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# Recent Acquisitions

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A SELECTION: 2001–2002

The Metropolitan Museum of Art

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On the cover: Rosalba Carriera, *Gustavus Hamilton, Second Viscount Boyne, in Masquerade Costume* (1730–31); see p. 23

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# Director's Note

The past year has been far from ordinary. The Museum has felt constraints on a number of fronts as the economic climate has worsened. However, I am delighted—and not altogether surprised, knowing the character of the parties involved—that our donors of works of art, and of the funds for their acquisition, have remained as steadfast as ever. The ancient world was once again well represented in our acquisitions program with the addition of a striking, monumental granite lion of the Old Kingdom that will greet us majestically at the entrance to the Egyptian galleries in late 2003 (when their reinstallation is complete), while the idealized head of a Ptolemaic queen of the Hellenistic period is already on view in the magnificent Mary and Michael Jaharis Gallery. Both of these purchases are accompanied by impeccable provenances, which make them especially attractive in this time of heightened concern for the legitimate pedigrees of antiquities.

To the Cloisters Treasury was added a splendid enamel plaque from a monumental

Limoges crucifix, and a rare pictorial marble relief of the Renaissance, by Benedetto da Maiano, was acquired for the Department of European Sculpture and Decorative Arts. As we have come to expect in recent years, several master drawings of great distinction enliven the pages of this *Bulletin*, the Salviati, the Bellange, and the Poussin being recent discoveries. A much admired Emanuel de Witte church interior that was included in last year's exhibition "Vermeer and the Delft School" is now, happily, in our permanent collection, as is our first still life by the highly original Strasbourg master Sébastien Stoskopff. Another first for us, which was chosen as the cover of this publication, is the dashing pastel by the Venetian artist Rosalba Carriera.

Thanks to the Annenberg Foundation, we were able to acquire our first example of steel-cut furniture from the Russian imperial factory at Tula—it is absolutely one of the finest of its kind—and thanks to Jayne Wrightsman, Madame de Talleyrand-Périgord's portrait by Gérard is now hanging close to that of

her husband by Pierre-Paul Prud'hon, a Wrightsman acquisition of 1994.

In recent years we have, through our exhibitions, installations, and acquisitions, focused increasingly on the fascinating, albeit too little studied, field of Central Asian art, and this year we are immensely pleased to have received as a gift from Mr. and Mrs. Eugene V. Thaw a group of more than 150 works in the animal style from the Eurasian steppes, which considerably enhances our holdings in this area.

Finally, as I thank all those who have contributed to the augmentation and amelioration of the collection, I note once again and applaud the generosity of Ambassador and Mrs. Walter Annenberg for the partial gift of several more paintings from their great collection.

As this *Bulletin* was going to press, we learned the sorrowful news of Ambassador Annenberg's death on October 1, 2002. The Trustees and staff of the Metropolitan Museum mourn his passing with profound sadness.

Philippe de Montebello  
Director

## ***Recumbent Lion***

*Egyptian, Old Kingdom, Dynasty 4, ca. 2575–2465 B.C.*

*Granite*

*L. 79 1/8 in. (201 cm)*

**Purchase, Anonymous Gift, in honor of Annette de la Renta; Annette de la Renta Gift; and Anne and John V. Hansen Egyptian Purchase Fund, 2000**

2000.485

Egyptian sanctuary entrances were often flanked by lions or sphinxes. This monumental granite lion was excavated in 1891 by the British Egypt Exploration Fund at ancient Herakleopolis Magna, about seventy miles south of Cairo. The site's main deity was the ram-headed god Harsaphes, and the lion may have guarded the entrance to his temple. Extant remains of the building date from the reign of Ramesses II (ca. 1279–1213 B.C.), which explains why the lion statue was exhibited as a Ramessid work from 1891 to 1964 at the McLean Museum and Art Gallery in Greenock, Scotland. Thanks to recent scholarship, however, the lion's spare, muscular detailing and suspended vitality can now be

understood as characteristic of earlier, Old Kingdom sculpture. While numerous features, such as the high tail and the incised, semicircular objects grasped by the claws, are seen in most Old Kingdom lion images, the full modeling and the halolike face mane that forms a unity with the ears indicate a date early in the period.

The lion's muzzle was broken off in antiquity. The McLean Museum and Art Gallery replaced it with a stone muzzle that followed New Kingdom prototypes. After acquisition by the Metropolitan Museum, a new muzzle was fashioned that is more in tune with the early style of the piece.

DA

## ***Spouted Bowl***

*Cycladic, Early Cycladic II (ca. 2700–2200 B.C.)*

*Marble*

*H. 3 3/8 in. (9.2 cm)*

**Gift of Judy and Michael Steinhardt, 2001**

2001.766

Ever since Cycladic art of the third millennium B.C. began to be known early in the twentieth century, it has stood out among

the creations of prehistoric cultures. Most noteworthy are the figures and vessels carved in the local white marble. The masterful control of the material and the harmonious proportions manifest a level of artistic achievement that seems inconceivable at such an early date.

Cycladic marble vessels like this one are marvels of execution. The work was long on loan to the Museum from a devoted friend, Christos G. Bastis. The spouted bowl is distinguished by its unusually large size, the thinness of its walls, and the delicate articulation of the spout in the front and the horizontal lug in the back. It stands securely but also fits the hand perfectly for pouring water, oil, or perhaps even paint, since traces of color remain on some of the forty preserved examples. The mystery of these vessels is compounded by the fact that clay and, to a limited extent, metals (silver and gold) were used contemporaneously for receptacles. There can be little doubt that the choice of marble and the labor it required contributed to the meaning of the object.

JRM







***Kushite Pharaoh***

*Egyptian, Dynasty 25, ca. 713–664 B.C.*

*Bronze with gilding*

*H. 3 in. (7.5 cm)*

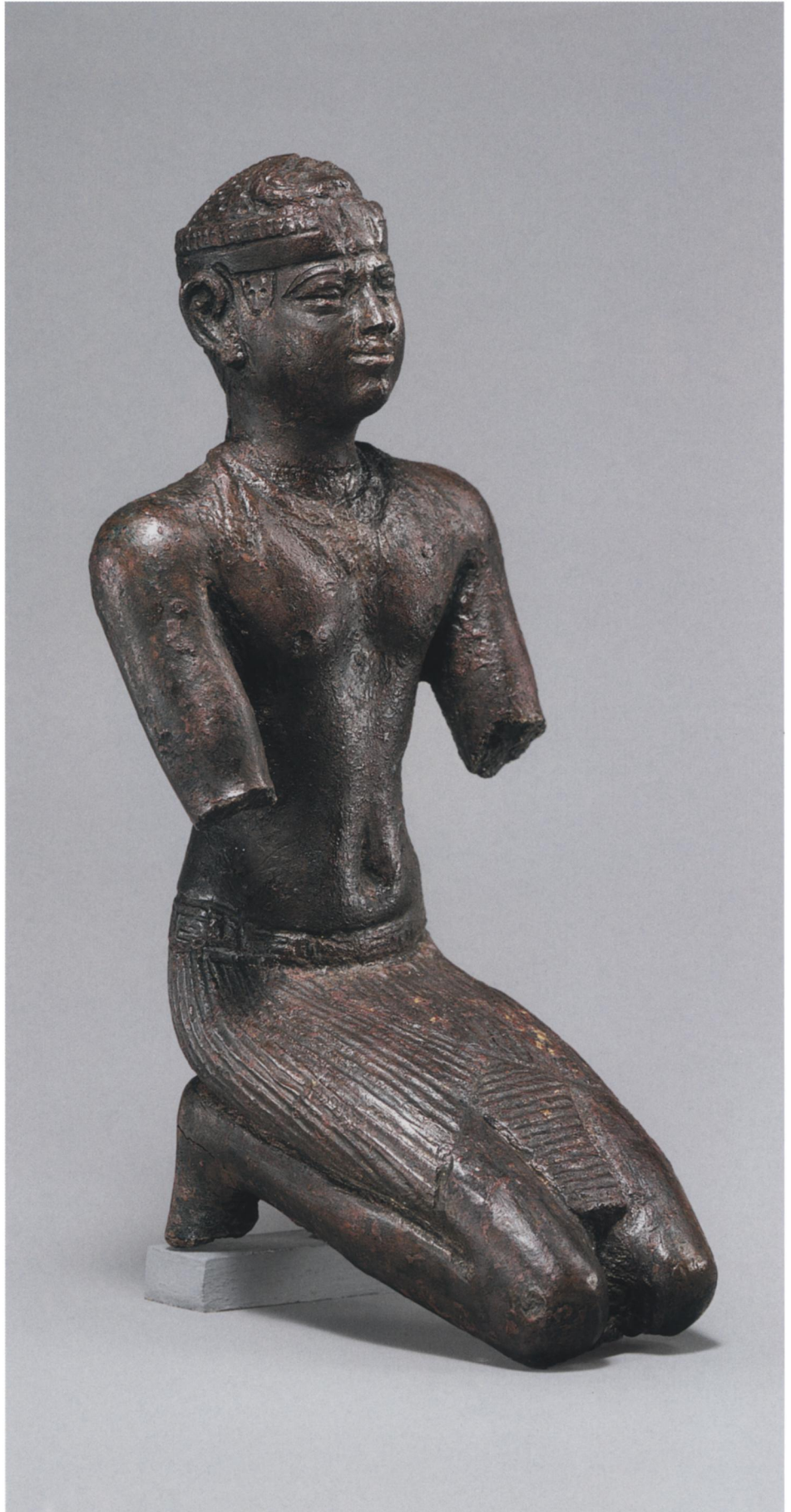
**Purchase, Lila Acheson Wallace Gift, and  
Anne and John V. Hansen Egyptian  
Purchase Fund, 2002**

2002.8

This small figure has a very large aura—its taut beauty and bold features express an intense energy and focus. That it is a Kushite pharaoh of Egypt is clear from its distinctive Sudanese regalia, discernible despite the efforts of an Egyptian king, ruling some seventy years later, to make the statuette more suitably conformist: the ram's-head necklace was hammered out, the Kushite double uraeus was recut to a single one, and the king's name on the belt was erased. The cap crown with a falcon engraved in the back, the bandeau with streamers, and the diadem with many tiny uraei were left untouched. The king's narrowed eyes and large, forward-thrusting jaw do not resemble the few identifiable images of the Kushite kings, which disproportionately represent Taharqa (r. ca. 690–664 B.C.). A relatively early date is possible for the present object.

