite similar to the painted image. The

smaller sketch at the lower left corner shows an alternate pose that is quite far from the final result.

The drawing is notable for its economy of means, with firm outlines and free parallel hatching to create shadow. Despite the relatively few lines employed, Raphael here is able to render the forms with both suppleness and sculptural volume. Drawn well after his arrival in Rome, the figures clearly reflect his grasp of classical sculpture.

GRG

Urs Graf

Swiss, ca. 1485–1529/30

Bust of a Bearded Old Man

1521

Brush and black ink

5½ × 4⅛ in. (14 × 10.3 cm)

Signed and dated in pen and black ink (lower right): 1521 / VG [in monogram]

Rogers Fund, 1997

1997.19

Graf was one of the most inventive and prolific graphic artists in early Renaissance Switzerland, producing woodcuts, engravings, and designs for book illustrations and stained glass. He was also among the first to create drawings as independent works of art. This portrayal of an old man is an example of such an autonomous object, drawn with brush and black ink in a manner that evokes engraving. In addition to the strongly delineated contours, hatchings, and cross-hatchings that characterize its technique, the drawing displays exuberant V-shaped forms and lines of various weight to suggest light and shade, typical of Graf's distinctive manner.

This old man once was thought to represent Saint Paul, but Graf includes neither the attributes nor the symbols traditionally associated with this figure. Instead, the artist isolates the form and focuses on the characterization of the face. The psychological distance and inner life suggested by the man's downcast gaze seem to express the solitude of an individual before God, one of the main tenets of the Protestant Reformation. It thus may be that Graf sought to reshape the traditional manner of representing an apostle in a more timely, if enigmatic, way.

CL





Giovanni di Paolo

(Giovanni di Paolo di Grazia)

Italian (Sienese), act. by 1417, d. 1482

Saint Catherine of Siena Exchanging Her Heart with Christ

Tempera and gold on wood

Painted surface 11³/₈ × 8⁷/₈ in. (28.9 × 22.5 cm)

Bequest of Lore Heinemann, in memory of her husband, Dr. Rudolf J. Heinemann, 1996

1997.II7.3

The Mystic Marriage of Saint Catherine of Siena

Tempera and gold on wood

Painted surface 11³/₈ × 11³/₈ in. (28.9 × 28.9 cm)

Bequest of Lore Heinemann, in memory of her husband, Dr. Rudolf J. Heinemann, 1996

1997.II7.2

These two panels, incandescent in their mystical ardor, are from the base, or predella, of an altarpiece commissioned in 1447 for the hospital church of Santa Maria della Scala, Siena. The predella was added to the altarpiece shortly after 1460, in commemoration of the canonization of Saint Catherine, and is the first narrative cycle of her life. It is also one of the high points of Giovanni di Paolo's vast output. With these two pictures the Museum now possesses five of the ten original scenes.



The daughter of a Sieneſe dyer, Saint Catherine (1347?–1380) became one of the moſt influential religious figures of fourteenth-century Italy. At the age of ſixteen, following a viſion, ſhe became a Dominican tertiary. Her ardent ſpirituality and miniſtry to the poor and the plague-ſtricken won her a wide following. She alſo worked tireleſſly to convince the pope to return to Rome from Avignon. A biography written by her confeſſor, Raymond of Capua, provided the ſource for Giovanni di Paolo’s ſcenes.

In the firſt panel Catherine is ſhown levitating in front of a cluster of church towers and gables. In her hand ſhe holds her bleeding heart, which ſeemed to her to leap out of her body to be united with that of Chriſt. The ſecond ſcene takes place in a chapter room of the church of San Domenico and ſhows Catherine’s miſtic marriage to Chriſt, the culmination of numerous viſions. Raymond writes, “While David tenderly played [his harp], the Mother of God took Catherine’s hand in her own and preſented the maiden to her ſon,

sweetly inviting him to marry [Catherine] in faith.” Whereas in the firſt panel Giovanni has ſuſpended the laws of perſpective and architectural logic to create a ſurreal, viſionary effect, in this one the room is depicted with preternatural clarity.

KC



Anonymous Master

French

Chalice à soleil

French (Paris), date marked 1532–33

Gilt silver

H. 8¼ in. (21 cm)

**Purchase, Mr. and Mrs. John H. Gutfreund
Gift, 1996**

1996.287

Here, on a chalice made in the early French Renaissance, are motifs surviving from the late medieval period: wavy sun rays on the bowl and dome of the foot, which evoke the meditation on the Sacred Monogram as preached by Saint Bernardin of Siena (d. 1444), and lily petals, a symbol of the Virgin. The projecting twelve semicircles of the foot and bosses of the knob are references to the apostles. These lively features are joined by others taken from the more static repertoire of classical ornament derived from Roman architecture: a stem formed as a fluted column (the flutes alternately channeled), beading at the junction of stem and foot, acanthus on the upper and lower poles of the knob, and a wreath encircling the step of the foot. Fleurs-de-lis, emblems of the French crown, the secular power, are, strangely, found on French liturgical objects of the sixteenth century and may refer to the control over the Church won by Francis I. Inserted on the foot is a silver plaque engraved with the episcopal hat, arms, and two angelic supporters of Bishop Fabio Mirto Frangipani, papal nuncio to the court of Charles IX from 1568 to 1572 and again in 1585. Engraved in the Fontainebleau style, these replace an earlier insert, which may have been other arms or an enamel Crucifixion.

JMcN



The Reign of Jupiter

French (School of Fontainebleau), ca. 1555–60
Marble

15 × 19 in. (38.1 × 48.3 cm)

**Purchase, The Annenberg Foundation
 Gift, 1997**

1997.23

The sculptor of this ravishing object was close to the Master of the Diana of Anet, whose name derives from the marble fountain figure in the Louvre that is one of the glories the School of Fontainebleau produced during Henri II's reign (1547–59). The sculptor must also have worked from a program provided by a poet and a drawing furnished by a painter.

The relief presents the astrological data of a royal personage or one who benefited from royal favor. Jupiter, a clear allusion to the king, is seated on a rocky ledge from which three streams flow, apparently supplying water for the fountain that is centered in an

enchanted forest in the medallion below. Mercury rises at left, and the zodiacal signs Gemini (frolicking babies) and Sagittarius (romping centaur) fill the lower corners. At upper right is an ideal cityscape. The single study devoted to the relief (known only since 1969) suggests the patron may have been Charles de Guise, cardinal of Lorraine and Maecenas of Pierre Ronsard and other poets of the Pléiade, whose château, La Grotte, was famous for its embellishments. Whatever its origin, the relief no doubt functioned as the key element in the marble revetment of a room of the greatest refinement.

JDD

Hans Hoffmann

German, ca. 1530–1591/92

A Small Piece of Turf

1584

Brush and gouache, watercolor, over traces of charcoal

8½ × 12⅞ in. (21.5 × 32.6 cm)

Signed and dated in pen and brown ink (lower center): 1584 / Hh [in monogram]

Purchase, Lila Acheson Wallace Gift, 1997

1997.20

In this watercolor one finds a variety of grasses and a meadow fly rendered with incredible detail and delicate color. This study is true to nature; each one of the plants can be identified. Yet the drawing, conceived as if it were a still life, transcends the genre of botanical illustration. This small plot of ground is monumentalized by virtue of the centralized composition and intricate grouping of the elements. Although the study was used for a painting of 1585, it probably was conceived as an autonomous work of art. Here Hoffmann referred to Dürer's watercolor *The Large Piece of Turf* (1503, Albertina, Vienna), which he could have seen in the collection of

his friend Willibald Imhoff, and his contemporaries surely would have recognized the source as well. Hoffmann created his drawing in the spirit of artistic emulation, imitating Dürer's masterpiece without reproducing it. His works based on Dürer's were greatly admired and avidly collected by Nuremberg patricians as well as by the Holy Roman Emperor Rudolf II (1522–1612), for whom the artist worked after 1585. Sixteenth-century collections often included objects of scientific concern as well as aesthetic appeal, and this drawing would have answered to both areas of interest.

CL



Bartholomäus Spranger

Flemish, 1546–1611

Diana and Actaeon

Ca. 1580–85

Pen and brown ink, brush and brown and grayish-brown wash, heightened with white, over traces of black chalk

16¼ × 12⅝ in. (41.3 × 32 cm)

Purchase, Lila Acheson Wallace Gift, 1997
1997.93

Spranger was one of the most influential late-sixteenth-century Flemish artists. He was active first in Rome, then in Munich and Prague, where, as court painter to Emperor Rudolf II, he created boldly sensuous Mannerist figure paintings. This magnificent drawing, which probably was made as a preliminary study, represents the climactic scene from the story of Diana and Actaeon in Ovid's *Metamorphoses* (book 3, lines 138–252), a popular literary source at that time. It represents the horrific moment when Actaeon begins to sprout horns, the first indication of his transformation into the stag that his dogs will slay, punishment for his having spied upon the goddess Diana while she was bathing. Following the example of Titian's *Poesie*, painted for Philip II about 1556–59 (National Gallery of Scotland, Edinburgh), Spranger emphasized the naturalism of the setting, the drama of the narrative, and the alluring qualities of the women. His broad pen strokes both summarize and geometricize the forms, while his generous use of wash for the foliage creates a shadowy atmosphere that envelops the figures.



CL



Peter Paul Rubens
Flemish, 1577–1640
Anatomical Studies
Ca. 1600–1608
Pen and brown ink
11 × 7³/₈ in. (27.8 × 18.6 cm)
Rogers Fund, 1996
1996.75

This drawing illustrates three views of a flayed forearm. Although these studies give the impression of being observed from nature, they are neither anatomically correct nor clearly displayed in the tradition of scientific drawings. Rubens used the cast of a left arm, which he drew from two different angles and then in mirror image to suggest a right arm. He created a sense of volume, dynamism, and force by choosing odd viewpoints from which to draw the arm and by interweaving the forms in a highly complex spatial relationship.

He invented additions, such as the shoulder at the top of the drawing. Rubens adopted the system of hatching and cross-hatching from figure studies by Michelangelo and his followers, but his style is evident throughout in the fine and curving lines. This is one of eleven recently discovered studies that Rubens made as a youth in Italy, which were motivated by his interest in the anatomical drawings of Leonardo. Rubens, however, reformulated the Italian precedent in accordance with his own artistic concerns, forsaking scientific inquiry in the search for energetic gestures, which he later used to relate pictorial narratives in clear and compelling ways.

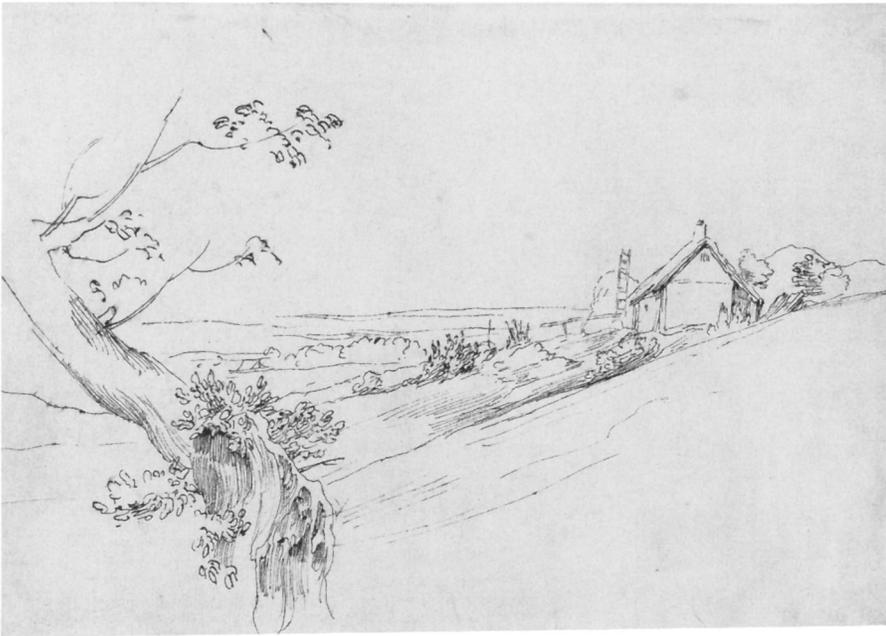
CL-

Nicolas Poussin
French, 1594–1665
The Rest on the Flight into Egypt
Oil on canvas
30 × 25 in. (76.2 × 63.5 cm)
Bequest of Lore Heinemann, in memory of her husband, Dr. Rudolf J. Heinemann, 1996
1997.117.6

This idyllic picture joins the finest collection of works by Poussin in the Western Hemisphere. It dates from about 1627 and reflects Poussin's study of the great canvases by Titian then in the Aldobrandini Collection, Rome. The cherubs gathering fruit as a gift for the Holy Family are taken from Titian's *Worship of Venus* (Museo Nacional del Prado, Madrid), and the landscape and light-streaked horizon are no less Venetian in inspiration. When Poussin arrived in Rome in 1624, he was without a major patron and made a living producing modest pictures for the market. These works, painted thinly and with evident rapidity, are dark in tone and have a special, poetic intimacy. Until now the Museum had nothing to represent this informal, tender side of Poussin's art. It does, however, possess a more ambitious work of the same date, *Midas Washing at the Source of the Pactolus* (acc. no. 71.56). That picture may be said to end this early period: in January 1628 Poussin completed the *Death of Germanicus*, which established his reputation as the greatest classical painter of the seventeenth century.

KC





Anthony van Dyck

Flemish, 1599–1641

Landscape with Tree and Farm Building

Ca. 1632–41

Pen and brown ink

8½ × 12¾ in. (21.6 × 32.1 cm)

Purchase, Lila Acheson Wallace Gift, 1997

1997.22

Van Dyck is best known for his portrait paintings of the English aristocracy, but he was also a daring and talented draftsman. He produced exquisite landscape drawings mainly in the last decade of his life, probably as a private form of art; he used only a few as studies for paintings. Although these landscapes represent only a small part of his oeuvre, they were very influential, particularly in England. The site in this vista has not been identified, but it appears to have been drawn from nature. Influenced by the pastoral landscapes of Titian and Campagnola, Van Dyck emphasized the harmony between the domestic and the natural environment. With a minimum of fine lines he drew a farm building nestled upon vast rolling hills, using the void of the paper to boldly define the sweeping fields in the foreground and clear sky above. The gnarled old tree is startlingly modern in conception, being so severely cropped by the margins of the paper.

CL

**Attributed to the Monogrammist B.G.
(Balthasar Griessmann)**

German-Austrian, ca. 1620–1706

Joseph and Potiphar's Wife

Second half of the 17th century

Ivory

3¾ × 6⅞ in. (9.3 × 17.5 cm)

Purchase, Alexis Gregory Gift, 1997

1997.91

This diminutive depiction of Joseph fleeing the advances of his master Potiphar's wife is packed with the dramatic energy and virtuosity that mark its maker's style. A central figure within the school of ivory carvers that flourished in southern Germany and Austria during the seventeenth and eighteenth centuries, Griessmann was until recently known to us only by the initials signed on a few of the pieces attributed to him. His works display an unusually sophisticated handling of human form and pictorial space as well as a broad spectrum of relief effects, here ranging from the nearly freestanding figure of Joseph (attempting to wrest his billowing garment from his would-be seducer's grasp) to the delicately textured lace and damask bedclothes and the squares of masonry faintly incised on walls and floor. The ivory carver's characteristic love of detail is also evident in the woman's elaborate hairdo, the ornamental carving of her unmade bed, and the tiny slippers peeping out beneath.

