



The Metropolitan  
Museum of Art Bulletin

Fall 1999



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# Recent Acquisitions

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A SELECTION: 1998–1999

The Metropolitan Museum of Art



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On the cover: Paolo Veronese, *Saint Catherine of Alexandria in Prison, the Holy Ghost Above* (detail), see page 29.



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# Director's Note

This year it seems fitting to begin my introduction to our recent acquisitions with the most important purchase in the field of modern art made by the Metropolitan in many years: Jasper Johns's magisterial, 6½-by-10-foot *White Flag*, illustrated on page 66. Painted in 1955, it is an unquestioned masterpiece of the artist's early style and relates to yet veers dramatically away from works by the Abstract Expressionists, already strongly represented in our collections. In addition to the donors who made this acquisition possible, our special thanks go to Jasper Johns himself for parting with a work he has kept since its creation and agreeing to terms that ensured its acquisition by this museum. We also received, as a promised gift from an anonymous donor, *Flag*, an oil on paper done in 1957 that is closely related to the painting.

Long admired as a loan to the European paintings galleries—and now generously given by an anonymous donor—is Veronese's highly expressive, graceful depiction of the martyr Saint Catherine of Alexandria in prison. A major addition to our collection of sixteenth-century Italian pictures, as well as a strikingly seductive image, this picture makes an ideal cover for this *Bulletin*.

Our holdings of nineteenth- and twentieth-century art were again magnificently

enhanced by further gifts from Walter and Lee Annenberg of major works by Renoir, van Gogh, and Monet; and by an outstanding painting by Tissot and a splendid drawing by Ingres from Jayne Wrightsman. We also received two works by Bonnard, one as a partial and promised gift of Mr. and Mrs. Douglas Dillon and the other from David Allen Devrishian, who also donated our first work by the Nabis master Maurice Denis. Vuillard's *Place Vintimille, Paris*, now his most important painting at the Metropolitan, is a promised gift of an anonymous donor.

Once again examples by great European artists were added to the Metropolitan's holdings through the purchase of their drawings, most notably a Titian, an early poetic scene of satyrs seated in a landscape (the last significant drawing by this master that could reasonably come on the market) and of a Pontormo, a penetrating study of a man's head.

Two further masterpieces crown our recent acquisitions of medieval and Renaissance art. A lovely ivory *Enthroned Virgin and Child*, produced in Paris at the height of the Gothic era in the mid-thirteenth century, was bought from The Hispanic Society of America, from which it had been on loan for some years. Its purchase for The Cloisters Collection was made possible in large part by the continuing generosity of

Michel David-Weill. The other acquisition is the magnificent early Northern Renaissance tapestry *The Triumph of Fame*. One of the finest examples to appear on the market in many years, this beautifully conceived and well-preserved textile may possibly have belonged to Isabel, queen of Castile and Aragon. Although my remarks have focused thus far mostly on European art, the ancient world and Asia are also well represented, with a variety of outstanding works, from a Roman Antonine-period bust of a bearded man of about A.D. 150–175 to a highly refined bronze standing Avalokiteshvara from Thailand, made during the Pre-Angkor period in the Prakhon Chai style, dating to the eighth to early ninth century.

Despite the fact that again this year the Museum's acquisitions funds are severely restricted, every department can boast of major additions that cannot be individually recognized in the limited space allotted to this brief introduction. To the donors of these works of art and to the donors of funds enabling their purchase I express my deepest gratitude.

Philippe de Montebello  
Director



***Standing Female Figure****South Arabian, ca. 3rd–early 2nd millennium B.C.**Sandstone / quartzite**H. 10 $\frac{5}{8}$  in. (27.1 cm)***Purchase, Fletcher, Louis V. Bell, and Rogers Funds, and The Tokyo Shimbun and Friends of Inanna Gifts, 1998***1998.380*

This sculpture is one of a group of statues associated with the South Arabian Bronze Age. It comes at the beginning of a figural tradition characterized by extreme simplification and symbolic strength. Represented is a standing female with a roll of fat and deep groove emphasizing the belly and a clearly indicated pubic triangle. Her massive body is contained within a quadrangular space. The legs look truncated but the toes, like the hands and fingers, are indicated by incisions. She wears a strap across her body and a necklace.

Subject and style invite comparison with Near Eastern and Aegean Neolithic statuary and with much later South Arabian statuary of the second century B.C. In early Anatolia and Greece—as in late Paleolithic Europe—nude females were dynamic, with curved, exaggerated breasts, belly, and buttocks. By contrast, the frontal, profile, and back planes of the South Arabian sculpture are separated, emphasizing abstraction and containment within a blocklike form—features that characterize figural art of the region more than two thousand years later. Other similar statues were found near western highland settlements and the inner Ḥaḍramawt area. A few males appear ithyphallic, suggesting that these human or divine images were used in fertility rituals.

JA



### ***Vase in the Form of Male Genitals***

*East Greek, ca. 550 B.C.*

*Terracotta*

*H. 4½ in. (11.4 cm)*

**The Bothmer Purchase Fund, 1999**

1999.78

Sculptural vases were popular throughout the Greek world in the sixth century B.C. Often, as here, the shapes reflect a playfulness and humor that are recurrent features of Greek art. Made in the form of male genitals (*aidoion*), this vase was used to store oil, presumably of an erotic or medicinal nature. While *aidoion* vases were produced by a number of workshops, notably at Corinth, the finest examples, of which this is one, are thought to be of East Greek manufacture. There are less than a half dozen complete or nearly complete East Greek *aidoion* vases known today.

The light brown clay is meticulously decorated with black glaze as well as applied red and white paint. On the back, at the center of the pubes, is a mouth, below which is a tube decorated with a series of dots. The tube is flanked by two black dot rosettes that create the surprising image of a face, seemingly a bird. When not in use, the vessel was made to hang by a strap, which looped through two suspension holes. One imagines either side of the vase could have hung outward, depending upon the caprice of the owner.

SH

### ***Decorated Cosmetic Box***

*Egyptian, Dynasty 26–early Ptolemaic Period  
(ca. 664–300 B.C.)*

*Glassy faience*

*H. 3¾ in. (9.5 cm)*

**Purchase, Lila Acheson Wallace Gift, 1999**  
1999.213

The lid of this delicately carved box created in glassy blue-green faience represents a column capital of a type well known from architectural examples in extant Ptolemaic Period temples. The precise date of the piece is undetermined because such boxes are extremely rare. The origin of the type can be traced back to cosmetic spoons and boxes of the late New Kingdom (ca. 1390–1070 B.C.), but the earliest representation of a similar capital is found in a fourth century B.C. tomb.

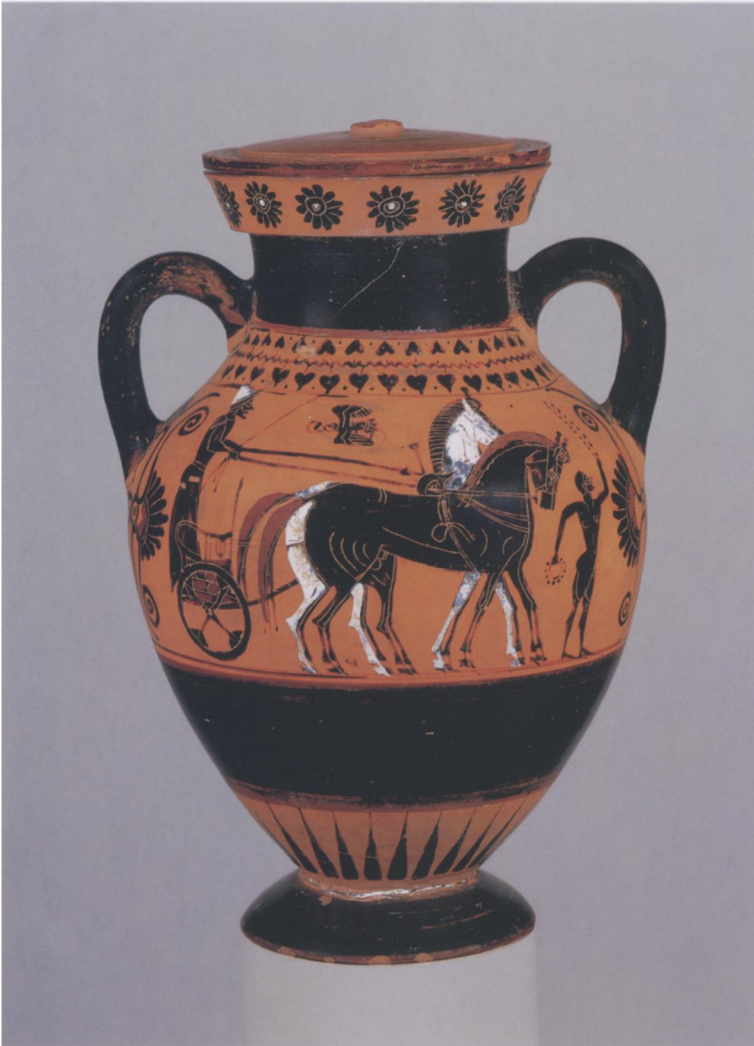
Such containers may have belonged to members of Egypt's aristocracy, but research suggests that they were more likely made for use in temple rituals, a function the decoration reinforces.

The box's form was probably molded, but the details on the lid and the interior divisions appear to have been defined after the piece had partially dried. Although boxes generally were held shut with a string wound between two knobs, the attachment on this one was not designed to be used in this manner, emphasizing a ritual function. The hole in the lid and the socket indicate that a peg once allowed the lid to pivot in either direction. Stains on the inside of several compartments establish that they originally contained ointment.

DCP







### Andokides

#### ***Black-figure Amphora (Jar)***

*Greek (Attic), ca. 540 B.C.*

*Terracotta*

*H. (with lid) 10 3/4 in. (26.1 cm)*

**Gift of Mr. and Mrs. Christos G. Bastis, in honor of Carlos A. Picón, 1999**

*1999.30ab*

In ancient Greece living artists did not begin to be widely celebrated until the fifth century B.C. Through inscriptions and other sources, however, the names of significant earlier masters are known, and scholarship has elucidated their achievements. Andokides was a potter active in Athens between about 540 and 510 B.C. Various types of evidence have led scholars to conclude that the change from the black-figure technique of vase painting to red-figure took place in Andokides' workshop about 530 B.C. The Bastis amphora, first lent to The Metropolitan Museum of Art in 1964, is the earliest preserved signed work by

Andokides. Decorated in black-figure by a painter who has not been identified, both sides show a four-horse chariot proceeding to the right. On a later amphora in the Museum (acc. no. 63.11.6), Andokides incised his signature on the foot rather than drawing it on the body as here, and he collaborated with a red-figure painter and one, possibly two, black-figure painters for the decoration. In addition to its delicate proportions and fine execution, the Bastis amphora documents the beginnings of one of the most innovative Athenian artists.

JRM

#### ***Amphoriskos (Two-Handled Jar)***

*Greek (Attic), end of the 5th century B.C.*

*Terracotta*

*H. 7 in. (17.8 cm)*

**Purchase, Mr. and Mrs. Christos G. Bastis Gift, 1999**

*1999.68*

The shape of this small two-handled vessel is seemingly unique in the large repertoire of Attic black-glazed pottery of the Classical period, combining as it does the figure of a bird with the body of a man. The bulging vessel adopts the form of a man's pronounced egg-shaped chest and belly, to which are attached human arms that grasp the stomach. The bird-man sits with his legs pulled up. The legs join in back approximately where his buttocks would be, and the vessel itself stands on a profiled base. At the back are two large wings with feathers that are characterized by stamped decoration. The bird's head features

large round eyes, a sharp, prominent beak, and small ears, possibly human. One can only surmise that this remarkable iconography relates to Aristophanes' comedy *The Birds*, first produced in 415/414 B.C. The bird-man caricature, in fact, may be read as an illustration of a costume for a member of the chorus in this comedy. As such, the *amphoriskos* is a significant addition to our holdings of Classical art associated with Greek comedy.

CAP

### ***Bust of a Bearded Man***

Roman (Antonine Period), ca. A.D. 150–175

Marble

H. 22 in. (55.9 cm)

**Rogers Fund, 1998**

1998.209

This masterful portrait bust represents a vigorous middle-aged man who turns his head slightly to his right and stares into the distance with a critical, penetrating gaze. The broad, square face is carefully modeled; wide furrows cut into the low forehead and at the corners of the eyes add to the intensity of the expression. One assumes that the sitter was a contemporary man in the guise of a thinker rather than this being a portrait of a practicing philosopher.

The style of the sculpture is firmly rooted in the Hadrianic tradition (A.D. 117–138), but the elegant, restrained calmness associated with the best Hadrianic production has been



replaced by an expressive, forceful agitation, a trait first encountered in the Antonine period (A.D. 138–192). The work is a splendid example of psychological portraiture and exudes a sense of abrupt nervousness that finds close parallels in other Antonine characterizations.

The back of the bust has not been hollowed out to provide for a supporting pillar and base. Moreover, the lower edge of the

bust approximates the segment of a circle close to two feet in diameter. One may thus conclude that the bust was an *imago clipeata* (circular portrait bust), originally framed within a circular molding and intended to be viewed from below.

CAP





### ***Tile with Arabesque Decoration***

*Turkey (Bursa), early 15th century*

*Ceramic*

*H. 11 1/2 in. (29.2 cm)*

**Purchase, Friends of Islamic Art Gifts, 1998**

*1998.246*

The deeply carved pattern of this tile features four interlaced lattices formed by pairs of undulating vine scrolls that meet at regular intervals along the centerline. The interlacing of the arabesque lattices is complex, but clarity is achieved through different colored glazes and gilding, traces of which appear on the thinner of the two white-glazed lattices and on the inner borders.

The tile matches a border frieze adorning the entrance portal of the tomb of Sultan Mehmed I, in Bursa, where monuments were badly damaged in an 1855 earthquake. It is likely that our tile was removed from the site at that time, before extensive renovations were carried out by a French architect. Dating from the early fifteenth century, the tile predates the period of widespread Chinese influence on Turkish ceramics. In its deep relief and choice of colors it exhibits similari-

### ***Lidded Bowl (Pyxis)***

*Syria, 2nd half of the 11th century*

*Composite body with white slip, glazed and luster-painted*

*H. 8 in. (20.3 cm)*

**Purchase, Lila Acheson Wallace Gift, Harvey and Elizabeth Plotnick Gift, and Louis E. and Theresa S. Seley Purchase Fund for Islamic Art, 1998**

*1998.298ab*

“Tell Minis” ware refers to a group of ceramics produced in Syria. Tell Minis is the Syrian village where some of the ceramics were found, although there is no evidence that they were potted there. The group dates from the late eleventh century, based on the bowls, or *bacini*, set into the walls of churches in Pisa and Pavia, Italy. The most representative objects are luster-painted bowls depicting

figures, vegetal motifs, and inscriptions. The shape and decoration of this pyxis are unique, although they generally conform to the Tell Minis group.

This well-proportioned example is in exceptionally good condition, with a surface that still retains its lustrous quality. The bowl bears a large kufic inscription in golden-brown luster and a scrolling motif in reserve that offers a pleasant chromatic contrast. The inscription translates as: “Patience means power; he who is patient is strong. Trust [in God] is what one needs.” On the lid are nine stylized partridges that animate the object. In Caliphal Spain (8th–10th century) and Ayyubid Syria (12th–13th century), small lidded ivory or metal boxes stored musk, perfumed herbs, and alkaline ashes for ablution. The pyxis, although larger, may have had a similar function.

SC







ties to tiles of Timurid Central Asia dating from the late fourteenth century, a resemblance probably explained by the documented presence of Persian tileworkers in Bursa at that time.

DW

### ***Writing Cabinet***

*India (Mughal or Deccani), mid-17th century  
Pierced-and-chased silver and gilt-copper  
plaques on wood*

*W. 16<sup>3</sup>/<sub>8</sub> in. (41.6 cm)*

**Purchase, Gift of Dr. Mortimer D.  
Sackler, Theresa Sackler and Family, 1998  
1998.434**

This box with internal compartments and drawers was almost certainly designed to function as a portable desk. The hinged lid and sides are decorated with gilt-copper sheets and silver plaques fashioned in a classic “lattice-and-flower” variant of the flower style that became popular in Mughal decorative arts by about 1640. The pierced silver plaques were originally set against red silk that has

now largely disintegrated. The overlay technique is familiar from the sixteenth- and seventeenth-century Gujarati caskets that have wooden forms overlaid with small pieces of mother-of-pearl, but surviving examples in metal are exceedingly rare.

The surface is given texture by the raised lines of the geometric grid and the raised heads of the carefully placed silver nails, as well as by the voids left in the silver plaques. The grid of strap bands and squares is almost architectonic in the way it integrates surface and form. The box’s flat top, recessed sides, and network of framing elements recall the profile and elevation of classic Mughal buildings, characterized by flat roofs, overhanging cornices, raised plinths, and symmetrical columns and walls.



DW



**Shafī‘ ‘Abbāsī**

*Persian, fl. 3rd quarter of the 17th century*

**Flowers, Butterflies, and Insects**

*Iran, Safavid period, dated 1059 A.H./A.D.*

*1649–50*

*Ink on paper*

*5 × 8 ¾ in. (12.7 × 22.2 cm)*

**Promised Gift of Monir Farmanfarmaian,  
in memory of Dr. Abolbashar  
Farmanfarmaian**

Shafī‘ ‘Abbāsī was the son of Rizā-yi ‘Abbāsī, the enormously influential painter at the court of Shah ‘Abbās I (r. 1587–1629, called “the Great”), renowned for his innovative use of line and color (see, for example, the Museum’s painting *Lovers*, acc. no. 50.164). Shafī‘ chose his own path and became famous for his drawings of flowers, establishing a genre that became widely popular in Iran and that lasted well into the nineteenth century. Both father and son worked at the Safavid court in Isfahan. However, Shafī‘ earned his honorific

from Shah ‘Abbās II (r. 1642–66), great-grandson of Shah ‘Abbās I.

This drawing, enhanced by the butterflies and other insects among the flowering plants, shows the influence of European herbals. The inscribed lines in *nasta‘liq* script consist of love poetry, based in part on the images in the drawing. The two at the lower left give the date: Sunday, the first day of the month of Muharram of the hegira year 1059, as well as the signature of the artist.

MLS



***Coat with Embroidered Decoration***  
*Probably northern Turkmenistan (Chodor or Yomud tribe), mid-19th century or earlier*  
*Silk and wool*  
*L. 50¾ in. (128.9 cm)*  
**Purchase, Hajji Baba Club and The Page and Otto Marx Jr. Foundation Gifts, in memory of Newton Foster, 1998**  
*1998.244*

This striking Central Asian coat belongs to a small and distinctive group represented by less than a dozen examples of coats and head-dresses or headdress pieces. Typically, the embroidery work is in silk of various colors in a very fine chain stitch on handspun red wool fabric that seems to have been brushed on one side. The fabric was dyed after weaving. This example has decoration characteristic of the group—a border containing geometric and abstract floral motifs, multiple bands of similar motifs at the cuffs, large triangular

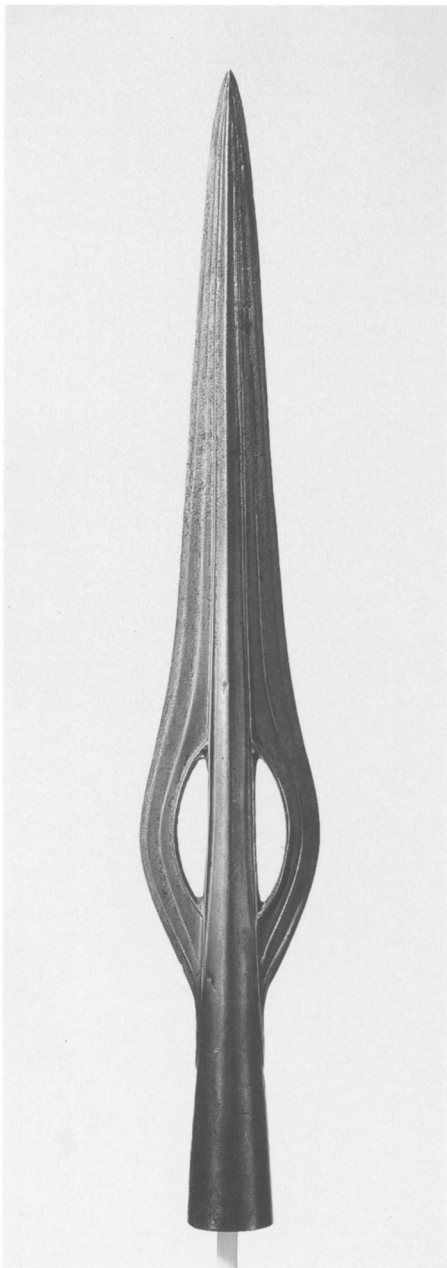
panels at the shoulders and sleeves, and an otherwise nearly all-over pattern of clusters of abstract floral elements—but its decoration is particularly rich, balanced, and well preserved.

This type of embroidery stands apart from other Central Asian work, and its precise origin is obscure. Some scholars assign the group to northern Turkman tribes, the Chodor or Yomud, but attributions to the Karakalpak and the Kirghiz peoples have also been proposed.

DW







## ***Lunette Spearhead***

*British Bronze Age, ca. 1200–800 B.C.*

*Copper alloy*

*L. 15 $\frac{1}{2}$  in. (39.5 cm)*

**Gift of Peter Sharrer, 1998**

*1998.540.1*

The lunette-shaped spearhead is a masterful work of the British Bronze Age. Its elegant ogival outline, imposing size, and superb condition make it an outstanding addition to the few Bronze Age works in the collection. The spearhead was almost certainly found in the mid-nineteenth century as part of the Selbourne/Blackmoor hoard from Hampshire, since related spearheads from that site are in the British Museum and all, including the present example, come from the collections of George Roots (1807–1891) and, subsequently, General A. H. Pitt-Rivers (1827–1900).