When the Kushites conquered Egypt in the mid-eighth century B.C., they saw themselves as recapturing part of an ancient homeland that had fallen away from proper observance of the gods. Consequently, their rule is distinguished by fine bronze temple statuary—small, kneeling kings meant to match the small, precious-metal divine image in the temple, to insulate it through devotion, to satisfy the gods, and to restore their blessings to Egypt.

MH







### ***Head of a Ptolemaic Queen***

*Greek, Hellenistic period, 3rd century B.C.*

*Marble*

*H. 15 in. (38.1 cm)*

**Purchase, Lila Acheson Wallace Gift, The Bothmer Purchase Fund, Malcolm Hewitt Wiener, The Concordia Foundation and Christos G. Bastis Gifts and Marguerite and Frank A. Cosgrove Jr. Fund, 2002**

2002.66

This monumental head of a woman comes from a statue composed of discrete parts, including a veil. The top and back of the head are roughly worked to receive the veil (and perhaps also a diadem), which was made of stone, stucco, or conceivably metal and is now missing. The features are highly idealized in a pure Greek style, but the face is stamped with enough individuality to justify calling it a portrait.

The likeness represents a member of the Ptolemaic dynasty, the succession of Macedonian Greeks who ruled Egypt from the death of Alexander the Great in 323 B.C. until the annexation of Egypt by Rome and the suicide of Cleopatra VII in 30 B.C. Our portrait has been variously identified since it surfaced in Egypt in the late eighteenth century in the collection of George Baldwin, who had served as the British consul general in that country. Most recently, it has been argued that the head represents Arsinoë II. She ruled together with her brother, Ptolemy II, from 278 B.C. until her death in 270 B.C., when she was deified. This noble and radiant head, which retains its original polish, ranks among the best Ptolemaic royal portraits.

CAP

### ***Deep Bowl***

*Greek, South Italian (Calenian), 3rd–early 2nd century B.C.*

*Terracotta*

*Diam. 6⅜ in. (16.2 cm)*

**The Bothmer Purchase Fund, 2001**

2001.731

Deep bowls with straight walls that flare out have no antecedents in mainland Greek pottery. The shape originated in metal during the Hellenistic period (323–31 B.C.) and was reinterpreted in clay quickly and widely. While the fine fabric and lustrous surface have a metallic quality, the prototype for this bowl is made clear by the medallion. The bust in relief and the surrounding band with a bead pattern reflect the technique and manner of insertion in a metal—typically silver—counterpart. The tondo would have been worked in repoussé and attached with solder or by crimping the edges of the frame. In the terracotta bowl, all of these features are of a piece. The bust is that of Dionysos, god of wine, an appropriately frequent subject for a drinking vessel. The delicate tendril around the medallion consists of the leaves and fruit (*korymbos*) of the ivy plant.

Pottery of this type is conventionally known as Calenian, after Cales, a site in Campania. Recent studies indicate that there were numerous centers of production in Italy and wide distribution both to the west and the east.

JRM

### ***Standing Bull***

*South Arabian, late 1st millennium B.C.*

*Copper alloy and shell*

*H. 8 in. (20.3 cm)*

**Purchase, Michael Ward and Friends of  
Inanna Gifts, 2002**

2002.34

Stylistically related to a bronze statue in the collection (acc. no. 47.100.85), this bull, which retains the original corrosion patina, provides new information regarding the methods of manufacture and the iconography of South Arabian metalwork during the Iron Age. By the middle of the first millennium B.C., kingdoms had emerged in South Arabia based on a monopoly of the frankincense and myrrh native to the region. The kingdoms' immense wealth is reflected in the bronze castings of large sculptures, as well as in smaller objects, which were produced throughout most of the first millennium B.C. Bulls are commonly represented and can be found on funerary stelae, seals, and sculpture.



This bronze bull stands on a double-based plinth. Its head is strongly sculpted with horns that curve up and slightly inward. The bone structure between the horns is raised and prominent. Upright ears appear behind the horns and are not visible from the front. Heavy brows overlap the eyes, which are inlaid with shell. Both the muzzle and the chest are strongly modeled. The sex is clearly indicated. The tail hangs straight down to the hooves and parallels those of South Arabian statues of standing bulls sculpted in alabaster, which help to date this piece to the late first millennium B.C.

JE







## Oil Lamp

*Eastern Islamic area (Khorasan), late 12th–early 13th century*

*Bronze with silver and copper inlay*

*L. 11 $\frac{1}{8}$  in. (30 cm)*

**Purchase, Friends of Islamic Art Gifts and Harvey and Elizabeth Plotnick Gift, 2001**

2001.470

The sculptural appeal of this lamp is rare in Islamic objects for everyday use. Its most striking characteristic is that the protome (decorative portrayal of the forepart of an animal, in this case a bird) forms an integrated image with the body of the lamp: a stylized partridge, whose tail and wings are represented by spouts. Another set of short, pointed wings appears on the protome itself, which is oriented away from the lamp; more typically, an entire small bird, not just its head and neck, perches on the edge or on a ring handle, facing toward the lamp's interior. Most bronze lamps have just one or two spouts, while this has three. Also unusual are the suspension holes on the upper surface of the body of the lamp, which prove that it was intended not only to stand on a tall foot (now missing) but also to be hung.

The surface is decorated with engraved vegetal scrolls within medallions filled with silver and copper inlay. The inscriptions contained in two rectangular panels read, "Power, good fortune, well-being, and glory to its owner." The lamp fits comfortably in the cast-metalwork production of the eastern Islamic world, especially the area of Khorasan, in the twelfth and thirteenth centuries. The type of inlay, the decorative motifs, and the calligraphic bands confirm the attribution. SC

## Attributed to Nidhā Mal

*Active 1735–60*

## Prince and Ladies in a Garden

*India (Mughal, Lucknow), mid-18th century*

*Watercolor and gold on paper*

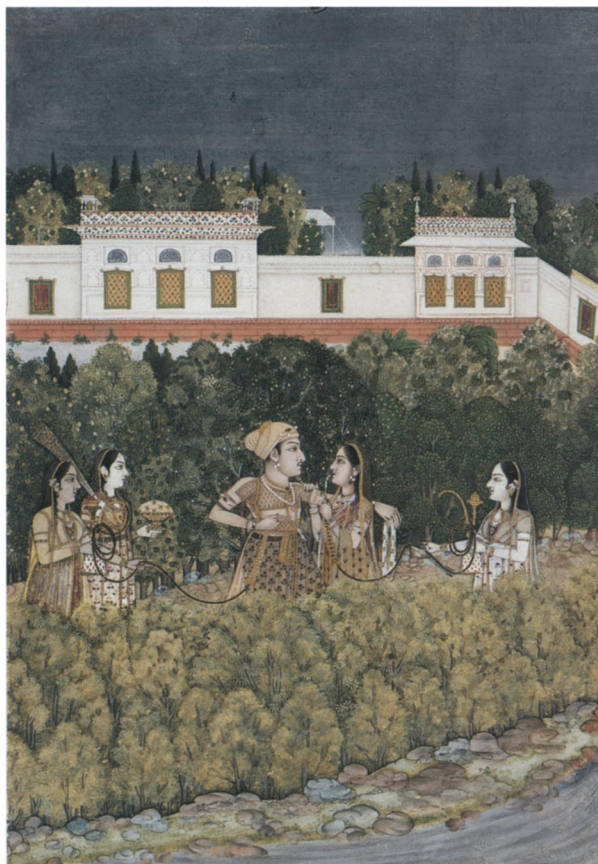
*10 $\frac{5}{8}$  × 7 $\frac{3}{8}$  in. (27 × 18.7 cm)*

**Cynthia Hazen Polsky and Leon B. Polsky Fund, 2001**

2001.302

The scene of leisure portrayed here typifies the gracious style of late Mughal painting as practiced at regional centers such as Lucknow in the mid-eighteenth century. This style grew out of earlier imperial Mughal court painting, retaining its delicate brushwork and subtle palette but developing new themes and stylistic elements, which reflected the provincial culture of the smaller courts of Avadh. In this composition, a prince and his consort smoke from sinuously curving pipes that extend from *hugqa* bases held by the female attendants flanking the couple. The five figures are enclosed within a lush, walled garden with pavilions and a flowing river in the foreground. A sense of the luxury of such courtly pastimes enjoyed by the Mughal nobility is further conveyed in the rich costumes, jewels, and sumptuous objects depicted.