JH





Willem van de Velde the Elder

Dutch, 1611–1693

Dutch Ships in a Harbor

Ca. 1644–45

Pen and brown ink, brush and gray wash, on vellum

11 $\frac{1}{8}$ × 19 $\frac{1}{8}$ in. (29.5 × 48.5 cm)

Signed in pen and brown ink (center left, on flag): W:W:V:Velde

Purchase, Anonymous Gift, in memory of Frits Markus, 1996

1996.229

Willem van de Velde the Elder was one of the great innovators in the realm of marine painting, being the first to directly record naval battles during the Anglo-Dutch wars. Many sketches survive that he made on the spot to be worked up later into paintings. Much rarer are his pen drawings on parchment, a genre that the artist initiated in the 1640s. This beautifully preserved harbor scene exemplifies this type of autonomous drawing, which Van de Velde made for private collectors. The vitality of the pen lines, best observed close at hand, counterbalances the control of the

studied pattern of varied hatchmarks. The measured placement of the ships and their relative scale carry the eye to the distant horizon, while the subtly applied washes evoke the atmosphere at sea. A tower and pilings, upon which a fishing basket dries, mark the entrance to a harbor at left. Several Dutch transport vessels, including two flutes in the foreground and another at center, prepare to depart in the company of warships. Such images of shipping glorified maritime trade, the driving force behind Dutch prosperity.

CL



Giovanni Battista Tiepolo

Italian (Venetian), 1696–1770

The Chariot of Aurora

Oil on canvas

35½ × 28⅞ in. (90.2 × 72.7 cm)

Bequest of Lore Heinemann, in memory of her husband, Dr. Rudolf J. Heinemann, 1996

1997.II7.7

In 1762 Tiepolo moved to Spain to fresco the ceiling of the throne room of the Royal Palace in Madrid, the city where he died eight years later. During this period he made no fewer than six *modelli*, or oil sketches, for the ceilings of other rooms in the palace, as well as seven altarpieces for Charles III's retreat at Aranjuez. This *modello*, evidently created for the queen's bedroom, shows Apollo emerging from his temple at the beginning of a new day. The Hours guide the chariot of Aurora across a bank of clouds, while below are three of the four seasons: Ceres, with a sheaf of wheat, symbolizes summer; Bacchus, holding his wine cup, stands for autumn; and Venus's swans are seen above an old man representing winter. Farther along the rim are sleeping figures and a bat, emblematic of the passing night. Winged Time holds his scythe.

For whatever reason, Tiepolo did not get the commission for the queen's bedroom. Instead, the ceiling was frescoed by the Neo-classical painter Anton Raphael Mengs. This ravishing sketch joins two other *modelli* for the Royal Palace in the Museum's collection.

KC

Giovanni Battista Tiepolo

Italian (Venetian), 1696–1770

Female Allegorical Figure

Oil on canvas, gold ground

32 × 25⅜ in. (81.3 × 64.5 cm)

Bequest of Lore Heinemann, in memory of her husband, Dr. Rudolf J. Heinemann, 1996

1997.II7.8

As a complement to a narrative cycle in a room, whether fresco or oil on canvas, Tiepolo often painted monochromatic allegorical figures against a background of neutral color,

simulated marble, or gold. Intended to emulate low-relief sculpture, they were conceived to be placed over doors. This exceptionally well preserved oval, which has a pendant given to the Metropolitan Museum in 1984 (acc. no. 1984.49) and two companion pieces in the Rijksmuseum, Amsterdam, belongs to this class of decoration. The attributes of the figures are too general to allow any specific identification, and the provenance of the series cannot be traced earlier than the twentieth century. However, according to an inventory

soon to be published by Giandomenico Romanelli, a series of four overdoors, described generically as "chiaroscuro bas-reliefs," formed part of a cycle of decorations with scenes of Rinaldo and Armida carried out by Tiepolo in a room of the Cornaro Palace in the parish of San Polo, Venice. The Metropolitan's paintings are usually dated to about 1750, but they may, in fact, have been painted somewhat earlier. They testify to the elegance Tiepolo brought to this restricted genre.

KC





François Boucher

French, 1703–1771

The Adoration of the Shepherds

Ca. 1749–50

*Oil over black chalk underdrawing, on paper,
mounted on canvas*

16¼ × 11 in. (41.2 × 28 cm)

**Purchase, David T. Schiff Gift, and Rogers
and Harris Brisbane Dick Funds, 1997**

1997.95

Boucher was among the great practitioners of the oil sketch, a technique that flourished during the eighteenth century. His formulation of the high Rococo aesthetic—expressed in lithe, elegant figures, a lush handling of the medium, and a preference for compositions based on the arabesque—influenced a generation of artists. Here, in the rustic subject of the Adoration of the Shepherds, his work recalls Flemish painting and the oil sketches of Giovanni Benedetto Castiglione, but in his hands the subject takes on a lightness and delicacy that separate it from such sources. Although remembered more often for his mythological scenes, Boucher here harnessed his love of light, air, and movement to devotional ends, dedicating the entire upper half of the composition to the virtuoso description of divine light, which spills forth, along with numerous putti, from an opening in the clouds, falling directly onto the Christ child and emanating outward, illuminating the rustic onlookers.

In the nineteenth century this sketch belonged to the writers and respected connoisseurs Edmond and Jules de Goncourt, who believed it to be among the jewels of their collection. They described it as the maquette, or model, for the altarpiece Boucher painted for Madame de Pompadour, which hangs today in Lyons.

Man's Suit

English, ca. 1760

Purple wool with gold-bullion braid trim

L. (center back) 43 in. (109.2 cm)

**Purchase, NAMSB Foundation Inc. Gift,
1996**

1996.117a-c

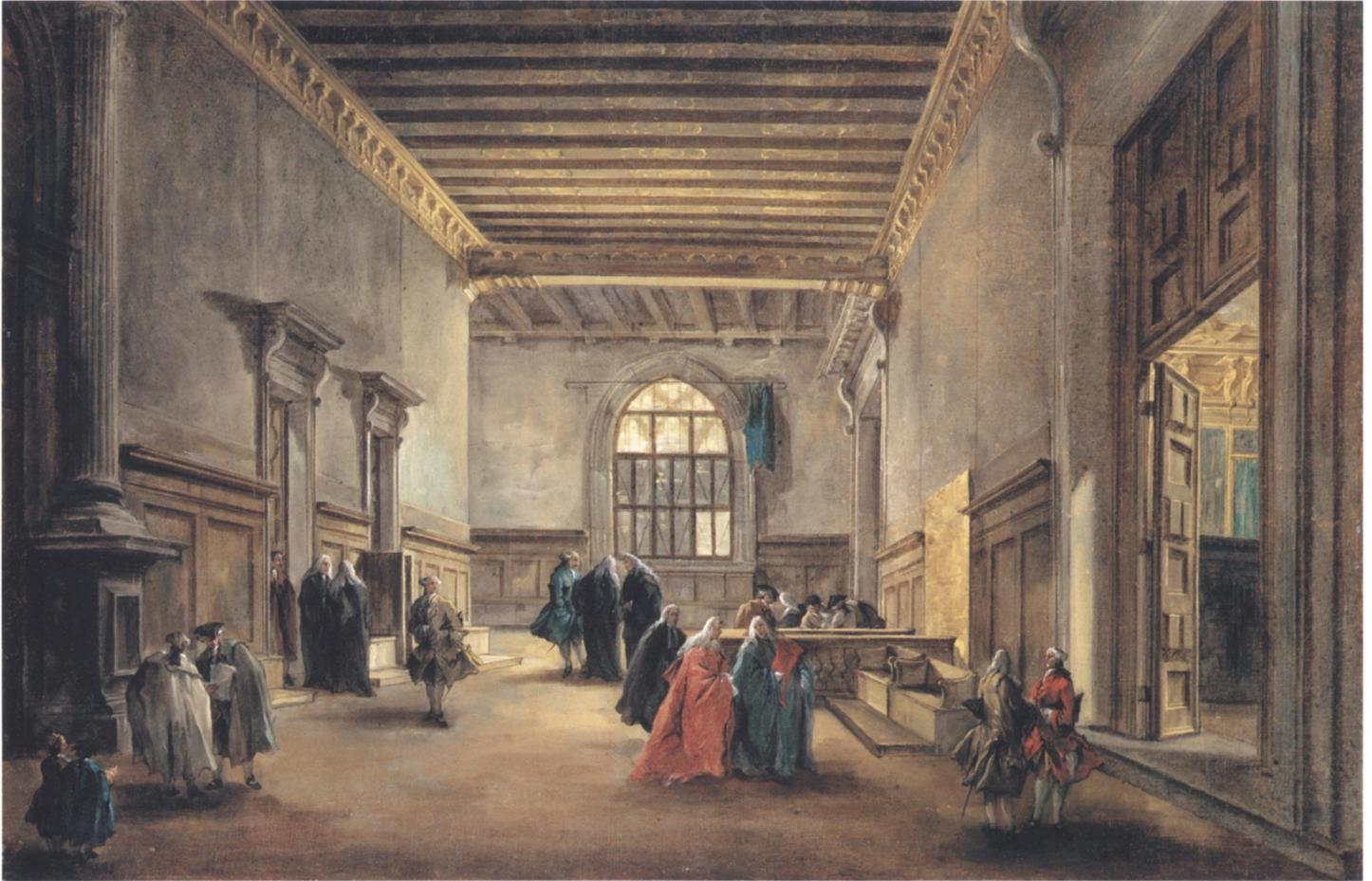
This magnificent suit remarkably survives complete with all of its components. Because elements of menswear were often retailored to accommodate changes in the wearer's size or in fashion, this ensemble in essentially unaltered condition is an exceedingly rare example.

Characteristic of the fashion of this date, skintight breeches that buckle below the knee and a fitted waistcoat are almost entirely covered by a coat with a collarless, narrow chest and stiffly flaring skirt that concentrates emphasis on the lower torso and thighs. The placement of the opulent applied decoration bolsters this effect. Although the coat retains stiffness reminiscent of 1750s styles, the buttons do not meet below the upper chest and the angular opening anticipates the pronounced front curve and diminishing skirt of later decades.

The color coordination of all three parts and the utilization of wool, both decidedly English elements that anticipate modern attire, were generally reserved for informal wear. Here, however, the suit is resplendent with an abundance of gold buttons and braid more closely associated with high-style occasions.

JAL





Francesco Guardi

Italian (Venetian), 1712–1793

***The Antechamber of the Sala del
Maggior Consiglio***

Oil on canvas

13³/₈ × 20 in. (34 × 50.8 cm)

Signed (left, on base of column): F.^{co} G.^{di}

**Bequest of Lore Heinemann, in memory of
her husband, Dr. Rudolf J. Heinemann,
1996**

1997.II7.4

The Ridotto

Oil on canvas

13³/₈ × 20 in. (34 × 50.8 cm)

**Bequest of Lore Heinemann, in memory of
her husband, Dr. Rudolf J. Heinemann,
1996**

1997.II7.5



Guardi, famous for Venetian views and imaginary lagoon subjects, also painted a few interiors, of which these two pictures are exceptional because they are so scenographic and so informative about public and private life. The figures are expressive, the atmosphere luminous, and the handling sprightly and fluent. The first represents the Liagò, a long L-shaped hallway outside the great council chamber in the Palazzo Ducale, which served as the seat of government of the Venetian Republic and can still be visited: the beamed ceiling, doorframes, and Gothic window are unchanged. Guardi telescoped the space and

peopled it with officials in wigs and gowns, clerks, and petitioners. The second canvas shows the central hall of Venice's principal gaming establishment, the Ridotto at the Palazzo Dandolo, near San Moisè. It opened in 1638 and was redecorated in the Rococo style in 1768. Six years later it was shut down by the government for reasons of public morality. The Ridotto was the epitome of the final flowering of a city where the arts flourished and visitors abounded, but virtue was outmatched by vice and dissipation. As the view shows the leather wall hangings in disrepair, the two paintings may date from the mid-1760s.

KBB



Thomas Chippendale

English, 1718–1779

One of a Set of Fourteen Dining Chairs

English, ca. 1772

Mahogany

H. 38 1/4 in. (97.2 cm)

Purchase, Lila Acheson Wallace and The Annenberg Foundation Gifts, Gift of Irwin Untermyer and Fletcher Fund, by exchange, Bruce Dayton Gift, and funds from various donors, 1996

1996.426.1

Chippendale executed this set of Neoclassical mahogany dining chairs for Goldsborough Hall, in Yorkshire, which belonged to Daniel

Lascelles, younger brother of Chippendale's most extravagant patron, Edwin Lascelles, of nearby Harewood House. The set, which originally included fifteen chairs, remained at Goldsborough until 1929, when it was removed to Harewood House, from whence it was sold in 1976. The chairs represent one of Chippendale's most elegant designs: their tapering backs have arched top rails and molded sides headed by beaded paterae and leaf finials; fan-shaped splats with a central patera are encircled and flanked by pendent bellflower swags; and the square, tapering paneled legs are decorated with pendent husks. He produced several sets of these chairs with minor variations, including one,

which has not survived, for Lansdowne House, in London. The present set, which is being reupholstered as it was originally with red morocco leather, will re-create in the Museum's dining room from Lansdowne House the unity of design between the furniture and Robert Adam's decoration, which was one of the most notable aspects of this great Neoclassical interior.

WR

Théodore Chassériau

French, 1819–1856

Scene in the Jewish Quarter of Constantine

1851

Oil on canvas

22 3/8 x 18 1/2 in. (56.8 x 47 cm)

Signed and dated (lower right): Thre

Chassériau 1851

Purchase, The Annenberg Foundation Gift, 1996

1996.285

Son of the French consul in Santo Domingo and a Creole woman, Chassériau exhibited precocious talent as a child. He entered Ingres's studio at ten and saw his first works accepted at the Paris Salon at seventeen. As a youth he adopted Ingres's Mannerist classicism but soon created a style that was Baroque in composition and Rubensian in color. His *Portrait of Ali ben Hamet* (Musée de Versailles), exhibited at the Salon of 1845, was considered by critics to rival Delacroix's *Sultan of Morocco* (Musée des Augustins, Toulouse) of the same year. A trip to Algeria in 1846 confirmed his predilection for orientalist subjects. His career was ended by his premature death ten years later. Mourned as one of France's greatest artists, he was ranked second only to his mentors Ingres and Delacroix.

Chassériau witnessed this scene and sketched it during his Algerian trip. From Constantine he wrote: "I have seen some highly curious things: primitive and overwhelming, touching and singular. At Constantine, which is high up in the mountains, one sees the Arab people and the Jewish people [living] as they were at the very beginning of time." He also used this composition for a work that he contributed to an album of watercolors by the leading artists of the day that was presented in 1846 to a royal French couple upon their wedding.

GT





Jean-Louis-André-Théodore Géricault

French, 1791–1824

Two Draft Horses with a Sleeping Driver

Ca. 1820–22

*Brush with brown ink, brown and gray wash,
over graphite*

11³/₄ × 15 in. (29.9 × 38.2 cm)

**Purchase, Joseph Pulitzer Bequest and
Harry G. Sperling Fund, 1996**

1996.365

An avid rider and connoisseur of horses, Géricault portrayed a wide range of breeds, from thoroughbred racers to work animals. During his 1820–21 sojourn in London he studied the English types, among them the muscular horses that hauled coal wagons or dragged plows. He evidently likened the hard, gritty life of these laborers to that of Britain's poor working classes and thus was apt to endow such animals with identifiably human emotions.