CTL



### ***Celtic Sword***

*Iron Age, La Tène III, mid–1st century B.C.  
Iron blade with copper alloy hilt and scabbard  
L. 19¾ in. (50 cm)*

**Rogers Fund, 1999**

1999.94

This magnificent anthropomorphic Celtic sword is also one of the best preserved. The beautifully modeled head that terminates the hilt is one of the finest surviving images of a Celtic warrior. The human form of the hilt—appearing as a geometric reduction of a classical warrior—must have had the function not only of enhancing the power of the owner but also of bearing a talismanic significance. The face is emphatically articulated with large almond eyes and the head with omega-shaped ears and finely drawn hair.

Although the scabbard has become amalgamated to the iron blade, affecting parts of the surface, its ornamentation and the exquisitely worked hilt make the whole an evocative statement about the technical ability of the Celts, the powerful conquerors of ancient Europe. The sword is of a type associated with the La Tène culture, named after the important archaeological site on Lake Neuchatel in present-day Switzerland and eastern France. Other related anthropomorphic swords from diverse finds in France, Ireland, and the British Isles demonstrate the expansion of the Celts across Europe. As the first such object in the Museum's collection, the sword is a superb and singular example that richly adds to a select group of Celtic works of art.

CTL



### ***Crossbow Fibula***

*Provincial Roman, 2nd half of the  
4th century A.D.*

*Gilt copper alloy with silver inlay  
L. 3½ in. (8.8 cm)*

**Rogers Fund, 1999**

1999.42

The sophisticated construction and elegant design on this aristocratic cloak fastener are probably an indication of the rank or wealth of the owner for whom it was made. The fibula is constructed of both solid and sheet elements riveted together: for example, the three onion-shaped terminals are hollow and are riveted to the main body, upon which are attached solid C-shaped volutes. The primary upper surfaces are decorated with similar repeating designs of arcs within circles, but each section is executed in a different silver inlay technique.

Reportedly from the vicinity of Trier, the Provincial Roman capital of the Rhineland, this fibula can be related in type and technique to others found throughout the Late Roman world. In addition, it complements a small group of crossbow fibulae made of copper alloy or gold in the collections of the Greek and Roman department as well as the Medieval department at the Metropolitan Museum.

CTL







***Head of a Bearded Man***

*French (Abbey of Saint-Denis), 1160–70*

*Limestone*

*H. 6 in. (15 cm)*

**Purchase, Rogers Fund, Ronald R. Atkins and Levy Hermanos Foundation Inc. Gifts, and funds from various donors, 1999 1999.97**

The finely carved head is a fragment of the Porte des Valois at the Royal Abbey of Saint-Denis. The importance of this monument in the art and architecture of twelfth-century

France cannot be overstated. The Porte des Valois, carved about 1160–70, was not erected in its present location on the north transept until the thirteenth century. The relief carvings of the portal depict the martyrdom of Saint Denis. This fragment appears to have come from the lintel, which illustrates the judgment of Saint Denis and his companions before the Roman prefect. Removed during the French Revolution, the head illustrates the high quality of the sculpture produced at Saint-Denis a generation after the famous Royal Portal of the west facade. As the

scholar Willibald Sauerlander has noted, the Porte des Valois holds “a key position at the phase marking the transition from the austere restrained figure-conception of the royal portals to the more relaxed sculptural style of the last years of the century.” Other fragments of the portal are in the Musée du Louvre. The Metropolitan Museum also has the only column figure to survive from the cloister of the abbey (acc. no. 20.157), roughly contemporary in date with the Porte des Valois.

PB





***Enthroned Virgin and Child***

*French (Paris), ca. 1260–80*

*Elephant ivory with traces of polychromy and gilding*

*H. 7¼ in. (18.5 cm)*

**Purchase, The Cloisters Collection and Michel David-Weill Gift, 1999**

*1999.208*

Few representations in ivory of the Virgin and Child can match this example, noble in conception and sensitive in execution, produced in medieval Paris, the principal center of ivory carving during the Gothic era. The exquisite face of the youthful Virgin generates a tender aura. (The head of the Christ child is a more recent replacement.) The finesse and control of the carving, the soft treatment of the forms, and the maternal presentation of the Virgin can be related to the ivory Virgin of Groeningen (now in the Church of Saint Michael in Courtrai [Kartrijk], Belgium), a work possibly from about 1285 by the same carver. Both works pay indirect homage to the earlier exquisite Virgin and Child from the treasury of Saint Denis now in the Taft Museum, Cincinnati. The interrelationship of these three ivory carvings is especially evident in the sensitive handling of the composition and similar attention to detail, such as the cord of the mantle and the necklace with a medallion. Here the focus of the work is on the human and loving mother rather than the Queen of Heaven. The statuette was probably set into a small architectural tabernacle, and functioned as a devotional object for lay owners, probably women, or for nuns in a convent.

CTL





### Leaf from a Bible

French (Paris), ca. 1300

Tempera and gold leaf on parchment

15% x 10% in. (40.3 x 26.9 cm)

Gift of Mr. and Mrs. William D. Wixom,  
1998

1998.538a

The leaf illustrated here typifies the decoration of "University" Bibles produced in Paris, primarily during the thirteenth and fourteenth centuries, in the regular cadence of its

Gothic script and in its palette of red and blue accented with gold, combining delicate leafwork with charming imaginary creatures.

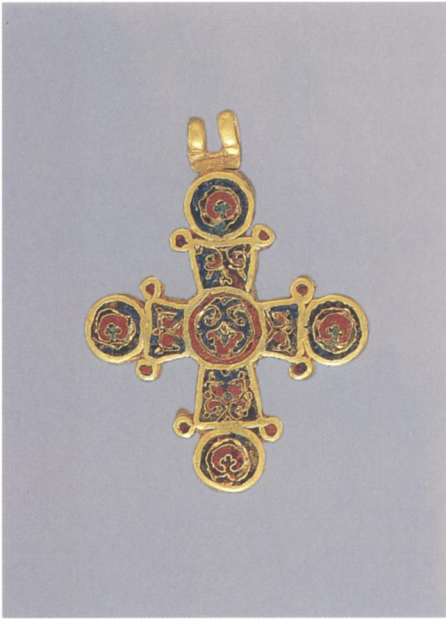
One of three leaves recently acquired as gifts, the page represents the opening chapter of the Book of Nehemias. In the historiated initial illustrating the beginning of the book that bears his name, Nehemias, cupbearer to the Persian king Artaxerxes, kneels before the king and receives permission to make the journey to Jerusalem to oversee the rebuilding of the city walls.



Complete codices as well as individual leaves from University Bibles survive today in relatively large numbers, the volumes having been disbound in the nineteenth and twentieth centuries by bibliophiles, dealers, collectors, and educators. It was the intention of Otto Ege, a previous owner of the Metropolitan's leaves and a self-proclaimed "Biblioclast," to increase awareness of the history of the book through the dissemination of individual pages to schools, libraries, calligraphers, and printers.

BDB





***Double-Sided Pendant Cross***

*Middle Byzantine (Constantinople),*

*late 11th–early 12th century*

*Gold, red, white, blue, and turquoise cloisonné enamel*

*H. 1 1/8 in. (2.7 cm)*

**Rogers Fund, 1998**

1998.542

The elegant double-sided pendant cross is representative of the finest objects for personal devotion produced for the elite of the Byzantine empire. Both faces of the exquisite miniature cross are decorated with intricate floral patterns worked in multicolored cloisonné enamel. The quatrefoil and palmette patterns are so similar in style and delicacy to the Museum's Middle Byzantine temple pendant (acc. no. 1990.235ab) and pointer tip

(acc. no. 1997.235) that the cross may be from the same workshop, one argued to be an imperial workshop of the capital, Constantinople. Like the Museum's double-faced pendant icon (acc. no. 1994.403) with images of Christ and the Virgin, also attributed to the same workshop, the elaborate cloisonné enamel decoration of the two faces of the cross is worked on a single sheet of gold, a tour de force of the enameleer's art.

HCE

***The Last Judgment, from a Book of Hours***

*French (Paris), ca. 1400*

*Tempera and gold on vellum*

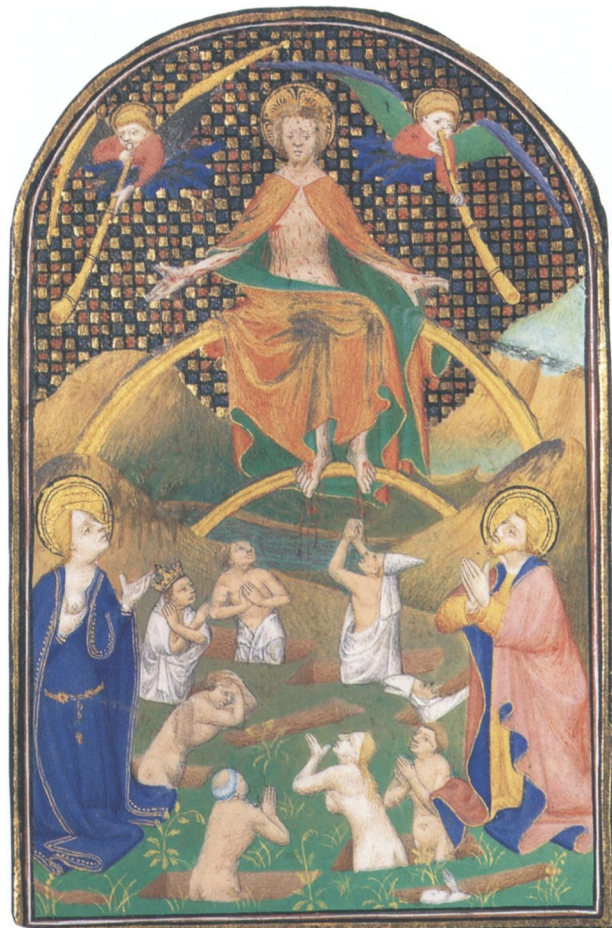
*3 3/4 × 2 1/2 in. (9.5 × 6.3 cm)*

**Gift of Max Falk, in honor of William D. Wixom, 1998**

1998.179

This miniature from a Book of Hours illustrated a section of special prayers in French known as the “sept requêtes à nostre Seigneur” (seven requests of our Lord). With its tessellated ground of red, blue, and gold, its figures set in a shallow landscape, and the preciousness of its execution, the miniature typifies Parisian manuscript painting of about 1400. Two angels herald the Last Judgment, while Christ, seated on a rainbow, extends his hands toward the dead. People from all walks of life—men, women, a crowned king, and a pope—emerge from their earthly tombs and raise their hands to him in supplication. Imploring Christ on their behalf are the Virgin, one breast bared, and Saint John the Baptist(?), posed at left and right respectively.

BDB







Strassburger Werkstattgemeinschaft  
(Lautenbach Master)

*The Man of Sorrows and The Mater  
Dolorosa*

German (Swabia), ca. 1480

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

Each 19½ × 16⅞ in. (49.5 × 41.6 cm)

The Cloisters Collection, 1998

1998.215ab

About 1480 Peter Hemmel and his Strassburger Werkstattgemeinschaft—a loose association of glass-painting workshops that had been founded three years earlier and that all worked in the master's style—were commissioned by the dean and chapter of the Cathedral of Constance to glaze the chapter

house. Of the original eighty-one panels, only nineteen, including the present two, have survived. The Cloisters' panels came from the upper-center apertures in the second window of the eastern elevation. On a stylistic basis they can be attributed to one of Hemmel's closest associates; known only





as the Lautenbach Master, after the parish church that houses his most extensive glazing program, this exceptionally gifted painter can be identified by document as either Hemmel's son or his son-in-law.

The inimitable Hemmel style is typified in *The Mater Dolorosa* by the delicately

modeled features of the figure's fleshy, rounded face and by the dramatic exuberance of the drapery, its broad planes juxtaposed with tubular folds and deep crevasses. The lush *Astwerk*, essentially a translation of canopies and tracery from an architectural to a vegetal vocabulary, set against a rich dama-

scened background, is an innovative hallmark of the Hemmel manner. The head of Christ is a mid-nineteenth-century replacement.

TBH





### **Reliquary**

*Spain (Aragón, probably Zaragoza or Daroca), ca. 1500*

*Silver, silver gilt, translucent and opaque enamels, and rock crystal*

*H. 18¾ in. (47.6 cm)*

**The Cloisters Collection, 1999**

*1999.206*

Exceptionally large and elaborate, this reliquary is one of the finest to have survived from the flowering of Iberian goldsmiths' work during the reign of Ferdinand II and Isabella of Spain (1479–1516). Drawing freely on the rich vocabulary of flamboyant Spanish Gothic architecture, the reliquary is conceptually monumental and visually dazzling. The raised, pierced, cast, and engraved elements provide a variety of reflective values, while the architectural components create exceptional

dimensionality and a dynamic interplay of voids and solids. The sheet silver, although regilded, retains the vibrant modulation of its original worked surface. On each of the long ends of the foot is a circular bosse in translucent and opaque enamel, one representing the Pelican in Piety, signifying Christ's sacrifice on the cross, and the other the Lion Breathing Life into His Cubs, symbolizing the Resurrection. As both images related directly to the Redemption of mankind through the Crucifixion, it is likely that this monstrance held a relic pertaining to the Passion. The silver is unmarked, but the concave zone capping the central vessel and the relatively small spire appear to be peculiarities associated with workshops in Zaragoza and, to a lesser degree, Daroca; the treatment of the architectural vocabulary, on the other hand, finds close parallels in Burgos goldsmiths' work.

TBH

### **Man of Sorrows**

*South German, ca. 1500*

*Ivory with polychromy and gilding*

*H. 3⅞ in. (8 cm)*

**The Cloisters Collection, 1999**

*1999.227*

This finely carved and well-preserved plaque sensitively depicts the quintessential late-medieval devotional image of the Man of Sorrows. The half-length figure of Christ, unclothed above the waist, appears between the mourning figures of the Virgin and Saint John the Evangelist. Christ is bearded, wears the crown of thorns, and is portrayed with his arms crossed over his chest, revealing the stigmata on his hands. The composition of the lower portion of the ivory relief closely follows Martin Schongauer's engraving of the Man of Sorrows of about 1475 (acc. no. 51.516.1) in details such as the finely rendered hands and fingers of the figures and the treatment of the drapery folds. Specifically, the depiction of Saint John's gentle hold on Christ's elbow, the sorrowful gesture of the Virgin's left hand at her cheek, and the manner in which the straight folds of the Virgin's cloak frame her figure suggest that the print was an important source for the carver. In addition, a painting of the Man of Sorrows of 1457 from the workshop of Swabian artist Hans Multscher (d. 1467) and late fifteenth-century bronze plaquettes derived from it were the source of the angels holding the drapery in the upper part of the composition.

PB







**Marco Zoppo**

*Italian, 1432/33?–?1478*

***The Resurrection***

*Brush and brown wash, highlighted with white gouache, over black chalk, on blue laid paper washed pale brown*

*14½ × 11½ in. (36.8 × 28.1 cm)*

**Purchase, Rogers and Harry G. Sperling Funds and Florence B. Selden Bequest, 1998**

*1998.15*

Zoppo was trained in Padua, a northern Italian city famous for a refined tradition of

Humanism and as an early center for the collecting of art. As a painter, draftsman, and manuscript illuminator, Zoppo came into contact with the principal intellectual circles of northern Italy in the third quarter of the fifteenth century. An early work, this rare large composition was inspired by the highly expressive religious art of Donatello, Andrea Mantegna, and Giovanni Bellini that Zoppo encountered upon his arrival in Venice in 1455. The chiaroscuro drawing technique with delicately rendered shadows and finely stippled highlights on a dark ground imitates the effect of low-relief sculpture. The sheet

seems to have been conceived as a finished work in its own right, possibly intended for study in an erudite collector's scriptorium. Unusually, the ascetic figure of Christ strides boldly forward from the scene of his resurrection, where the Roman soldiers (who were supposed to stand guard) sleep by the empty Antique-style sarcophagus set amidst craggy rocks. With his banner and blessing gesture, Christ beckons the spectator to participate in the realm of miracle. This iconic disposition of the figure suggests that the image may have also played a role in private devotion.

CCB





***The Triumph of Fame from a set  
of The Triumphs of Petrarch***

*Flemish (probably Brussels), ca. 1502–4*

*Wool and silk tapestry*

*11 ft. 7 in. × 11 ft. (3.5 × 3.4 m)*

**Purchase, The Annenberg Foundation  
Gift, 1998**

1998.205

One of the finest early Renaissance tapestries to have appeared on the market in the twentieth century, this piece is extraordinary for its condition, color, and harmonious composition. Fame stands reading at a lectern, an orb crowned with a cross in one hand, surrounded by writers who have immortalized the deeds of the ancients. His triumph over death is represented by the three Fates beneath his feet. Over his head Atropos, the Fate who cuts the thread of life, appears again, flying toward the mouth of Hell. Below, a rich carpet of flowers, some in fruit, some in seed, echoes the themes of mortality and redemption. Originally, this tapestry was one of six in a

sequence representing the triumphs of Love, Chastity, Death, Fame, Time, and Religion. Based in part on Petrarch's poem, *I Trionfi*, this allegorical cycle enjoyed tremendous popularity in the late medieval era, blending superstition with humanistic erudition and providing a resonant mix of entertainment and moral admonition. The series from which this piece derives is the earliest known treatment of the theme in tapestry. Documented in a Spanish ducal collection in the late nineteenth century, it corresponds exactly with a tapestry purchased in 1504 by Isabel, queen of Castile and Aragon.

TC









**Titian (Tiziano Vecellio)**

*Italian, ca. 1485/90?–1576*

***Two Satyrs in a Landscape***

*Pen and brown ink, highlighted and corrected with white gouache, on off-white laid paper*

*8½ × 5¾ in. (21.6 × 15.1 cm)*

**Rogers Fund, 1999**

1999.28

This drawing is an early expression of the new poetic idiom in sixteenth-century Venetian painting of setting figures in bucolic landscapes, a genre that remained current into the nineteenth century. Subtly melancholic in mood and teasingly learned in meaning, the scene represents the closely intertwined, seated figures of two satyrs, who may or may not be Pan, the god of the woods and fields who lived in Arcadia, and Silvanus, another mythical creature of the woods. The disk they behold has been inter-

preted as an astrological reading for the years 1512 or 1513, and, alternatively, as a simple portrayal of an eclipse. The sheet can be dated about 1509–15, for it still reflects the style and subject matter of Giorgione, Titian's master. Titian handled the inherently linear medium of pen and ink with the dazzling freedom of the brush, achieving a unified monumentality of composition that communicates great psychological power. He created magical effects of tone and an atmospheric recession of space by reinforcing contours darkly, highlighting and correcting strokes with white gouache, and by breaking down volumes into component patches of ink hatching. In the background the sunlight casts stark shadows across the complex but deftly foreshortened planes of the buildings with inimitable architectonic clarity.

CCB

***Shieldbearer with the Ducal Arms of Saxony***

*German (probably Augsburg), ca. 1520*

*Honestone, partially polychromed and gilt*

*H. 19¾ in. (50.2 cm)*

**Purchase, Gifts of the Hearst Foundation, Alexander Smith Cochran, Mrs. Russell Sage, Mr. and Mrs. William Randolph Hearst Jr., and Bequest of Emma A. Sheaffer, by exchange, 1999**

1999.29

Honestone is a type of limestone with a fine texture and yellow-gray coloration that make it eminently suitable for imitating the qualities of human flesh. It frequently was used for sculpture during the Renaissance in upper Bavaria, where it was quarried. In the same period cherubic shieldbearers were much in vogue for altars. We can posit that this lad was originally an angel (holes for his wings, which were perhaps made of gilt metal, have been filled in the back) and that he stood steadying his shield, carved with the ducal arms of Saxony, high on the top left of an altar. The heraldic insignia are actually presented in reverse for a decorative reason: they no doubt faced the armorial device sustained by a fellow shieldbearer at top right. The present figure is the only element of the dismantled altar known to survive. The whole







must have been quite splendid in effect, with skin tones and details picked out sparingly in polychromy and gilding.

JDD

**Pontormo (Jacopo Carucci)**

*Italian, 1494–1557*

***Study of a Man's Head***

*Red chalk on off-white laid paper*

*5¼ × 4½ in. (13.3 × 11.4 cm)*

**Purchase, Pfeiffer and Harry G. Sperling Funds, Gift of Dr. Mortimer D. Sackler, Theresa Sackler and Family, and Karen B. Cohen Fund, 1998**

1998.361

A friend or a studio assistant may have posed for this intimate portraitlike study drawn from life, probably in the 1520s, when Pontormo, having emerged as a revolutionary proponent of Mannerism in Florence, was at work on the most significant paintings of his maturity: cycles for the Medici villa in Poggio a Caiano, the Certosa del Galluzzo (near Florence), and the Capponi Chapel at the Church of Santa Felicità. As in many of the studies prepared for these projects, the artist here captured a fleeting psychological moment in the turn of the man's head, his

penetrating sunken gaze, and dimpled tightening of his lips. Pontormo's mastery as a figural draftsman was largely the product of ceaseless drawing, especially in red chalk, before a live model. This newly identified sheet displays an arresting command of the artist's favorite medium. Passages of broad parallel hatching alternate with ones of seamless stumping in the shadows, while the curls of the man's hair and beard are sketched quickly with curved strokes. Pontormo accented the darkest shadows by wetting the tip of his chalk stick, which was pressed deeply into the paper, and created intense highlights by leaving the paper starkly in reserve in small areas.

CCB

**Frans Crabbe van Espleghem**

*Netherlandish, ca. 1490–1552*

***Black Man in Three-Quarter Profile***

1522

*Engraving*

*Sheet 4 × 2¾ in. (10.2 × 6.8 cm)*

**Purchase, Louis V. Bell Fund and Joseph Pulitzer Bequest, 1998**

1998.415

In the period just before the southern Netherlands became the dominant force in the sixteenth-century European print market, a small number of artists active in Antwerp and Mechelen began making works that explored the expressive potential of the copper plate. Crabbe and his contemporaries, inspired by the visit to the Netherlands in 1521 by the consummate printmaker Albrecht Dürer, created small images that experimented with the medium.