The painting is attributed to Nidhā Mal, a talented artist of the Delhi-based court of the Mughal emperor Muḥammad Shāh (r. 1719–48), who rendered several notable portraits of the sovereign and of important nobles. He later moved to Lucknow, where he continued to paint in the refined and naturalistic Delhi style and where this work is likely to have been made. NH







## *Plaque with Censing Angels*

*French (Limoges), ca. 1170–80*

*Champlevé enamel and gilded copper*

*4<sup>3</sup>/<sub>8</sub> × 8<sup>7</sup>/<sub>8</sub> in. (11 × 22.1 cm)*

**The Cloisters Collection, 2001**

2001.634

This iconic image of two angels originally crowned the top of a cross. With chalk white faces and furrowed brows, the angels mournfully bear witness to the Crucifixion. Symbolically and ceremonially, they proclaim the death of Jesus by swinging censers, since fragrant incense was used in funerals and at the altar during Mass, which is a reenactment of Christ's sacrifice. Set against a ground that is exquisitely engraved and shimmering with gold, the angels, in their lapis-colored robes, appear to hover in the heavens.

If we use the proportions of smaller surviving crosses as a guide, the height of the

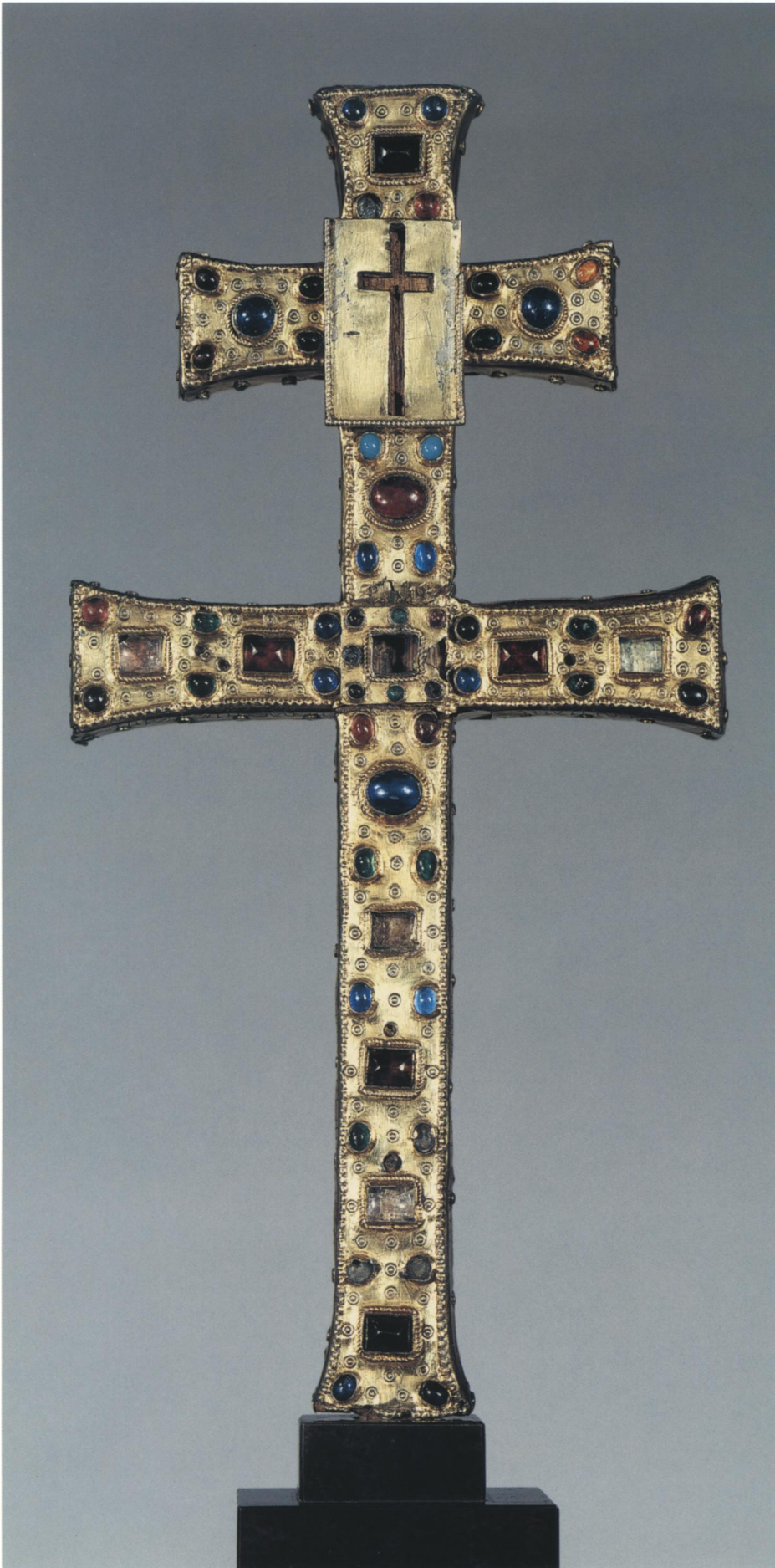
original cross can be estimated as greater than four feet. Decorated on both sides, it was surely one of the most ambitious crosses ever produced in Limoges. While enamels from this city in central France were renowned across Europe in the twelfth and thirteenth centuries, this cross was almost certainly made for the diocese of Limoges itself. One of the three other plaques from the cross (now in the Museo Sacro Vaticano and the British Museum, London) was recorded in the city soon after the French Revolution, when large ensembles of goldsmiths' work were systematically destroyed.

BDB



*Detail*





### ***Reliquary Cross***

*French (Limoges?), ca. 1180*

*Gilded silver, crystal, and glass; wood core*

*H. 11¾ in. (29.8 cm)*

**Purchase, Michel David-Weill Gift,  
The Cloisters Collection, and Mme Robert  
Gras Gift, in memory of Dr. Robert Gras,  
2002**

2002.18

Twelfth-century churchmen and the nobility of central France prided themselves on their devotion to the sacred sites of the Holy Land. Various mementos from that region are set like jewels on this cross, the double arms of which mimic Byzantine form. Identified by inscriptions along the sides, the relics include a fragment of wood believed to be from the cross on which Jesus was crucified—set prominently in a rectangular frame with a cutout cross—as well as relics of the Holy Innocents and of the tombs of Jesus and the Virgin Mary. In their company are relics of early deacons of the church Saint Stephen, Saint Vincent, and Saint Hermitis (Hermès), who was a deacon of Adrianople, martyred while trying to protect the liturgical vessels of his church. In addition to these holy fragments, the cross is studded with more than sixty “gems” of colored glass. Two on the reverse imitate the appearance of turquoise and sardonyx and closely resemble the faux gems on the Chasse of Ambazac, a renowned surviving reliquary of Limoges workmanship.

BDB

### ***Bracteate***

*Scandinavian, 5th–6th century*

*Gold*

*Diam. 1⅞ in. (4.8 cm)*

**Purchase, Gift of Dr. Mortimer D.  
Sackler, Theresa Sackler and Family,  
and John W. Byington Trust Gift, 2001**

2001.583

This thin gold pendant, known as a bracteate, displays a deft and spirited design defined by bold, sweeping lines. Picassoesque in its expressive simplicity, the central face exemplifies the exuberant, highly abstract style of early medieval Scandinavian artists. The border zone, formed by intricate and orderly rows of repeated punchwork, reveals the great technical competency of goldsmiths working in northern Europe during the fifth and sixth centuries.





The manufacture of bracteates probably originated with Roman and Byzantine portrait medallions, presented by the emperor as gifts to important figures. Here, however, the imperial image has been transformed into a depiction of a god, perhaps Odin, chief of the Nordic pantheon; his oversize face is balanced atop a galloping horse with horns. With their fine workmanship and allusions to the Roman and Byzantine worlds, gold bracteates conveyed both the sophisticated taste and the high social status of their owners, who wore them as fine jewelry and hoarded them as treasure.

MEH



### ***Psalter***

*Byzantine, late 12th century*

*Tempera, black ink, and gold leaf on*

*parchment; leather binding on boards*

*H. 8 1/8 in. (20.7 cm)*

**Purchase, The Jaharis Family Foundation  
Inc. Gift, 2001**

2001.730

Literacy was highly prized in the Byzantine state, with its sophisticated secular and clerical elite proving to be enthusiastic patrons of the book arts. This manuscript, one of the approximately fifty so-called aristocratic psalters that survive from the Middle Byzantine era, demonstrates the high quality of that period's book production. The text is elegantly written in gold letters on parchment, with vibrantly colored illuminations set against gilded grounds at selected readings. The iconlike illuminations assist in making the Old Testament text relevant for Christian use. Thus, God, to whom the Psalms are dedicated, is depicted as Christ Pantokrator at the center of the elaborate headpiece over the introductory

text (illustrated above). The illuminator has painted the face of Christ, the "world ruler" (*pantokrator*), in the finest Byzantine tradition, layering flesh tones and facial details over a green base color meant to represent shadows. The pairs of birds over the headpiece and in the ornate incipit letter of the text extend the Christian reference by evoking the dual nature of Christ—equally man and god.

Psalters were popular throughout the medieval Christian world, in both the East and West, for prayers during the liturgy in churches and monasteries, as weapons against demons, and as the primary texts for learning to read.

HCE



**Benedetto da Maiano**

*Italian, 1442–1497*

***Saint Jerome in the Wilderness***

*Florence, ca. 1470*

*Marble*

*16 3/4 × 15 in. (42.6 × 38 cm)*

**Purchase, Rogers Fund and Lila Acheson**

**Wallace Gift, 2001**

*2001.593*

The hermit-scholar Saint Jerome was particularly venerated in humanist Florence. Here, he kneels before a crucifix, his cardinal's hat at his feet. A stream, the water of life, flows from beneath the crucifix in a landscape inhabited by various symbolic creatures. The stag signifies thirst for salvation (Psalms 42). The squirrel stands for endurance or the search for divinity. The lion, whose paw Jerome healed, is followed by a lioness; they may symbolize constancy and also the dangers the saint faced—certainly the meaning of the wyvern at bottom right. The camel alludes to Jerome's only glimpse of humanity in the wilds, the occasional camel drover.