Our dramatic new drawing portrays a horse evidently alarmed by signs of a brewing storm. With its head and ears lifted and its forelock blown by the wind, this alert animal stands in stark contrast to the slouched, drowsing driver, who probably waits with his team for the arrival of a cargo barge. Géricault's masterful touch sculpts these figures and describes the weather with great conviction, evoking the menacing lull that pervades the atmosphere before a storm breaks at full strength.

CI

François-Marius Granet

French, 1775–1849

Ponte San Rocco and Waterfalls, Tivoli

Ca. 1810–20

Oil on canvas

14⁷/₈ × 11¹/₈ in. (37.8 × 28.3 cm)

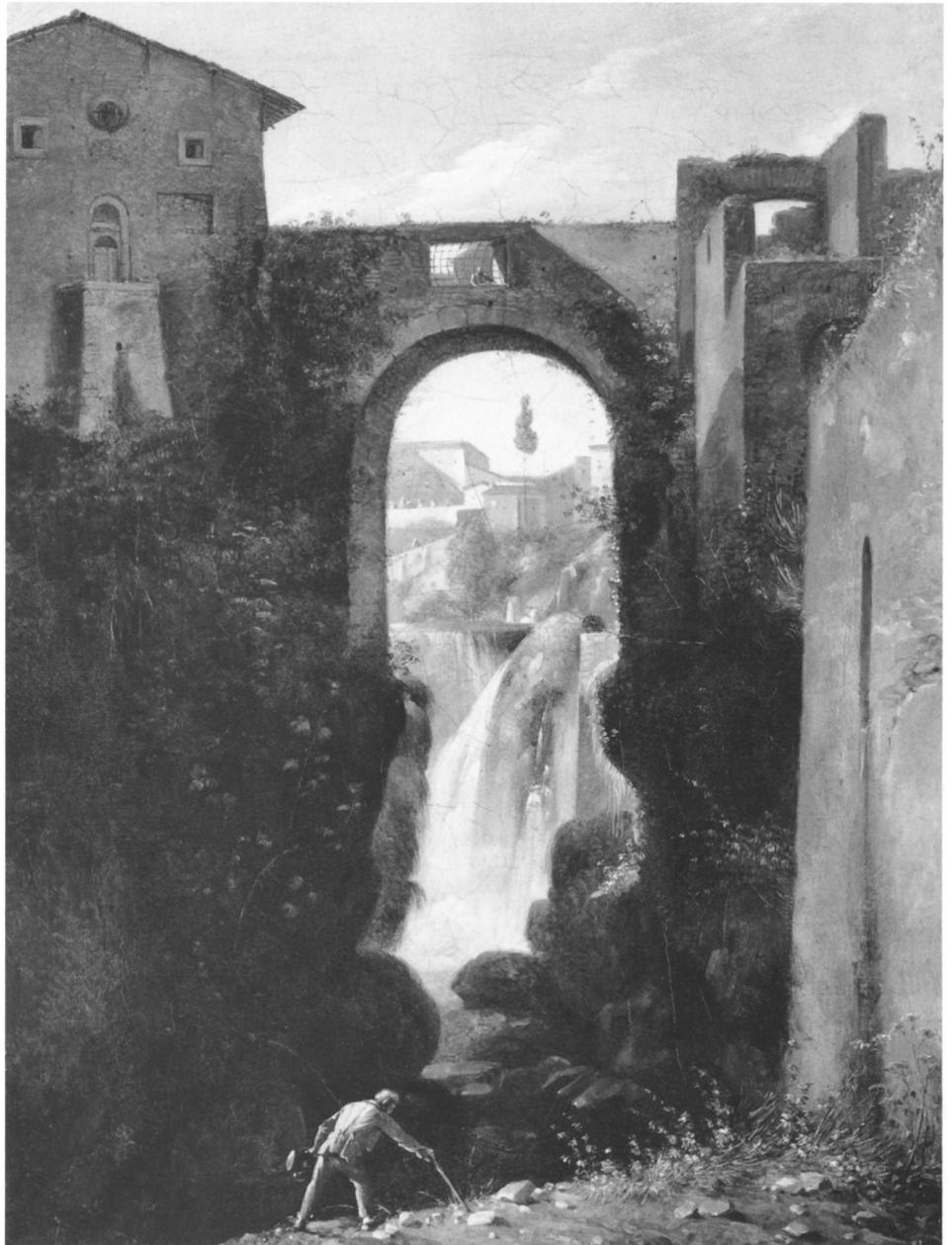
Purchase, Leonora Brenauer Bequest, in memory of her father, Joseph B. Brenauer; Wolfe Fund, and Wolfe Fund, by exchange, 1996

1996.181

This handsome painting perfectly illustrates Granet's achievement as the master of the small Roman view during the first quarter of the nineteenth century. A student of Jacques-Louis David, Granet first visited Italy in 1802 and returned the next year to stay until 1824. Throughout his Italian sojourn he visited Tivoli, only a half-day's ride east of Rome. Here he has recorded one of Tivoli's most picturesque sights, which has been depicted by artists since the seventeenth century. The arch of the Ponte San Rocco provides the frame for a carefully structured glimpse of the Aniene River as it passes through one of its several spectacular cataracts in the hilltop village.

This work is a finished painting designed for a private collector. It was created in Granet's studio from an oil sketch (now at the Musée Granet, Aix-en-Provence) that was executed outdoors at the site.

GT





**Attributed to Josef Danhauser
and His Circle**

Austrian, 1780–1829

One of Two Side Chairs

Austrian (Vienna), ca. 1815–20

*Beech and pinewood, cherry veneer, and
ebonized mahogany*

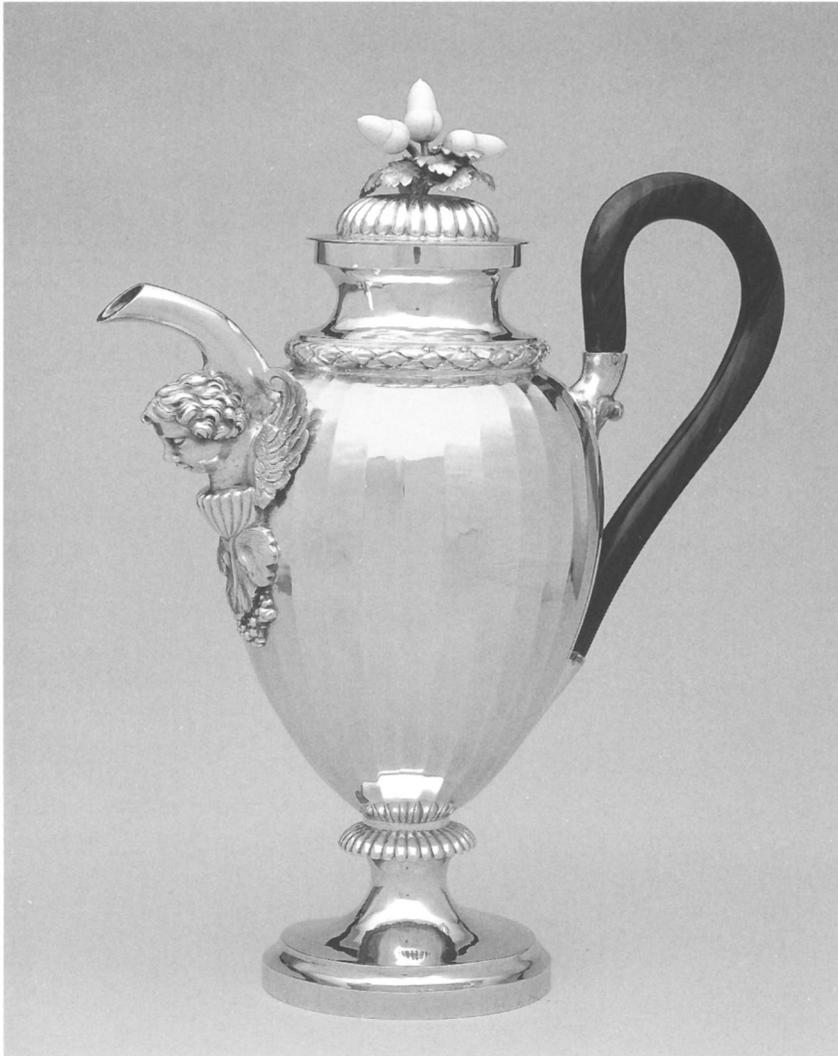
H. 37 $\frac{1}{8}$ in. (94.3 cm)

**Purchase, Friends of European Sculpture
and Decorative Arts Gifts, 1996**

1996.417.1

The Biedermeier, or *Vormärz* period, the years after the Napoleonic wars from 1815 until the March Revolution in 1848, was dominated by political constraints and strict government censorship in all areas of daily life. This repressive public climate forced the Austrian bourgeoisie into a private and sheltered domestic life, in which there was sufficient time to devote to the cultivation of personal interests. Seating furniture with clean lines and light-colored wood veneer played a most important role in the achievement of the simplicity and unpretentious elegance so characteristic of Biedermeier interior decoration. The Museum's side chairs, originally part of a set of six, are the first of this period of highly developed family culture to enter our collection. Their sophisticated design and quality of execution can be attributed to the firm of Josef Danhauser, the leading furniture manufacturer in Vienna until his death in 1829. Very likely a special commission and unparalleled by any known example, these Biedermeier chairs and other similar progressively conceived objects were among the roots of the development of modernistic styles. The chairs are exceptionally well preserved, including large areas of original surface finish, drop-in seats, webbing, and upholstery under a later show cover.

WK



Alois Simpert Eschenlohr (or Eschenlauer)

German, ca. 1785–1837

Coffeepot

German (Augsburg), 1824

Silver, ivory, and macassar ebony

H. 10³/₈ in. (26.2 cm)

Gift of Wolfram Koepe, in memory of

Walter E. Stait, 1996

1996.436.1a,b

Early in the nineteenth century it became the custom to produce pots for coffee and hot milk en suite, and this piece was acquired together with its matching, smaller milk pot. Eschenlohr—who became a master silversmith in 1824—has taken a simple Neoclassical form and enlivened it with a playful contrast of surface effects, decorative details, and materials. A cherub's head emerges from a cluster of grapes beneath the spout, the cover is topped by a trio of ivory acorns, and the

dark smoothness of the handle complements the light-catching fluting of the body. Few works are known by Eschenlohr, who shows himself here to be a masterful—and witty—designer.

CLC

Jean-Valentin Morel

French, 1794–1860; act. 1827–ca. 1855

Standing Cup

English (London), 1850–51

Rock crystal, gilt silver, enamel, and pearls

H. 9¹/₄ in. (23.5 cm)

Purchase, Friends of European Sculpture and Decorative Arts Gifts, 1997

1997.14

Romantic historicism was one of many nineteenth-century revival styles, and Morel was unsurpassed in his skill in fashioning hard stones, enameling, and an eclectic

assortment of decorative motifs into highly refined evocations of seventeenth-century goldsmiths' work. Trained under the pre-Revolution maker of gold boxes Adrien Vachette (act. 1779–1839), Morel is a direct link to the long history of French jewelers and goldsmiths.

Morel practiced in Paris for many years before moving to London in 1848, following the adverse settlement of a business dispute (an expatriation that lasted until 1852, when he returned to France). In London he established a workshop staffed by more than fifty craftsmen and enjoyed the patronage of Queen Victoria and the exiled Louis-Philippe. The culmination of Morel's London career was his display at the Great Exhibition of 1851, at which he showed jewelry, silver sculpture, and numerous neo-Renaissance cups. Our example, made in London, was among them. From illustrations of the time, and again in 1910, when the cup was in J. Pierpont Morgan's collection, we discover it had a cover and has lost some enameled ornament; it nonetheless conveys the elegance typical of Morel's best work.

CLC





**Ignace-Henri-Jean-Théodore
Fantin-Latour**

French, 1836–1904

Pansies

Ca. 1874

Oil on canvas

9 × 11½ in. (22.9 × 28.3 cm)

Signed (lower right): Fantin

Gift of Paul O. Fabri, 1996

1996.517

Although Fantin-Latour considered himself a serious figure painter, his reputation was made with informal flower studies such as this work. In his day, as in our own, these studies were prized by collectors for their seemingly effortless creation and great charm. This picture joins another in the collection, *Still Life with Pansies* (acc. no. 66.194), which was painted in 1874. It may well be this study of pansies in a basket that Madame Fantin-Latour noted was painted in the same year.

GT



Louis Robert

French, 1810–1882

Romesnil

1850–55

Salted paper print from paper negative

10³/₈ × 13⁷/₈ in. (27 × 35.2 cm)

Purchase, Joseph Pulitzer Bequest, 1996

1996.363.2

In addition to the talented designers, artisans, and chemists who produced elaborate creations at the Royal Porcelain Factory, the village of Sèvres, on the outskirts of Paris, attracted the naturalist painters Troyon, Daubigny, and Corot, who came to sketch picturesque scenes along the banks of the Seine and in the nearby forest. Nurtured by these currents of technical and aesthetic innovation, Robert, head of the factory's painting workshop, took up photography as an amateur pursuit about 1850. As accomplished as his professional counterparts in Paris but unfettered by commercial constraints, Robert trained his camera on the intimate, the vernacular, and the natural with studied informality.

This rare and beautiful photograph—the only known print of this image—comes from a small series of views made at Romesnil, in Normandy; by virtue of their large scale, complexity, and authority, they represent a high point of Robert's oeuvre. Here, a dilapidated wooden barn, crumbling stucco outbuildings, pebbly road, and pile of sticks are vehicles for an exquisite study of tone and texture. Robert, who in the kilns of Sèvres daily created works of art from the natural elements of earth, water, and fire, found a more compelling beauty at Romesnil in nature's gradual reclaiming of humanity's constructions.

MD

Vincent van Gogh

Dutch, 1853–1890

Oleanders

1888

Oil on canvas

23¾ × 29 in. (60.3 × 73.7 cm)

Inscribed: (on cover of book) EMILE ZOLA / LA joie de VIVRE; (on spine of book) Lajoie de / vivre / Emile / Zola

Gift of Mr. and Mrs. John L. Loeb, 1962

62.24

For Van Gogh, oleanders were joyous, life-affirming flowers that bloomed riotously, continually renewing themselves. In this painting of August 1888 the flowers fill a majolica jug that he used for other Arles still lifes; they are juxtaposed with Émile Zola's *La Joie de Vivre*, which Van Gogh had earlier placed in contrast to an open Bible in a Nuenen still life of 1885. The well-thumbed paperback by one of the artist's favorite authors adds a bright yellow and distinctly modern note to both compositions. Yet here Van Gogh perhaps intended an analogy between the title of Zola's novel and the vitality of the fragrant flowers.

Van Gogh may have painted *Oleanders* as a reprieve from his series of *Sunflowers*, four of which he had just completed. In contrast to those upright canvases of grand round flowers, largely in chrome yellows, he chose a horizontal format that emphasizes the sweeping thrust of the spiky oleander leaves and the lively play of pink-reds and greens. A year later Van Gogh explored contrasting formats, shapes, and colors when he painted four flower pieces devoted to irises and roses. Happily, *Oleanders* can now be seen in relation to two of them, *Iris* (acc. no. 58.187) and *Vase of Roses* (acc. no. 1993.400.5).