Most striking among the rare works attributed to Crabbe is this arresting engraving known only by this impression. He delineated the varied tones of the figure's dark skin with concentric lines that encircle the eye. The detail in this tiny print is remarkable, from the small hairs along the edge of the chin and neck to the veins in the forehead. This is the first depiction of a black man as an independent subject in European prints and possibly in all of northern European art. Not likely a portrait, the figure has a generalized character; it may have been intended to represent the African king, one of the Magi, who was often depicted at this time with a long jeweled earring.

NMO





Latin couplet “Quo unico propugnaculo stat stabiq[ue] religio” (By this bulwark alone religion stands and will stand), perhaps referring to a royal establishment. Additional painted ornaments, mostly worn off, include fleurs-de-lys that suggest a French provenance. Some similarly decorated instruments of Andrea Amati’s bear a motto associated with the court of Charles IX, whose mother, Catherine de Medicis, cultivated Italian music in France.

LL

### ***Morion***

*German (Brunswick), ca. 1560–65*

*Etched steel*

*H. 12½ in. (31.8 cm)*

**Purchase, The Sulzberger Foundation Inc. and Ronald S. Lauder Gifts, 1999**

*1999.62*

This helmet is an outstanding example of parade armor made in northern Germany for the court of the dukes of Brunswick. Apart

from Augsburg and Nuremberg, the principal armor manufacturing centers located in the south, numerous smaller urban and court workshops existed throughout German lands. One of the most distinctive and original of these produced parade armors for Duke Heinrich the Younger of Brunswick-Wolfenbüttel (r. 1514–68) and his son Julius (r. 1568–89). Characteristic of the Brunswick “school” is the predominance of finely rendered figural decoration, with subjects drawn from ancient history, mythology, and the Bible. The etching of this morion is exceptionally accomplished and includes vigorously rendered equestrian warriors in Roman armor and medallions enclosing busts of Alexander the Great and Antonia Sabina Augusta, wife of the Roman emperor Hadrian. The classical subjects, complex design, and *horror vacui* typify the northern Mannerist aesthetic, while the etcher’s technical virtuosity rivals that of contemporary printmaking.

SWP

### **Andrea Amati**

*Italian (Cremonese), ca. 1515–1580*

### ***Violin***

*Ca. 1570*

*Maple, spruce, and various other materials*

*L. (body) 14 in. (35.4 cm)*

**Purchase, Robert Alonzo Lehman Bequest, 1999**

*1999.26*

Amati, earliest of the great Cremonese luthiers, has been credited with defining the violin’s elegant form and setting the standard of superb craftsmanship that likewise characterizes the work of his followers, who included two of his sons and his distinguished grandson Nicolo, as well as Antonio Stradivari. Masterful baroque violins by Nicolo Amati and Stradivari already appear in our collection; this much older and rarer instrument beautifully illustrates the Renaissance origin of the violin’s familiar shape. The maker’s label inside the body is a modern facsimile, but the violin’s authenticity has never been seriously challenged, and dendrochronology securely confirms its age. Remnants of original varnish appear beneath later coats. The maple back and sides are decorated with the untraced







**Paolo Veronese**

*Italian (Venetian), 1528–1588*

***Saint Catherine of Alexandria in Prison,  
the Holy Ghost Above***

*Ca. 1580–85*

*Oil on canvas*

*45 3/4 × 33 in. (116.2 × 83.8 cm)*

**Anonymous Gift, 1999**

*1999.225*

According to tradition, Catherine of Alexandria was of noble birth and exceptionally learned. For her Christian faith she was tortured, impris-

oned, and eventually beheaded by Emperor Maxentius in the fourth century. Veronese shows her in prison, gesturing toward the dove that brought her celestial food during the twelve days of her confinement. The dark drama of this affecting picture contrasts strikingly with the artist's more familiar mythological paintings, in which the emphasis is on sunny, decorative splendor. This newfound expressive intensity is the hallmark of Veronese's finest work of the 1580s. He employs the figure's beautiful contrapposto pose as an emblem of the vicissitudes of the saint's spiritual life.

Beneath her left foot is a piece of the knife-edged wheel with which she was tortured, transformed here into an emblem of triumph. In her left hand she holds the martyr's palm. With the upraised, open gesture of her right hand and her intense gaze she embraces the heaven-sent source of her release. There are no early notices of the painting, which may have adorned a small altar in a Venetian church. A drawing after the picture is in the Uffizi, Florence.

KC



*Virgin of Sorrows*, a marble of about 1585 in the church of Saint-Paul-Saint-Louis, Paris, or the kneeling *Cardinal de Birague*, a bronze tomb figure of 1584–85, now in the Musée du Louvre.

A wood statuette with the same composition but with less Mannerism in detail is in the collection of the Hispanic Society of America, New York, and heretofore was considered Spanish or possibly Flemish.

JDD

**Annibale Carracci**

*Italian (Bolognese), 1560–1609*

***The Burial of Christ***

*Ca. 1594–95*

*Oil on copper*

*17¼ × 13¾ in. (43.8 × 34.9 cm)*

**Purchase, Edwin L. Weisl Jr. Gift, 1998**

*1998.188*

According to Carracci's two principal biographers, this haunting picture was commissioned by Astorre di Vincenzo Sampieri, canon of the cathedral of Bologna, as a gift to an unidentified collector in Rome. Carracci chose the subject for the possibilities it offered to display his art: the contrast between the interior of the dark cave illuminated by a torch and the dawn-lit landscape visible beyond; the pallid, foreshortened body of Christ carried by figures of various ages and types; and the extraordinary range of expressive attitudes. So successful was Carracci that Sampieri decided to keep the painting for himself and to send to Rome a copy made by the young Guido Reni; at least ten other copies and variants by other artists are known. Despite its small size the work is one of Carracci's most ambitious compositions, positing a fluid and dynamic relationship with the viewer that forecasts Baroque painting.

Our picture remained in the Sampieri collection until 1811 and later belonged to the dukes of Leuchtenberg.

KC

**Manner of Germain Pilon**

*French, 1536/7–1590*

***Mourning Virgin, from a Crucifixion Group***

*French, ca. 1585–90*

*Gilt bronze*

*H. 6½ in. (16.5 cm)*

**Gift of Lois and Anthony Blumka, in honor of Olga Raggio, 1998**

*1998.437*

The dolorous three-figure arrangement of the Virgin Mary and Saint John flanking a crucified Christ was one of the most familiar religious settings in Western art, repeated with endless variations on every scale. This statuette originally formed part of a Crucifixion group that was fervently venerated as an object of private devotion, as the well-rubbed gilding attests.

If one stops short of assigning the model to the great Germain Pilon himself it is only because small bronzes by him are not known. The statuette certainly faithfully encapsulates his mellifluous style, the folds of the Virgin's mantle descending in generous curves much as in such Pilon monuments as the seated







**Johann Liss**

*German, ca. 1595/1600–1631*

***Nymph and Shepherd***

*Ca. 1625*

*Oil on canvas*

*41½ × 37¾ in. (104.5 × 94.9 cm)*

**Purchase, Lila Acheson Wallace Gift, Victor Wilbour Memorial Fund, The Alfred N. Punnet Endowment Fund, and Marquand and Curtis Funds, and Bequests of Theodore M. Davis and Helen R. Bleibtreu, by exchange, 1999**

*1999.121*

This poetic picture of a shepherd contemplating the sensuous figure of a sleeping nymph

was painted in Rome under the influence of Titian, whose pastoral imagery inspired Poussin at about the same time. A native of the Oldenburg region near Denmark, Liss was the only seventeenth-century German artist of international stature after Adam Elsheimer (1579–1610).

The naturalism of Liss's rustic couple reflects his training in Haarlem of about 1615–19 and his subsequent pause in Antwerp en route to Italy. Dutch artists placed new emphasis upon drawing from live models, while Rubens and his circle would have provided Liss with his first impressions of Baroque styles derived from Rome. However, it was two periods of work in Venice, about 1620–22

and about 1626–31, that turned Liss into a master of painterly effects, resonant color, and evocative atmosphere. Before his early death, Liss came to be regarded as the heir of Titian and Veronese and as the successor to the recently deceased Domenico Fetti.

The frank eroticism of Liss's mythological pictures earned him the nickname "Pan" among northern artists in Rome. But in this recently rediscovered canvas the artist also suggests an Arcadian age of innocence, when youthful beauty was a sign of grace.

WL





**Nicolas Poussin**

French, 1594–1665

**Bacchanal**

Ca. 1635–36

Pen and brown ink, brush and brown wash, over faint black chalk underdrawing on cream-colored laid paper

5¼ × 8⅞ in. (13.3 × 20.7 cm)

Inscribed in pen and brown ink: (lower left)

Nicolò Possino; (lower right) in Vecchiaia.

**Purchase, David T. Schiff Gift, 1998**

1998.225

Although he spent most of his career in Rome, Poussin was considered the greatest living French artist, and his work was avidly sought by influential French collectors. This sparkling study can be related to the *Triumph of Pan* (National Gallery, London), executed in 1636 for the French minister of state, Cardinal Richelieu, along with a pendant, the *Triumph of Bacchus* (Nelson-Atkins Museum of Art, Kansas City).

While the finished painting depicts a scene of sensual abandon, the studies reveal Poussin's cerebral process of composition, in which individual figures were treated as formal elements of a tightly knit composition based on classical ideals of beauty. Here broad, abstracted areas of wash were used to explore the volume and spatial relations of the complex figural group, which appears, in reversed direction, at the left side of the painting. A nymph perched atop a goat twists to take a piece of fruit from a shallow basket

balanced on the head of a kneeling satyr, while a second satyr wraps an arm around her from behind. At least four other studies for the painting survive—two at Windsor Castle, in England, and two at Bayonne, in France—suggesting the care with which Poussin prepared this important commission.

PS

**Thomas Tompion**

English, 1639–1713

**Longcase Clock**

English (London), probably ca. 1675–78

Case: oak, veneered with olivewood and marquetry panels of green-stained bone, ivory, and various woods; gilt-brass mounts. Dial: brass, partly gilded and partly silvered, signed "Tho: Tompion Londini Fecit." Movement: brass and steel

H. 77 in. (195.5 cm)

**Bequest of Marilyn Preston Graves, 1998**

1999.48.2

Tompion combined the technical advances made by English clock makers with his own superb workmanship and ingenious designs to produce timepieces that contributed vastly to the fame of English clock making in the second half of the seventeenth century. One of Tompion's earliest surviving longcase clocks, this example was made before he began systematically numbering his work sometime after 1685.

The dial indicates hours and minutes, subdivided into ten-second intervals (on the





silvered chapter ring), calendrical information (in various apertures), and the phases, aspects, and ages of the moon in its monthly cycle, as well as times of high tide at London Bridge (on the central revolving disk). The eight-day, weight-driven movement, with anchor escapement and long pendulum, strikes in an unusually complicated way: full and half hours are struck respectively on large and small vertically mounted bells, and the first and fourth quarters, once and twice respectively, as double blows on small horizontally mounted bells. The beautifully proportioned case, with panels of floral marquetry and oystershell-cut veneer and applied Baroque columns supporting crisply detailed Corinthian capitals framing the dial, is also an unusually fine product of the late 1670s.

CV

### ***Pair of Armchairs***

*English, ca. 1689*

*Ebonized beechwood, Genoese velvet, and tasseled fringe*

*H. (each) 48 in. (121.9 cm)*

**Purchase, Gift of Irwin Untermyer, by exchange, and Bequests of Bernard M. Baruch, Ruth Mabee Lachman Greenleaf, and Irwin Untermyer, by exchange, 1998**  
*1998.297.1, .2*

These two armchairs are from a large suite of furniture comprising a bed, eight armchairs, four side chairs, and a pair of stools made about 1689 for Daniel Finch, second earl of Nottingham and seventh earl of Winchelsea (1647–1730), for the state bedroom and dressing room of his country seat, Burley-on-the-Hill in Rutland. Finch was secretary of state

and privy counsellor to William III. He commissioned this set probably from Thomas Roberts, the prominent London chair maker who provided much of the seat furniture for the royal household. The tall raked backs and sinuously scrolled arms and legs reflect the style of Daniel Marot (1663–1752), the French architect and designer who worked closely with William and Mary both in Holland and England. The chairs retain their original and exceedingly rare Genoese cut-velvet covers, woven in several shades of red, blue, and green on an oyster ground in a Baroque pattern of scrolling leaves with matching tasseled fringe. The state bed, two of the armchairs, and the stools from this suite are displayed at William and Mary's palace of Het Loo, Apeldoorn, the Netherlands.

WR







**Console Table**

*Italian (Rome), ca. 1700–1725*

*Gilded linden and poplar, green porphyry, and gilt bronze*

*W. 69¼ in. (176 cm)*

**Purchase, The Isak and Rose Weinman Foundation Inc. Gift, 1998**

1998.296

During the late Baroque period exuberantly carved furniture took on a sculptural appearance, reflecting the style's tendency to meld different arts into one complicated whole. Large console tables were an obligatory feature of the parade rooms of aristocratic palaces of the late seventeenth and throughout the eighteenth century. Often ordered in units of two or four, with matching mirrors and stools, such pieces helped to achieve the perfect symmetry of the intended stagelike interior. The boldly scrolled legs carved with female busts wearing light-catching tiaras contrast with the almost weightless look of the fanciful stretchers and the pierced apron

friezes. The latter incorporate wing-shaped lambrequins and floral sprays over elongated scrolls, with central theatrical demon masks. The delicate gilding grants an illusion that the base is made entirely of precious metal and complements the table's original top of rare and colorful green porphyry, framed by a gilt-bronze border. The Museum's table is an embodiment of the dramatic and vigorous design of late Baroque Rome and an exquisite example of the contemporary art of cutting semiprecious stones and marble in the Eternal City.

WK

**Teapot**

*Italian (Venice, Vezzi factory), ca. 1724–27*

*Hard-paste porcelain*

*H. 5¾ in. (14.6 cm)*

*Marked (on bottom, in underglaze blue): Ven<sup>a</sup>*

**Purchase, Friends of European Sculpture and Decorative Arts Gifts, 1999**

1999.92ab





Vezi was the third European factory to produce hard-paste porcelain, following Meissen (1710) and Vienna (1718). Founded by Francesco Vezi (1651–1740), it was in existence for only seven years, and production is thought to have been limited to about the last three of those years. Tablewares were the principal output, especially teapots of imaginative (and occasionally eccentric) design. In this example all the influences concurrent in the early manufacture of porcelain have been beautifully coordinated into a disciplined, graceful model. The polygonal form has been borrowed from Vienna, the well-modeled festoons recall Vezi's background as a goldsmith, and Chinese porcelain is evoked in the painted decoration of a delicate underglaze gray-blue.

The cover is not the original one, being spherical instead of polygonal, but its decoration is the work of the same painter, and it appears to have been fired at the same time.

CLC



### ***Open Robe and Petticoat***

*French, 1770s*

*Ivory silk damask trimmed with cream silk gimp*

*L. open robe (center back) 60 in. (152.4 cm);*

*l. petticoat (center back) 34 in. (86.4 cm)*

**Costume Institute Benefit Fund, 1999**

*1999.41ab*

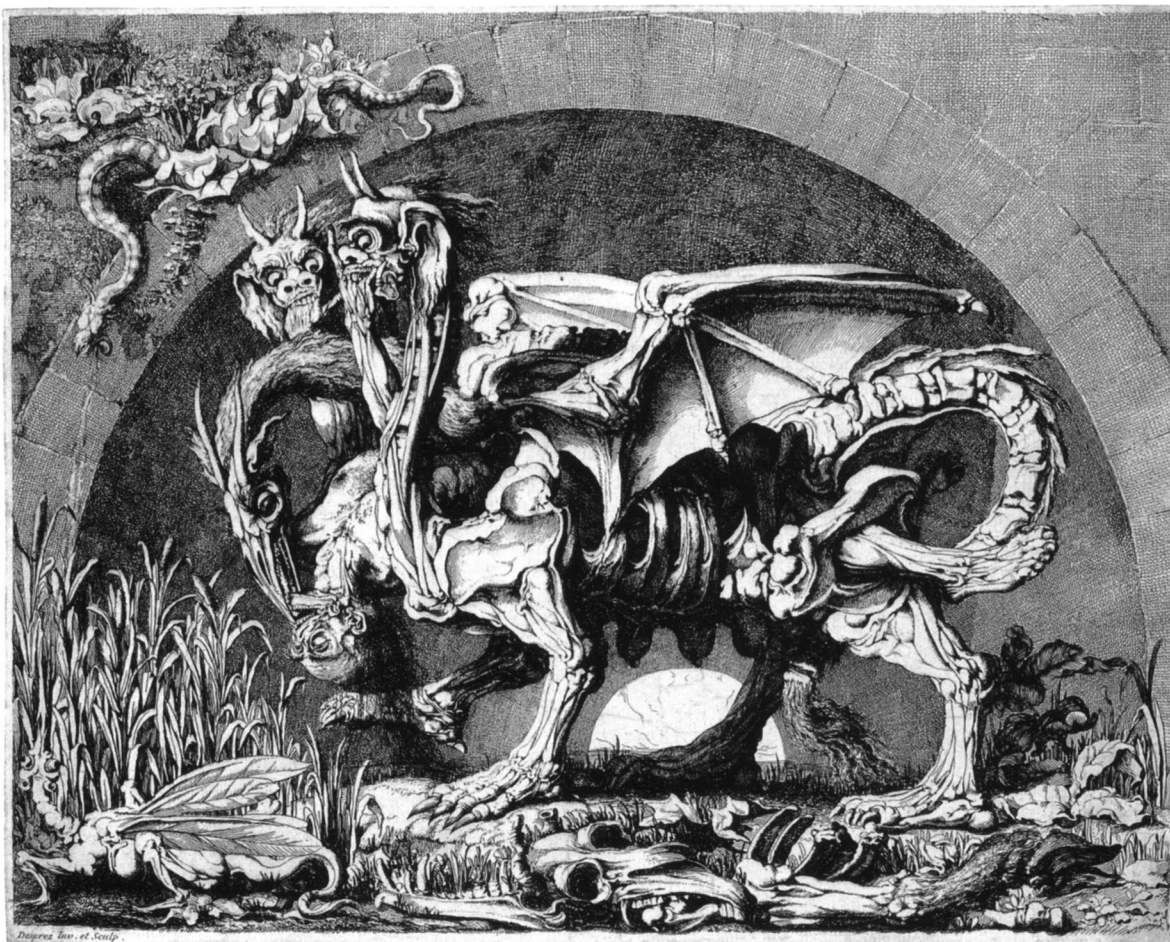
The *robe à la française*, with open robe and petticoat, was the quintessential dress of the eighteenth century. Characteristic of 1770s costume are the piece's low neckline, fitted bodice, narrow sleeves with double-

layered cuffs, as well as the sack back and fullness at the hips supported by panniers. This exquisite example is constructed from a rare Chinese export silk dating from the first quarter of the eighteenth century. The textile is an ivory "bizarre" patterned damask (created by reversing the weave structure so that both the warp-float and weft-float faces of the satin are on the same surface).

As early as the late sixteenth century, Chinese craftsmen created silks for the European market, which were exported by the East India companies of England, France, and Holland. Due to the exchange of design

motifs by both Eastern and Western artisans, Chinese export silks often bore little relation to traditional Chinese aesthetics. While this patterned damask closely resembles the European "bizarre" silks popular during the first quarter of the eighteenth century, the selvedge-to-selvedge width, fabric weight, and selvedge markings all indicate Chinese manufacture. To fully appreciate the sumptuousness of this dress, one might imagine the sense of movement candlelight would have created across its surface.

EM



**Jean-Louis Desprez**

*French, 1743–1804*

***La Chimère de Monsieur Desprez***

*Ca. 1770–71*

*Etching, second or third state*

*11 1/8 × 14 1/4 in. (28.1 × 36.2 cm)*

**Purchase, 1998**

*1998.248*

Trained as an architect, Desprez won the Prix de Rome for architecture in 1776 and from 1777 to 1784 lived in Italy, where he found employment as an illustrator. In 1784 he left for Stockholm to become theater designer to King Gustav III. Today Desprez is best known for his skills as a draftsman. He also made a small number of etchings after his own designs, of which *La Chimère* is both the most accomplished and the most bizarre.

The subject is described in a lengthy inscription that appears on the fifth state of

the print. Desprez's mythical beast, born on the burning sands of Africa, has three heads: one of a bird and two with features of the devil. The skeletal monster, framed by the dark semicircle of an archway with the pale semicircle of the moon visible beyond, devours its human prey amidst the bones of its previous victims. Seen against the venerable tradition of demonic creatures in Western art, Desprez's macabre vision is a tour de force of his inventive skills and graphic technique.

ps

***One of a Pair of Vases***

*Russian(?) and French, ca. 1780*

*Granite with gilt-bronze mounts*

*H. 24 in. (61 cm)*

**Gift of Mrs. Charles Wrightsman, 1999**

*1999.122.1*

In the second half of the eighteenth century French designers sought ever rarer and more exotic materials for decorative objects. The Museum's newly acquired pair of vases, of a granite called orbicular diorite that is found in both Corsica and the Ural mountains, may have been turned and polished either in Paris or St. Petersburg, where there was a luxury market for hard stone objects. They were then completed in Paris with the addition of gilt-bronze mounts, including large handles in the form of rams' heads and finials with a knob of berries above acanthus leaves.

Objects of this quality were much sought





after by collectors and were sometimes especially commissioned by the Parisian dealers called *marchands merciers*, the merchants who sold furniture and works of art and served as entrepreneurs of taste and fashion.

WR







**After Augustin Pajou**

*French, 1730–1809*

**Jacques Bénigne Bossuet (1627–1704)**

*French (Sèvres), ca. 1784*

*Hard-paste biscuit porcelain*

*H. 18¾ in. (47.6 cm)*

**Purchase, Friends of European Sculpture and Decorative Arts Gifts, 1998**

1998.360

In 1779 Pajou exhibited a marble statue of Bossuet executed as part of a series by numerous sculptors of portraits of twenty-seven “Great Men” of France. Three years later the comte d’Angivillers, director of the Bâtiments du Roi, who had initiated the program on behalf of Louis XVI, instigated the production at Sèvres of small-scale versions of these statues in the hope of attracting a wider market.