The traditional attribution to Antonio Rossellino has to be revised. The naive but felicitous plants and animals, the drill work, and the atmospheric staging find perfect counterparts in the earliest works believed to be by Benedetto: marble reliefs (1468–71) for the shrine of Saint Savinus in Faenza Cathedral, particularly a scene of his vision, the starting point for our *Jerome*. In both, Benedetto abandoned the linear perspective that had preoccupied his peers in favor of an airier continuum. The foreground spilling over the bottom edge derives from the reliefs on Lorenzo Ghiberti's *Gates of Paradise* for the Florence Baptistry (1452). JDD







**Francesco Salviati**

*Italian (Florence), 1510–1563*

***Saint John the Evangelist (recto)***

*1548–49*

*Soft black chalk or charcoal, highlighted with white chalk, on blue paper; outlines incised heavily with stylus*

*19<sup>3</sup>/<sub>4</sub> × 9<sup>1</sup>/<sub>8</sub> in. (50.2 × 23.3 cm)*

**Purchase, Lila Acheson Wallace and**

**Leon D. and Debra R. Black Gifts, 2001**

*2001.409a*

This recently discovered, monumental sheet is a superb example of the draftsmanship of one of the great exponents of Mannerism in Italy. It relates to one of Salviati's most important fresco cycles, that in the private chapel, or Cappella del Pallio, of Cardinal Alessandro Farnese (the grandson of Pope Paul III) in the Palazzo della Cancelleria, Rome. The artist executed the preparatory drawings for the project in the winter of 1548–49 and finished the frescoes before May 1549. This sheet served as a cartoon (full-scale drawing) for the figure of Saint John the Evangelist on the underside of the main arch at the altar of the chapel.

In modeling the figure, the artist rubbed in most of the individual strokes of the chalks to obtain smoky, seamlessly unified tones and a beautiful marmoreal luster. John is seen in the company of his best-known attribute, the eagle, at lower left, but also holds a chalice with a snake. The latter alludes to the priest of the Temple of Diana of Ephesus, who offered John a poisoned chalice to drink as a test of his faith. Miraculously unharmed, John later resurrected two prisoners who had previously died from the same poison.

CCB





**Ludovico Carracci**

*Italian (Bologna), 1555–1619*

***Conversion of Saint Paul***

1587–89

*Pen and brown ink, brush and brown wash, highlighted with white gouache and cream-colored oil paint, over black chalk under-drawing, on light brown paper*

22<sup>3</sup>/<sub>8</sub> × 13<sup>5</sup>/<sub>8</sub> in. (56.8 × 34.6 cm)

**Purchase, Rogers Fund and Gift of Dr. Mortimer D. Sackler, Theresa Sackler and Family, 2002**

2002.33

This composition drawing was preparatory for the *Conversion of Saint Paul* (Pinacoteca Nazionale, Bologna), one of the great, documented altarpieces by the artist, which was originally commissioned for the Cappella Zambeccari at the Church of San Francesco in Bologna. The drawing, which can be dated to 1587–89 by extant payment records for the altarpiece, is a work from the artist's early maturity.

The composition captures the drama of Paul's conversion with magical effects of light, set within a diagonal construction of space. Indicated on the upper part of the sheet is the

arched shape of the altarpiece. In the lower center of the foreground, the incredulous Paul has just been struck off his rearing horse and rendered blind. He appears to be struggling with the divine light that alludes to Christ. The artist placed Paul, as the protagonist of the story, headfirst and close to the spectator's eye for great visual impact. He is surrounded by agitated soldiers attending to other panicked horses, and the scene unfolds before the walls of a medieval city meant to represent Damascus. The heavenly light emanates from the upper right in rays that are exquisitely calibrated with brush and wash.

CCB

**Jan Brueghel the Elder**

*Flemish, 1568–1625*

***Castle Merxem, near Antwerp***

1610

*Pen and brown ink, with pink, blue, gray, and yellow wash, on off-white laid paper*

6<sup>1</sup>/<sub>2</sub> × 12<sup>1</sup>/<sub>4</sub> in. (16.5 × 31.2 cm)

**Purchase, Anonymous Gift, in memory of Frits Markus, and Louis V. Bell and Harry G. Sperling Funds, 2001**

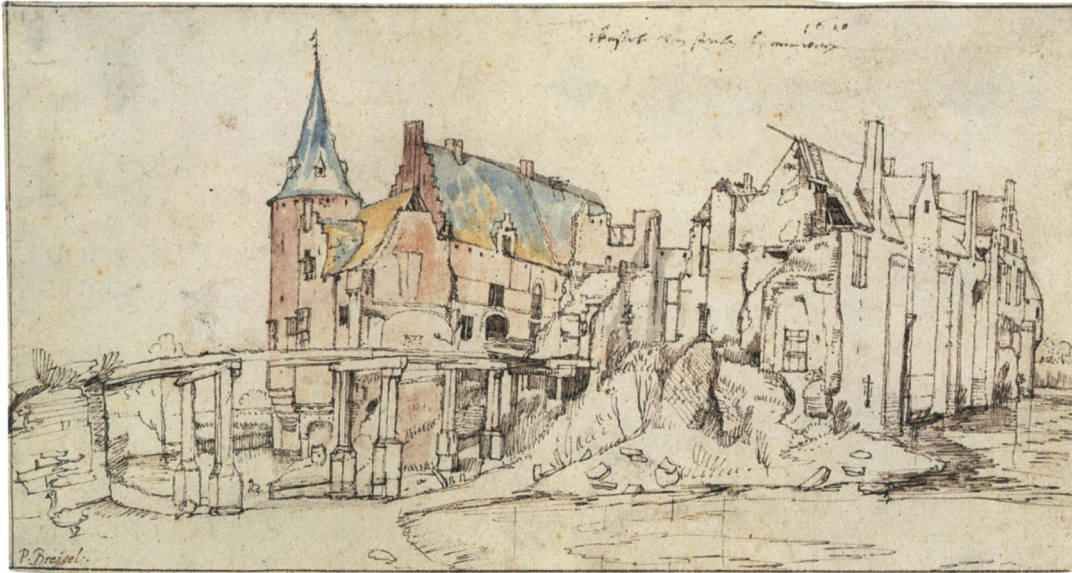
2001.638

In delicate yet firm pen lines of brown ink, with some subtle hues of watercolor, Jan Brueghel the Elder (commonly known as Velvet Brueghel) rather grandly depicted the ruined Castle Merxem near Antwerp. In all likelihood, the work was done from nature. The castle, which no longer exists, probably had been under recent attack, as the Netherlands was still at war with Spain. During this period, attention to the ruins of an important house or castle is encountered with greater frequency among the works of various Netherlandish artists, such as Roelandt Savery, Hendrick Goltzius, and Jacob Matham.

Jan, a son of Pieter Bruegel the Elder and a brother of Pieter Brueghel the Younger, was appointed as court painter, in 1609, to Archduke Albert and Isabella, the infanta, at Brussels. A friend and collaborator of Peter Paul Rubens, he enjoyed celebrity and fame as a landscapist during his own lifetime.

MCP





### ***Cuirassier Armor***

*Italian (Milan or Brescia), ca. 1610–20*

*Steel, gold, leather, and textile*

*H. (as mounted) 54 in. (137.2 cm);*

*wt. 86 lbs. 8 oz. (39.2 kg)*

**Purchase, Arthur Ochs Sulzberger Gift, 2002**

2002.130a–p

This armor is typical of a late form that developed toward the end of the sixteenth century in response to the increasing use and efficiency of firearms. The heavy cavalryman, or cuirassier, wore a three-quarter-length armor that included a close helmet and knee-length tassets, the lower leg defenses having been replaced by high boots. The knightly lance was abandoned in favor of pistols; the cuirassier typically charged and fired his weapons at close range. In response to the change in weaponry, the armorer increased the thickness of the plate and added reinforces. Our example retains two reinforces, one for the back of the helmet and another covering the breastplate, and it formerly possessed a third as well, for the visor front, rendering it one of the heaviest field armors known. In order to test armors, bullets were fired at them, with the resulting dents left as a guarantee of strength; the breastplate, backplate, and two reinforces exhibit these “proof marks.”

This armor is typically North Italian in construction and decoration, notably the helmet, with its pivoted beak and slotted visor, and the bands of bright steel contrasting with blued steel surfaces. Despite practical considerations of defense, the harness retains graceful lines and good proportions as befitting its fashion-conscious owner.

SWP







**Jacques Bellange**

*French (Bassigny?), ca. 1575–1616*

**Samson**

*Ca. 1612–16*

*Pen and brown ink, brush and brown and gray wash, on tan antique laid paper*

*15 1/4 × 7 1/4 in. (38.9 × 18.4 cm)*

*Inscribed (lower right, in pen and brown ink): Bell.*

**Purchase, Harris Brisbane Dick Fund and Joseph Pulitzer Bequest, 2001**

*2001.568*

Few paintings survive by Jacques Bellange, a favored artist of the ducal court of Lorraine in what is today northeastern France. His

reputation as one of the greatest late Mannerist artists is due primarily to his extant prints and drawings, which are distinguished by their idiosyncratic style combining courtly elegance and psychological expressiveness. This recently discovered sheet is entirely characteristic of Bellange's style as a draftsman. Flamboyant curves and curlicues are produced in a rapid ink line, delineating the figure's beard, the animal skins draped from his shoulder, and his elaborate sandals. Passages of parallel hatching, reinforced by

blocky areas of wash, model his powerful, twisting form in a pose suggestive of both force and grace.