SAS





Vincent van Gogh

Dutch, 1853–1890

La Berceuse (Woman Rocking a Cradle)
(Augustine-Alix Pellicot Roulin, 1851–1930)

1889

Oil on canvas

36½ × 29 in. (92.7 × 73.7 cm)

Signed, dated, and inscribed: (on arm of chair)
vincent / arles 89; (lower right) La / Berceuse

**The Walter H. and Leonore Annenberg
 Collection, Partial Gift of Walter H. and
 Leonore Annenberg, 1996**

1996.435

Of the five versions of this portrait of Augustine Roulin, wife of Van Gogh’s friend the postmaster of Arles, the present canvas is the one the sitter chose for herself. The artist remarked that “she had a good eye and took the best.” Van Gogh began the portraits just prior to his breakdown at Arles, in December 1888, and completed them in early 1889. As he worked on the successive versions, the composition took on added meaning. Originally conceived as a portrait in the conventional sense and as an experiment in the bold “arrangement of colors,” the image—which he titled *La Berceuse*, meaning “lullaby, or woman who rocks the cradle,” and alluded

to by “her hand holding the rope of the cradle”—became the locus of literary and symbolic associations. These extended from the writings of Dutch and French novelists to the consoling music of Berlioz and Wagner. Van Gogh ultimately felt that he had created “a picture . . . that if ever sailors—at once children and martyrs—should see it . . . they would experience being rocked and remember their own lullaby.” Not only did Van Gogh imagine *La Berceuse* hanging on the “wall of a ship’s cabin,” but he also envisioned it as the center of a triptych, flanked by *Sunflowers*, like candelabra.

Paul Cézanne

French, 1839–1906

Dish of Apples

Ca. 1876–78

Oil on canvas

18 1/8 × 21 3/4 in. (46 × 55.2 cm)

Signed (lower right): P Cezanne

**The Walter H. and Leonore Annenberg
Collection, Partial Gift of Walter H. and
Leonore Annenberg, 1997**

1997.60.1

Convincingly dated by Cézanne scholar Joseph Rishel to the mid-1870s, this sumptuous still life was painted at the house of the artist's parents, the Jas de Bouffan, near Aix-en-Provence, where Cézanne spent much of 1876 and all of 1878. In the background appear the ornamental motifs of a screen that Cézanne painted about 1859 to decorate his father's study. The screen (a student effort in a mock-eighteenth-century style), the overloaded plate of apples, and the gaily decorated faience sugar bowl create a rich atmosphere

that evokes the Rococo spirit of some of Chardin's grand still lifes. The evocation must have been deliberate, for it was in these same years that Manet, whom Cézanne worshiped, executed several still lifes in conscious emulation of Chardin. Cézanne's elaborate signature at lower right contributes to the effect, which would have been greatly appreciated by the first owner of this picture, Victor Choquet, who himself loved French eighteenth-century decorative arts.

GT





Paul Cézanne

French, 1839–1906

Seated Peasant

Ca. 1892–96

Oil on canvas

21½ × 17¾ in. (54.6 × 45.1 cm)

**The Walter H. and Leonore Annenberg
Collection, Partial Gift of Walter H. and
Leonore Annenberg, 1997**

1997.60.2

The mood and palette of this pensive figure study relate it to Cézanne's celebrated series of paintings showing men playing cards. This particular individual does not appear in any of those pictures, all painted in the 1890s, but there can be no doubt that he, like the models for the cardplayers, was one of the workers at the Cézanne family house in Aix-en-Provence. To pose for the artist, the model donned his best clothes: a brown wool coat, gray-striped trousers, a yellow vest, and (possibly) a neat string tie. But he cannot hide his class, and, despite his strong, handsome features, his status as a peasant is underscored by his unshaven face and huge, ungainly hands.

The still life of objects is an unusual addition to a figure study. Here Cézanne seems to have lavished attention on this corner of the composition, giving it a life of its own, although the objects themselves—perhaps a green-bound book, some boxes, a ceramic bowl, the stem of a pipe—are barely recognizable. They do not reflect the identity of the sitter; they reflect instead Cézanne's stubborn enjoyment of the act of painting. Such beautiful geometric assemblies fascinated Braque and Picasso as they developed the aesthetic of Cubism a little more than ten years later.

GT



Paul Gauguin

French, 1848–1903

Tabitians

Ca. 1891–93

Charcoal on laid paper

16 1/8 × 12 1/4 in. (41 × 31.1 cm)

Purchase, The Annenberg Foundation

Gift, 1996

1996.418

Gauguin's almost worshipful appreciation of exotic peoples, whom he believed innocent of modern civilization's woes, is stirringly conveyed in this New World icon. At its center is the face of a dark-haired young woman Gauguin painted on his first voyage to Tahiti. Two renderings of profiles (right and left) are conjoined with a full frontal view in a haunting totemic design that evinces fascination and awe. These masklike faces, devoid of any sign of emotion in their blank eyes and closed lips, appear timeless and remote, much as do

the stone heads of ancient gods sculpted in Egypt or Asia long ago.

Arguably the finest of all Gauguin's surviving drawings, our charcoal study is a work of exceptional feeling and finesse. By smudging the sooty contour lines and shadows with his fingers (or perhaps a wad of soft bread), the artist defined features of the Maori race in a way that conveys both ethnographic accuracy and spirituality. For Gauguin, a young and beautiful Tahitian woman was a powerful symbol of life's forces.



Paul Gauguin

French, 1848–1903

Three Tahitian Women

1896

Oil on wood

9 5/8 × 17 in. (24.4 × 43.2 cm)

Signed and dated (lower right): P. Gauguin 96

**The Walter H. and Leonore Annenberg
Collection, Partial Gift of Walter H. and
Leonore Annenberg, 1997**

1997.60.3

This small, exquisite, and highly finished Tahitian scene of 1896 is painted on a piece of wood that was once a door of a teak cabinet or chest, as can be seen from the remnants of hinges in the upper and lower right-hand corners. Although the artist often sculpted wood, particularly in Tahiti, he rarely used it as a support for his paintings. In this exceptional instance it is not known whether Gauguin had been prompted by aesthetic or economic reasons. What is certain, however, is that once Gauguin had completed this magical little idyll, with its delicate modeling and rich, sumptuous hues, he had an

attachment to it that led him to worry about its future care. The panel was once accompanied by a letter addressed to its future owner (“to the unknown collector”) in which Gauguin recommended “a modest frame and if possible one with glass, so that while it ages it can retain its freshness and be preserved from the alterations that are always produced by the fetid air of an apartment.” In 1897, in a larger canvas (*The Bathers*, National Gallery of Art, Washington, D.C.), Gauguin repeated the motif of the two women, draped in red sarongs, standing by a tree.

SAS

**John Singleton Copley***American, 1738–1815***Hugh Hall**

1758

*Pastel on paper, mounted on canvas**15½ × 13 in. (39.4 × 33 cm)**Inscribed (right): J. S. Copley. / Pinx 1758.*

Purchase, Estate of George Strichman, and Sandra Strichman Gifts; Bequest of Vera Ruth Miller, in memory of her father, Henry Miller, Bequest of Josephine N. Hopper, John Stewart Kennedy Fund, and Gifts of Yvonne Moën Cumerford, Berry B. Tracy, and Mr. and Mrs. Jeremiah Milbank, by exchange; Mr. and Mrs. Leonard L. Milberg Gift, and funds from various donors, 1996

1996.279

In September 1762 Copley wrote to the Swiss pastelists Jean-Étienne Liotard for advice and asked him to send “one sett [*sic*] of Crayons of the very best kind such as You can recommend [for] liveliness of colour and Justness of tints.” Copley’s work in pastel far surpassed that of his American contemporaries, and, in general, his portraits in the medium are among his most striking productions. He recognized this accomplishment himself and, in a letter of November 12, 1766, urged his colleague Benjamin West (who had admonished him about his enthusiasm for pastels) to explain “why you dis[ap]prove of the use of [crayons], for I think my best portraits are done in that way.”

Copley’s image of the affluent Boston merchant and distiller Hugh Hall (1693–1773) is the artist’s earliest known pastel and perhaps his first attempt at mastering the powdery pigment. Copley vigorously rendered his subject in a draftsmanlike manner, using strong strokes and coarse modeling. At this early stage he displayed a masterful technique in certain passages: Hall’s wig, cravat, and eyes are expertly drawn. The rugged aspect of the work seems appropriate to the craggy countenance of the subject. What the work may lack in elegance—especially compared to Copley’s highly polished mature productions—it makes up for in sheer strength of execution.

CR



Pier Table

*American (Salem, Massachusetts), 1800–1810
Mahogany, with mahogany, maple, casuarina,
holly, and ebony veneers
H. 29¾ in. (75.6 cm)*

**Purchase, Anthony W. and Lulu C. Wang,
Louis and Virginia Clemente Foundation
Inc., and Computer Associates Gifts, and
Friends of the American Wing Fund, 1996
1996.245**

In scale, aspect, and overall design this demilune pier table is unique among New England examples and arguably the most impressive of a small group of Boston and Salem area furniture that displays the flash and fire of radiating strips of light and dark wood veneers. Boldly conceived in a grandiose style reminiscent of that of the British architect and furniture designer Robert Adam, it originally was probably one of a pair that stood in a Federal-period New England parlor. (Each would have been surmounted by the latest Neoclassical looking glass.) Furniture in this style, with radiating veneers, drumlike turnings at the tops of the legs, and applied ribbed moldings, is often

attributed to the Salem cabinetmaker William Hook, based on a group of documented furniture with these features at the Museum of Fine Arts, Boston. To assign the Metropolitan's table to Hook is complicated by the fact that, in Salem, master cabinetmakers produced many pieces for the venture-cargo furniture trade and often purchased parts from subcontractors. One of these subcontractors was the carver and turner Joseph True, whose account books document the sale of turned legs—probably much like the ones on this table—to all the important Salem makers, including Hook.

PK



Charles-Honoré Lannuier

French, 1779–1819

One of a Pair of Card Tables

American (New York City), 1817

Mahogany, white pine, yellow poplar, bass-wood, and ash; mahogany veneer, gilt gesso, faux-bronze patination, and gilt brass

H. 31½ in. (79.1 cm)

*Inscribed twice: (on front-to-back brace under top) *Fait a New-York / Le 1 May 1817 / HL* [conjoined]; (on top of figure's head) *1817 / May / HL* [conjoined]*

Gift of Justine VR. Milliken, 1995

1995.377.1

The superlative card table is one of two from a signature series of gilded sculptural pieces by New York's resident French *ébéniste* of the Federal period, Charles-Honoré Lannuier. The tables are remarkable not only for their exquisite beauty but also because they are signed and dated masterpieces descended in the family of their original owner, Stephen Van Rensselaer IV of Albany. The pair join

five superb documented examples by Lannuier in the collection and further solidify the Museum's preeminence in early-nineteenth-century New York Classical furniture.

The tables are believed to be part of a larger commission by the New York City merchant William Bayard that included a nearly identical pair of figural card tables and two pier tables with gilded swan supports, wedding gifts for his daughters Harriet and Maria, who in 1817 married Stephen Van Rensselaer IV and Duncan Pearsall Campbell. The Campbells' tables survive in the Albany Institute of History and Art, as does the Van Rensselaer pier table, which later in the nineteenth century was reworked into a pair of *encoignures* (corner tables). The invoice for the Campbell pieces also survives, revealing how expensive furniture from Lannuier's Broad Street shop was. The pair of card tables was priced at \$250, and the pier table at \$300, astonishing sums when a journeyman cabinet-maker's wage was only about a dollar a day.

PK

George J. Hunzinger

American, 1835–1898

Side Chair

American (New York City), ca. 1878

Ebonized cherry and brass; original casters; replacement upholstery

H. 37 in. (94 cm)

Impressed mark (on proper left rear leg):

HUNZINGER // PAT. APP FOR

Purchase, Cranshaw Corporation Gift, in honor of Lee Paula Miller, and Charlotte Pickman Gertz Gift, 1997

1997.5

An impressed mark identifies this chair as by Hunzinger, although in form and decoration it is atypical of his work. About 1878, perhaps striving for greater elegance in his production, Hunzinger manufactured a few ebonized pieces ornamented with brass. This chair is often compared with an unembellished and upholstered example by the progressive British designer Christopher Dresser, although the latter piece was not published until 1881.

Ancient Egyptian furniture, a source of fascination during the Aesthetic movement of the 1870s, and chairs in the Modern Gothic idiom of the day may have inspired the strong square shape and prominent slanted side supports utilized by both designers. The glossy black surfaces of these chairs and of much British and American furniture of the period derived from oriental lacquerware. Precedents for decorative brass can be found on early-nineteenth-century English Regency furniture. However, Hunzinger's related patent application of July 1878 indicates that his metal moldings were intended to be structural as well as ornamental. Only seven other pieces of this genre are recorded. In view of Hunzinger's otherwise prolific output, this number suggests they were not produced in

quantity. The mate to this chair, the only other example of this proto-modern form, and the related patent model are in the Brooklyn Museum of Art.

CHV

Samuel Graves and Company

*American (Winchester, New Hampshire),
1833–50*

Clarinet in C

Ca. 1845

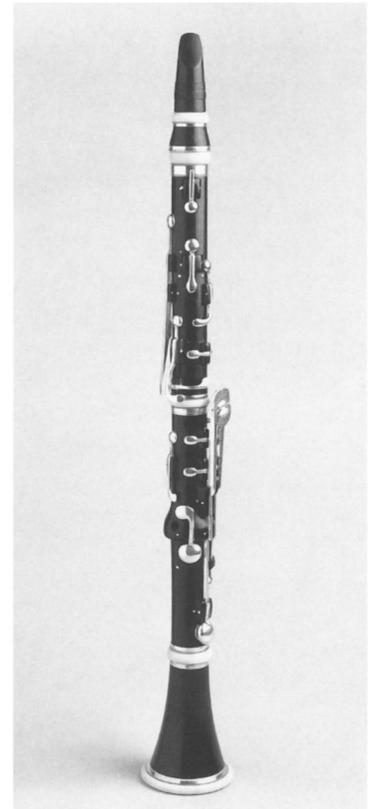
Granadilla, ivory, and silver

L. 23¼ in. (59.3 cm)

Stamped: Graves & Co / Winchester / N.H. / C

**Purchase, Gift of Barnard College, by
exchange, 1997**

1997.55.1



Clarinets rivaled flutes as the woodwinds most favored by amateur musicians during the nineteenth century, when a growing repertoire of popular instrumental music required clarinets in large numbers and various pitches, C being normal for bands about 1850. Earlier in the century, both in America and abroad, clarinets were typically made of boxwood with five simple brass keys; as keys became more numerous and complicated, brittle boxwood was replaced by tougher blackwoods, which are better able to resist cracking and warping.

No other American clarinet of the period looks more elegant than this granadilla instrument with thirteen silver "salt spoon" keys and five ivory rings set off by beaded silver bands. Graves and Company was the most prolific American manufacturer of wind instruments before the Civil War, and the quality of its products was outstanding. Even for this leading firm, however, our clarinet is exceptional, perhaps a unique commission. The initials NCL engraved on one silver band and the names J.B. Yale / Lee Mas on two touchplates doubtless identify proud and prosperous owners; the latter might have been John Yale, whose family had lived in Lee, Massachusetts, since the eighteenth century.

LL

Unknown American Artist

[Portrait of a Man]

Ca. 1860

Albumen silver print with applied color

26½ × 23¾ in. (67.3 × 60.3 cm)

Gift of Stanley B. Burns M.D. and the Burns family, 1996

1996.532.1

The portrait daguerreotype dominated the early years of photography in America and inexpensively satisfied the people's desire for likenesses. A product of the industrial revolution, the daguerreotype perfectly suited the character of the new democracy's most recent immigrants, who had come to favor the machine made over the handwrought, youth over age, facts over flattery. Mounted in plush-lined miniature cases, often small enough to fit into one's pocket, daguerreotypes made up in verisimilitude what they lacked in size.