This figure of Bossuet, cast from Pajou’s own reduction of his marble, is one of twelve known Sèvres models from the series.

Bossuet was the preeminent churchman of his time, renowned as an orator of exceptional power. Pajou portrays him as bishop of Meaux, the See to which he was appointed in 1681. Richly dressed in lace and fur, he is shown standing, with commanding expression and gesture, the folds of his cape cascading to a tumbled hem.

D’Angivillers’s plan for the portraits called for both standing and seated figures, which offered variety in pose and rhythm. The Museum has long owned a Sèvres example of Clodion’s model of the seated Montesquieu (acc. no. 05.11); with this figure of Bossuet we can now suggest the intended effect of the series.

CLC

**Jacques-Louis David**

*French, 1748–1825*

***The Death of Camilla***

*Black chalk with brush and gray wash on cream-colored laid paper; repaired loss at the lower left corner*

*14½ × 15½ in. (36.7 × 39.5 cm)*

**Gift of Joan K. Davidson, in memory of her mother, Alice M. Kaplan, 1998**

1998.203

Before settling on the subject of his groundbreaking Neoclassical icon, *The Oath of the Horatii* (1784, Musée du Louvre, Paris), David made several exploratory drawings of related episodes of the same story, including this *Death of Camilla*, which may have been his first idea for the composition. As recounted in Livy’s *Roman History*, the ancient tribes of the Romans and the Albans to spare lives each delegated three warriors to engage in a battle that would settle a larger dispute. When the Roman Horatius, the lone survivor, returned victorious, he found his sister Camilla, who had been engaged to one of his opponents, mourning her slain fiancé. Angered by her unpatriotic response, Horatius killed her.

Although David ultimately chose an earlier and less unsavory moment of the story, he carried over into the final painted version the idea of the female expression of grief as a counterpoint to male acts of bravery and patriotism. Themes of love and duty opposed held a strong attraction for David in the 1780s, seemingly anticipating the impending political turmoil of the French Revolution and its aftermath.

PS





**Anne-Louis Girodet-Trioson**

French, 1767–1824

***The Mourning of Pallas***

Pen and brown ink, brush and gray and brown wash, heightened with white on cream-colored laid paper

9 $\frac{7}{8}$  × 6 $\frac{1}{2}$  in. (25.2 × 16.4 cm)

Inscribed: (lower left in graphite) Girodet inv.; (lower center in brown ink) . . . HEI MIHI!

QUANTUM/PRAESIDIUM AUSONIA ET QUANTUM TU PERDIS, IULEI; (lower right in graphite)

Eneide liv. XI

**The Elisha Whittelsey Collection,**

**The Elisha Whittelsey Fund, 1996**

1996.567

Pierre Didot the Elder's project to revive the art of fine book publishing in the years following the French Revolution provided welcome income for a number of David's students, including Girodet. Some of the greatest examples of French Neoclassical book illustration were the result of these ambitious undertakings, most notably designs for a 1798 edition of Virgil, based on drawings supplied by Girodet and François Gérard.

In this scene taken from book 2 of the *Aeneid*, Aeneas comforts his son, Iulus, at the loss of the young prince Pallas, who had been felled in battle. Responding to the prescribed format of the publication, Girodet reduced Virgil's cast of characters to four, standing for youth, maturity, old age, and death. Pallas's corpse is bathed in ethereal moonlight—an effect for which Girodet had a lifelong affection.

The depiction of Roman warriors in the work of David and other artists of his circle constituted more than an aesthetic preference for classical sources; it expressed a perceived affinity with the subjects in terms of both political and moral ideology. For Girodet, Virgil's epic story of the founding of the Roman republic provided a natural symbolic association with the founding of the French republic by the heroes and martyrs of the Revolution.

PS





**Anne-Louis Girodet-Trioson**

*French, 1767–1824*

***Madame Jacques-Louis Étienne Reizet*  
(*Colette-Désirée-Thérèse Godefroy*),  
1782–1850**

1823

*Oil on canvas*

23¾ × 19½ in. (60.3 × 49.5 cm)

*Signed and dated (upper right): G-T / 1823.*

**Purchase, Gifts of Joanne Toor Cummings,  
Mr. and Mrs. Richard Rodgers, Raymonde  
Paul, and Estate of Dorothy Lichtensteiger,  
by exchange, 1999**

1999.101

Returning to France after his years of study in Italy, Girodet broke with his master, Jacques-Louis David, to create a personal

style that treated fanciful subjects with imaginative pictorial effects. In portraiture, however, Girodet remained true to the precepts that he learned in David's studio. This work, one of the artist's last portraits, betrays the meticulous technique characteristic of David's Neoclassicism, as well as Girodet's fascination with the perfected forms of Florentine Renaissance painting.

Letters exchanged by Girodet and Mme Reizet indicate that artist and patron knew each other well and that every detail of the picture was the subject of discussion. Girodet thought, for example, that the black velvet dress would complement Mme Reizet's beautiful complexion. Girodet exhibited this portrait at the Paris Salon of 1824, his last.

Mme Reizet's husband was a prominent

government official, and their son, Frédéric de Reiset, was curator of drawings and, later, of paintings at the Musée du Louvre. He ended his career as director of the French National Museums. Until recently, this canvas remained with the family. It is remarkably well preserved.

GT

**Jean-Auguste-Dominique Ingres**

*French, 1780–1867*

***The Kaunitz Sisters (Leopoldine,  
Caroline, and Ferdinandine)***

1818

*Graphite on laid paper wrapping a wood panel  
and glued to the back*

11⅞ × 8¾ in. (30.1 × 22.2 cm)

**Gift of Mrs. Charles Wrightsman, in  
honor of Philippe de Montebello, 1998**

1998.21

Ingres's appealing drawing presents the daughters of Austria's ambassador to Rome, Prince Wenzel von Kaunitz-Rietberg. The young women, aged thirteen to seventeen, are shown in the discreet luxury of Empire fashion in a setting that suggests their privileged, cultured world. They cluster about a piano, probably in the family music room, where Paganini gave a recital in 1819, just a year after the sitting. In fact, as Hans Naef suggests, it may have been Ingres's passion for music and his mastery of the violin that won him an invitation to the Kaunitz residence.

At the time of this work Ingres was clearly at the height of his form as a graphic portraitist. The precise subtlety of his draftsmanship, his almost musical distribution of accents, and the delicacy of his depiction of youth are exquisite. Such a portrait might have helped to secure titled husbands for all three daughters, despite their father's philandering, which brought him judicial review in Vienna in 1822 and, ultimately, exile.

The Museum's rich collection of works by Ingres now totals eighteen drawings, twelve of which are portraits. This, however, is our first and only group sitting, a challenging (and more costly) form for which Ingres only rarely received commissions.

CI





myrtes Del.

1768.

Partie dans le cadre





**Jean-Louis-André-Théodore Géricault**

*French, 1791–1824*

***Venus and Cupid in a Landscape,*  
after Annibale Carracci**

*Pen and iron-gall ink, wash, watercolor, and  
gouache over graphite and traces of red chalk on  
wove paper*

*8½ × 11¼ in. (21.6 × 28.6 cm)*

**Gift of Leonardo Mondadori, in memory  
of his mother, Mimma Mondadori, 1998**  
1998.177ab

Géricault's great appreciation for Renaissance and Baroque masters affected his art profoundly, making it possible for him to forge an original, robust style that veered away from the Neoclassical norm of his period. His study of engravings after Michelangelo, Caravaggio, Rubens, the Carracci, and others, plus his firsthand encounter with Italian painting and sculpture during his sojourn to that country in 1816–17, helped him develop a repertory of muscled bodies in dynamic poses that brought great expressive force to his work.

This fluent drawing done in pen and ink with brush and watercolor interprets freely Annibale Carracci's late-sixteenth-century painting of Venus and Cupid (Uffizi, Florence), imparting to the Italian work a singular

gravity. The composition may have been modeled on an engraving of the picture or on one of its painted copies, if not the original. The luxurious quality and painterly finish of the work bring it into line with several drawings heightened with gouache that Géricault made in Rome in 1817.

On the reverse of this sheet is a similarly finished drawing of a helmeted soldier in battle with a sword and a shield. This composition, too, may depend upon an Italian prototype, perhaps an Antique Roman relief.

CI

**Eugène Delacroix**

*French, 1798–1863*

***Turk Saddling a Horse***

*1824*

*Aquatint; first of two states; printed in black  
ink on wove paper, with additions in graphite  
by hand*

*Plate 9⅞ × 13¼ in. (23.8 × 34.9 cm)*

**Purchase, Mr. and Mrs. Derald**

**H. Ruttenberg Gift, 1998**

1998.529

Even before his momentous journey to Morocco in 1832 Delacroix showed the fasci-

nation with exotic horsemen that would influence much of his work. This rare new addition to the Museum's exceptionally fine collection of Delacroix's prints is one of two known impressions of the subject in the first state and, uniquely, bears the artist's extensive penciled corrections. (When held to raking light, the paper gleams with silvery graphite.)

At the time this image was made Delacroix was under the powerful spell of Goya, whose etchings and aquatints demonstrated to him the wide range of tonal effects to be gained in a monochromatic medium. Today Delacroix, as Romanticism's chief painter, is renowned especially for his brilliant use of color. However, the artist's important production of graphic work reveals his lifelong urge to achieve greatness in black and white. In that respect he resembles closely his follower and champion Edgar Degas, whose close friend Alexis Rouart once owned this print.

CI





(preserved in Berlin and Copenhagen museums). Such experimental materials reflect Schinkel's passion for exploring new production methods, in keeping with the innovations so characteristic for the dawn of the Industrial Revolution.

Schinkel based the model on Roman armchairs in the wall paintings of Herculaneum. The Berlin Kupferstichkabinett preserves some of his related working drawings. They include a detailed view of the chair's intended upholstery, recreated here by the Museum's conservation department. Masterfully conceived, this famous and fully documented chair model has rightly been considered among the most accomplished expressions of Schinkel's work and an example par excellence of the German Empire style.

WK

**Karl Friedrich Schinkel (designer)**

*German, 1781–1841*

***Armchair***

*German (Berlin), ca. 1828*

*Gilded mountain ash, brass, and original casters; replacement upholstery*

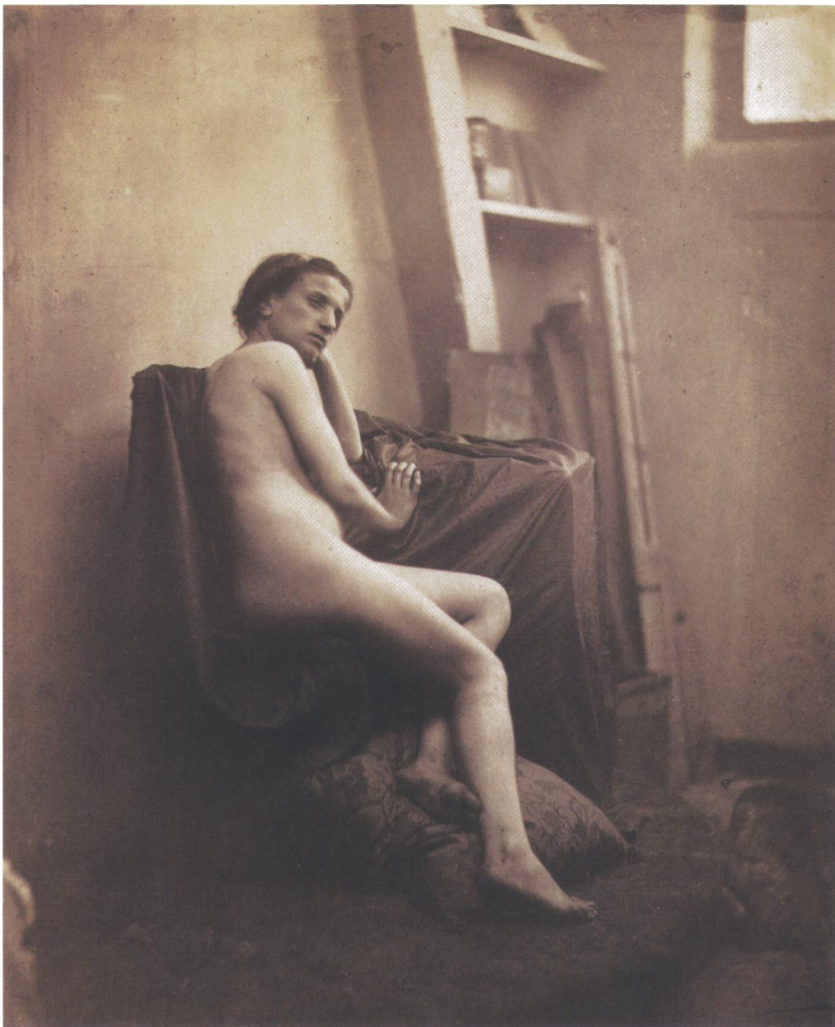
*H. 35½ in. (90.5 cm)*

**Purchase, Gifts of William Randolph Hearst Jr., Irwin Untermyer, and John D. Rockefeller Jr., by exchange, and Bequest of John L. Cadwalader, by exchange, 1996**  
1996.30

Between 1826 and 1828, at the height of his influence as Germany's leading architect and designer, Schinkel was commissioned by Prince Karl of Prussia to remodel the prince's Berlin palace. For the reception hall, Schinkel designed a luxurious set of gilded furniture, comprising two sofas and eight armchairs, of which the Museum's example appears to be the unique prototype, made under the architect's supervision. Most of the chair's decorative parts, like the sphinxes and relief ornamentation, are carved in wood following traditional cabinetmaking techniques. Later, molds were taken to duplicate those elements in zinc and composite mass in order to apply them to the five other chairs known today







the nude has remained a classic problem repeatedly posed for Western artists since Masaccio's time, but it did not become the photographer's problem until the 1850s, when artists began to use the new medium as a draftsman's aid. Generally painters and the photographers who collaborated with them cloaked the model in paraphernalia to match the artistic intention; Eugène Durieu, for example, draped vaguely exotic materials near the models he photographed for Delacroix. What is surprising here is the absence of the thinnest disguise: the model is utterly naked, and the photographer forgot to apologize. With her intelligent head and dirty feet, this young woman helped found the matter-of-fact modeling sorority joined a decade later by Manet's Olympia.

MMH

**R. Berger**

*German, act. ca. 1844–70*

***Breech-Loading Percussion Sporting Rifle (detail)***

*German (Köthen), ca. 1860*

*Steel, wood, and horn*

*L. overall 45 7/8 in. (165 cm)*

**Gift of Eric Vaule, in memory of Anne Lyman Vaule, 1998**

1998.464

**Frank Chauvassaigne**

*French, act. 1850s–60s*

***[Seated Nude in Studio]***

1856–59

*Salted paper print from glass negative*

*7 1/2 x 6 in. (19.1 x 15.2 cm)*

**Purchase, The Horace W. Goldsmith Foundation Gift, 1998**

1998.338

This corner of a painter's atelier somewhere in France in the middle of the nineteenth century is scarcely tethered in time or place; it could as easily be a loft in New York today or, had photography existed four centuries ago, a studio in the Italian Renaissance. The lack of distinguishing fashions in furnishings or coiffure emphasizes the simplicity of the intention—to describe a female nude in a relaxed attitude in softly modulated light. Drawing, sketching, painting, or modeling





The nineteenth century witnessed a rapid evolution of European gunmaking, which included the invention of ingenious new ignition systems and the introduction of standardized and interchangeable machine-made parts. The art of firearms decoration nevertheless continued to flourish and indeed was promoted at the international exhibitions held regularly during the second half of the century. Although French manufacturers dominated the field of richly embellished sporting arms, they were not without competition. One of the more ambitious German craftsmen was the little-known R. Berger of Köthen, who was court gunmaker to the dukes of Anhalt. Berger sent displays to the world's fairs of 1855, 1862, and 1867, where his guns were praised for their modernity of design and quality of decoration. Our newly acquired rifle, one of the few nineteenth-century German arms in the Museum's collection, exemplifies these virtues. The extent, variety, and accomplishment of the engraved ornament are noteworthy, with the mechanism and barrel covered with dense foliate scrolls framing cartouches enclosing trophies of arms, classical and allegorical figures, and a hunter in contemporary costume. There can be little doubt that this rifle was created as a showpiece for the gunmaker's skills.

SWP



**Manner of A. M. E. Fournier**

*French (Paris), act. 3rd quarter of the 19th century*

**Armchair**

*French (probably Paris), ca. 1860*

*Carved and gilded beech, modern tufted green velvet*

*H. 45 $\frac{3}{8}$  in. (115 cm)*

**Purchase, Friends of European Sculpture and Decorative Arts Gifts, 1998**

1998.382

This innovative and amusing armchair, with its deeply tufted back and seat, epitomizes the desire for originality and variety combined with a concern for luxury and comfort that

was characteristic of the Second Empire. With its curvilinear outline, the overall shape of the chair is reminiscent of elegant Rococo pieces. However, the unusual frame of simulated twisted rope—ingeniously looped at the top rail and knotted at the arm supports, legs, and stretcher—clearly shows that this is not a mere repetition of earlier forms. A number of low stools carved in this manner are known, including one in the Museum's collection

(acc. no. 1985.75). They are generally associated with the Parisian upholsterer Fournier, who supplied at least one such *pouffe à cordes*, now at the Musée National du Château de Compiègne. Chairs of this type are rare; although several rope side chairs are extant, the present example seems to be the only known armchair of this wonderful and unconventional design.

DK-G





**Vincent van Gogh**

*Dutch, 1853–1890*

***Olive Orchard***

1889

*Oil on canvas*

28<sup>5</sup>/<sub>16</sub> × 36<sup>1</sup>/<sub>4</sub> in. (72.7 × 92.1 cm)

**The Walter H. and Leonore Annenberg Collection, Partial Gift of Walter H. and Leonore Annenberg, 1998**

1998.325.1

Van Gogh's fascination with the olive trees that grew in cultivated groves just outside the walls of the asylum at Saint-Rémy is reflected in a series of paintings he devoted to them, beginning with three made in June 1889 and five completed by late November 1889, including the present work. The autumn campaign was undertaken, in part, in reaction to the recent work of his friends Paul Gauguin and Emile Bernard, whose symbolic compositions of Christ in the Garden of Olives seemed shallow to him and without real artistic merit. "What I have done," wrote Van Gogh to his brother, Theo, "is a rather

hard and coarse reality beside their abstractions, but it will have a rustic quality and will smell of the earth." Van Gogh painted the trees directly from nature in late 1889 in an effort to capture the "contrasting effects of the foliage, changing with the hues of the sky," and the canvases vary greatly in their rich play of color. Yet the group is distinctive for its stylistic unity: the artist deliberately suppressed his exuberant handling and thick impasto for a more refined approach, notable for its lively staccato application of paint and Seurat-like broken color harmonies.

SAS

**James-Jacques-Joseph Tissot**

*French, 1836–1902*

***Tea***

1872

*Oil on wood*

26 × 18<sup>7</sup>/<sub>16</sub> in. (66 × 47.9 cm)

*Signed and dated (lower right): J.J. Tissot / L. '72*

**Gift of Mrs. Charles Wrightsman, 1998**

1998.170

Although it is not known whether Tissot visited London in the 1860s, the French artist had already oriented his subjects and style to suit British taste by the time he moved there in 1871. He immediately immersed himself in the London scene, with work for *Vanity Fair* and genre paintings with the Thames as backdrop. Hoping to bank on the success of his pictures peopled with fancifully costumed *Incroyables* and *Merveilleuses*, he painted several anecdotal canvases set in Georgian London. *Tea* is a repetition of the left-hand portion of one of his most famous London scenes, *Bad News* (National Museum of



Wales, Cardiff), which shows a young ship's captain and his girlfriend absorbing the news of his imminent departure while a companion prepares tea.

For this variant of *Bad News* Tissot brought his astounding technique to new heights. He reveled in the variety of surfaces—brilliant silver, polished mahogany, matte silk, and flawless skin—and in the complex play of patterns—venetian blinds, slotted shutters, striped silk, and the masts and rigging of the ships at port. *Bad News* shows a bend of the Thames through the tavern windows, while *Tea* displays the dense London cityscape. Tissot's friend Edgar Degas owned a pencil study for this picture.

GT

# **Pierre-Auguste Renoir**

*French, 1841–1919*

## ***The Daughters of Catulle Mendès* (*Claudine, Huguette* [1871–1964], and *Helyonne*)**

1888

*Oil on canvas*

63¾ × 51⅞ in. (161.9 × 129.9 cm)

*Signed and dated (upper right): Renoir 88.*

**The Walter H. and Leonore Annenberg  
Collection, Partial Gift of Walter H. and  
Leonore Annenberg, 1998**

1998.325.3

Hoping to recapture the success of *Madame Charpentier and Her Children* (acc. no. 07.122) at the Salon of 1879, Renoir asked his friend Mendès for permission to paint his three daughters. Mendès was a well-known writer and publisher of Symbolist poetry; his companion, Augusta Holmès, a virtuoso pianist and composer, was the mother of

these girls. “I beg you to tell me immediately if you want portraits done of your beautiful children. I shall exhibit them [at the Impressionist exhibition] in May, so you can see why I am in a hurry. The eldest girl, seated at the piano, turns to give the note to her sister, who finds it on her violin. The youngest, leaning against the piano, listens as one must do at that tender age. I shall do the drawings at your house, and the portrait at mine.” Renoir proposed a nominal fee of five hundred francs.

The 1888 exhibition was a critical and financial disaster, and the painting was ignored again at the 1890 Salon. It has since emerged, however, as one of Renoir's most impressive works, realized in his new, aggressive coloristic style, an homage in the fluidity of the brushwork and in the treatment of theme to Fragonard and other eighteenth-century genre painters.