Samson and Hercules, who happen to share the attributes of lion skin and club, have both been proposed as the subject of this sheet. In the biblical account, the club Samson brandishes is the jawbone of an ass, the weapon used to defeat the Philistines. He is sometimes depicted after the battle holding the jawbone aloft, whence water would miraculously gush forth to quench his thirst.

This will be the Museum's second sheet by Bellange. Of the eighty or so drawings accepted as autograph, the vast majority are already in public collections. PS

**Willem Pietersz. Buytewech**

*Dutch, 1591/92–1624*

**Poultry Market in a Dutch Town**

*Ca. 1621*

*Graphite, pen and brown ink, brush and gray wash, on off-white laid paper*

*5 × 7 3/8 in. (12.6 × 18.9 cm)*

**Purchase, Lila Acheson Wallace and David T. Schiff Gifts, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, Anonymous Gift, in memory of Frits Markus, and Mrs. Howard J. Barnet and Fifth Floor Foundation Gifts, 2002**

*2002.122*

During his short career, Willem Buytewech—nicknamed Geestige Willem (Inventive or Witty Willem) by his contemporaries—made an important and highly personal contribution to the new realism in Dutch art. Together with pioneering artists like Hendrick Goltzius, Frans Hals, and the cousins Jan and Esaias van de Velde, Buytewech heralded the golden age of Dutch art.

Here, he depicts a poultry market in an imaginary Dutch town. Birds dead and alive are everywhere, in baskets and cages, walking around looking for food, and hanging in bundles on a stick. The drawing belongs to a group of at least twelve sheets depicting markets in various Dutch towns (the Museum also acquired the group's title page, dated 1621; acc. no. 2002.121). This series possibly symbolized the months of the year and may have been intended for prints, although no etchings or engravings of these particular subjects are known. The series also could have





This drawing is one of those quick and rare compositional studies that were often not preserved, since they reflected very personal and preliminary ideas and, basically, meant the most to the artist himself. They do allow us, however, to participate vicariously in the creative process from the very beginning.

The verso drawing (not illustrated) gives us a view of the back of the so-called Torso Belvedere, drawn in red chalk; it dates from Rubens's first visit to Rome, in 1601–2, almost three decades before he made the drawing on the recto.

MCP

been made for the art market, since collecting drawings was already a cherished pastime in the Netherlands at the beginning of the seventeenth century.

MCP

### **Peter Paul Rubens**

*Flemish, 1577–1640*

### ***The Virgin Adored by Saints (recto)***

*Ca. 1628*

*Pen and brown ink on off-white laid paper*

*15 1/2 x 10 1/4 in. (39.5 x 26 cm)*

**Purchase, 2001 Benefit Fund, 2002**

*2002.12a*

This pen-and-brown-ink study shows the initial idea for Rubens's 1628 painting *The Virgin Adored by Saints*, in the Royal Museum of Fine Arts, Antwerp. Although the artist apparently had already established the basic layout of the altar, he was still searching for certain combinations of figures and their final positions or attitudes. For example, we see at top center several versions of the Virgin and child. The artist was particularly seeking a proper attitude for the Christ child, who would eventually extend his hand to Saint Catherine, kneeling in front of him, to be kissed. Prominently displayed in the foreground below are Saint Sebastian and William of Aquitaine, while Saint George, approaching from the left, is only hastily sketched in.







**Sébastien Stoskopff**  
*French (Alsace), 1597–1657*  
***Still Life with a Nautilus, Panther Shell, and Chip-Wood Box***  
*Ca. 1625–30*  
*Oil on canvas*  
*18½ × 23⅜ in. (47 × 59.4 cm)*  
**Wrightsmann Fund, 2002**  
*2002.68*

Painted in Paris in the 1620s, this picture exemplifies the first great age of French still-life painting. In its pared-down composition, with the emphasis on subtle harmonies and the fascinating juxtaposition of two exotic shells—a nautilus (*Nautilus pompilius*) and a panther shell (*Cypraea mauritiana*)—with a simple chip-wood box filled with candied fruits, the picture looks forward to the work of Chardin. Exotic shells were much prized among collectors and often appear in paintings as emblems of vanity or as marvels of nature.

Their luster offered a special challenge to painters—one Stoskopff not only mastered but used as a demonstration of painting as the rival of nature.

A French-speaking Lutheran, Stoskopff hailed from the independent city of Strasbourg, in what is now northeastern France. After attempting to set up shop in Frankfurt, he moved to Paris, where, between 1622 and 1641, he did his best work. The Metropolitan's picture dates from the mid- to late 1620s.

KC

**Nicolas Poussin**  
*French, 1594–1665*  
***Study of a Palm Tree (recto); Mountain Landscape (verso)***  
*Ca. 1635–40*  
*Pen and brown ink, over traces of black chalk (recto); pen and brown ink (verso); on light tan antique laid paper*  
*8⅞ × 10⅞ in. (20.5 × 25.8 cm)*  
*Inscribed in pen and brown ink: (lower left of recto) N. Poussin; (lower right) with an interlaced D and C, the mark of Paul Fréart de Chantelou*  
**Purchase, Guy Wildenstein Gift, and Van Day Truex and Harry G. Sperling Funds, 2002**  
*2002.39a, b*

This rare, double-sided sheet comprises two studies, one of a landscape and the other of a tree, by Nicolas Poussin, a founding figure of the French grand manner. A new discovery, it





joins a group of landscape drawings, presumably made *en plein air*, that offer evidence that Poussin's classicizing landscapes were based on the direct observation of nature.

On the recto is a drawing of a palm tree with lush foliage and rough bark. Detailed studies of individual landscape motifs are otherwise unknown in Poussin's oeuvre, although lone palm trees do occupy prominent positions in several of his paintings, where they identify the setting as the Holy Land. On the verso, Poussin has created an expansive landscape with an economy of means. Although the composition does not appear to be connected to any extant painting, the distant, craggy peaks, the stand of trees to the right, and the tree used as a *repoussoir* on the left are all typical landscape elements in Poussin's repertoire. Typical as well is the curving diagonal axis by which the eye travels from foreground to middle ground.

The first owner of this sheet was Paul Fréart de Chantelou (1609–1694), the artist's close friend and patron. ps

### **Emanuel de Witte**

*Dutch, ca. 1617–1691/92*

#### ***Interior of the Old Church in Delft***

1650–52

*Oil on wood*

19 × 13 3/8 in. (48.3 × 34.5 cm)

*Signed and dated (lower right):* E.De.Witte  
A[nno] 165[o?]

**Purchase, Lila Acheson Wallace, Virginia and Walter C. Klein, The Walter C. Klein Foundation, Edwin Weisl Jr., and Frank E. Richardson Gifts, and Bequest of Theodore Rousseau and Gift of Lincoln Kirstein, by exchange, 2001**

2001.403

The Haarlem artist Pieter Saenredam (1597–1665) and Emanuel de Witte, who worked in Delft and Amsterdam, are generally recognized as the most important painters of architectural views in the Netherlands during the seventeenth century. Saenredam was a pioneer in the subject of Dutch church interiors, which became a new way of expressing faith in a country that officially frowned on religious imagery. In the present picture, for example, the younger De Witte offers reminders of youth and age, material things and immortality, for the viewer's contemplation.



De Witte turned to this genre after a decade as a figure painter and brought to it values and an approach that were unprecedented in the field. He transformed a draftsman's domain into something akin to landscape painting, with spaces created by contrasts of light and shadow and by the juxtaposition of near and far forms. De Witte based his early compositions, like this one, on the

perspectivist Gerard Houckgeest's exacting views of the Old Church and New Church in Delft, but Houckgeest's example was just a point of departure for an artist attuned to such intangibles as space, light, and mood. In this regard, De Witte anticipated the interests of the two most celebrated Delft painters, Pieter de Hooch and Johannes Vermeer.

WL

**Michiel Sweerts**

*Flemish, 1618–1664*

***Man Holding a Jug***

*Ca. 1655–60*

*Oil on canvas*

*19½ × 15½ in. (49.5 × 39.4 cm)*

**Gift of Herman and Lila Shickman, 2001**

*2001.613*

Like Johannes Vermeer, the Brussels-born Sweerts was rediscovered in the late nineteenth and twentieth centuries, although his life remains more obscure than that of the Delft painter, and works by Sweerts are still being newly identified. The comparison with Vermeer is encouraged by Sweerts's closely studied light and usually quiet compositions, which, in the genre and history pictures from his Roman years (ca. 1646–55) and from his brief residence in Amsterdam (ca. 1660–61; see, for example, *Clothing the Naked*, acc. no. 1984.459.1), lend his images a dreamlike stillness and sense of hidden meaning.

*Man Holding a Jug*, however, must date from the period when the mature Sweerts

worked in Brussels (ca. 1655–60), and its animation and vivid characterization were clearly inspired, in part, by similar subjects painted by the famous Antwerp artist Adriaen Brouwer, such as *The Smokers* (ca. 1636; acc. no. 32.100.21). Few of the peasants observed or imagined by Brouwer's followers—David Teniers the Younger, Joos van Craesbeeck, and David Ryckaert III—are quite as compelling as this good-natured artisan (to judge from his apron) turning in response to some distraction at an inn. A masterful essay in tones and textures, this new acquisition adds depth and another highlight to one of the world's great collections of Flemish art.