By 1860, however, the country's mercantile success engendered a wide-ranging democratization of gentility. As the new middle class matured it desired to confirm its status with large, flattering, wall-size photographs not feasible with the daguerreotype process.

These photo-based painted portraits were relatively expensive and designed to have all the presence of the ancestral paintings decorating the parlors of the wealthy. This photograph, one of a pair of portraits of a couple, each in its original mount and rustic frame, is a lightly printed albumen silver print, extensively worked over with oils, watercolors, and inks. The lavish overpainting, elegant pose, and fine presentation are persuasive evidence of the anonymous photographer's debt to the painting tradition and of his clear ambition to rival it.

JLR



William Trost Richards

American, 1833–1905

Palms

1855

Graphite on paper

8¾ × 11½ in. (22.2 × 29.2 cm)

Inscribed: (bottom center) Dec 1855 / Florence; (upper right) The stem in Sunlight very light yellow / The leaves an opaque full yellowish green / 2 bluish green in shadow / green [light?]; (center) 2

Maria DeWitt Jesup Fund, 1996

1996.564

Richards executed this astonishing pencil portrait of palms, banana trees, and other tropical plants in Florence in late 1855, in the midst of his first trip to Europe. It is the finest of only a few drawings of such subject matter, probably done in the botanical gardens of the Museum of Natural History near the Pitti Palace. The drawings are exceptional at this time for being close studies of natural—and exotic—forms rather than of architecture, sculpture, or landscape, which dominated Richards's European sketches. They are also among the earliest signals in Richards's work of the direction his art would take about 1860, when he began to produce highly wrought paintings and drawings of greenhouse interiors and intimate woodland bowers.

These works reflected the exacting standards of representation set by the English critic John Ruskin in his *Modern Painters* and practiced by the Pre-Raphaelites. Besides having read Ruskin, Richards, by 1855, had met the Hudson River School landscape painter Frederic Church, who had already exhibited wondrous, minutely delineated panoramas of the jungles and mountains of equatorial South America. In *Palms* the patient rendering of overlapping fronds testifies to the artist's unstinting effort to master the complexity of natural forms with the intricacy of his draftsmanship.

KJA



Frederick Hurten Rhead (designer)

American (born in England), 1880–1942

Vase

American (Santa Barbara, California), 1913–17

Glazed earthenware

H. 11½ in. (29.2 cm)

Friends of the American Wing Fund, 1996

1996.371

Rhead was one of the most influential figures in the development of American art pottery and the studio movement that followed. He descended from a long line of skilled craftsmen in this medium and was trained in Staffordshire, England, before immigrating in 1902 to America, where he worked at numerous firms. Through his ceramics and writings, published in *Keramic Studio*, the trade journal for American art potters, he brought his knowledge of English techniques and styles to the American ceramics world. In 1911 Rhead moved to California, where he established the Arequipa Pottery, and in 1914 set up his own important though short-lived studio in Santa Barbara, where this vase was made.

The vase is characteristic of Rhead's work in its emphatic linear design, friezelike composition, and use of organic motifs. The exacting technique involved the application and incising of colored slips. Subsequent layers of colored slips were applied within the design, and the outlines were further enhanced once the vessel had dried. The landscape vase epitomizes the Arts and Crafts movement in ceramics in its depiction of simplified, stylized natural forms and in its tactile translucent and matte glazes in subtle harmonies of warm earth tones. The bold tree forms overlapping the rigid horizon unmistakably evoke California's distinctive landscape.



ACF



Childe Hassam

American, 1859–1935

Surf, Isles of Shoals

1913

Oil on canvas

28¼ × 35¼ in. (71.8 × 89.5 cm)

Signed (lower left): Childe Hassam 1913

**Gift of Dr. and Mrs. Sheldon C. Sommers,
1996**

1996.382

Hassam's summer sojourns on the Isles of Shoals, Maine, ten miles east of Portsmouth, New Hampshire, were among the most fruitful of his long career, inspiring almost ten percent of his works. This excellent example presents a broad view of a tidal pool embraced by rocks and punctuated by spray; distant islands appear on the horizon. The painting's great chromatic variety and inventiveness,

lively brushstrokes, and high horizon line that flattens the picture space reflect Hassam's susceptibility to Postimpressionism after the turn of the century. The canvas thus superbly completes the stylistic sequence of the Metropolitan's two earlier, more impressionistic Shoals paintings, canvases of 1890 and 1901.

Only Hassam among the American Impressionists devoted himself to depicting the rocky coast and challenging surf of New England. Yet his sun-drenched images of the coast at the Isles of Shoals point up, by comparison to Winslow Homer's foreboding contemporaneous paintings of Maine, the American Impressionists' tendency to pursue an art of sweetness and light. What is ominous and rugged in Homer's paintings is transmuted by Hassam into brilliant pattern, although the sites he painted are only a few miles away from those described by Homer. HBW

Maurice Prendergast

American, 1859–1924

Picnic by the Inlet

Ca. 1918–23

Oil on canvas

28¼ × 24⅝ in. (71.8 × 62.5 cm)

Signed (lower left): Prendergast

**Partial and Promised Gift of Raymond J.
and Margaret Horowitz, 1996**

1996.460



Raised in Boston and trained first as a commercial artist and then in Parisian academies, Prendergast crafted a distinctive style from a variety of contemporary influences. He was particularly susceptible to the French Impressionists' concern with outdoor light, brilliant color, and ordinary incident; the Nabis' flattened spaces and decorative patterning; and the Symbolists' intriguing inscrutability. Throughout the 1890s Prendergast worked mostly in watercolor and monotype,

but he turned seriously to oil painting about 1903. He reinterpreted in oil some of his earlier watercolors and relied upon small-scale, somewhat fragmented forms and lively brushstrokes.

After about 1910 Prendergast's oils became more varied and more imaginative in subject and more monumental in arrangement; *Picnic by the Inlet* is an outstanding example of this late style. The subject originates in seaside activities in New England, where Prendergast spent many summers, but the

crowded and elegant assemblage of female forms carries overtones of an ideal, even arca-dian existence. The enchanted mood is emphasized by the tapestry effect that emerges from the rich, deep color, broken into textured patterns and consolidated within strong outlines. Like many of Prendergast's finest works, the painting exudes both impressive sophistication and delightful naïveté.

HBW



Pablo Picasso

Spanish, 1881–1973

Harlequin

1901

Oil on canvas

32 7/8 × 24 1/8 in. (82.7 × 61.2 cm)

Gift of Mr. and Mrs. John L. Loeb, 1960

60.87

This early masterpiece by Picasso is one of two 1901 pictures by the artist purchased for the Metropolitan in the 1960s by the Loebes (the other, a pastel, depicts an elegant Madrid woman; acc. no. 61.85). Although both were accessioned at that time, they remained in the donors' possession until recently, when they joined the Museum's permanent collection.

Harlequin of 1901 represents the first appearance of this theatrical character in Picasso's work. By 1905 harlequins frequently inhabited his Rose-period pictures of itinerant circus families, and later, in the late 1910s and 1920s, this personage is transformed in his works by Cubist devices (see p. 76).

While the harlequin in this early composition is dressed in whiteface and conventional parti-colored unitard, his averted gaze and contemplative, melancholy demeanor are in marked contrast to his traditional role as clown. The café setting, enlivened with bold floral wallpaper and accoutrements for smoking, further heightens his isolation from his surroundings and from everyday pleasures. Here, as elsewhere, Picasso has revealed the private sadness behind the public face of this character. Painted in Paris in the autumn of 1901, this picture might mirror the artist's own profound feelings after the recent suicide of his friend Carlos Casagemas.

LMM

Josef Hoffmann

Austrian, 1870–1956

Table Lamp

1904

Hammered and silvered copper alloy (alpaka), glass, and copper

H. 16 1/2 in. (41.9 cm)

Purchase, Lita Annenberg Hazen

Charitable Trust Gift and The Cynthia

Hazen Polsky Fund, 1997

1997.64

The architect Josef Hoffmann was a leading figure in the Wiener Werkstätte, an influential group of designers and artists working in Vienna early in the twentieth century. He designed this lamp at the time when the shift from gas to electric light challenged designers to effectively utilize the new technology.

In this instance he chose not to shade the source of illumination, as is common with

table lamps. Instead, he not only exposed the naked bulbs but called further attention to them by echoing their shape with suspended glass spheres. These catch the light, as do the shimmering silver surfaces of the slender, gracefully tapered central column and the repeated verticals of the rods and hanging chains. The lamp is a tour de force, a celebration of light.

JSJ



Georges Braque

French, 1882–1963

Still Life with Candlestick and Playing Cards

1910

Oil on canvas

25 $\frac{5}{8}$ × 21 $\frac{3}{8}$ in. (65.1 × 54.3 cm)

Signed (on verso): Braque

**The Mr. and Mrs. Klaus G. Perls
Collection, 1997**

1997.149.12

During the most abstract phase of Cubism—also referred to as “High” Analytic Cubism (1910–12)—Picasso and Braque continually broke down forms in their works. Consequently, their compositions consisted mainly of large abstract planes and small faceted ones, along with arcs, angles, and lines. The sober palette of grays, browns, and blacks—some opaque, some not—enabled the planes to overlap and merge with one another in a shallow relieflike space, as they do in this masterful, small “High” Analytic still life.

Some tenuous links with reality survive when images of naturalistic objects, or parts

of them, are incorporated into the composition. Here, the thick slab of wood of the table’s corner juts out in a wide angle in the lower center of the image. Farther back appears the saucerlike base of the brass candlestick. To the right of the candlestick float the two playing cards of the title: the ace of hearts and the six of diamonds.

In Cubist compositions forms usually concentrate in the center. This leaves the corners of such works rather empty. To avoid this, Picasso and Braque often favored oval canvases, as here in one of Braque’s first uses of the format.

SR





Paul Strand

American, 1890–1976

***Harold Greengard, Twin Lakes,
Connecticut***

1916

Silver and platinum print

9½ × 12¾ in. (24.2 × 31.5 cm)

**Ford Motor Company Collection,
Purchase, Joseph Pulitzer Bequest and The
Horace W. Goldsmith Foundation Gift,
and Gift of Ford Motor Company and
John C. Waddell, by exchange, 1997**

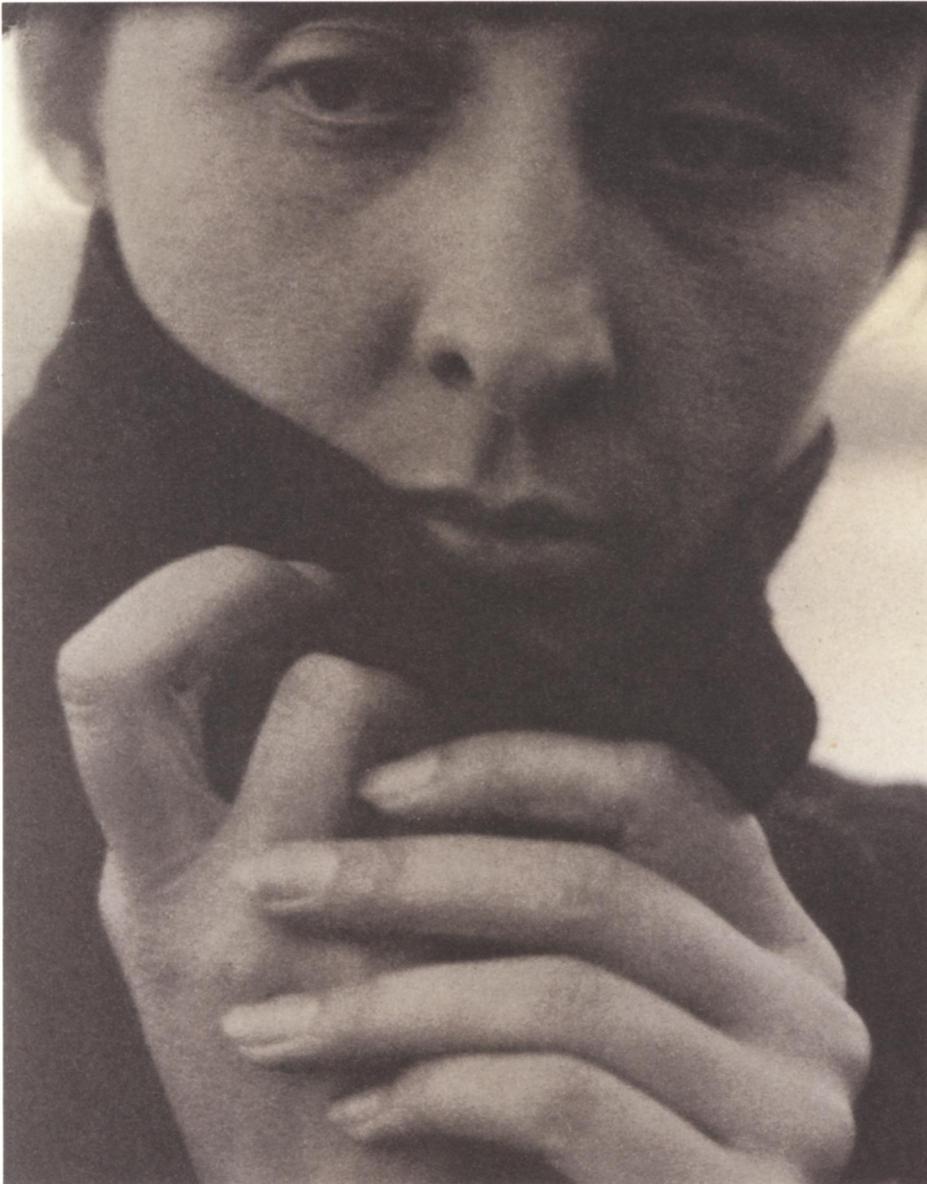
1997.25

Within a decade of having been introduced to photography by the social reformer Lewis Hine in 1907, Strand had explored the soft-focus pictorialist style, absorbed the ideas of the European avant-garde, and developed his own boldly modern and distinctly American photographic vision.

During the summer of 1916, at the house his family rented every year in Twin Lakes,

Connecticut, Strand used the porch as his studio and photographed ordinary objects borrowed from the kitchen or simply the shadows of the porch railings. Experimenting with radical camera angles and photographing at close range, he created abstractions that were elegantly poised and extraordinarily original. The same innovative spirit inspired this unique and previously unknown portrait of Strand's best friend, Harold Greengard, whose smart figure cuts a dynamic diagonal across a flattened field of muted, indistinct planes.

The spontaneous quality of this photograph—made a decade before the proliferation of the handheld camera and the snapshot—testifies to Strand's skill in achieving the “living expression” he sought, while revealing the natural ease between himself and his subject. The photograph also heralds the remarkable immediacy and naturalism of the candid portraits of New York street people he would make only a few months later. LM



Alfred Stieglitz

American, 1864–1946

Georgia O'Keeffe

1918

Platinum print

4⁷/₈ × 3⁵/₈ in. (11.7 × 9 cm)

Gift of Georgia O'Keeffe through the generosity of The Georgia O'Keeffe Foundation and Jennifer and Joseph Duke, 1997

1997.61.25

In 1922 Stieglitz laid the cornerstone of this Museum's photography collection by donating twenty-two of his finest prints. Seven of these photographs were of Georgia O'Keeffe, his model and muse since 1917, and from 1924 on, his wife. After Stieglitz's death O'Keeffe orchestrated magnificent bequests from his art collection to several institutions, among them the Metropolitan. Not included in the bequests were the more than three hundred photographs of O'Keeffe in the famous composite *Portrait* Stieglitz had made between 1917 and 1937. Although implicitly O'Keeffe's—because she inspired it and was intimately depicted in it—this body of work, intensely collaborative in nature, belonged to both

artists. In recognition of the complexity of the issue and the sensitivity of the material, as well as of the key importance of the *Portrait* in Stieglitz's career, O'Keeffe placed a representative selection of sixty-nine photographs from the *Portrait* on long-term loan at the Metropolitan Museum in 1949 and lent four additional prints in 1976–77. Through the generous understanding of Jennifer Johnson Duke, daughter of a close friend of O'Keeffe, and the Georgia O'Keeffe Foundation, the seventy-three prints have become a permanent gift, a splendid crown of images for a collection of photographs initiated by Stieglitz seventy-five years ago.