GT







**Maurice Denis**

French, 1870–1943

***Springtime***

Ca. 1894–99

Oil on canvas

31½ × 38½ in. (80 × 97.8 cm)

Signed with studio monogram: M/D (in circle)

**Gift of David Allen Devrishian, 1999**

1999.180.2ab

With Pierre Bonnard and Edouard Vuillard, Denis was a founding member of the Nabis group in France, active from 1888 to 1899. Denis, the group's spiritual leader and chief theoretician, called for a new pictorial language in response to the rhythms of nature. In date and sensibility his work bridges the nineteenth and twentieth centuries, and as shown here, he had a firm grasp on modernist thought. He once said, "Remember

that a picture, before being a war horse, a female nude or some anecdote, is essentially a flat surface covered with colors assembled in a certain order."

*Springtime*, a double-sided canvas, describes a purification scene set deep in the forest of Saint-Germain, near Paris. Several pairs of young women—representing the sacred and profane—blend into a bucolic landscape where one of them stands nude in a stream. Denis draws a parallel between the flowering sapling in the center (a symbol of spring, renewal, and Easter) and the maidens.

The composition is a study for a larger, more realistic painting of 1899 (*Virginal Printemps*), and in 1908 was the basis for a wall decoration. Until now, the Museum owned prints and illustrated books by Denis but no paintings, a gap filled by this gift.

LMM

**Pierre Bonnard**

French, 1867–1947

***The Children's Meal***

1895

Oil on cardboard

23¾ × 29¾ in. (59.5 × 74.6 cm)

**Gift of David Allen Devrishian, 1999**

1999.180.1

In the early 1890s the artist's very young nieces and nephews began to spend their holidays at Le Clos, the old family house in the village of Le Grand-Lemps near the French Alps. Their impish presence inspired Bonnard to paint a range of new subjects. Foremost among these were his celebrated "intimist" interiors, in which he also evoked his own childhood holidays in the same house.

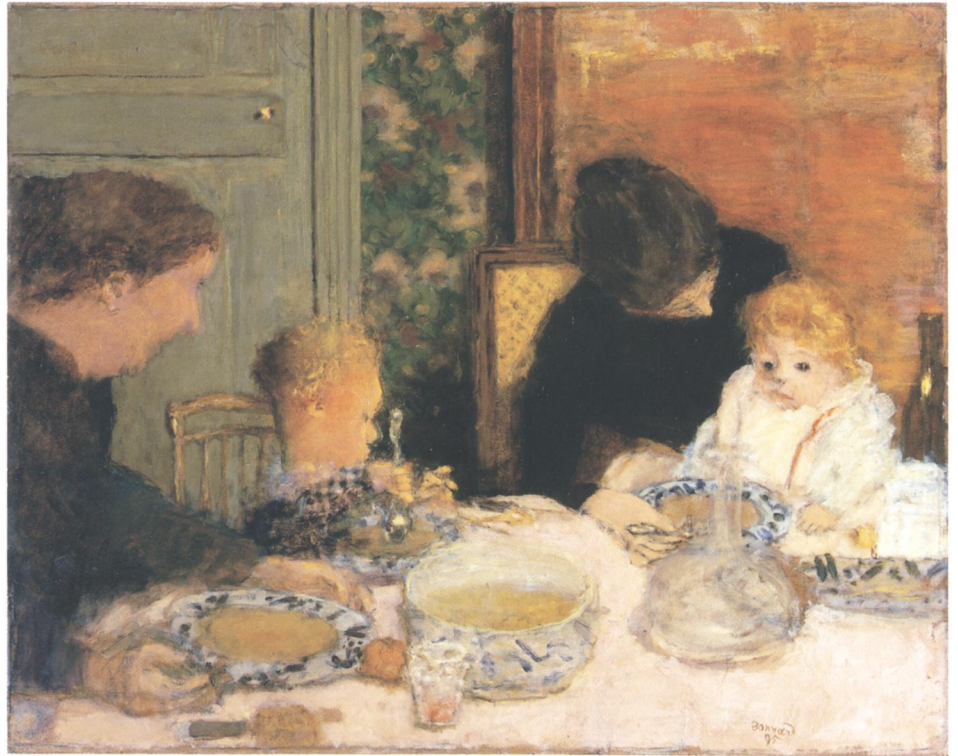
Bonnard captured the daily ritual of a meal shared by all generations in this close-up view



of the dining room at Le Clos. Around the curved table sit, from the left, the artist's eighty-three-year-old grandmother, Madame Frédéric Mertzdorff, his three-year-old nephew, Jean, and his thirty-three-year-old sister, Andrée Terrasse, with her two-year-old son, Charles, in her lap. Andrée had married the composer Claude Terrasse at Le Clos in 1890.

In this family scene Bonnard juxtaposes early youth with old age and at the same time records young Jean's first attempts at growing up, as, armed with a very large spoon and without a helping hand, he eats his soup.

SR



# **Pierre Bonnard**

*French, 1867–1947*

## ***The Checkered Tablecloth***

1916

*Oil on canvas*

19 7/8 × 26 3/8 in. (50.5 × 67 cm)

**Partial and Promised Gift of Mr. and Mrs. Douglas Dillon, 1998**

1998.412.1

This painting continues a succession of scenes of dining-room interiors that Bonnard created with infinite variations throughout his career. The motif first appeared in the early 1890s (see *The Children's Meal*, above). In these scenes figures often flank the far sides of the gently curved dining tables—children, parents, nannies, or grannies—with the children's heads usually level with the still-life objects, sometimes creating humorous effects.

This work is different. The rectangular table is tilted so far upward as to appear nearly parallel with the picture plane. Because figures are absent, the objects—a fruit bowl with apples, pears, and grapes; the bottles; assorted knives with ebony handles; glasses; and small dishes—dominate the show on the strawberry-red checkered ground.

SR



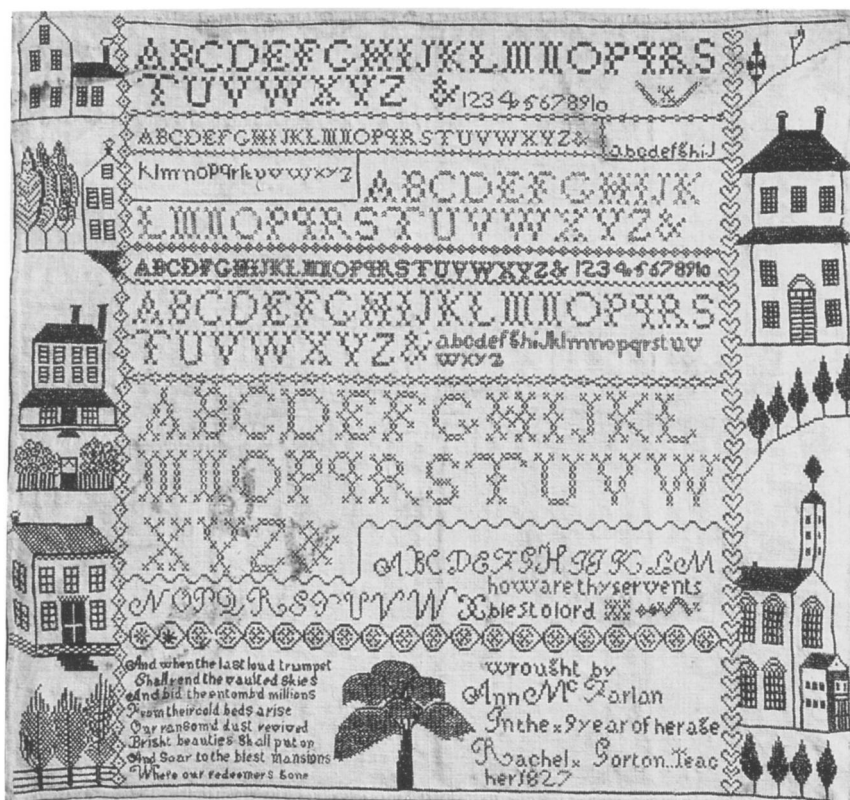


**John Trumbull***American, 1756–1843****Study from Life: Male Nude****Ca. 1795**Black and white chalk with black crayon over pencil on blue laid paper**19½ × 12 in. (49.5 × 30.5 cm)**Inscribed (on the reverse): Drawing by John Trumbull/Purchased by C. A. M. from the Benj. A. Silliman Collection***Morris K. Jesup Fund, 1998***1998.309*

This masterly figure study is one of a series believed to have been executed by Trumbull in Paris about 1795. A year earlier in America the artist had abandoned work on his project to paint the great events of the American Revolution and accepted diplomatic service in England and France, where he also engaged in picture dealing. Drawings such as this one thus represent the only known artwork that Trumbull produced between his 1794 departure for England and his resumption of artistic activity in London in 1800, when, as even he admitted, he had lost much of his technical prowess. The presumed French origin of this study, in contrast to Trumbull's earlier English or American drawings, is suggested by the use of black and white chalks on blue laid paper to stress sculptural volume, a practice more typical of life drawing at the French Academy than at the Royal Academy in London. The dynamic stance of this figure and others in the series recalls the classically inspired poses in Trumbull's previous history paintings and in those of the American expatriate John Singleton Copley, whom Trumbull knew in London.

KJA





# **Ann McFarlan**

*American, 1817–1835*

## **Sampler**

*American (Johnstown, New York), 1827*

*Linen thread on linen*

*18 × 19½ in. (45.7 × 49.5 cm)*

*Inscribed: Nine alphabets, two sets of numbers*

*1–10, and biblical verse; Wrought by Ann*

*McFarlan / In the 9 year of her age / Rachel*

*Gorton Teac / her 1827*

**Purchase, Dr. and Mrs. Burton P. Fabricand  
Gift, 1998**

*1998.273*

This delightfully original sampler, with borders illustrating buildings and trees, reveals the visual influences and religious concerns of the part of New York State where McFarlan grew up in the 1820s. The sampler's composition and simple blue-and-white palette resemble the popular woven coverlets made by New York State weavers between 1820 and 1850. Typically, the coverlets were made of indigo-dyed dark blue wool and natural cotton and often had borders decorated with repeating patterns of village houses. But the buildings pictured on this sampler have a meaning beyond a young girl's imitation of the designs found on a common bed cov-

ering. The Bible verse stitched in the lower left-hand corner speaks of the time after Judgment Day when redeemed souls will rise from the dead and "soar to the blest mansions." Perhaps the houses and church embroidered here are those heavenly abodes. Upstate New York was a center for religious revivalism in the first half of the nineteenth century; the imminent approach of the millennium was one of the beliefs central to many of the evangelical Christian groups that settled there. McFarlan both practiced her stitching and voiced her religious convictions in this unusual sampler.

AP

# **Mrs. Moses B. Russell (Clarissa Peters)**

*American, 1809–1854*

## **Miniature of a Baby with Rattle and Dog**

*1842*

*Watercolor and gouache on ivory*

*4½ × 3½ in. (11.4 × 8.9 cm)*

*Inscribed (on backing paper): painted by MB  
Russell / 1842*

**Purchase, The Overbrook Foundation,  
Robert and Bobbie Falk Philanthropic  
Fund, and Lois and Arthur Stainman  
Philanthropic Fund Gifts, 1999**

*1999.6*

Clarissa Peters Russell painted miniatures in Boston between 1836 and 1854. A highly productive artist, her portraits have often been misattributed because she occasionally worked with her husband, also a miniaturist, and often signed his name to her works, perhaps in the interest of developing the family business rather than an independent career. Here her hand is unmistakable: the baby's intricate gown, meticulous beaded coral necklace, striated foreground, and use of the ivory as a halo for the child's head display her delicate technique at its fullest. The infant is enthroned on an ornate tasseled pillow and by a fluted column with climbing vines and drapery. The artist developed a particular expertise and a devoted following for her likenesses of women and children, many of which were memorials. This baby and the mischievous dog that plays with the coral rattle are very much alive, making this miniature a rare, exuberant example of her work.

CRB



**Lilly Martin Spencer**

*American, 1822–1902*

***Conversation Piece***

*Ca. 1851–52*

*Oil on canvas*

*28 1/4 × 22 3/8 in. (71.9 × 57.5 cm)*

*Traces of signature at lower right*

**Maria DeWitt Jesup and Morris K. Jesup Funds, 1998**

1998.413

The only woman painter of note to pursue a career in America's antebellum period, Spencer used a highly controlled technique to achieve exacting representations of domesticity. She was unique among her colleagues in her ability to offer an insider's view of the woman's sphere, and her work found steady patronage among those eager for pictorial reassurances of

the security of the family. The artist often used members of her own as models: here she portrayed herself, her husband, and their third son. The interior is probably the parlor of her New York home. A number of the prominent decorative elements refer to Spencer's French heritage (she was born Angélique Marie Martin in England to French parents), such as the wallpapered screen, the Limoges compote, the Carcel lamp, and the Zouave doll. Two items—the figurine of the Callipygian Venus (Museo Nazionale, Naples) and the teasingly dangled cherries—indicate the artist's attempt to enhance her happy scene with elements evocative of beauty and pleasure. As is typical of her work, the iconography is rich without being highly charged.

CRB

**Larkin Goldsmith Mead**

*American, 1835–1910*

***Venezia***

*Ca. 1865–66*

*Marble*

*H. 27 in. (68.6 cm)*

*Signed (on back): L. G. Mead*

**Purchase, Gift of William Nelson and Gift of Misses Alice and Evelyn Blight and Mrs. William Payne Thompson, by exchange, 1999**

1999.18

Vermont-born Larkin Goldsmith Mead was a prominent expatriate sculptor who worked in Florence for more than half a century. During the mid-1860s he made frequent trips to Venice, where his brother-in-law William Dean Howells served as the American consul and where Mead met his future bride, Marietta di Benvenuti. *Venezia*, his best-known sculpture (of which there are more than ten located examples), depicts an attractive young woman, probably the sculptor's wife at the time of their courtship and marriage. As a personification of Venice, she wears a tiara of beads and a central scallop shell, upon which is set a small gondola. The figure emerges from a textured sea-foam bodice—particularly finely carved in this marble—that serves not only as the bust's termination but also as a reference to Venice's aqueous environment. Idealized representations of such geographic locales as *Venezia*, as well as *America* and *California* by Hiram Powers, also in the Museum's collection (acc. nos. 66.243, 72.3), were particularly appealing to mid-nineteenth century Americans. This allegorical bust may be viewed as a nuptial portrait, since Mead not only honors his new wife but also offers a tribute to Venice, traditionally known as the Bride of the Sea.

TT







# Henry Farrer

American, 1843–1903

## *Winter Scene in Moonlight*

1869

Watercolor and gouache on white wove paper

11 7/8 × 15 1/8 in. (30.2 × 38.5 cm)

Signed and dated: (lower left) .FARRER. 1869

Purchase, Morris K. Jesup Fund, Martha and Barbara Fleischman, and Katherine and Frank Martucci Gifts, 1999

1999.19

English-born Henry Farrer was the brother of Thomas C. Farrer, the principal founder of the Society for the Advancement of Truth in Art, which represented the Pre-Raphaelite movement in America. Unlike his brother, who studied drawing with John Ruskin in London, Henry was probably self-taught, beginning in the early 1860s to produce painstakingly wrought still lifes and landscapes in watercolor. He exhibited them regularly at the American Watercolor Society, which he helped to found. *Winter Scene in Moonlight*, Farrer's earliest known watercolor landscape, probably represents a site in Brooklyn, where he lived most of his life. The picture's prosaic terrain and precise technique reveal the young artist's early adherence to Pre-Raphaelite ideals, while its faint primitivism betrays the earnest autodidact that he was. Because of that quality, as well as its chill nocturnal setting and subtle asymmetry of composition, the image anticipates the disturbing tenor of twentieth-century Surrealist landscapes.

KJA







**Herter Brothers**

*American, 1864–1906*

**Cabinet for Oliver Ames, Boston**

*American (New York City), ca. 1883*

*Painted and gilded maple, glass, brass, and silk velvet*

*H. 64½ in. (163.8 cm)*

*Inscribed in pencil: (on proper left, upper back)*

*Oliver Ames Boston 2886*

**Purchase, Robert L. and Ann R. Fromer Gift and Margot Johnson Inc. Gift, in honor of the 75th anniversary of The American Wing, 1999**

*1999.79*

This painted cabinet augments the Museum's rich collection of nineteenth-century American furniture, joining William H. Vanderbilt's rosewood and mother-of-pearl library table (acc. no. 1972.470) and carved oak dining chair (acc. no. 1994.80) in representing some of the most elegant American reception rooms from the Aesthetic movement of the 1870s and 1880s. It is rare—relatively few objects from the great Herter commissions of about 1880 survive—and is the only major example of the ivory-and-gold palette that Herter Brothers favored in designing drawing rooms for wealthy clients such as Ames, an industrialist and governor of Massachusetts from 1886 to 1888.

Typical of Herter Brothers—and the best

late-nineteenth-century American furniture—the cabinet is a sophisticated amalgamation of historical and contemporary sources: the canonical eighteenth-century precedents to which it alludes are transformed by an Aesthetic movement vocabulary. The form evolved along with the late-nineteenth-century passion for collecting decorative arts such as the Venetian glass shown here and Japanese lacquerware, which inspired the gold-flecked finish. Other elements, such as the asymmetrical shelves and tapered feet, evidence awareness of contemporary British designs, especially those of E. W. Godwin; in this regard, a small Godwin table in the Museum's collection (acc. no. 1991.87) makes an apt comparison.

CHV



**George E. Ohr**

*American, 1857–1918*

**Vase**

*Biloxi, Mississippi, ca. 1895–1900*

*Glazed red earthenware*

*H. 14 1/8 in. (35.9 cm)*

**Gift of Jean and Martin Mensch, 1998**

*1998.447*

Although little recognized during his own time, the ceramics produced by consummate artist-potter George E. Ohr are heralded today as some of the most complex and imaginative produced in America. Calling himself the “Mad Potter of Biloxi,” Ohr worked on his own, developing his prodigious skill into a masterful craft. He redefined the vessel form as it had been known through adept manipulation of the ceramic material. Ohr challenged and exploited the plasticity of the medium in hitherto unexplored ways. Working with a low-fired earthenware clay, he threw his vases on the wheel into exceedingly thin-walled forms, which he then indented and pinched into irregular shapes.

This vase, of impressive scale and quiet monumentality, was inspired by the Japanese double-gourd form, but it has been altered by pinching in the upper portion. Although shape was Ohr’s primary aesthetic expression, he developed numerous unusual and original glazes. The vase features a soft, subtle metallic glaze in a gunmetal gray that contributes to its sober presence.

ACF



**Thomas Wilmer Dewing**

*American, 1851–1938*

***Woman in a Blue Dress***

*Ca. 1900*

*Pastel on brown wove paper, mounted on wood board*

*10 5/8 × 7 1/2 in. (27 × 19.1 cm)*

*Signed (lower left): T W Dewing*

**Bequest of Robert Louis Isaacson, in memory of Mr. and Mrs. Kirk Askew, 1998**

*1999.176*

Trained in Boston and Paris, Dewing preferred as his subjects idealized patrician women in attitudes inspired by the figural Symphonies, Arrangements, Harmonies, and

Notes by the American expatriate painter James Abbott McNeill Whistler. Indeed, such exquisite studies as *Woman in a Blue Dress* descend directly from Whistler’s subtle pastels, right down to Dewing’s use of light brown “Whistler” paper, originally supplied to him by a patron of both artists. Dewing emulated Whistler’s discreet, often minimal, touch with pastel crayons, typically exploiting the paper color, as here, to model form in light and dark. Unlike Whistler, he did not generally accent contours in black line but revealed the figure—particularly the flesh—with concentrations of pale pigment to realize a haunting, weightless yet sensuous apparition.

KJA





# House of Beer

French, 1892–1922

## Day Suit

1905

Brown wool satin, green silk taffeta, and polychrome silk chiffon

L. jacket (center back) 12 in. (30.5 cm); l. skirt (center back) 45 in. (114.3 cm)

Label (center back neckline): Beer / 7, place Vendôme / Paris

Gift of Donna Dalton O'Leary, 1999

1999.135a–e

This suit, complete with jacket, bodice, skirt and belt, is an excellent example of fashionable day wear from the turn of the century. In 1905 the stylish silhouette was the S-shaped figure with full sleeves fitted at the wrists and relatively full skirts. The subdued dark brown wool of the jacket, skirt, and belt is a satin weave, creating a luxurious finish; the bodice is made from a remarkably modern looking polychrome chiffon silk.

The couture house of Beer was one of Paris's prestigious firms from around 1900 until World War I. In 1905 Beer moved his business to the place Vendôme. This piece, presumably created during his first year at the new address (as the label attests), is a strong example of the German-born dressmaker's ability to create conservative yet luxurious garments for the fashionable woman.

The spiraling surface decoration on the jacket and skirt was clearly influenced by the flowing curves of Art Nouveau. The bodice textile displays elements similar to other contemporary design movements, such as the Wiener Werkstätte. The structure of this ensemble is clearly anchored in the nineteenth century, while the surface decoration and bodice textile announce the era to come.

EM

# Fulper Pottery Company

American, act. ca. 1814–1935

## Table Lamp

Flemington, New Jersey, ca. 1910–15

Glazed pottery and opalescent glass

H. 19 $\frac{5}{8}$  in. (49.9 cm)

Purchase, Anonymous Gift and William Cullen Bryant Fellows Gifts, 1998

1998.448ab

At the time that this table lamp was made the Art Pottery movement was flourishing in



America. Fulper had operated in Flemington, New Jersey, producing utilitarian stoneware since the early nineteenth century. It was not until 1909 that the firm developed an artistic line, called "Vasekraft," under the direction of William Hill Fulper II, in whose family the lamp descended. Although a late entry into the movement, Fulper—known for simple Oriental forms and colorful crystalline glazes—was one of the most prolific and successful Art potteries during the first quarter of the twentieth century.

The firm's most spectacular and innovative accomplishments are the table lamps made with glazed pottery bases and shades, which were inset with pieces of colored opalescent glass. This ambitious example, one of only two known of this design, features a shade in the most complex pattern made by the factory. The glass-filled openings delineate dragonflies and water lilies, motifs favored at the same time by noted glass artist Louis Comfort Tiffany. Evoking the natural watery environment of the insects and plants, the lamp is sheathed in a rich Chinese blue flambé glaze.