WL





**Rosalba Carrieria***Italian (Venice), 1675–1757****Gustavus Hamilton, Second Viscount Boyne, in Masquerade Costume****1730–31**Pastel on blue paper, laid down on canvas  
22 1/4 × 16 7/8 in. (56.5 × 42.9 cm)***Purchase, George Delacorte Fund Gift,  
and Gwynne Andrews, Victor Wilbour  
Memorial, and Marquand Funds, 2002**

2002.22

Rosalba Carrieria was the most celebrated portraitist in eighteenth-century Venice. Her contemporaries recognized her achievement by admitting her to the Accademia di San Luca, Rome, in 1705; to the Accademia Clementina, Bologna, in 1720; and to the Académie Royale, Paris, in 1721. While in Paris, she portrayed Louis XV as a child. She also received commissions from the courts of Modena, Vienna, and Dresden. Rosalba worked in pastel and as a miniaturist, in watercolor and gouache, and, partly because these materials are fugitive and the display of the objects is therefore restricted, she had previously been represented in the Museum by a single miniature of a gentleman in armor.

Gustavus Hamilton (1710–1746) was an Irish aristocrat who visited Venice twice, in the carnival seasons of 1730 and of 1731. He probably commissioned this work, and two variants now in English private collections, through Owen Swiny, an Irish impresario who was the artist's agent and was also known as McSwiney. In addition to stylish linen, damask, and a fur-trimmed coat, Viscount Boyne wears carnival costume: a lace *bautta*, or veil, and a half mask, cocked under a tricorn hat. The pastel, which descended in the family of a close personal friend of the sitter, is exceptional for its faultless state of preservation.

KB



### Balthasar Ferdinand Moll

Austrian, 1717–1785

#### **Faith, Charity, and Hope**

Vienna, ca. 1739–40

Walnut and stained ivory

H. (left to right) 12 $\frac{7}{8}$  in. (32.8 cm), 14 $\frac{1}{4}$  in. (36.3 cm), 12 $\frac{7}{8}$  in. (32 cm)

**Purchase, Fletcher and Rogers Funds and Malcolm Hewitt Wiener Foundation Gift, 2002**

2002.175.1–.3

Moll's reputation as a major Austrian sculptor rests mainly on state tombs for the Habsburgs located in the Capuchin church in Vienna. These include one of the most splendid examples of late Baroque sculpture, the double sarcophagus made in 1753–54 for Empress Maria Theresa (d. 1780) and her consort, Francis I of Lorraine (d. 1765).

The sculptor's first major project, completed in 1739, was the figurative decoration for the pulpit of the Church of the Servites, Vienna. The Museum's statuettes are small-scale versions of the monumental figures crowning the pulpit: the theological virtues Faith, Love (Charity), and Hope. However, because of the lack of attributes, we can only assume that our figures served as independent works of art rather than as devotional objects. Their style echoes the influence of the Austrian sculptor Georg Raphael Donner (1693–1741). The strongly contrasted forms and the skillfully differentiated finishes of the walnut

and dark-stained ivory take advantage of effects of light and shadow and evoke the unifying artificial gallery patina of bronze sculpture of this period. The almost metal-like appearance of the surface tooling demonstrates the artist's virtuosity and may be an early testament to Moll's prominent place in the development of sculptural metal casting in eighteenth-century Vienna.

WK

### Michael Rysbrack

Flemish, 1693/94–1770

#### **Portrait of a Lady**

1745

Marble

H. 23 $\frac{1}{4}$  in. (59 cm)

Signed: M:I Rysbrack Fe: t 1745

**Wrightsmen Fund, in honor of Olga**

**Raggio, 2001**

2001.406

The career of Michael Rysbrack exemplifies the profound influence of French and Netherlandish art in eighteenth-century Britain. When he immigrated to England in 1720, the young sculptor brought along the skills he had already acquired while training in Antwerp, probably under the Baroque sculptor Michiel van der Voort I (1667–1737); Rysbrack's ability to convey a lively likeness of his distinguished patrons soon helped make him the leading sculptor in England. His portrait busts exemplify the two main classicizing trends that dominated English taste in the first half of the century: the one a more severe emulation of Roman style, and the other, seen here, a more naturalistic and casual depiction of sitters in contemporary indoor dress (*en negligé*).

Rysbrack's fluid, pictorial handling of the subject's gown, a feminine, softened version of the Roman toga, gently evokes the spirit of







antiquity promoted by the circle of Palladians around Lord Burlington, for whom Rysbrack, early in his career, had produced innovative architectural sculpture and monuments. Similarly, the strong diagonal of the cloak's edge and the piquant twist of braids atop the lady's head are suggestive of the goddess Diana's customary quiver strap and emblematic crescent. The delicate elaboration of the sitter's hairdo, most notable in profile view, also helps to offset her somewhat impassive aspect.

JH

### **Center Table**

*Russian (Tula, Imperial Armory), ca. 1780–85  
Steel, silver, gilded copper, and poplar  
H. 27½ in. (70 cm)*

**Purchase, The Annenberg Foundation Gift,  
2002**

2002.115

The armory in the town of Tula, south of Moscow, flourished under Empress Catherine the Great (r. 1762–96), supplying not only weaponry but also a variety of decorative

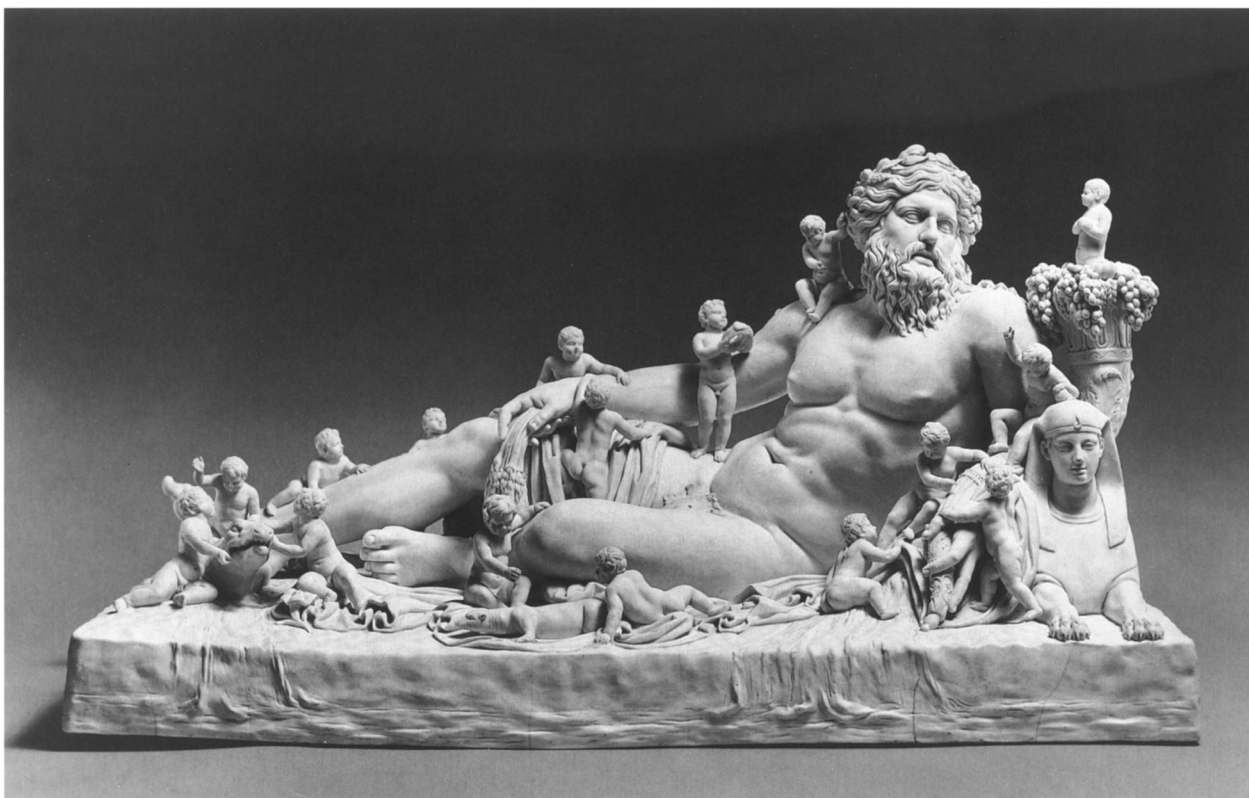
pieces, including precious cut-steel objects. With a diamond-like sparkle and fairy-tale appearance, they are the ultimate embodiment of eighteenth-century Russian decorative arts. The Museum's table belongs to a small group of furniture, embellished with silver inlay, ornamental etching, and gilded applications, that summarizes nearly all the techniques practiced by the Tula craftsmen. Presumably the only known example outside of Russia, this table is visually the most accomplished of all.

Objects of such commanding quality left Russia mostly as diplomatic gifts or as part of an imperial dowry. However, recent research reveals that this extraordinary parade table (meant for display, not daily use) was made for the Russian imperial family in about 1780–85. Some years later, it is recorded in the bedroom of Dowager Empress Maria Fyodorovna (1759–1828) in the palace of Pavlovsk, near Saint Petersburg. The empress gave it as a personal keepsake in 1801 to her former brother-in-law, Duke Peter of Oldenburg (1755–1829), on the occasion of a sad anniversary: the duke had married her late sister, Princess Fredericke of Württemberg (1765–1785), twenty years earlier.