MMH

Amedeo Modigliani

Italian, 1884–1920

Reclining Nude

1918

Oil on canvas

23⁷/₈ × 36¹/₂ in. (60.6 × 92.7 cm)

Signed (upper right): modigliani

**The Mr. and Mrs. Klaus G. Perls
Collection, 1997**

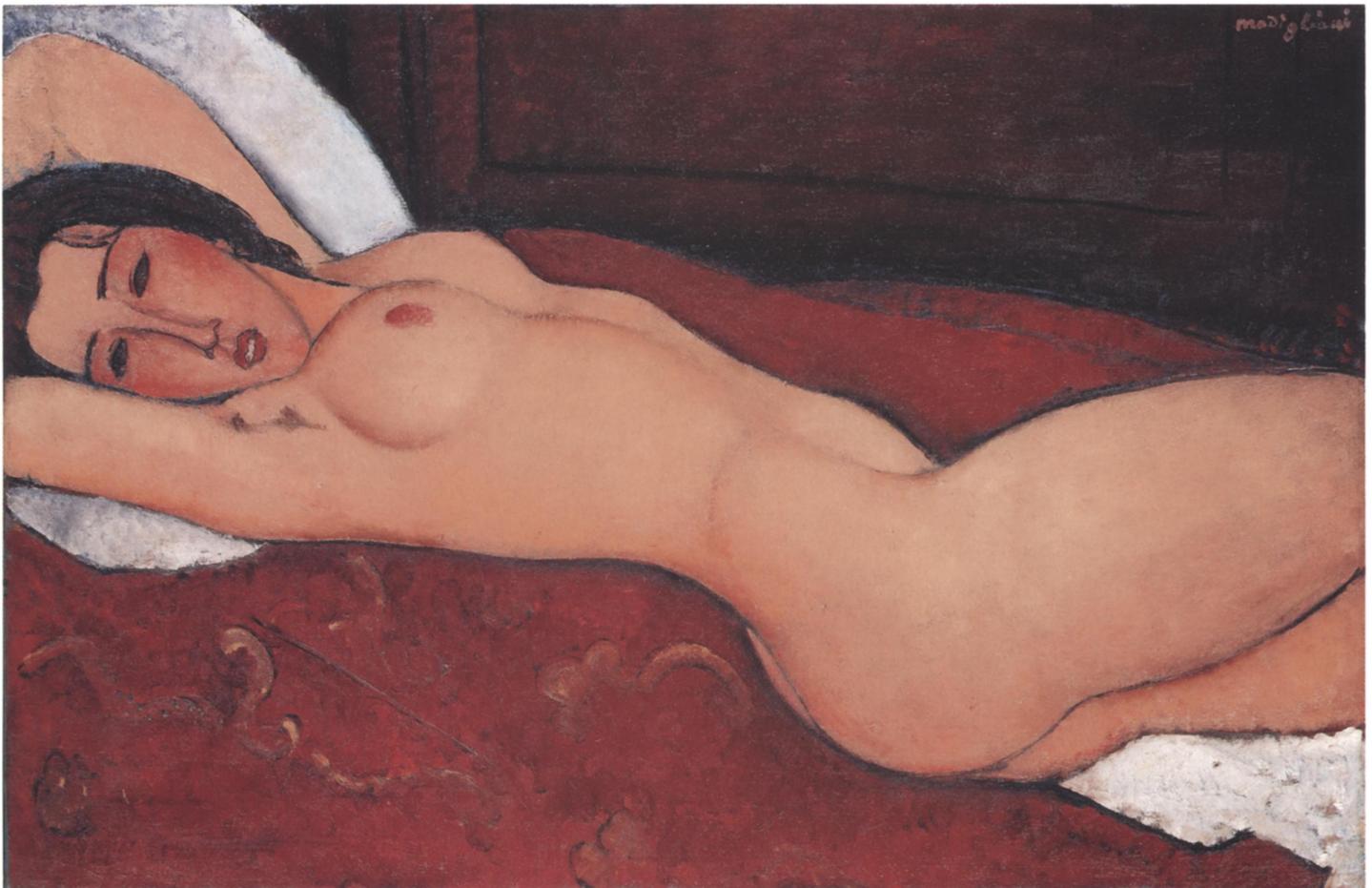
1997.149.9

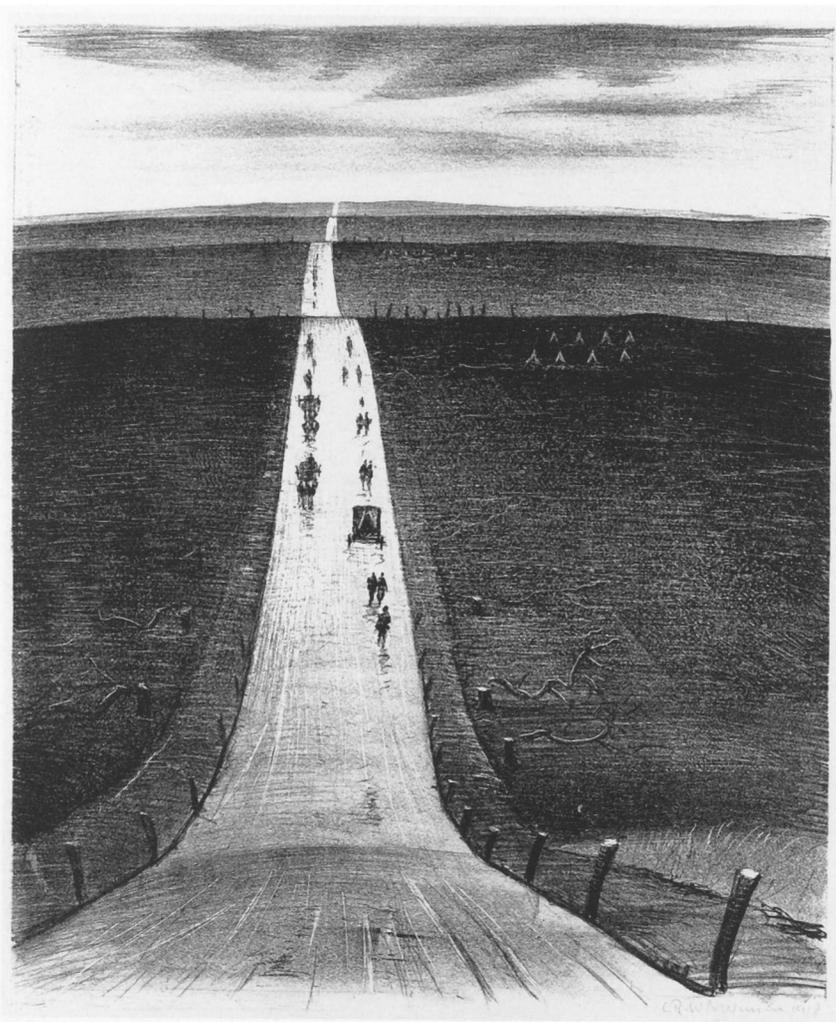
Modigliani's celebrated series of nudes continues the tradition of Venuses in paintings from the Renaissance to the nineteenth century, yet with one significant difference. The eroticism of the earlier figures is always couched within a mythological or anecdotal context, whereas Modigliani does away with this pretext. Consequently, his women appear unabashedly frank and provocative.

The artist is best known for the works that he created from 1915 to 1919 in Paris: portraits, in which a few telling details achieve a striking likeness, and nudes. Modigliani began his great series of reclining women in 1916,

painting about two dozen of them, and they share several characteristics. He never depicted his mistresses or friends in these poses but used professional models. As here, they lie on a dark bedcover that accentuates the glow of their skin, and they are always seen close-up and usually from above. Their stylized bodies span the entire width of the canvas, and their feet and hands usually remain outside the picture's frame. Sometimes asleep, they most often face the viewer, as does this gracefully built model in one of the artist's most famous works of the series.

SR





C. R. W. Nevinson

British, 1889–1946

The Road from Arras to Bapaume

1918

Lithograph

22⁵/₈ × 17³/₈ in. (57.5 × 44.1 cm)

Inscribed (below plate, lower right): C.R.W.

Nevinson 1918

**Purchase, Reba and Dave Williams Gift,
1996**

1996.577

During World War I Nevinson served in the Red Cross, the Royal Army Medical Corps, and finally as an official war artist. The numerous sketches he made at the front in France and Belgium were later turned into paintings and prints. These works frequently glorified the advances made in aviation technology or

naval engineering, but sometimes they reflected the massive devastation of the war. Although Nevinson had already made a name for himself as the cosigner (with F. T. Marinetti) of a 1914 Futurist-style “Manifesto of Vital English Art,” it was his military pictures that firmly established his reputation in England.

This lithograph of 1918 is based on an oil painting of the previous year (Imperial War Museum, London). In both versions a long road cuts straight through a gently rolling landscape and recedes into the distance. As trucks and foot soldiers move along the fifteen-mile stretch between Arras and Bapaume in northern France, they pass acres of bombed and burned-out cornfields, now populated only by a few tents. The trees that once lined the road are mere stumps, cut down by the German army as it retreated from the area in early 1917.

LMM

Joel Martel

Jan Martel

French, 1896–1966

Arbre Cubiste

1925

Painted wood

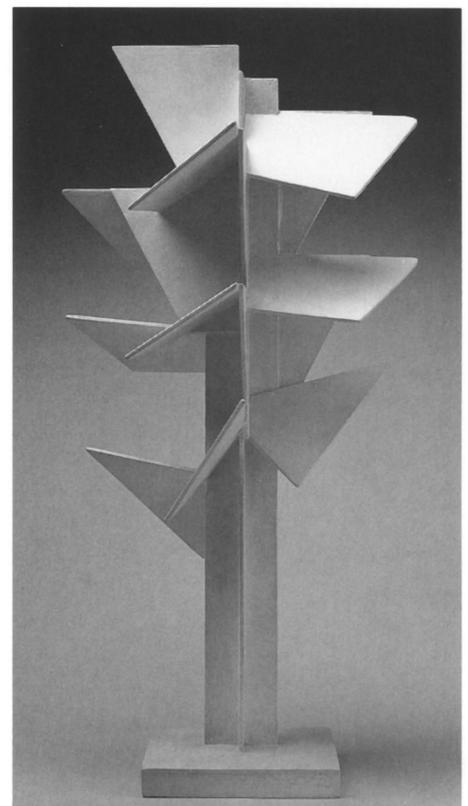
Stamped (under base): JM

H. 31¹/₂ in. (80 cm)

**Purchase, Gifts of Himan Brown and
Adele Simpson, by exchange, 1997**

1997.110

The twin brothers Joel and Jan Martel were sculptors best known for their four concrete “Cubist” trees, designed for a garden setting at the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris. Although the exposition was intended to feature the best examples of contemporary decorative arts and design, most of the exhibition was stylistically rooted in the eighteenth and nineteenth centuries. There were, however, four uncompromisingly Modernist exceptions: the Pavillon de L’Esprit Nouveau by Le Corbusier and Pierre Jeanneret, the U.S.S.R. pavilion by Konstantin Melnikoff, the Pavillon du Tourisme by Robert Mallet-Stevens, and the Martel brothers’ trees, which were placed in a garden also planned by Mallet-Stevens.



More than fifteen feet high, the trees were destroyed when the exposition closed.

Arbre Cubiste, a maquette constructed in wood and painted white, is the only known nonphotographic record of the larger trees. The cruciform trunk rises from a square base to support quadrangular planes attached vertically and at angles to suggest foliage. The abstract Modernist sensibility of this remarkable sculpture clearly derives from the polemics of Cubism.

JG

Constantin Brancusi

French, 1876–1957

Bird in Space

1923

Marble

H. (with base) 56¾ in. (144.1 cm)

Bequest of Florene M. Schoenborn, 1995

1996.403.34, b

From the 1920s into the 1940s Brancusi was preoccupied by the theme of a bird in flight. He concentrated not on the physical attributes of the bird but on its movement. Here, wings and feathers are eliminated, the swell of the body is elongated, and the head and beak are reduced to a slanted oval plane. Balanced on a slender conical footing, the upward thrust is unfettered. Brancusi's inspired abstraction realizes his stated intent to capture "the essence of flight."

This particular conception of the *Bird in Space* represents the theme's final evolution, and it is the first in a specific series of seven carved from marble and nine cast in bronze, all of which were painstakingly smoothed and polished.

Bird in Space of 1923 was initially collected by Brancusi's great American patron John Quinn, who first saw the work in progress in the sculptor's Paris studio. Upon its completion in December 1923, Quinn had it shipped to New York, where nineteen years later, in 1942, it was acquired by Florene M. Schoenborn and her husband, Samuel A. Marx.

WSL



Pablo Picasso

Spanish, 1881–1973

Harlequin

1927

Oil on canvas

32 × 25½ in. (81.3 × 65.1 cm)

Signed and dated (upper right): Picasso / 27

The Mr. and Mrs. Klaus G. Perls

Collection, 1997

1997.149.5

Throughout Picasso's long career the figure of the harlequin was one of his favorite motifs, often representing an alter ego. Adopting the

Surrealists' fluid methods of metamorphosis, Picasso transformed the harlequin here into an amorphous monster. The creature is composed of parrot eyes set into an inverted black L shape, tiny nostrils, a single ear, and a gaping mouth with a ring of perfect white teeth, all topped by a tricorne hat that evokes a misshapen boomerang.

The finest of a series devoted to this theme, *Harlequin* of 1927 is also the first in which Picasso refers to Marie-Thérèse Walter (1909–1977; see also *Girl Reading*, at right). She is represented by the classic white profile at the extreme left of this austere image,

which is composed in hues of brown and gray with black and white.

At the time this canvas was made Picasso was locked into an unhappy and deteriorating marriage with his Russian wife, Olga (1891–1955), so the artist's references to his mistress were veiled. Within a year he would transform the harlequin's head into that of a ferocious female dominated by a large, menacing mouth, in a not-so-veiled reference to his wife.

SR



Pablo Picasso

Spanish, 1881–1973

Girl Reading

1934

Oil and enamel on canvas

63¾ × 51¾ in. (162.2 × 130.5 cm)

Signed and dated (upper right): Picasso / XXXIV

Bequest of Florene M. Schoenborn, in honor of William S. Lieberman, 1995

1996.403.1

In 1927, when he was forty-five years old, Picasso met Marie-Thérèse Walter, a seventeen-year-old French schoolgirl who became his mistress. In retrospect their relationship seems the happiest and the least public of Picasso's many amatory alliances, and no other woman is more intricately woven into the fabric of his art.

In this painting of Walter the time is night and the scene is intimate: she sits reading at a table in a room illuminated only by a small lamp. One hand gently holds open the pages of her book while the other touches her garland-crowned head with fingers that resemble feathers. The space of the room is compressed, but the resulting distortions are never severe. Sinuous rhythms absorb the straight linear accents of the table, and the exaggerated height of both table and plant emphasizes the young woman's childlike appearance. Her pale blond hair and blue-white skin make her look especially ethereal within this dark and deeply colored interior. The canvas, one of several similar compositions Picasso painted of his mistress, is a poem by a man in love. It is the latest in date of the six paintings and one bronze by Picasso received by the Museum in the Florene M. Schoenborn bequest.