ACF



### **Ferdinand Hauser**

*Austrian, 1864–1919*

#### **Brooch**

*Ca. 1912–13*

*Gold, enamel, and moonstones*

*L. 2½ in. (6.4 cm)*

**Purchase, Dorothy Merksamer Bequest, in honor of Cynthia Hazen Polsky, 1998**

*1998.356*

Jugendstil, the German interpretation of Art Nouveau design, which took hold in Europe at the end of the nineteenth century and first years of the twentieth century, did not subscribe to the exaggerated attenuation and sinuously curvilinear natural forms of the French and Belgian styles. Jugendstil artists, although also basing their designs on nature, often used abstracted forms in a spare and simplified manner with an eye toward techniques of mechanical production.

Hauser, an Austrian sculptor and goldsmith, moved from Vienna to Munich sometime before 1912 to become part of the new modern movement. Hauser's brooch highlights the characteristics of Jugendstil. The

lapislike blue enameled central element is decorated with inlaid gold stylized lotus flowers—abstract forms with freely curving stems—which surround the central moonstone. Thirteen teardrop moonstones are suspended from gold chains. Hauser's use of semiprecious and colored materials, rather than all-white precious stones such as diamonds and pearls and metals such as platinum, appealed to the most progressive circles in Europe, much as did the work of his French counterpart, René Lalique.



JA



**Walter Sickert**

*British, 1860–1942*

***Maple Street, London***

*Ca. 1915–20*

*Oil on canvas*

*30 1/8 × 20 1/8 in. (76.5 × 51.1 cm)*

*Signed (lower left): Sickert*

**Gift of Emma Swan Hall, 1998**

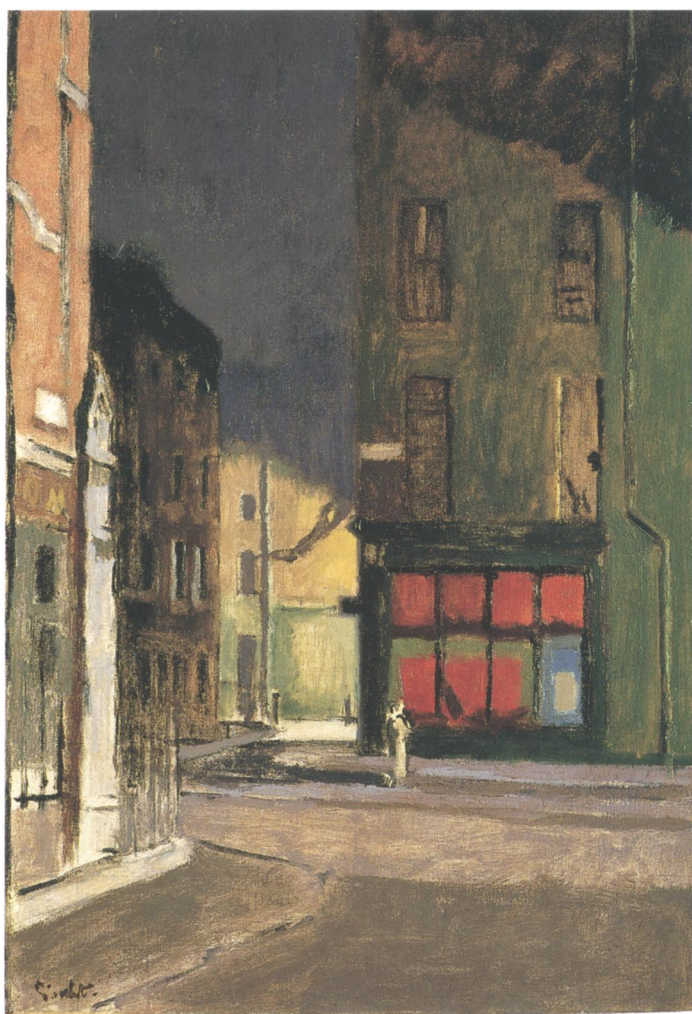
*1998.451.2*

Sickert's oeuvre reflected the changing sensibilities between the late nineteenth and early twentieth centuries, and he was recognized in his day as a talented painter, etcher, writer, and teacher. His associations with older artists James McNeill Whistler and Edgar Degas influenced his early work, and his mature style combined aspects of theirs. It also incorporated avant-garde ideas being

considered by his British contemporaries in the Fitzroy Street Group and the Camden Town Group. His pictures heralded the common man, popular music-hall entertainment, and domestic life.

*Maple Street, London* is one of Sickert's rare nocturnal scenes, depicting an almost deserted corner near his Fitzroy Street studio. The artist's palette of deep plums and olive greens captures the colored shadows caused by night's fast approach. In 1910 Sickert wrote of "the prelude or the refrain of movement, the promise of movement to come, or the echo of movement past," which could aptly describe this painting, in which the static, claustrophobic arrangement of the buildings creates an overwhelming sense of stillness and isolation. In 1920 the artist reprised this subject in an etching.

LMM

**Edouard Vuillard**

*French, 1868–1940*

***Place Vintimille, Paris***

*1916*

*Distemper on canvas*

*25 × 35 1/2 in. (63.5 × 90.2 cm)*

**Promised Gift of an Anonymous Donor**

In 1908 Vuillard and his mother moved into an apartment in the corner building at 16 rue de Calais, overlooking the place Vintimille





(today's place Adolphe Max). The artist was captivated by this forgotten corner of "Le Vieux Paris" that was just around the corner from the hustle and bustle of the boulevard de Clichy in the heart of Montmartre. The small sun-dappled park, with its tall trees and statue of Hector Berlioz, offered then as now an oasis of calm to strollers, tourists, playing children, and nannies. Vuillard set to work immediately, creating three decorative panels (1909–10), a five-panel screen (1911), and

maquettes, studies, drawings, and paintings in which the park is seen from every angle and perspective but always from above.

This is the only view of the place Vintimille where Vuillard focused on the rebuilding of the curved sidewalk, which has been divided into sections in various stages of repair. Ever the truthful observer, the artist depicted the hand tools, sheds, and other equipment, among these a cement mixer on the far right,

including even the cast-off jackets of the toiling workers. Except that the pedestal of Berlioz's statue has now been lowered, the little park and the surrounding houses remain unchanged today.

SR





**Claude Monet**

French, 1840–1926

***Water Lilies***

1919

Oil on canvas

39¾ × 78¾ in. (101 × 200 cm)

Signed and dated (lower left): Claude Monet

1919

**The Walter H. and Leonore Annenberg  
Collection, Partial Gift of Walter H. and  
Leonore Annenberg, 1998**

1998.325.2

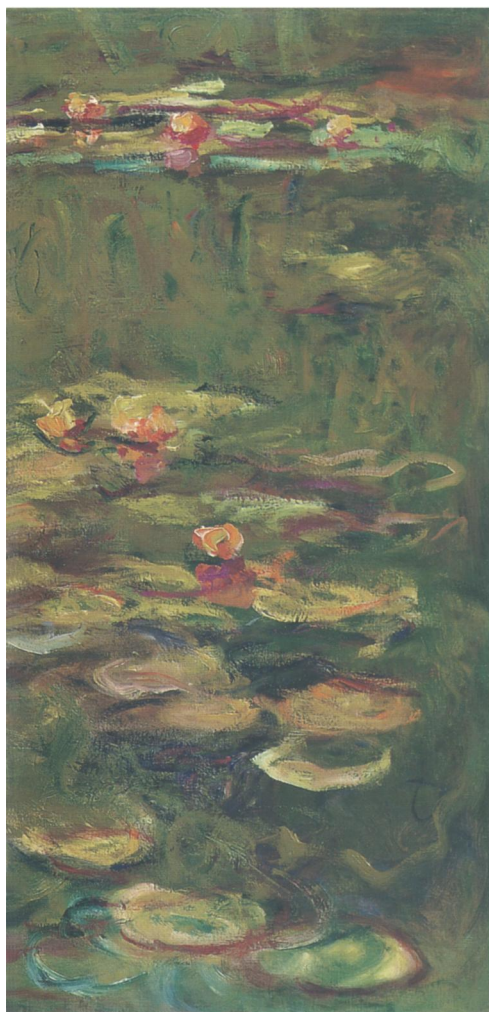
“I have started on an entire series of landscapes,” Monet wrote in August 1919 to the dealers Bernheim-Jeune, “. . . which, I believe, may be of some interest to you. I dare not say that I am pleased with the paintings, but I am working on them passionately: they provide some repose from my *Décorations*.” This was the first news of the eleven canvases that Monet undertook as relief from his relentless effort on the *Grande Décorations*, ultimately installed at the Orangerie in Paris. Throughout the war, Monet had worked on his vast water lily pictures at Giverny, and during this time he refused to part with any in progress. Given his immense reputation and

the prospect of economic renewal after the Armistice, the suggestion that he might sell something was intriguing.

This exceptional painting is one of four signed-and-dated canvases sold in fall 1919 to Bernheim-Jeune. Like all of Monet’s work at this period, it shows the sky and adjacent landscape reflected on the surface of the artist’s pond at Giverny. The critic Arsène Alexandre considered this canvas the culmination of an earlier picture in the series (private collection): “This painting overwhelms us with its life force, and could well be called ‘Maturity.’”

GT





**Paul Signac**

*French, 1863–1935*

***Lighthouse at La Rochelle***

1925

*Oil on canvas*

29 $\frac{1}{8}$  x 36 $\frac{3}{8}$  in. (74 x 92.4 cm)

*Signed and dated (lower left): P Signac / 1925*

**Partial and Promised Gift of Mr. and Mrs. Douglas Dillon, 1998**

1998.412.3

With the premature death of Seurat in 1891, the “full weight of Neo-Impressionism,” as Pissarro once remarked, shifted to the “shoulders” of Paul Signac. He was Seurat’s closest associate during the formative years of the innovative technique of painting small dot-like strokes of pigment. For the remainder of his long, illustrious career Signac remained Neoimpressionism’s most faithful and passionate advocate, in both his art and writings.

His professed aim—“to give color the greatest possible brilliance”—was achieved by deftly orchestrated compositions that place a premium on the juxtaposition of pure, unmixed colors, first in small dabs or “dots” and later in squares.

Signac, an avid yachtsman, is best known for his glorious views of French ports and luminous seascapes. Between 1912 and 1928 he devoted some eleven oils and numerous watercolors to La Rochelle, a major harbor on the Atlantic coast. This resplendent view exemplifies the scintillating works of Signac’s maturity, in which the rigors of pointillism give way to patterned mosaiclike surfaces of vibrant color. A valuable addition to the Museum’s holdings, the painting joins two earlier views of La Rochelle seen from the sea, an ink-and-brush drawing (1912; acc. no. 1975.1.720) and a watercolor (1920; acc. no. 1975.1.721).

SAS







under construction. After the artist's death the Museum purchased numerous pieces of European metalwork from his collection (acc. nos. 55.61.1–.170), and in 1957 his son, Harvey, restored and installed the Museum's monumental choir screen from the Cathedral of Valladolid, Spain (acc. no. 56.234.1).

The Metropolitan also acquired a small but choice selection of Yellin's architectural wrought iron from important New York commissions, including prototype grilles for the Equitable Trust Company (1926) and Pierpont Morgan Library Annex (1928) (acc. nos. 1994.599.1,.2), a gift from the Yellin family. The repoussé door here—one of only two narrative doors Yellin designed in iron—attests to the extraordinary craftsmanship for which his studio was known. The effortless charm of seventeen vignettes illustrating the book arts, probably executed by an Austrian artist known only as Mr. Winze, belie the technical challenge of working this recalcitrant material.

CHV

**Samuel Yellin**

*American (b. Poland), 1885–1940*

***Door for J. Walter Thompson Company, New York***

*Philadelphia, Pennsylvania, 1928*

*Iron*

*H. (in original frame) 83¾ in. (212.7 cm)*

**Gift of J. Walter Thompson Company, in honor of the 75th anniversary of The American Wing, 1999**

*1999.175.1, .2*

Samuel Yellin of Philadelphia was a major figure in the early-twentieth-century Arts and Crafts movement, a master of his métier and a versatile and prolific designer of decorative ironwork. The company he founded in 1909, Samuel Yellin Metalworkers, is still in family hands.

A long association with the Metropolitan Museum began in the 1930s, when Yellin supplied medieval-style railings, grilles, gates, and other hardware for The Cloisters, then



**Eliel Saarinen**

*American (b. Finland), 1873–1950*

**Wilcox Silver Plate Company  
(manufacturer)**

**Prototype Tea Service**

*Ca. 1933–34, 1935*

*Electroplated nickel silver, brass, and Bakelite*  
*H. 14½ in. (36.8 cm)*

**Purchase, Mr. and Mrs. Ronald Saarinen  
Swanson and John C. Waddell Gifts, and  
Gift of Susan Dwight Bliss, by exchange,  
1999**

*1999.27.1A–C, .3–.5*

The Finnish architect Eliel Saarinen had already gained international acclaim before he came to America in 1923. In 1925 he was asked to develop the Cranbrook Academy of Art at Bloomfield Hills, Michigan, and thereafter, although he was responsible for many important projects elsewhere, Cranbrook became the focus of his life.

Saarinen used this tea service in his own house at Cranbrook. The designs of the prototype urn and a small tray were slightly modified when put into limited production. One example was prominently displayed in the “Room for a Lady” that Saarinen designed

for The Metropolitan Museum of Art’s important 1934 exhibition “Contemporary American Industrial Design.”

The concept is remarkably sophisticated. On the one hand it relies for its effect on the pure geometries that were a hallmark of the modernists. What might in other hands have led to austerity, however, is offset by the fine proportions of the pieces and is given great elegance through the exaggerated height of the finial and the warmth of the brass plating that Saarinen insisted on for his personal pieces. (The other versions of the urn and tray were all finished in silverplate.) The matching creamer and covered sugar bowl and the larger tray were added in 1935 and are unique.

JSJ

**Emmanuel Jules Joé-Descomps (designer)**

*French, 1872–1948*

**Beaker**

*1903*

*Glass and silver*

*H. 5⅝ in. (13.7 cm)*

**Purchase, Robert L. Isaacson Gift, 1998**

*1998.307*



Joé-Descomps, a contemporary of the jeweler René Lalique, was a versatile designer whose work encompassed jewelry, vases of patinated or gilded bronze, and—his specialty—cups of mixed media in which the metal form was studded with cabochons of hardstones or glass. In this Art Nouveau evocation of German Renaissance glass he has driven his personal style to a dramatic conclusion. The patinated silver frame is formed of sinuous tiers of dragonflies and scrolling foliage through which the glass bubbles seem to burst with pulsating force. In a technically daring process requiring the coordinated skills of two craftsmen, the glass was blown into a mold through the openings in the silver frame.

Joé-Descomps enjoyed a modest but favorable reputation at the beginning of this century, but nothing is known of his workshop. The beaker bears his stamp as designer as well as the mark of an unidentified silver-smith with the initials JBF.

CLC







**David Smith**

*American, 1906–1965*

**Untitled**

1932–35

*Gelatin silver print*

3 3/8 × 4 3/8 in. (8.7 × 11.7 cm)

**Purchase, The Horace W. Goldsmith Foundation Gift, 1998**

1998.311

In the 1930s photography occupied an important place in Smith's career. Aside from using the camera to document his sculpture, he also made experimental photographs, often by sandwich printing multiple negatives in the manner of the European modernists László Moholy-Nagy and Man Ray. At the end of the decade the artist even sent a selection of work to Moholy-Nagy, recently transplanted to the "New Bauhaus" at the Chicago Institute of Design, for his critique.

Smith is perhaps best known for his liberating integration of disparate elements into sculpture, dazzlingly blending the organic and the man-made, the classical and the commonplace. In this dreamlike photograph he combines a wide variety of images—industrial waterfront buildings, a self-portrait, a recumbent female figure (perhaps lifted from a newspaper or magazine)—with a superimposed collage of abstract, biomorphic shapes, all of which were heavily worked over with a ballpoint pen before printing. In addition to being a wonderful example of

New Vision experimentalism in an American vein, this photograph is also a fascinating display in nascent form of what has been described as Smith's "collage instinct," so prominent in his better-known sculptures.

DE

**Berenice Abbott**

*American, 1898–1991*

**Julien Levy**

1927

*Gelatin silver print*

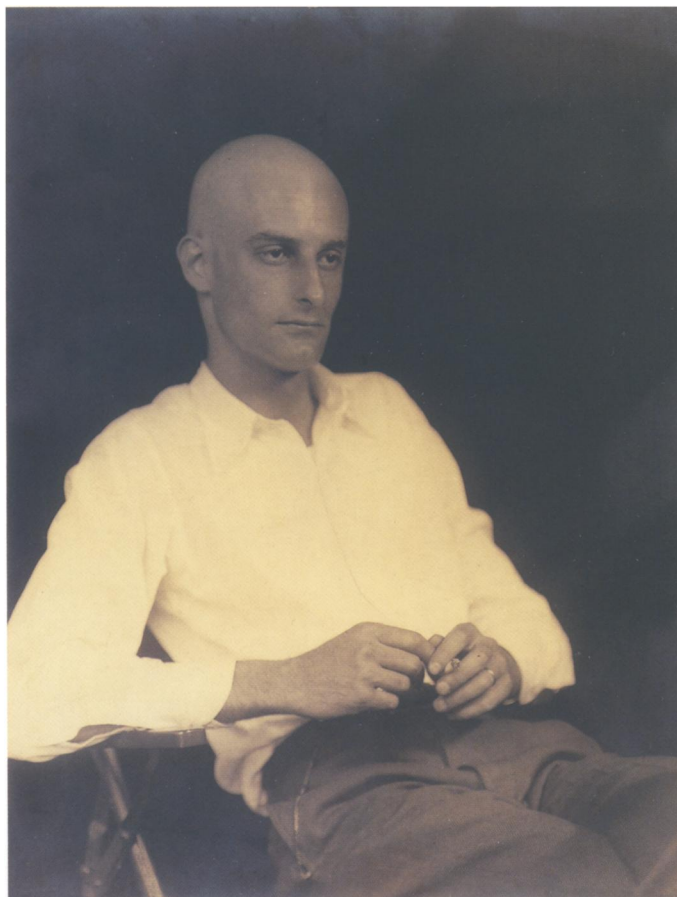
9 3/4 × 7 1/2 in. (24.8 × 19 cm)

**Purchase, Jennifer and Joseph Duke Gift, 1999**

1999.38

When he arrived in Paris in February 1927, accompanying Marcel Duchamp, the former Harvard fine-arts student Julien Levy (1906–1981) was quickly introduced into a society of avant-garde artists and writers that included Gertrude Stein, Constantin Brancusi, James Joyce, and Man Ray. Berenice Abbott was Man Ray's assistant at the time, as well as an admirer of Eugène Atget, whose archive of photographs she would later acquire with Levy's assistance.

Abbott's portrait of Levy, which he kept for his private collection, commemorates his arrival in Paris and pays homage to his father-in-law, the Dada poet-boxer Arthur Cravan (1887–?1918), who shaved his head every summer. Levy's adoption of this unconventional look signals his assimilation into







the avant-garde during a brief and exhilarating period of expressive freedom, artistic innovation, and utopian dreams. Although made before Levy had opened his first gallery in New York in 1931, Abbott's remarkable portrait seems uncannily to reveal him in the role he would shortly assume as America's most visionary champion of photography, experimental film, and Surrealist art.

LM

#### **Milton Avery**

*American, 1885–1965*

#### **Dikran G. Kelekian**

1943

*Oil on canvas*

36 1/4 × 28 1/8 in. (92.1 × 71.4 cm)

**Gift of Nanette B. Kelekian, 1998**

1998.400.1

Avery painted only a handful of portraits, of which this one might be regarded his finest. He depicts the famous antiquities dealer Dikran Kelekian (1868–1951) at the end of his career in his gallery at 20 East Fifty-seventh

Street. As the consequence of a cataract operation, the seventy-five-year-old Kelekian wears thick glasses that hide his eyes. He sports his customary Borsolino hat and white wing collar and is seated among objects of his profession: a rust-colored Coptic textile behind him and a small Ancient Near Eastern green copper bird on a pedestal before him.

Together with his son, Charles (1900–1982), Kelekian operated galleries in Paris, Cairo, and New York. He first acquainted Americans with Persian art on a large scale when he brought an exhibition to the World's Columbian Exposition in Chicago in 1893. Kelekian knew and supported many artists. His long friendship with Mary Cassatt led him to the Havemeyers, who acquired many different objects from Kelekian that later entered the Museum's collections. He also formed numerous collections for himself, among them one of French Impressionist paintings.

After the death of Kelekian in 1951, Charles continued the gallery in New York at 667 Madison Avenue with the sitter's granddaughter, Nanette Rodney Kelekian.

SR

#### **Ellsworth Kelly**

*American, b. 1923*

#### **Orange**

*Pencil on paper*

1968

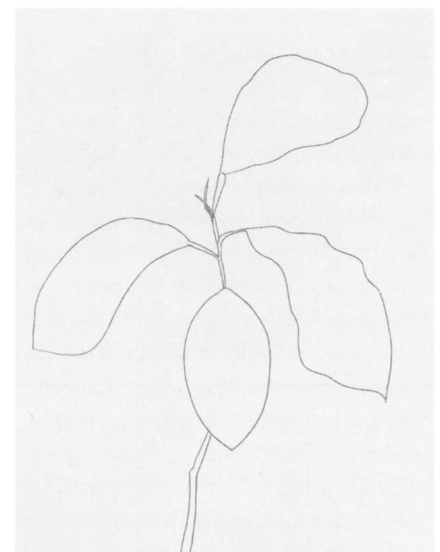
29 1/8 × 23 1/8 in. (74 × 58.7 cm)

**Gift of the artist, in honor of William S. Lieberman, 1998**

1998.374

Like most of Kelly's drawings of plant forms, this austere elegant linear rendition of four quite different orange-tree leaves on a single stem is located in the center of the sheet, isolated from any context. Kelly drew sections of the work in one continuous line, without lifting the pencil from the sheet. He began making plant drawings in 1949 and continues to make them. They were first shown in a large group in 1969 at the Metropolitan Museum's centennial exhibition "New York Painting and Sculpture: 1940–1970," but although the Museum owns four major abstract paintings, one large sculpture, one collage, and one portrait drawing by Kelly, this is the first of his plant drawings to enter the collection. It was given by the artist on the occasion of the exhibition "Ellsworth Kelly on the Roof," held in summer of 1998 in the Iris and B. Gerald Cantor Roof Garden of the Museum. Kelly has described such drawings as "impersonal observation" of forms in nature. However, the firm handling of penciled contour and rendering of shape without tonal modeling is distinctly his own.