WK



*Detail*



**Giovanni Volpato**

*Italian, 1735–1803*

***The River Nile***

*1785–95*

*Biscuit porcelain*

*L. 22½ in (57.2 cm)*

**Purchase, The Isak and Rose Weinman Foundation Inc. Gift, 2001**

*2001.456*

In 1785 Giovanni Volpato established a manufactory in Rome for the production of biscuit-porcelain sculpture. This group personifying the river Nile was the most ambitious work made at Volpato's factory, as well as the most expensive, as shown by a surviving price list. Most of the sculptural groups made under Volpato's supervision were reproductions of antique marbles, the biscuit-porcelain medium being ideally suited to this purpose. *The River Nile* is a reduction of a colossal Roman marble at the Vatican, much admired in Volpato's time, and is remarkably faithful to the marble original; only the base has been simplified, as was required by the change in scale.

The composition is an allegory of fecundity. A cornucopia is placed prominently near the reclining Nile, and the sixteen small

children who cavort on and about the figure of the river symbolize the sixteen units of measurement, known as cubits, by which the river rose annually, fertilizing the surrounding areas. The complexity of the composition, due in large part to the incorporation of the children, accounted for the high price of the biscuit group, of which this is the only known example. JHM

**William Wyon**

*English, 1795–1851*

***Pattern Crown of George III:  
The "Three Graces" Crown***

*British (London, Royal Mint), 1817*

*Gold*

*Diam. 1⅝ in. (4.1 cm)*

**Gift of Assunta Sommella Peluso, Ada Peluso, and Romano I. Peluso, in memory of Ignazio Peluso, 2002**

*2002.205.3*





The Peluso collection of English coins reveals the extraordinary accuracy achieved by the Royal Mint late in the reign of George III (r. 1760–1820). The superiority of its coinage owed much to the introduction of steam-powered minting machinery. Only three gold specimens of the “Three Graces” crown are said to have been struck; it was never intended for general circulation. The dies were painstakingly prepared so that the matte finish of the raised areas sets them apart from the brilliantly burnished background. The trio on the reverse represents Ireland (with her attribute, the harp), Britain (with the Union flag on her shield), and Scotland (beside a thistle). They are more decently clad than the figures in Antonio Canova’s marble group of the Three Graces but are manifestly inspired by them, hence the nickname. The second version of Canova’s group, now shared by the National Gallery of Scotland, Edinburgh, and the Victoria and Albert Museum, London, was famous in England even before it was shipped there in 1818.

JDD

**Baron François-Pascal-Simon Gérard**

*French, 1770–1837*

***Madame Charles-Maurice de Talleyrand-Périgord, Princesse de Bénévent (née Catherine Noëlle Worlée, later Madame George Francis Grand)***

*Ca. 1808*

*Oil on unlined canvas*

*88 $\frac{7}{8}$  × 64 $\frac{7}{8}$  in. (225.7 × 164.8 cm)*

**Wrightsmen Fund, 2002**

2002.31

Born to French parents in India, Worlée (1762–1835) flaunted her wealth and beauty in the salons of revolutionary Paris while married to an Englishman named Grand. Her portrait by Élisabeth Louise Vigée Le Brun in the Museum’s collection (acc. no. 50.135.2) attests to her lively personality and stunning looks. She entered into a highly visible affair with Talleyrand, the brilliant statesman (and former bishop) who had become a principal figure in the emerging government. Elaborate negotiations with Napoléon, as well as with the pope, were required before the couple were allowed to marry in 1802. Upon her first official reception at the Tuileries Palace, Napoléon



remarked, “I hope the good conduct of Citoyenne Talleyrand will cause the fickleness of Madame Grand to be forgotten.” Madame Talleyrand rejoined, “I would not know better than to follow the example of Citoyenne [Joséphine] Bonaparte.”

Talleyrand himself was particularly fond of Gérard, a student of Jacques-Louis David and a favorite of Joséphine and the court. After he was made a prince of the Empire, Talleyrand commissioned his portrait and that of his wife;

both were completed by 1808. The portrait of Madame Talleyrand makes the most of her handsome grace at age forty-six. Remarkably well preserved, it demonstrates Gérard’s extraordinary skills at the height of his career as an official portraitist. It is the first painting by him to enter the collection and serves as a splendid pendant to Prud’hon’s 1817 portrait of Talleyrand that was also given to the Museum by Mrs. Wrightsmen (acc. no. 1994.190).

GT





**Théodore Géricault**

*French, 1791–1824*

***The Rescue of a Drowned Man,  
Surrounded by Other Figure Studies*  
(recto)**

*Ca. 1817–18*

*Pen and brown ink on laid paper*

*9 7/8 × 11 7/8 in. (24.4 × 30.2 cm)*

**Gift of Giuseppe Gazzoni-Frascara, in  
memory of Idarica Gazzoni-Frascara, 2001**  
*2001.379a*

This roundabout of energetic figure studies, while not directly connected to any one painting, may be counted among the hundreds of exercises Géricault performed in preparation for his grand memorial to shipwrecked sailors, *The Raft of the Medusa* (1819; Musée du Louvre, Paris). At the center of the sheet is group of nudes apparently engaged in the rescue of a drowned man, while, on all sides, well-muscled men are wrestling or writhing, some strongly reminiscent of those by Michelangelo and Rubens.

From an engraving reproducing Rubens's painting *The Fall of the Damned* (Alte Pinakothek, Munich) Géricault copied several such figures, as did his friend Eugène Delacroix. Indeed, the middle figure along the left margin of this sheet lies in a posture quite close to that assumed by Delacroix when he

modeled as a victim of the sea disaster for his friend's ambitious picture. Both artists liked to draw in pen and brown ink, a medium in which Géricault here displays astonishing fluidity and control. CI

**Courtois Frères**

*French (Paris), 1803–45*

***Cornet à pistons***

*1833*

*Brass; original wood case*

*H. 11 1/4 in. (28.5 cm)*

**Purchase, Amati Gifts, 2002**

*2002.190a–n*

The *cornet à pistons* is France's most important contribution to the evolution of valve instruments. It was developed in Paris in 1827–28 as a small version of the Berlin valve trumpet, which was introduced in Paris in 1826. The company, Courtois Frères, was one of the first manufacturers to build these instruments; another of its cornets, once owned by the Musée du Conservatoire National de Musique in Paris, was dated as early as 1828.

Built in 1833, the present instrument is among the few *cornets à pistons* that survive from this very early period. It is in a remarkably good state of preservation and comes with all its accessories, including shanks, couplers, two mouthpieces, and the terminal crooks that facilitate the tuning in B-flat, A, A-flat, G, F, and E-flat. Its playing qualities, however, leave something to be desired, as is often the case with valve instruments prior to 1835. In those early years, many makers were still too inexperienced to master fully the technological and musical problems of such instruments. HH







breeze stirred the drapery, softening its edges and folds in a blur of light. As a result, one has the impression that the sculpted angel has come to life and descended on a beam of light to appear to the sleeping workman in a dream—like the angel appearing to Jacob—while his companion, awake and alert, remains oblivious to the vision taking place just a few feet away. MD

**Jean-Louis-Ernest Meissonnier**

*French, 1815–1891*

***Mounted Hussar***

*Paris, ca. 1866–75*

*Red beeswax, wood, metal, leather, and cord*

*H. 8⅞ in. (22.5 cm)*

**Purchase, Iris and B. Gerald Cantor Foundation Gift, in celebration of its 25th anniversary, 2002**

2002.272

Meissonnier's *Friedland*, 1807 (acc. no. 87.20.1), a broad canvas celebrating a Napoleonic

victory as envisioned by a firm adherent of the Second Empire, is arguably the most important academic painting of the second half of the nineteenth century in the Museum's collection. Begun in the mid-1850s, it was completed only in 1875. One reason for the long delay was Meissonnier's extraordinary preparatory research. The work was preceded by many drawings, oil sketches, and, for the primary horsemen, several wax models, of which this may be the only one to survive. The medium is perishable by nature. A wire armature was affixed to a small piece of wood, and warm pellets of wax were pressed onto it to form the figures. In a photo of Meissonnier's atelier, this very model is clamped to his modeling stand. He could thus view it from any angle and sketch from it.

That our hussar and his mount appear to the left and more frontally positioned in Meissonnier's grandly orchestrated chef d'oeuvre contributes to the overall photographic semblance of frozen movement. JDD

**O. Mestral**

*French, active 1850s*

***Angel of the Passion, Sainte-Chapelle, Paris***

*1852–53*

*Salted paper print from paper negative*

*13 × 8 in. (32.9 × 20.3 cm)*

**Gilman Paper Company Collection, Purchase, The Howard Gilman Foundation Gift, 2002**

2002.9

Serendipity occasionally aids the Muses, as here, where a worker's fatigue, a gentle breeze, and a bit of sunshine have helped one of the medium's early masters achieve something far beyond his original intention. Mestral was commissioned by Adolphe-Victor Geoffroy Dechaume (1816–1892) to document one of his sculptures, an angel of the Passion, before it was lifted to a high and inaccessible perch at the base of the spire of the Sainte-Chapelle, Paris. Working at the site, the photographer hung a white canvas on the construction scaffold to isolate the sculpture against a light, neutral background, admirably fulfilling his mission. Both form and detail are beautifully and clearly rendered. What makes the image remarkable, however, is one of those miraculous accidents that photography allows and even welcomes: during the long, ten- or fifteen-minute exposure, a







**Claude Monet**

*French, 1840–1926*

***Camille Monet on a Garden Bench***

1873

*Oil on canvas*

23<sup>7</sup>/<sub>8</sub> × 31<sup>7</sup>/<sub>8</sub> in. (60.6 × 80.3 cm)

**The Walter H. and Leonore Annenberg  
Collection, Partial Gift of Walter H. and  
Leonore Annenberg, 2002**

2002.62.1

Monet's art depends on observation of his environment, and to that extent it is always autobiographical. In his pictures, one can chart the seasons, the weather, or, as here, the look of women's fashion in 1873. One recognizes Monet's wife, Camille Doncieux (1847–1879), as easily as the mounds of geraniums in the commodious garden of the rented house in Argenteuil. While we sense that Monet wants to project the image of a successful artist (a recent development), he almost never tells us what he actually thinks or feels. This reticence makes the encounter in *Camille Monet on a Garden Bench*, the most enigmatic of Monet's rare genre pictures, all the more intriguing.