WSL





Georges Braque

French, 1882–1963

Woman Seated at an Easel

1936

Oil with sand on canvas

51½ × 63⅞ in. (130.8 × 162.2 cm)

Signed and dated (lower right): G Braque / 36

Bequest of Florene M. Schoenborn, 1995

1996.403.10

In *Woman Seated at an Easel* Braque's virtuosic manipulation of decorative motifs almost obscures the female protagonist, seated to the left of center. She is presented both in profile, as an elongated, somewhat disjointed black silhouette, and in a more colorful frontal view.

The room depicted is Braque's studio in Varengeville, a village near Dieppe on the Normandy coast. The subject relates to some ten interiors by Braque showing women

engaged in musical or artistic pursuits. Here, the female artist holds a brush in her right hand and a palette in her left. On the easel is a painting curiously reminiscent of Picasso's contemporaneous sculpted heads of Marie-Thérèse Walter. Above this hangs another work, perhaps a still life, but quite unlike any of Braque's own.

The studio space is arbitrarily flattened, and the vertical fold of a yellow screen behind



the figure divides the composition in half. The ornamental pattern on the screen continues in green across the background wall. To enhance the picture's overall decoration Braque added texture by mixing sand into some of his pigments. This painting is one of three by Braque in the Florene M. Schoenborn bequest.

WSL



Walker Evans

American, 1903–1975

[New Orleans]

1936

Gelatin silver print

6 1/8 × 6 3/4 in. (15.5 × 17 cm)

Purchase, The Horace W. Goldsmith Foundation and Randi and Bob Fisher Gifts, 1996

1996.167.1

In 1994 the Museum acquired the archive of the American photographer Walker Evans. The contents include the artist's papers, library, and 40,000 of his black-and-white negatives and color transparencies produced during a half century of work from the 1920s to the 1970s. Building on strength, the Museum has in the last year acquired this street scene, thirty-eight other vintage prints by Evans, ten original negatives, and a wealth of personal papers and photographs of the artist formerly in his collection.

An enlargement from a portion of a thirty-five-millimeter negative, this photograph shows Evans at the height of his creative powers during his prolonged Depression-era sojourn in the American South. In 1935–36 Evans documented city and small-town streets, antebellum architecture, and African-American culture in pictures of great authority and seeming transparency. Searching for what was most American about America, Evans distilled from the vernacular the social truths of his time. A trenchant statement on the dream, as well as the lie, of American society, this photograph shows the artist's ability to respond quickly and incisively to the shifting patterns of hidden meanings in the ongoing flow of life on the street.

JLR

Richard Pousette-Dart

American, 1916–1992

***Symphony Number 1,
The Transcendental***

1941–42

Oil on canvas

86 × 140½ in. (218.4 × 356.9 cm)

Purchase, Lila Acheson Wallace Gift, 1996

1996.367

In the 1940s the Abstract Expressionists looked to African, Pacific, Precolumbian, and Native American art for qualities they wished to emulate. Described by Pousette-Dart as “transcendent”—or beyond empirical experience—such qualities are exemplified in *Symphony Number 1, The Transcendental*, painted when the artist was twenty-five years old.

The scale, energetic paint surface, and intensely resonant color of *Symphony Number 1* embody the ambition and philosophy of Abstract Expressionism. Both improvisational and deliberate in technique, it shows an American artist breaking away from Cubism to develop a new abstract vocabulary. The composition features a variety of circles,

teardrops, ovals, arcs, diamonds, and crosses repeated within it like fugal variations. Organized around a grid that emerges sporadically, these shapes evoke cosmic and organic forms. A few retain clear identities: the bird at the lower left, the arcs resembling primitive weaponry at the upper left, and the large circle at the right of center that resembles a cell.

While Pousette-Dart has outlined the principal elements, the image as a whole seems to pulsate in and out of focus, from foreground to background. This effect is complemented by the contrast between the overall black, white, and earthen tones and the bright color accents.

LSS

Lyonel Feininger

American, 1871–1956

Quai at Douarnenez, Brittany

1943

Pen and ink, watercolor, and charcoal on paper
18⅞ × 13⅝ in. (47.9 × 34.6 cm)

*Inscribed (along bottom edge): Feininger Quai
at Douarnenez, Brittany / III 13.viii.43*

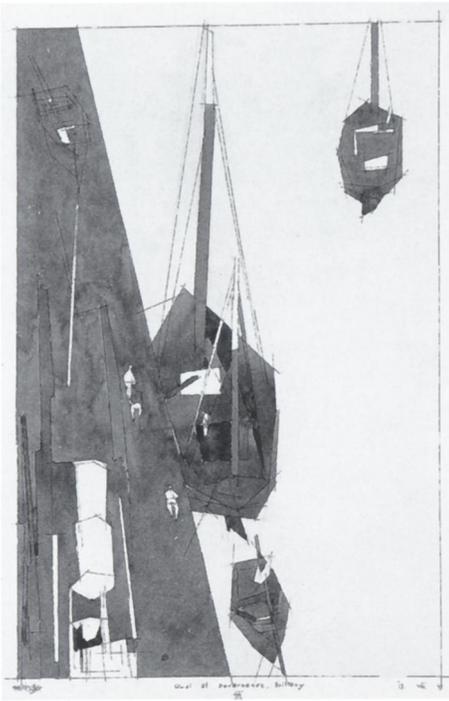
Gift in memory of Helen Serger, 1996

1996.545

In 1943, the year that Feininger drew this charming French seaport scene, he was once again living in New York City after residing for fifty years in Germany (1887–1937). Although he remained in America for the rest of his life and produced a number of pictures with Manhattan subjects, more often than not the remembered sights of Europe interjected themselves into his late work.

This drawing presents a dramatically tilted aerial view of sailboats and figures by a dock in Douarnenez (Brittany), a town that Feininger visited with his wife and sons in the summer of 1931. Twelve years later he may have been reminded of this happy time while launching





model boats in New York's Central Park with his grandson. A letter he wrote on April 4, 1943, recounts the "heap of old memories" that flooded back to him about his boyhood experiences on a sailboat and subsequent times with his sons. Four months later Feininger created this masterful drawing with the greatest economy of line, shape, and color. The artist's high vantage point may deliberately recall the experience of looking down on toy boats in a pond. Thus gracefully, seamlessly, Feininger was able to mingle the present with the past.

LMM

Francesca Woodman

American, 1958–1981

Untitled

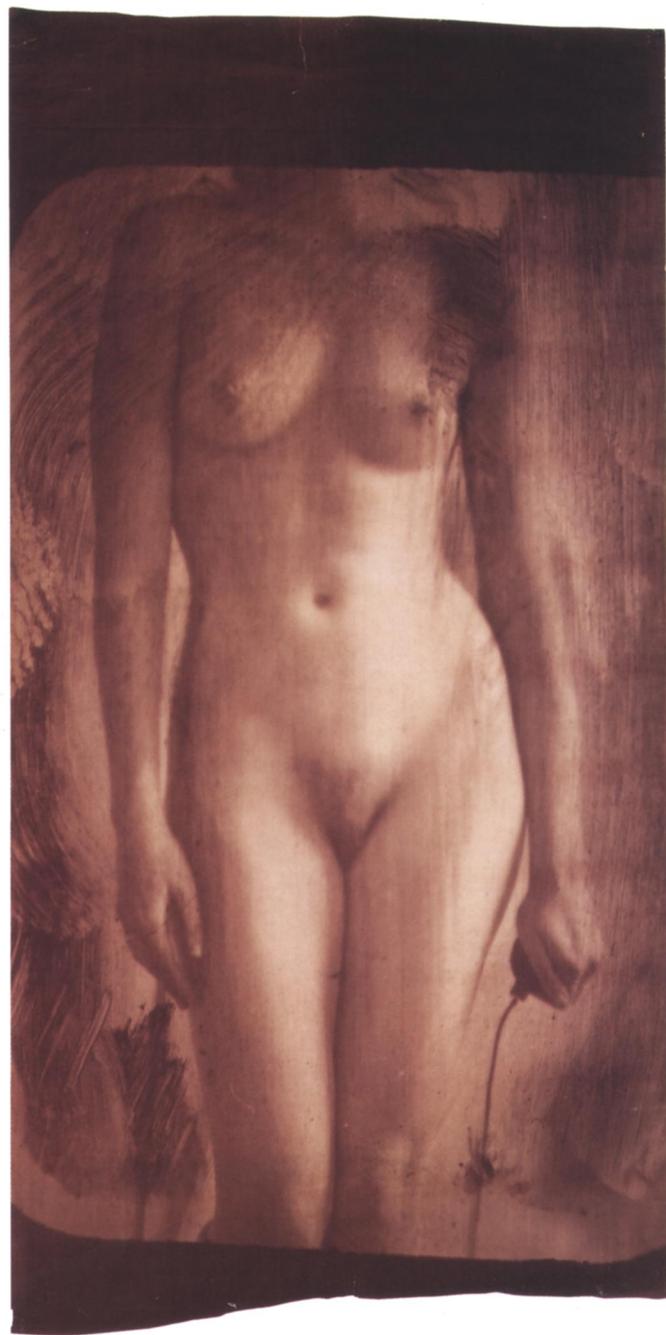
Ca. 1980

Sepia print

73 3/4 x 36 3/4 in. (187 x 93.4 cm)

Purchase, The Herbert and Nannette Rothschild Memorial Fund Gift, in memory of Judith Rothschild, 1996
1996.322

Photography's role in the avant-garde expanded dramatically in the 1970s, with artists using the camera to document a wide array of performance-based work, in which the body was both subject and medium. This radical new art had an added force in the



hands of women artists who, in reclaiming their bodies and, by extension, their identities as subject matter, revealed the essential link between the personal and the political. As a young student at the Rhode Island School of Design, Woodman also used herself as subject, merged with architectural elements in claustrophobic interiors or transfigured into natural forms such as trees. In these less explicitly political, more lyrical images, the artist charts almost diaristically the states of her soul and her own quest for identity.

This late work is a unique, virtually life-size print on architect's paper and was

intended as a study for Woodman's *Temple Project*, an unfinished installation planned for the Alternative Museum, New York City. Here, the artist poses as a monumental, headless caryatid; other studies show this motif repeated as a frieze. Resurrected from stone like Sylvia Plath's "Lady Lazarus," the colossal figure oscillates between the flesh and its sculpted surrogate. Woodman's fierce repossession of the female form from the arena of male ingenuity and desire is one of the most potent statements of her abbreviated career.

DE



Anselm Kiefer

German, b. 1945

Bohemia Lies by the Sea

1996

*Oil, emulsion, shellac, charcoal, and powdered
paint on burlap*

76 1/8 x 216 1/2 in. (193.4 x 549.9 cm)

*Inscribed (top left and diagonally along left side
of road): Böhmen liegt am Meer [Bohemia Lies
by the Sea]*

**Purchase, Lila Acheson Wallace Gift and
Joseph H. Hazen Foundation Purchase
Fund, 1997**

1997.4



While this recent landscape is characteristic of Kiefer's command of scale and his coupling of deep perspectives with exceptionally rich impastoed surfaces, it conveys a lyrical, even elegiac mood that has emerged in the artist's work since he left Germany to settle in southern France in 1993. Along the center ridge and on either side of a rutted country road bloom an abundance of pink-orange poppies, a flower associated since antiquity with dreams, sleep, and death. The poppy is also the emblem of military veterans, whose presence is evoked here by occasional drips

of paint the color of dried blood. Kiefer has further enriched the surface with streaks of shellac that reflect light. He wrote the title of the work both along the extremely high horizon line and along the left side of the road, where the partly obscured letters diminish in size as they recede. Kiefer took the words from the title of a well-known poem by the Austrian writer Ingeborg Bachmann (1926–1973), which concerns longing for utopia while recognizing that it can never be found, just as the former kingdom of Bohemia, landlocked in central Europe, can never lie by the sea.

NR



Commemorative Male Figure

*Zaire (Kongo), 19th century
Wood, glass, metal, and kaolin
H. 11½ in. (29.2 cm)*

Purchase, Louis V. Bell Fund, Mildred Vander Poel Becker Bequest, Amalia Lacroze de Fortabat Gift, and Harris Brisbane Dick Fund, 1996

1996.281

In Kongo culture figurative sculptures delineate and concretize the threshold between the worlds of the living and the dead. Displayed in shrines, a series of wood sculptures depicting a male figure flanked by a courtly entourage of wives, attendants, and retainers honored and commemorated important individuals. Part of a complex of art forms that afforded access to influential ancestors, such representations were created to be appreciated for their aesthetic excellence.

This idealized image of a leader constituted the central protagonist of such an allegorical grouping. His meditative stance at once reflects upon his destiny in the other world and his ongoing responsibilities to the living. The figure's position of leadership is revealed through both its distinctive posture and signs of rank that include a patterned cap, filed teeth, and decorative scarification patterns.

Not only has the Kongo master responsible for this work captured a great deal of expression in the figure's facial features, but he has also boldly rendered the torso and positioned the arms to convey a sense of dynamism in repose.

AL

Olowe of Ise

Nigerian, d. 1938

Equestrian Veranda Post

Nigerian (Yoruba), before 1938

Wood

H. 57 in. (144.8 cm)

Purchase, Lila Acheson Wallace Gift, 1996

1996.558

This monumental work was one of a series of carved architectural supports designed for the exterior courtyard of a Yoruba palace. It was commissioned by a king from the most renowned master sculptor in the history of Yoruba art, Olowe of Ise.

The two-tiered composition embodies a formal dynamism that established Olowe's exceptional artistic reputation. Its principal personage, an equestrian warrior, is depicted frontally above a female caryatid with arms raised in three-quarter view. Through this contrast in their alignment, the figures at once reflect distinct attitudes while relating to each other fluidly. The compressed style of the upper half also contrasts with the greater degree of openness below. At the base two smaller figures radiate outward at oblique angles.

In addition to the inventiveness of their overall design, works by Olowe are noted for the attention given to surface detail. The mounted warrior holds a spear and pistol in either hand, and his vest, saddle, and horse's headgear are articulated through deeply carved linear motifs.

While innovative in its interpretation, the subject of this work is a classic emblem of regional leadership. In Yoruba art such equestrian figures identify their patrons with martial conquest achieved through physical might.

AL





Two Diadems

Colombia (Middle Magdalena River), 5th–10th century(?)

Hammered gold

L. (each) 21½ in. (54.5 cm)

Jan Mitchell and Sons Collection, Gift of Jan Mitchell, 1996

1996.354.3,.4

Feline Bottle

Peru (Coastal Wari), 6th–9th century

Polychrome ceramic

H. 8 in. (20.3 cm)

Purchase, Rogers Fund and Arthur M. Bullowa Bequest, 1996

1996.290

After A.D. 500 large cities and expansive states existed in the Andean region (now Peru and Bolivia). One of these powerful city-states was Wari, with its capital in the Ayacucho Valley in the Peruvian central highlands.

Wari influence extended from the mountains to the Pacific coast, where many fine, well-

Crowns and diadems are rare among surviving Precolumbian gold objects, despite the importance of head ornaments in ancient American cultures. It is not surprising that these diadems came from Colombia, where the greatest variety of personal adornments in gold was produced in ancient times. The exact findspot of the ornaments is unknown, but technologically and stylistically they are part of the southwestern goldworking tradition in Colombia, where the hammering technique and realistic depictions of human and animal figures were emphasized.