NR







**Jasper Johns**

*American, b. 1930*

***White Flag***

1955

*Encaustic, oil, newsprint, and charcoal on canvas*

6 ft. 6<sup>3</sup>/<sub>8</sub> in. × 10 ft. <sup>3</sup>/<sub>4</sub> in. (1.9 × 3.1 m)

**Purchase, Lila Acheson Wallace, Reba and Dave Williams, Stephen and Nan Swid, Roy R. and Marie S. Neuberger, Louis and Bessie Adler Foundation Inc., Paula Cussi, Marie-Gaetana Matisse, The Barnett Newman Foundation, Jane and Robert Carroll, Eliot and Wilson Nolen, Ruth and Seymour Klein Foundation Inc., Andrew N. Schiff, The Cowles Charitable Trust, The Merrill G. and Erita E. Hastings Foundation, John J. Roche, Molly and Walter Bareiss, Linda and Morton Janklow, Aaron I. Fleischman, and Linford L.**

**Lougheed Gifts, and gifts from friends of the Museum; Kathryn E. Hurd, Denise and Andrew Saul, George A. Hearn, Arthur Hoppock Hearn, Joseph H. Hazen Purchase, and The Cynthia Hazen Polsky Funds; Florene M. Schoenborn Bequest; Gifts of Professor and Mrs. Zevi Scharfstein and Himan Brown, and other gifts, bequests and funds from various donors, by exchange, 1998**

1998.329

This magnificent work by Johns, until now retained by the artist, is the first of his paintings to enter the Museum's collection. It is the largest of his flag paintings and the first in which the flag is presented in monochrome. The lush reticence of the work perfectly exemplifies Johns's early style. The fast-setting medium of encaustic enabled the

artist to make each brush stroke distinct, while the forty-eight-star flag design—contiguous with the perimeters of the canvas—provided a structure for the richly varied surface, which ranges from translucent to opaque. *White Flag* is painted on three separately stretched panels of cotton fabric: the star area, the seven upper stripes to the right of the stars, and the longer stripes below. Johns worked on each panel separately. After applying a ground of unbleached beeswax, he built up the stars, the negative areas around them, and the stripes with applications of collage: cut or torn pieces of newsprint, other papers, and bits of fabric. He dipped these into molten beeswax and adhered them to the surface. He then joined the three panels and overpainted them with more beeswax mixed with pigments, adding touches of white oil.





**Jasper Johns**

*American, b. 1930*

***Flag***

1957

*Oil on paper mounted on cardboard*

11 $\frac{7}{8}$  x 16 $\frac{3}{4}$  in. (30.2 x 42.5 cm)

**Promised Gift, in honor of the artist**

In contrast to the practice of many artists, who make drawings in order to sketch or plan a future painting or sculpture, Johns's practice is the opposite of preparatory. The great majority of his works on paper are highly finished drawings based on paintings or sculpture he has already made, sometimes years earlier. As he has said, "I like to repeat an image in another medium to observe the play between the two: the image and the medium." Of the more than one hundred paintings, drawings, prints, and sculptures



Johns has made employing the American flag image, this elegant white oil on paper most closely resembles the 1955 *White Flag* acquired this year. The brown paper ground of the drawing slightly echoes the beeswax and newsprint ground of the large painting, and the individual touches of oil on the drawing resemble yet differ from the encaustic paint strokes on *White Flag*.

NR

**Jasper Johns**

*American, b. 1930*

***Usuyuki***

1981

*Silkscreen*

29 $\frac{1}{2}$  x 47 $\frac{1}{4}$  in. (74.9 x 120 cm)

**Stewart S. MacDermott Fund, 1998**

1998.479

Johns began experimenting with printmaking early in his career and quickly mastered the medium, using traditional techniques to produce innovative works. *Usuyuki* is one of a series he created in collaboration with Simca Print Artists in the early 1980s. These technically impressive works feature Johns's cross-hatching motif in a variety of designs, colors, and formats. The Museum's version of *Usuyuki*, Japanese for "light snow," is among the largest and most complicated of the series, utilizing twelve screens to create subtle gradations of color and a collagelike, layered effect. The photo-screened newsprint, which Johns layered with inky blue and pastel-colored crosshatching, recalls earlier encaustic works like *White Flag* (1955), recently acquired by the Museum (opposite). Although the works are separated by medium and time (more than twenty-five years), both exemplify Johns's longstanding devotion to materials and the artistic process.

SJR







**Vik Muniz**  
*Brazilian, b. 1961*  
***Individuals, from the series Pictures with Chocolate***  
 1998  
*Silver dye bleach print*  
 60 × 40 in. (152.4 × 101.6 cm)  
**Purchase, Anonymous Gift, 1999**  
 1999.200

This tour de force of drawing, photographed and greatly enlarged, is a delicious send-up of Abstract Expressionism and a witty demonstration of the mind's irrepressible quest for order in chaos. Muniz retained the respect for craft and technique from his classical training in a traditional São Paulo art school even as

he took his skills as a draftsman to decidedly untraditional subjects and materials. In recent series he has used photography to transform twisted and bent wire into delicate line drawings, skeins of thread into lush drypoints à la Corot and Daubigny, and wads of cotton into clouds with an uncanny resemblance to familiar objects. In *Individuals* Muniz, like a modern Archimboldo, has deftly dripped and spattered Bosco syrup in a high-contrast rendering of a generic photograph of fans at a sporting event. Tiny dabs of chocolate syrup become the faces of those who cheer or despair at the game unfolding before their eyes, but the true competition here is one between surface and illusion, reality and representation.

MD

**Diane Arbus**  
*American, 1923–1971*  
***The Headless Woman***  
 1961  
*Gelatin silver print*  
 8 $\frac{5}{8}$  × 6 in. (21.9 × 15.3 cm)  
**Purchase, The Horace W. Goldsmith Foundation Gift, 1998**  
 1998.357

This offbeat portrait is from an arresting but generally neglected series of photographs Arbus described as a “Horror Show” in a letter to her friend and advocate Walker Evans. Arbus discovered the hidden world of B-grade live theater between film screenings in the back rooms of cheap Times Square movie houses or at Hubert’s Museum, a flea circus located in the basement of a Forty-second Street penny arcade. *The Headless Woman* serves as a subtle but sophisticated observation of how an effect that in the flesh might seem to many an obvious fake—presumably the actor wears an oversized dress that simply covers her head and body—when seen by the camera becomes transformed into an inherently ambiguous scene, a surreal mystery. “These are nightmares to beguile us while we wait,” Arbus wrote in 1962, suggesting with a wry sense of humor that the camera is as often an agent of illusion as a diviner of truth.

JLR





**Anselm Kiefer**

German, b. 1945

**Untitled**

1996

Woodcut, shellac, and acrylic on paper,  
mounted on canvas

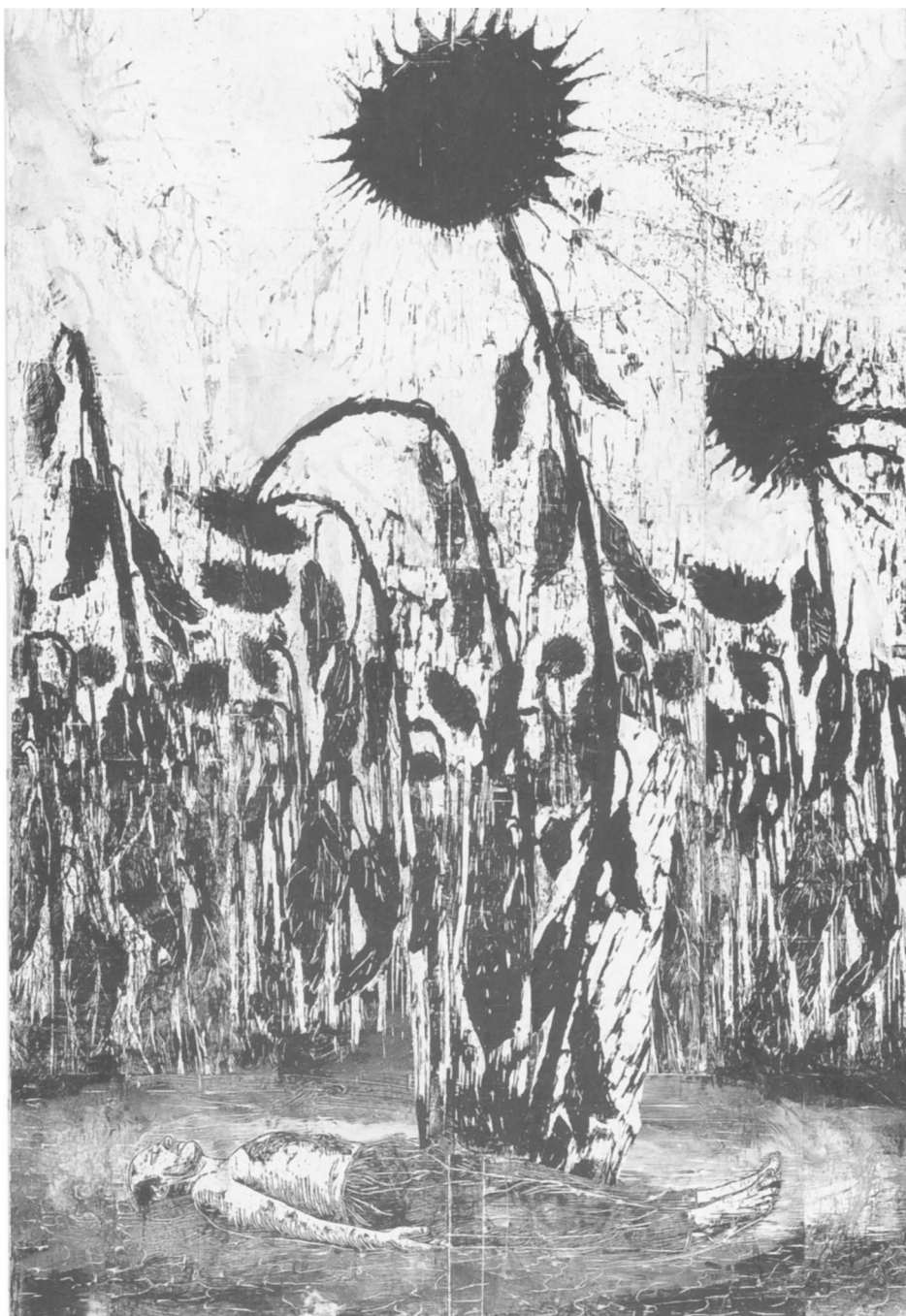
11 ft. 11¼ in. × 8 ft. ½ in. (3.6 × 2.4 m)

**Gift of Anne and Anthony d'Offay, in  
honor of William S. Lieberman, 1998**

1998.279

This almost twelve-foot-tall work is the fourth huge composite woodcut by Anselm Kiefer to enter the Museum's collection. Like the others, subjects of which include Wagnerian opera, German literary and military heroes, and the architecture of the Third Reich, it is composed of numerous individually printed sheets mounted together on backing to form one image. It thus evokes German tradition, notably Albrecht Dürer's immense sectionally printed woodcut of 1515–17, *The Triumphal Arch of Maximilian I*. The foreground shows the artist lying half-clothed in a shallow pool, in a posture resembling the yogic "corpse" position. Gigantic sunflowers grow from his loins in a manner reminiscent of a small watercolor by Kiefer also in the Museum's collection, *Man Lying with Branch* (1971; promised gift). Kiefer has called attention to the repetitive nature of the woodcut medium by repeating images of his head and feet at the top and bottom of his body, suggesting also that he is having an out-of-body experience. Characteristically for Kiefer, the flowers have an oxymoronic quality, for although they are unmistakably sunflowers, they are entirely black. Kiefer enhanced the image with reflective touches of shellac and washes of pale blue acrylic.

NR





***Processional Cross****Ethiopia (Tigray region), 1500**Wood with metal inlay**H. 18¼ in. (46.4 cm)***Rogers Fund, 1999***1999.103*

This cross was created in the province of Tigray, near the Red Sea, the birthplace of Ethiopia's earliest kingdom and of Christianity in Africa. Works in wood are especially rare within the relatively small corpus of Ethiopian Christian art that predates the seventeenth century. Most Ethiopian processional crosses that have survived from before the seventeenth century are cast in bronze or silver.

Underlying this exceptional object's aesthetic is a technically accomplished fusion of wood sculpture and metalwork inspired by Byzantine and Islamic design. The highly unusual interplay of materials affords rich tonal contrasts and skillfully integrates the solidity of the carved wooden structure with the finely inscribed inlays. The linear accent of the metallic threads at once lightens the density of the massive wooden template and highlights the work's formal design.

In the Ethiopian church the wooden cross is perceived as having been sanctified by Christ's blood, which conferred upon it infinite power to heal and to bless. Foliate and organic interlace designs, as seen here, visually reinforce this idea of the cross as a life-giving force. Commissioned by Ethiopian royalty, such works were presented to important monasteries to be carried in liturgical processions.

AL



***Mangbetu Trumpet***

*Democratic Republic of the Congo (Uele region),  
early 20th century*

*Ivory*

*L. 50 in. (127 cm)*

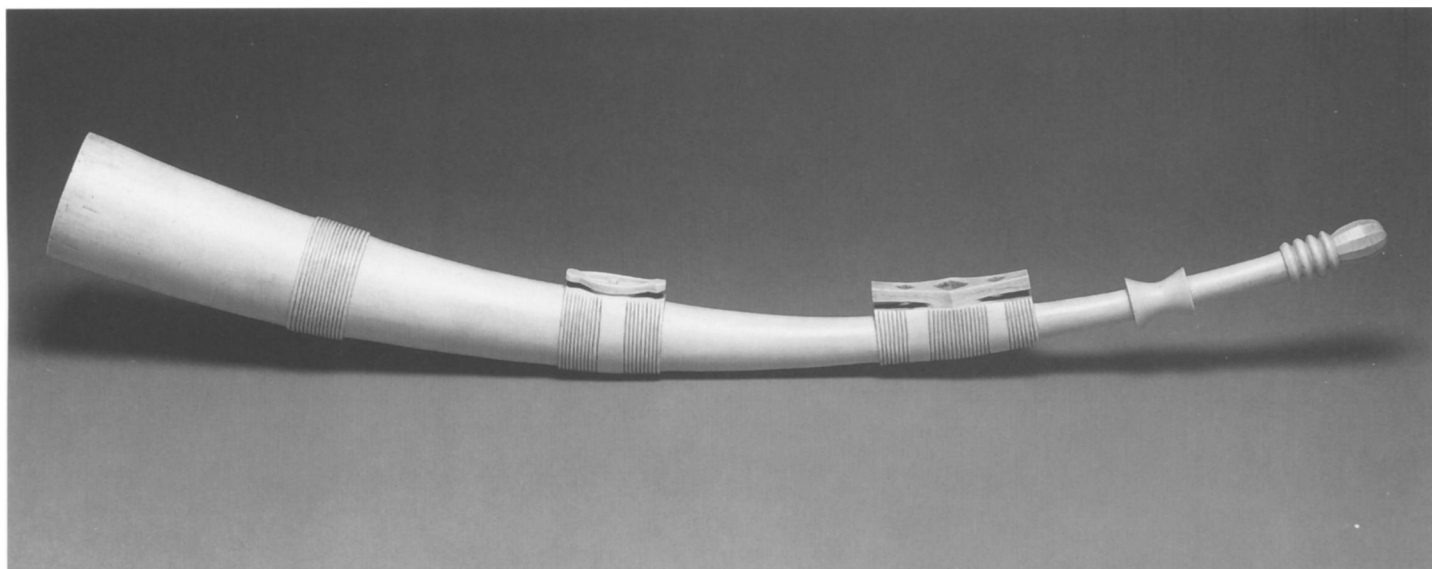
**Purchase, Bequest of Olive Huber, by  
exchange, and Brian and Ann Marie Todes  
Gift, 1999**

1999.74

Animal horn or tusk trumpets with mouthpieces drilled into the side are found throughout Africa. Ivory trumpets often symbolize kingly power, and those associated with royal ensembles are decorated with skins, wooden extensions, and beautiful carving. This is true among the Mangbetu of the Democratic Republic of the Congo, who fashioned this recent acquisition. Once acquired, the ivory is entrusted to carvers who may take over two months to re-form the tusk and make it playable. Royal instruments are carved in deep relief with ridges and a projecting

mouthpiece, seen, in this example, at right of center. Another conspicuous royal motif, appearing at the left, is a canoe-shaped design. Elegant trumpets like this one are used in pairs to accompany dances or signal the entrance and departure of the king. The Museum's new trumpet, appropriately, has a booming voice. Late in the nineteenth century Europeans prized them for their elegant designs, and the Mangbetu responded by producing trade instruments that were unfinished and unplayable.

JKM







### ***Poncho***

*Chile (Mapuche), early 20th century*

*Wool*

*35 × 61 in. (88.9 × 154.9 cm)*

**Bequest of John B. Elliott, 1997**

*1999.47.117*

Mapuche textiles are noted for straightforward geometry of pattern and for strong color. They are made in a technique called "warp ikat," the origins of which are obscure in South America. Their patterns are usually formed by nested, stepped diamonds or chevrons, customarily worked in two colors, principally indigo blue and white, although red and white examples are known. Woven of sheep's wool, the most important of Mapuche textiles were men's ponchos, left open at the side seams and fringed at the bottom. This example is particularly large, and the inclusion of the red and green stripes indicates that it was worn by a man of high status in the community.

The Mapuche were a tough, bellicose people, who managed to withstand the incursions of Inka, Spaniards, and Chileans alike

until the late nineteenth century, when military and missionary outposts were established in their territory. Today they live in central Chile toward the lower limits of the Andes mountain range, where they are established on land ceded to them by the Chilean government.

JJ

### **Martin Rakotoarimanana**

*Malagasy, b. 1963*

### ***Mantle (Lamba Mpanjaka; detail)***

*Madagascar (Imerina), 1998*

*Silk*

*70 1/8 × 108 3/8 in. (178.1 × 275.9 cm)*

**Purchase, Rogers Fund and William B. Goldstein Gift, 1999**

*1999.102*

Situated in the Indian Ocean, Madagascar represents a unique cultural crossroads of African and Indonesian heritage. This brilliantly hued and gorgeously patterned work captures the finest qualities of the island's

most distinctive form of expression, the silk textiles produced by Merina highlanders since precolonial times.

Merina weavers use a technique known as akotyfahana, produced on a horizontal, fixed heddle loom with a continuous weft and warp. A second heddle produces supplementary floating-weft patterns, such as the abstract bird and vegetal motifs featured in this composition. Dyed silk was purchased from Arab and Indian traders until sericulture was introduced on the island in the early nineteenth century.

Akotyfahana textiles were worn by the Merina monarchy and nobility as *lamba*, or mantles draped on the body as a form of toga. Other important historical contexts for lavish works of this kind were the splendid funerary shrouds placed in royal burials. Their value and prestige were such that they were also given as official presents to foreign visiting ambassadors or sent to foreign heads of state.

During the second half of the nineteenth century, indigenous weaving was almost abandoned as less costly textiles of European



manufacture were increasingly imported. A contemporary revival, this extraordinary work was created by the Imerina master Martin Rakotoarimanana.

AL

### ***Housepost***

*Papua New Guinea (Ramu River), ca. 1930–40*

*Wood, paint, fiber, and shell*

*H. 16 ft. 2 in. (4.9 m)*

**Gift of Horace W. Brock, in memory of Benjamin F. Dillingham II, 1999**

1999.104

This imposing post once formed one of the supporting members of a ceremonial house in the lower Ramu River region on the north coast of New Guinea. Lower Ramu carving is part of the broader Lower Sepik tradition, which encompasses the art of the lower Sepik and Ramu Rivers, the Murik Lakes, and adjacent offshore islands.

The widespread exchange of ritual paraphernalia such as masks and figures throughout the Lower Sepik region results in a rich cross-fertilization of artistic styles. Indeed, although the Metropolitan's housepost was collected in the Ramu River area, the treatment of the human figure and the motifs employed suggest the artist originally came from the Murik Lakes or was strongly influenced by Murik techniques and iconography.

Art in the Lower Sepik region centers on the representation of important ancestors and spirits. The supporting posts of ceremonial houses, such as the present example, are richly decorated with depictions of the ancestors, spirits, and sacred masks associated with the resident clans. Representations of spirits frequently have long beaklike noses, which evoke the heads of totemic birds; while the noses of human ancestors are more naturalistically rendered. Images of both ancestors and spirits, as well as depictions of sacred masks, can be seen on the Metropolitan's housepost.

EPK





**Wine Container (Hu)**

*Chinese, Eastern Zhou dynasty (770–221 B.C.),  
early 5th century B.C.*

*Bronze and copper*

*H. 15 $\frac{3}{8}$  in. (39.1 cm)*

**Rogers Fund, 1999**

*1999.46ab*

This wine container is representative of Chinese ritual vessels in the late sixth to early fifth century B.C., a critical period in the development of the art of bronze casting in the late Bronze Age in China. The surface decoration, an intricate pattern composed of animal masks and interlacing bands ending in

dragon heads and feathered tails, makes use of motifs from earlier periods but in a manner that suggests a geometric arrangement. The three recumbent animals on the lid show the early influence of “animal style” art, a result of contacts with nomadic cultures of central and northern Asia. Although the surface decoration was executed entirely in the mold—the traditional method of metalworking in China—the introduction of the dentate copper molding, cast in at the mouth of the vessel, heralds the beginning of a new style and technique of metalworking that was introduced into China from the West at this time. After this period the use of metals other than bronze (copper, silver, and gold) as part of the decoration became more common.

A portion of the surface of this bronze has been preserved in its original state, retaining its golden metallic sheen.

JCYW





**Dish**

*Chinese, Six Dynasties, late Northern Dynasties, Northern Zhou dynasty, 557–81  
Stoneware with relief and impressed decoration under celadon glaze (Northern ware)  
Diam. 5 1/8 in. (13 cm)*

**Purchase, Stanley Herzman Gift, 1998**  
1998.335

The most unusual celadon-glazed stoneware dish seen here can be documented by comparison with a counterpart that was found in 1988 in a Northern Zhou-dynasty tomb excavated near Xian, in Shaanxi Province. Their profuse decoration relates these two rare dishes to a small group of high-fired celadon-glazed stoneware jars, also with flamboyant decoration, that was manufactured in northern China during the sixth century.

The central medallion of a feline encircled by a number of concentric ornamental bands is rendered in extraordinarily sharp, exquisite detail. The feline—sprawled in a spread-eagle position with its head turned backward—as well as the ring of pearl beading, the design of scrolling leaves alternating with outstretched animals, the wreathlike motif, and the band of concave radiating lotus petals, all show the

very strong influence of the Western metalwork that was greatly admired and imported by the Chinese during the Six Dynasties period.

SGV

**Stem Cup**

*China, Tang dynasty (618–907), late 7th–early 8th century*

*Cast bronze with gilding and traced and punched designs*

*H. 2 3/8 in. (6 cm)*

**Purchase, Bequest of Dorothy Graham Bennett, 1998**

1998.312

The shape of this nicely balanced stem cup illustrates the fondness for foreign metalworking that characterizes Tang China. Prior to this period bronze, jade, and lacquer were the most highly prized materials, and silver and gold were used only sporadically, primarily for inlay. Close ties between China, Persia, and the regions of northwest India in the fifth and sixth centuries led to the introduction of vessels made of gold and silver,



some of which were included in burials as marks of the privileged status of the deceased. By the late seventh century Chinese craftsmen had mastered the repertory of shapes, designs, and techniques prized in the West and adapted them to native conventions. Cast in bronze, this cup was mercury gilded and embellished with punched and traced motifs. While the shape derives from Western tradition, the delicate ring matting that fills the background and the lyrical composite floral scroll in the foreground are typically Chinese in their grace and liveliness.

DPL







***Twill Damask Textile with Dragon Roundels***

*China or Central Asia, late 8th–9th century  
Silk*

*H. (width) 24½ in. (62 cm)*

**Purchase, Barbara and William Karatz  
Gift, 1998**

1998.147

This rare textile shows the impact of artistic exchanges across the Asian continent. Rows of “pearls” used in the pattern derive ultimately from Sasanian Iran. Pearl roundels occurred further west—in Byzantine silks—and also became popular further east, in Sogdian silks of eighth-century Central Asia, for example. The dragon has been a significant presence in Chinese art for thousands of years, but those depicted here have no heads. A flaw in the weave program may explain this lack, or the textile may have been woven in

Central Asia, where the dragon motif was less well understood.

Several early- to mid-eighth-century monochrome silks survive with very similar patterns. Some were excavated—primarily from early-eighth-century Central Asian sites. Others were preserved, beginning in the mid-eighth century, in the Shōsōin imperial repository in Japan. Those from Central Asian excavations feature twill patterns on a plain-weave ground, thus differing from this example, which is a twill-on-twill damask (*ling*), like at least one of the silks preserved in Japan. *Ling* came to be woven in China during the Tang period, achieving widespread popularity in later dynasties. This textile, with its early-eighth-century-style pattern and unexpectedly innovative weave, may prove key to understanding the development of twill damask in China.

JD

***Fittings for a Ceremonial Saddle***

*Chinese or Tibetan*

*Probably early 15th century*

*Iron, gold, lapis lazuli, and turquoise*

*H. (as mounted) 9⅞ in. (25 cm)*

**Purchase, Gift of William H. Riggs, by  
exchange, and Kenneth and Vivian Lam  
Gift, 1999**

1999.118

This set of saddle fittings is a superb example of Sino-Tibetan decorative ironwork. It consists of seven panels (three of which are illustrated here), made to be mounted on a wooden frame. Each panel is delicately chiseled with a complex pattern of sinuously undulating dragons set amidst filigree scrolls. The dragons and the scrolls were chiseled from the same relatively thick (5 mm) piece of iron, allowing the artist the depth necessary to interweave low and high relief through-



out. In a virtuoso display of iron carving, the dragons are fully undercut, so that they are held by, yet are entirely separated from, the surrounding scrolls. The iron ground was minutely crosshatched in preparation for a thin layer of gold foil, which covers the surface in a technique known as damascening. Interspersed among the dragons are lotus blossoms of polished turquoise. In the center of the pommel and the cantle dragons flank the flaming Precious Jewel (*norbu rinpoche*), an important Buddhist symbol, also set in turquoise. The rich interplay of gold and turquoise is further enhanced by rows of lapis lazuli, which frame the outer edges of each panel.

DJL

### ***Traveling Box***

*Chinese, Ming dynasty (1368–1644), early 15th century*

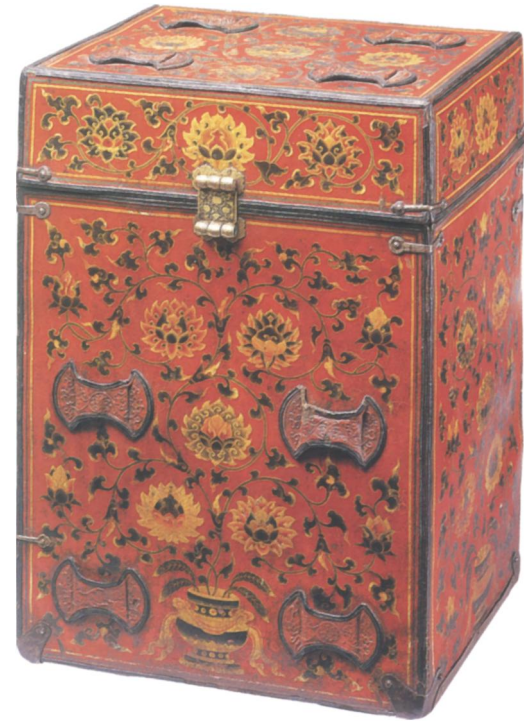
*Leather, wood, iron, gold, and pigments*  
H. 21½ in. (54.6 cm)

**Purchase, Rogers and Fletcher Funds, and Henry G. Keasbey Bequest, 1999**

1999.61

This traveling box for a packsaddle belongs to a class of objects that originated in the fourteenth century when China was under Mongol rule and Tibetan monks enjoyed great privileges at the imperial court. Luxury gifts for Tibetan monks and monasteries made in imperial workshops combined fine craftsmanship with forms and/or patterns that show distinct Tibetan influence.

Imperial patronage of Tibetan temples and lamas persisted after the expulsion of the



Mongol rulers from China, especially during the Yongle reign (1402–24), to which this traveling box can be dated on stylistic and technical grounds. Constructed of wood with a leather covering, it is decorated in oil-based paints with lotus scrolls issuing from a ribbon-boned vase—a common motif in Sino-Tibetan art. The same lotus scroll appears in the gold damascened design on the iron fittings. The colors of the pigments approximate those commonly seen on lacquer painting. The use of oil instead of lacquer was probably determined by the box's function as luggage—using lacquer would have required priming the surface with gesso, which would crack with handling. The technique of gold or silver damascene on iron objects was introduced into China sometime in the thirteenth century during the period of Mongol rule, but its popularity did not last beyond the fifteenth century.

JCYW



**Prince Lu**

*Chinese, act. 1628–44*

***Qin***

*Chinese, Ming dynasty (1368–1644), 1634*

*Wood, lacquer, and silk string*

*L. 46 7/8 in. (118.5 cm)*

**Purchase, Clara Mertens Bequest, in memory of André Mertens, Bequest of Dorothy Graham Bennett, The Boston Foundation Gift, and Gift of Elizabeth M. Riley, by exchange, 1999**

*1999.93*

Prince Lu, one of four well-known Ming dynasty *qin* makers, created this rare, graceful and playable seven-string zither as part of a movement to revive ancient Chinese traditions. *Qin* playing began in the third millennium B.C., but by the Ming dynasty it had acquired a mystique that encompassed cosmology, metaphysics, civics, aesthetics,



religion, and literature. From the time of the Tang dynasty, the *qin* appeared in the hands of the literati in paintings and drawings. Cracks and worn patches in the lacquered surface, like those found on all fine *qins*, bestow a venerable appearance, document past players' hand movements, and permit gold flecks embedded in the lacquer to shine through. The back of the *qin* bears the maker's seal and date, the name "Capital Peace," and a twenty-character poem by Jingyi Zhuren (d. 1670) that reads:

The moonlight is being reflected by the  
river Yangtze  
A light breeze is blowing over clear  
dewdrops,  
Only in a tranquil place  
Can one comprehend the feeling of eternity.

JKM

***Battle Jacket (Jinbaori)***

*Japanese, Edo Period (1615–1868), early 17th century*

*Silk and metallic thread*

*H. 36 7/8 in. (93 cm)*

**Friends of Asian Art, Purchase, Mr. and Mrs. Andrew Saul Gift, 1998**

*1998.190*

Japanese battle jackets were originally functional garments worn over armor to keep warriors warm and dry in inclement weather, but during the second half of the sixteenth century they became symbols of power. *Jinbaori* for high-ranking samurai were made of the most sumptuous textiles available, often in unusual, eye-catching or exotic patterns.

This sleeveless *jinbaori* was fashioned largely from highly valued Chinese imports—



a cut-and-voiced velvet lined with floral satin damask. An extremely rare textile, the velvet is patterned in a European style and may have been woven for the European market. As is usual for surcoats, the armholes are very deep to allow the garment to be worn over armor; at the back is a slit for ease in sitting or riding a horse. The large family crest on the back, known as “four stone blocks within a circle” (*maru ni yotsuishi*), was used by the Tsuchiya clan of the Hitachi area, north of modern Tokyo.

JD

# **Shiokawa Bunrin**

*Japanese, 1808–1877*

## ***Li Bo’s Visit to Mount Omei (One of a Pair of Six-Fold Screens)***

*Meiji period (1868–1912), dated 1875 on the box containing the screens*

*Ink and gold on paper*

*4 ft. 11 3/4 in. × 11 ft. 6 3/4 in. (1.5 × 3.5 m)*

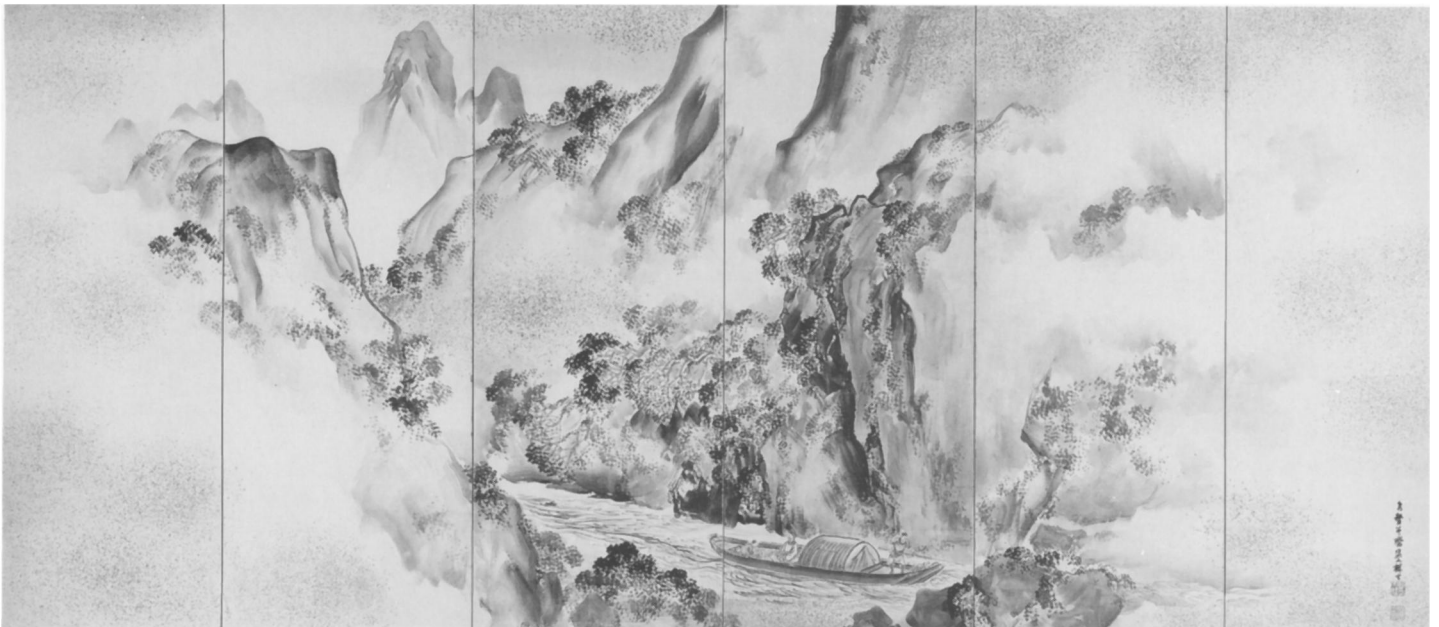
**Purchase, Friends of Asian Art Gifts, 1998 1998.1**

This painting is an imagined depiction of the Chinese Tang-dynasty poet Li Bo (701–762) and his visit to Mount Omei, in Sichuan Province, South China. On a beautiful moonlit autumn evening, the famous poet sails up a stream on the Three Gorges. He looks up toward the viewer’s left and beyond, where, on the pendant screen, a half moon hangs over the famous mountain, and seems to be composing a poem about the beautiful sight.

Li Bo’s poem became one of the favorite works of Chinese literature among educated Japanese and was illustrated in many paintings. Bunrin, the author of this screen, was a leader of the Western-influenced Shijō school of artists in Kyoto. He also worked in the more traditional Nanga (or Literary Man’s) style, in emulation of the Chinese manner, as seen here.

Bunrin’s signature on the right-hand screen reads: “Sensei Tōsai Shio Bunrin utsusu” (Studio of Wintery Voice of Fountain Shio[kawa] Bunrin painted [this]), which is followed by two of his seals, “Shio Bunrin in” (Shio[kawa] Bunrin Seal) and “Shion” (another name of the artist). The left screen has his signature reading “Bunrin sei” (made [by] Bunrin), followed by the same two seals.

MM







***Section from a Frieze with a Seated Buddha and Attendants***

*Indian (Uttar Pradesh, Mathura), Kushan period, ca. 2nd–3rd century*

*Red sandstone*

*L. 31 $\frac{5}{8}$  in. (80.3 cm)*

**Gift of Jeffrey B. Soref, in honor of Martin Lerner, 1998**

*1998.488.2*

tree(?) and a large head emerging from the ground, both of which may refer to *yakshas*, earth spirits. The gesturing child at the center is also an enigma.

SMK

***Box Lid with Incised Figural Decoration***

*India (Andhra Pradesh or West Bengal),*

*ca. 3rd–4th century*

*Ivory*

*Diam. 2 $\frac{3}{4}$  in. (7 cm)*

**Gift of Jeffrey B. Soref, in honor of Steve Kossak, 1998**

*1998.488.1*

The Buddha was portrayed in human form for the first time during the Kushan period. The central image of this frieze, an element from a lost ensemble, shows him in a typical pose and format for the period, seated with attendants at his side holding fly whisks. They are flanked on the right by the bodhisattva Maitreya, standing on a plinth holding a water bottle, and on the left by a crowned figure who may be the bodhisattva Avalokiteshvara. These two bodhisattvas are also traditional attendants of the Buddha. Further to the right stand a group of men, women, and a child paying homage to a seated figure, who can be provisionally identified by the double *vajra* (thunderbolt scepter) he holds in his right hand as the bodhisattva Vajrapani, a deity also frequently associated with the Buddha. Another possibility is that this seated figure is the god Indra, who similarly attends the Buddha. The scene on the other side of the relief is more difficult to decode. Groups of worshipers, two holding fly whisks, flank a





The delicately incised and well-drawn design on the surface of this unique and enigmatic ivory box lid is an unusual composition of three variants on the common *mithuna* (amorous couple) theme set in a landscape with hunting scenes. Groups of elephants, deer, and water buffaloes are depicted around the edge.

This ivory records an extremely rare pictorial style of figural drawing that to date has not come down to us in any other media except for a very few unfinished architectural stones with incised designs and, in a somewhat related style, a few of the famous third- to fourth-century ivories from Begram in Afghanistan. Despite the object purporting to come from West Bengal in the northeast, the



slim, attenuated figural style here is more commonly associated with, but not restricted to, third- to fourth-century relief carvings from Andhra Pradesh in southeast India, particularly the site of Nagarjunakonda. Since many early ivory objects having the same color and patina as this lid have been recovered from West Bengal but none to my knowledge from Andhra Pradesh, it is difficult to reconcile the disparity in purported provenance. If the box lid did originate in West Bengal, perhaps the transmission of styles can be explained by the theorizing a southern-trained artist working in the north. Better explanations may exist.

ML



***Maharana Amar Singh II of Mewar in the Zannana (Harem)***

*India (Rajasthan, Mewar), ca. 1700*

*Ink and color on paper*

*18 7/8 × 14 7/8 in. (47.9 × 37.8 cm)*

**Friends of Asian Art, Purchase,  
Mrs. Vincent Astor Gift, 1998**

*1998.161*

Drawings enlivened by touches of color and scenes that commemorate the everyday life of the ruler are typical of Mughal painting. Both of these genres became fashionable in Rajasthan in the late seventeenth century and at Mewar, one of the most conservative of the desert

courts, around 1700, during the reign of Amar Singh II. The Mewar artists also adopted, albeit with more reticence, the Mughal concern for mimesis and spacial recession.

One of the premier artists of the Maharana Amar Singh II atelier produced chiefly large-scale colored drawings. This splendid example of the anonymous master's work shows his patron with his royal wives and attendants in one of the royal courtyards of the harem amid fountains, plants, and animals. Despite the spacial recession and naturalistic detail, the maharana, who stands at the back of the painting, is still the largest figure in the composition.

SMK





***Selection from 475 Gold Objects***

*Indonesian (Java), ca. 7th–15th centuries*

*Gold and semiprecious stones*

*L. (center necklace) 15¼ in. (38.7 cm)*

**Eilenberg-Rosen Collection, Gift of Samuel Eilenberg and Jonathan P. Rosen, 1998**

*1998.544.465, .11a–i, .10ab, .39*

The extraordinary collection of Indonesian gold objects, mostly jewelry, formed by the late Professor Samuel Eilenberg and Jonathan P. Rosen was the largest, most comprehensive, and most important collection of Indonesian gold in private hands. Dating primarily to the classical Central Javanese period of the ninth and tenth centuries, this material constitutes not only a major chapter in the art history of Southeast Asia but ranks highly among the sumptuary arts of any world culture.

Included in the collection are superb examples of Javanese gold pectorals, jeweled clasps, rings, and ear pendants of all sorts, as well as vessels. A selection from the approximately five hundred pieces assembled by Eilenberg and Rosen has been on view since 1994. Added to what is already the finest collection of Javanese bronze sculpture in the Western hemisphere, primarily the gift of Samuel Eilenberg, the Museum's Indonesian holdings are now unrivaled outside of the National Museum, Jakarta.

ML

***Dish with Elephant Surrounded by Clouds***

*Vietnamese, 15th–16th century*

*Stoneware with underglaze cobalt-blue decoration*

*Diam. 14¼ in. (36.2 cm)*

**Purchase, Friends of Asian Art Gifts, 1998**

*1998.213*

The exceptional dish, with its depiction of a kneeling elephant surrounded by abstract cloud formations, must be included among the dozen or two finest early Vietnamese blue-and-white porcelain dishes known. It is therefore a major addition to our small but choice collection of Vietnamese ceramics. The refined and sophisticated drawing of the charming and delightful elephant and the excellent control of the underglaze cobalt blue set the dish apart from most of the known corpus of important fifteenth- and sixteenth-century porcelains.

The technique of manufacture, shape, and general composition of design of the dish are clearly based on early Ming blue-and-white prototypes, but the whimsical elephant and the particulars of subsidiary motif are uniquely the product of Vietnamese artistic sensibilities.

A salty taste to the surface of the dish suggests it was recovered from an underwater shipwreck.

ML





***Standing Four-Armed Avalokiteshvara***

*Thai, Pre-Angkor period, style of Prakhon*

*Chai, 8th–early 9th century*

*Bronze, inlaid with obsidian(?)*

*H. 30½ in. (77.5 cm)*

**Purchase, Harris Brisbane Dick Fund and  
Joseph Pulitzer Bequest, 1999**

1999.90

The four-armed Avalokiteshvara, identifiable through the diminutive seated Buddha at the base of his high chignon, is not only an exemplary Southeast Asian bronze but a world-class sculpture that compares favorably with that of any civilization.

Stylistically and iconographically, this work is closely related to the famous Prakhon Chai group of seventh-, eighth-, and early-ninth-century Mahayana Buddhist bronze sculptures discovered in 1964 in Thailand, close to the modern border with Cambodia. One image from that group, the largest in the find, also a four-armed Avalokiteshvara, entered the Museum's collection in 1967.

The best of the Prakhon Chai bronzes have in common, in varying degrees, an elegance in proportion, refined modeling, superb craftsmanship, attractive physiognomies, and great aesthetic appeal. They are enormously important in the development of Southeast Asian art and rank high when compared to world sculpture in general.

Some of the images in the Prakhon Chai group display stylistic and iconographic similarities with Cambodian Pre-Angkorian styles, but in general the Prakhon Chai sculptures seem to be the product of workshops on the Thai Khorat plateau. The Mahayana Buddhist cult dedicated to Avalokiteshvara, the Lord of Infinite Compassion, was particularly popular in Southeast Asia during the seventh through the ninth centuries, and many images, though not of the quality of this one, have survived.

ML





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