Hammering, the most basic technique, requires skill and knowledge of the physical properties of the metal. For these diadems the gold was beaten with stone hammers on stone anvils into long, narrow sheets of even thinness. The central designs, a human face and a broad-snouted caiman, were probably first drawn on the sheets with a tracing tool and subsequently embossed with chisels and punches while the metal rested on a soft surface, such as leather or fine sand. The face, which appears to have closed eyes, wears two sets of earpools and a headband with a diamond pattern. The dorsal scutes of the caiman are worked as rows of bosses. The diadems have three punched holes at each end for tying.



HK

preserved textiles and ceramics from this period were discovered in the desert sands of the valleys, as was the case here.

The impressive polychrome bottle has a modeled feline head at the neck and a flattened canteenlike chamber. The front legs of the feline are worked in low relief on both sides of the flask, the powerful paws with pointed claws touching fanged animals in profile painted on the sides of the chamber in raised roundels. On the narrow rim of the bottle are two stylized figures with round, staring eyes, their tongues sticking out of toothy mouths. A chevron band encircles the spout.

Images on Wari ceramics from the south coast, painted in brown, ocher, gray, and white (outlined in black) on red, depict recognizable animals and humans as well as enigmatic composite beings. They are all part of complex narratives, the meanings of which are at present not understood.

HK



Three-Cornered Stone

Dominican Republic (Taino),

12th–15th century

Fossiliferous limestone

H. 6¾ in. (17.1 cm)

Purchase, Oscar de la Renta Gift, 1997

1997.35.2

Three-cornered stones, or *trigonolitos*, are among the more enigmatic objects made by the Taino peoples of the Caribbean during the centuries before the arrival of Columbus. Such works are of an unusual but consistent form: lozenge-shaped in “footprint” with three pronounced but rounded “points.” They are known in plain and decorated examples, and, as they are concave on the bottom, they do not sit comfortably on a flat surface. A prevalent image among them is that of this compelling face, with large, sunken eye sockets and a wide, toothless mouth. The face has a particularly fierce aspect, an imposing quality often found in Taino art, where the human

figure in skeletonized form is frequently portrayed. The meaning of much Taino imagery is conjectural, and opinions differ on the *trigonolitos*. Some believe that they are depictions of deities, while others think that they are images needed to intercede with deities.

This example is said to have been found at the well-known site of San Juan de la Maguana in the Dominican Republic. Part of one of the major Taino chiefdoms at the end of the fifteenth century, San Juan de la Maguana is noted for its large sacred plaza, now called the Corral de los Indios.

JJ



Silver Service

Chinese, Song dynasty (960–1279)

Parcel-gilt silver

Diam. 4³/₈ in. (11.1 cm) to 7¹/₂ in. (19 cm)

Purchase, The Vincent Astor Foundation Gift, 1997

1997.33.1–7

This group of silver tableware, consisting of three conical bowls, a bowl stand, and a pair of dishes, is decorated with chased and gilded bird-and-flower patterns. Their forms and decoration are in a purely Chinese style—in contrast to silverware of the earlier Tang dynasty (618–907) and the subsequent Yuan dynasty (1279–1368), when strong foreign influences were evident in Chinese metalwork. The same forms of bowls, stands, and dishes can be found in tableware of the Song period in other media, such as lacquer and porcelain. This was a time when bamboo became a popular subject in painting, which in turn influenced the decorative arts, as can be seen in the patterns on this silver service.

JCYW

Li Gonglin

Chinese, ca. 1041–1106

The Classic of Filial Piety

Chinese, Northern Song dynasty (960–1127),

ca. 1085

Handscroll, ink on silk

8³/₈ × 187¹/₄ in. (21.9 × 475.5 cm)

From the P. Y. and Kinmay W. Tang Family Collection, Partial and Promised Gift of Oscar L. Tang and Jack C. Tang, 1996

1996.479

Song scholar-artists believed that painting was not just a record of sensory experience but a reflection of the artist's mind. In giving form to this ideal, Li Gonglin transformed Chinese art. Prior to Li's time, painting served a public function: it was primarily decorative or didactic. With Li, painting joined music, poetry, and calligraphy as a medium of

self-expression. His work established the three desiderata of scholar-painting: moral purpose, stylistic references to the past, and expressive calligraphic brushwork.

The text of *The Classic of Filial Piety* (ca. 350–200 B.C.) teaches a simple lesson: begun humbly at home, filial piety not only ensures success in life but also brings peace and harmony to the world. During the Song dynasty it became one of the thirteen classics of neo-Confucianism and remained a cornerstone of traditional Chinese moral teaching until modern times. Li's images do more than illustrate the text. Using his art to criticize, exhort, and subvert, Li presents subtle commentaries on the *Classic's* moral relevance to the Song world.

Like the paintings, the calligraphy (not shown) is executed in an archaic style recognizable to the connoisseur as a plea for a return to simple virtues.

MKH



Detail



Helmet

Chinese, Ming dynasty (1368–1644),

ca. 1400–1450

Steel, gold, silver, and textile

H. 8¼ in. (21 cm)

Purchase, Bashford Dean Memorial Collection, Funds from various donors, by exchange, 1997

1997.18

This helmet is distinctive both for its rarity—very little armor survives from the Ming period—and for the beauty of its engraved and gilt decoration. In some aspects of its form and ornament it can be considered a precursor to the more familiar ceremonial helmets that were made later in the Ming and throughout the Qing dynasty (1644–1911).

The gilding of the helmet's fittings consists of two layers: silver foil burnished onto a crosshatched ground, over which a layer of gold was applied by mercury gilding. This unusual two-stage technique gives the gilding its deep golden-yellow luster and serves to highlight the crisply engraved ornament that embellishes the helmet's finial, brim, and brow plate. In the center of the brow is the figure of Shakyamuni Buddha seated on a lotus throne. The Buddha is flanked by two of the four *lokapala*, the heavenly kings who protect the Buddhist world. Lively dragons, one on each side of a flaming pearl, appear on the finial and brim, a standard motif on virtually all later Chinese ceremonial helmets. Here, however, the design is rendered with a freshness and originality that are unknown on later, more stereotypical examples.

DJL

Painting Table

Chinese, Ming dynasty (1368–1644),

late 16th–early 17th century

Wood (huang-hua-li [*Dalbergia odorifera*])

H. 31½ in. (80 cm)

Purchase, The Dillon Fund Gift, 1996

1996.338





Detail

This imposing painting table is notable for the quality of its wood (a kind of rosewood), its generous proportions, and its elegant simplicity. The top is made up of two panels supported from below by five transverse braces, tenoned ends of which are visible in the concave edge of the thick top frame. The slightly splayed recessed legs, with their distinctive squared-cylindrical cross section, are joined to the top with elongated bridle joints featuring a beaded-edge apron and rectangular beaded spandrels. Double stretchers at each end give the legs added stability. The underside of the top has retained much of the original lacquer and ramie (fabric) underlayer.

The table is a standard Ming-dynasty type, as attested by the numerous examples illustrated in late-Ming wood-block prints as well as by miniature models excavated from tombs. Although such tables continued to be made during the Qing dynasty (1644–1911), the massive proportions and classic simplicity of this example bespeak a late-Ming date of manufacture.

MKH

Ding Yunpeng

Chinese, 1547–ca. 1621

Eighteen Lohans

Chinese, Ming dynasty (1368–1644), dated 1609

Handscroll, ink on paper

8¼ × 92 in. (21 × 233.5 cm)

Purchase, Friends of Asian Art Gifts, 1996
1996.240

Lohans (*luohan* in Chinese, *arhat* in Sanskrit), disciples of the Buddha who reached enlightenment through meditation and self-discipline, were widely regarded in China as guardian saints who remained in the world as protectors of the faithful until the coming of the future Buddha. In the late sixteenth century, as the Ming dynasty endured political corruption and growing social unrest, the lohan cult became popular as disillusioned intellectuals turned to Chan (Zen in Japanese) Buddhism and the common people were increasingly attracted to messianic religious movements. In this context a new, expressionistic style of Buddhist painting

arose that led to a revival of figure painting, one of the initiators of which was Ding Yunpeng.

Eighteen Lohans is a fusion of Ding's early, meticulous fine-line drawing style with the psychological intensity of the archaic manner of his early maturity. There is a quality of introspection in these images, painted when he was sixty-two. Ding no longer depends upon virtuoso drawing or exaggeration to energize his figures. Instead, his sensitive brushwork draws the viewer into the composition. Like the path of gradual enlightenment that these ascetics epitomize, these images are not instantly comprehensible, but must be contemplated slowly. It is only then that one discovers their striking individuality and spiritual force.

MKH



Youthful Manjusri as the Child God of the Wakamiya at the Kasuga Shrine

*Japanese, late Kamakura period (1185–1333)
Ink, color, and gold leaf on silk, mounted as hanging scroll*

Image 30 × 19 in. (76.1 × 48.4 cm)

Promised Gift of The Mary and Jackson Burke Foundation Inc., and Purchase, Lila Acheson Wallace Gift, 1997

1997.113

This noble youth is a Shinto deity, the titular god of the Wakamiya (literally, “Young Prince Shrine”), founded about 1135 in Nara, within the compound of Kasuga Shrine, one of the oldest (est. 768) Shinto institutions. Although the god is shown in courtly attire, his lotus pedestal and circular mandorla give him the appearance of a Buddhist deity. Poised in midair, the figure radiates an aura of deepest mystery.

Depicted as a young man, symbolizing the spirit of renewal, he is also a youthful incarnation of the Buddhist god of wisdom, Manjusri (Monju in Japanese), whose sword “severs” ignorance. He is thus a product of the effort to reconcile Japan’s native Shinto beliefs with the imported religion of Buddhism, a conflated image blending Buddhist iconography with the Shinto ideation of its deities.

Paintings of Kasuga Shrine were popular during the thirteenth and fourteenth centuries. Most focused on the compound itself, at the foothills of Mounts Kasuga and Mikasa. Images of the god Wakamiya alone are extremely rare. The exquisite execution of this work—the delicate brush lines for hair and brows, gentle facial features, and elegant textile designs of cherry blossoms (long associated with Kasuga), butterflies, swallows, and pink lotus—makes it an unusually refined late-Kamakura religious painting.

MM



Melon-Shaped Ewer

*Korean, Koryo dynasty (918–1392), 12th century
Porcelaneous stoneware with celadon glaze
H. 8½ in. (21.6 cm)*

**Gift of Mrs. Roger G. Gerry, 1996
1996.471**

This elegant ewer, used for wine, first enhanced aristocratic gatherings in twelfth-century Korea, and it will be a featured treasure of the new galleries for Korean art. The graceful form, refined decoration, and ethereal blue-green glaze mark it as one of the finest products of the royal kilns of the Koryo dynasty at the peak of their long-fabled production. Although Chinese wares provided the initial inspiration, by the twelfth century even Chinese connoisseurs acknowledged the superior quality of Koryo celadon, as this ware is known in the West after the distinctive color of the glaze. Such green to blue-green hues result from firing a glaze that contains a small amount of iron oxide in a reduced atmosphere at high temperature, a technique first assayed in China, perhaps as early as the third century. This vessel's softly rounded shape with molded and incised decoration adapts natural forms of melon and bamboo in a manner akin to Chinese metalwork of the Tang dynasty (618–907). Its inventive use of bamboo, a Confucian symbol of rectitude, would have struck an appreciative chord for Korean princes and Chinese literati alike.

BBF



Panchama Ragini

**Page from a Dispersed Ragamala
(Garland of Musical Modes) Series**

*Indian (Rajasthan [Bikaner]), ca. 1640
Ink, opaque watercolor, and gold on paper
7¾ × 4⅞ in. (19.7 × 12.4 cm)*

**Purchase, Patricia Phelps de Cisneros Gift,
in honor of Mahrukh Tarapor, 1996
1996.378**

In this illustration of a musical mode a maid-servant holding a peacock-feather fly whisk attends a raja and his consort in a pavilion. On the terrace outside, two musicians receive payment from the nobleman for their services. Judging from the painting's quality of drawing, color, and execution, Raja Karan Singh of Bikaner (r. 1632–69) must have

enriched his atelier with artists who had worked or trained at that of the Mughal emperor. The richly gilded, finely detailed, and elaborately patterned textiles are described with great beauty, as is the light falling on the trees beyond the enclosure. The observation of nature as well as an intent to capture psychology and gesture are evident in the rendering of the figures. The raja's features are so similar to those in two later drawings of Karan Singh that it may be a portrait. In contrast to this naturalism, other elements relate more closely to the indigenous Rajput pictorial tradition. The architectural setting of red sandstone and marble exists in a limited space, in which distance is only weakly implied. No attempt has been made to render the two foreground steps in a coherent perspective.

SK



Standing Male Ruler(?)

Thailand (or Indonesia?), Khmer-Shrivijaya style, 12th–13th century

Bronze

H. 15 in. (38.1 cm)

Purchase, The J. H. W. Thompson

Foundation Gift, 1996

1996.368

In 1974 or 1975 the Museum was offered for sale an extraordinary and enigmatic Southeast Asian bronze sculpture. While its quality was obvious and its historic importance recognized, for a variety of reasons it could not be purchased. Now, more than twenty years later, after reappearing at public auction, it has been acquired for our collections.

Advances in scholarship over the last two decades have not provided explanations for the sculpture's unusual combination of disparate stylistic elements. An assessment of these elements strongly suggests Thailand as the probable country of origin. The arrangement of the hair and head adornments on this unidentified figure, however, derives from styles of the Indonesian maritime empire of Shrivijaya. That empire maintained a strong presence in Peninsular Thailand. Two major components in the unusual stylistic admixture, on the other hand, reflect the sculptural traditions of the Khmer empire of Cambodia, perhaps during the late twelfth–early thirteenth century reign of Jayavarman VII. The figure's elaborate decorated garment (*sompot*), while reminiscent of styles from Jayavarman VII's time, is quite unusual.

While the physiognomy here bears some relation to generic Jayavarman VII faces, it is so particularized that it must depict some specific unknown person, perhaps a local ruler in Peninsular Thailand.

ML



***Vishnu Resting on the Serpent Shesha
(Vishnu Anantashayin)***

*Cambodian, Angkor period, Koh Ker style,
ca. 2nd quarter of the 10th century
Stone*

L. 8 $\frac{5}{8}$ in. (21.8 cm)

**Samuel Eilenberg Collection,
Gift of Samuel Eilenberg, 1996**

1996.466

In Hindu belief, at the end of each world age, after the universe has been destroyed, it returns to its primal state as a cosmic ocean, without form or bounds. Vishnu sleeps there, resting on the floating serpent, Shesha—also called Ananta (endless)—waiting for the appropriate moment for the re-creation of the universe. When Vishnu wakes from his slumber, there emerges from his navel a lotus, upon which sits the four-headed god Brahma, the deity who creates the new universe.

Here Vishnu gracefully reclines on the coiled Shesha, his head framed by the great serpent's five cobralike hoods. Also present is Lakshmi, Vishnu's consort, who gently

massages the god's legs as if to assist in reawakening him. Covering the background are lotuses and wavy lines that suggest the cosmic ocean. The psychological impassivity of this scene, at great odds with the dramatic significance of the moment, is extraordinary.

Judging from the squarish proportions of Vishnu's face and the costume he wears, this sculpture belongs to the Koh Ker period (921–ca. 945) or at the latest the PreRup period (947–ca. 965). The even wear on certain areas of the image, coupled with the polished surface of the back, strongly suggests that at some time it was used as a whetstone.

ML

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