Numerous interpretations have been offered, yet nothing has been found in the literature or theater of Monet's time that corresponds to this scene. The most telling clue may indeed be biographical: the death of Camille's father in September 1873. "A piece of bad news awaited my wife," Monet wrote Pissarro; "we are obliged to go into mourning." Camille was an impassive model, but here she telegraphs sadness while holding a note in her gloved hand. Later, Monet identified the gentleman as a neighbor—perhaps one who had called to offer his condolences, along with a consoling bouquet.

GT





**Paul Cézanne**

*French, 1839–1906*

***The Fishermen (Fantastic Scene)***

*Ca. 1875*

*Oil on canvas*

*21 3/4 × 32 1/4 in. (55.2 × 81.9 cm)*

**Gift of Heather Daniels and Katharine Whild, Promised Gift of Katharine Whild, and Purchase, The Annenberg Foundation Gift, Gift of Joanne Toor Cummings, by exchange, Wolfe Fund, and Ellen Lichtenstein and Joanne Toor Cummings Bequests, Mr. and Mrs. Richard J. Bernhard Gift, Gift of Mr. and Mrs. Richard Rodgers, and Wolfe Fund, by exchange, and funds from various donors, 2001**

*2001.473*

Cézanne exhibited this strange and haunting picture at the third Impressionist exhibition in 1877. With it, he demonstrated his allegiance to Impressionism's subject matter and style while rejecting its primary tenet: painting directly from the model and out of doors. He alludes to famous paintings by Courbet and Manet of the 1860s but uses a technique closer to that of Pissarro and Renoir in the 1870s. At the same time, Cézanne harks back to eighteenth-century fêtes champêtres by Watteau as well as to their source in Renaissance pastorals by Venetian artists such as Giorgione. These many allusions reinforce the artificial, dreamlike mood of the picture. As a critic wrote in 1877, "the scene is vast and sublime like a memory."

The work was first owned by Cézanne's earliest, and most devoted, patron, Victor Chocquet. In 1907 Hugo von Tschudi tried but failed to obtain it for the Nationalgalerie in Berlin; the painter Max Liebermann (1847–1935) bought it instead. Liebermann crowed to a friend, "You see, [I] squander what little hard-earned money I have. The picture may be too much decoration and not quite enough nature, almost Venetian, but it is charming and kills everything else." The Museum was able to acquire this important canvas thanks to the generosity of Liebermann's great-granddaughters, in addition to that of several friends of the department.

GT





**Pierre-Auguste Renoir**

French, 1841–1919

***Nini in the Garden (Nini Lopez)***

1875–76

Oil on canvas

24<sup>3</sup>/<sub>8</sub> × 20 in. (61.8 × 50.7 cm)

**The Walter H. and Leonore Annenberg Collection, Partial Gift of Walter H. and Leonore Annenberg, 2002**

2002.62.2

This delightful canvas, with its lively brushwork and scintillating play of dappled light and shadow, was painted shortly after Renoir took a second studio at 12, rue Cortot, in Montmartre. Rented in the spring of 1875, the new studio afforded him a large garden—described by his friend and biographer Georges Rivière as being “like a beautiful abandoned park”—which became the setting for a series of plein-air figure studies.

In motif and format these works take their cue from Monet’s views of young women in the garden at Argenteuil and show Renoir’s shared interest in recording the effects of sunlight as it filters through the foliage onto his fashionably dressed subjects. Admired for her “marvelous head of shining, golden blond hair,” as recounted by Rivière, as well as for her punctuality and docility, Nini Lopez, the sitter for this picture, was one of Renoir’s favorite models, posing for more than a dozen of his paintings in the mid-1870s. Of these, the present work is most closely related to *Young Girl on the Beach* of 1875–76 (location unknown), in which Nini, wearing the same pinafore and also seated on a folding wooden chair amid lush greenery, dominates the center of the composition. The two paintings were probably undertaken at the same session.

SAS

**Christopher Dresser (designer)**

English, 1834–1904

**Linthorpe Art Pottery**

English (Yorkshire), 1879–89

***Wave Bowl***

Ca. 1880.

Earthenware

H. 7 in. (17.8 cm)

**Purchase, James David Draper Gift, in memory of Robert Isaacson, 2001**

2001.549

Christopher Dresser is rightfully regarded as one of the most creative, versatile, and prolific designers of the second half of the nineteenth century. He provided designs for a variety of media to numerous manufactories throughout Britain and helped to establish the Linthorpe Art Pottery, of which he was artistic director between 1879 and 1882. Dresser’s work for Linthorpe embodies his design creed in its purest, most basic form: good design of utilitarian objects produced in multiples at affordable prices.

Dresser’s Linthorpe pottery is characterized by the use of highly sculptural forms decorated with rich glazes. The subtle influence of Japanese art and ceramics in particular underlies most of his Linthorpe designs. In this bowl, Dresser has made three-dimensional the wave motif so common in Japanese art and has suggested, simultaneously, the form of the crescent moon. Dresser’s deep interest in Japanese art, which began in the early 1860s, influenced his entire aesthetic, and he was instrumental in making Japanese art and design better known both in Britain and in the United States.

JHM







**Georges Seurat**

French, 1859–1891

***Gray Weather, Grande Jatte***

Ca. 1886–88

Oil on canvas

27 $\frac{3}{4}$  × 34 in. (70.5 × 86.4 cm)

**The Walter H. and Leonore Annenberg  
Collection, Partial Gift of Walter H. and  
Leonore Annenberg, 2002**

2002.62.3

Seurat's tranquil and luminous view extends from the island of the Grande Jatte, framed by trees, to the red-roofed houses of the Parisian suburb of Asnières or Courbevoie across the Seine. The work, along with two related paintings of 1886–88, may be seen as a glorious postscript to the artist's ambitious compositions celebrating this stretch of the Seine: the *Bathers at Asnières* of 1884 (National Gallery, London) and *A Sunday Afternoon on the Island of the Grande Jatte* of 1886 (Art Institute of Chicago).

Returning to the riverbanks to paint landscape motifs, Seurat sought “to transcribe most exactly the vivid outdoor clarity [of

nature] in all its nuances” using a technique known as Divisionism (also called Poin-tillism). In *Gray Weather, Grande Jatte*, he evoked, through the discriminating juxtaposition of small, discrete touches of pigment—from the rich blues and greens of the foliage to the oranges and lavenders of the sandy shore—the distinctive cast of colors bathed in the moist, gray light of a cloudy day. The overall effect—aptly described by critic Jules Christophe as “calm and gentle, with a harmonious placement of grays [and] peaceful tonalities”—was enhanced by the painted border, added shortly before it was first exhibited in 1889.

SAS



**Anne Chase***American, b. 1709***Sampler***Newport, Rhode Island, 1721**Silk on wool**12 1/4 × 8 1/4 in. (31.1 × 21 cm)***Promised Gift of Philip Holzer**

Part of a group of eighteenth-century objects that are the promised gift of Philip Holzer, this delicate sampler has taken pride of place as the earliest American needlework in our collection. It is also the earliest known example attributed to Newport. American samplers from the first half of the eighteenth century are exceedingly rare; this piece is ornamented with floral motifs that evoke the Baroque style of the previous century. Embroidered with colorful silk threads on a wool ground, primarily in cross-stitch, it features an acorn-and-carnation border, three wide floral bands, and a verse. Although unfinished, the piece is inscribed at the bottom: "Anne Chase Made This Sampler In / The Thirteenth Year of Her Age 1721."

That the sampler is unfinished adds to its interest, since this teaches us about how sampler patterns were laid out and worked from top to bottom. It is not known why Anne did not finish the piece—the most likely reason is her frustration with the intricacies of such fine work. She married Timothy Folger (1706–

1750) on December 5, 1733, and lived on Nantucket with him and their five children for the remainder of her life. AP

**John Townsend***American, 1732–1809***Dining Table***Newport, Rhode Island, 1756**Mahogany and maple**H. 28 3/4 in. (73 cm)***Promised Gift of Philip Holzer**

The eighteenth-century cabinetmakers of Newport, Rhode Island, were among the very best in colonial America. Among them, John Townsend is arguably the most accomplished and unquestionably the best documented. More than thirty pieces of furniture bearing his signature or label, and often the date, are known—far more than is the case with any of his contemporaries. The earliest of these objects, made in 1756 when Townsend was only twenty-four, is the dining table illustrated below. (The table is signed and dated, in pencil in a bold and proud calligraphic hand, on the underside of the top.) It is proof that Townsend already had fully learned his craft: in scale and proportion, in choice of wood, in assured execution, it is masterful—the work of a mature artisan.

The dining table, a form not hitherto represented in our Newport holdings, brings to five the number of documented pieces by Townsend in the Museum's collection, the largest such assemblage anywhere.

MHH

**Joseph Meeks and Sons***American, active 1829–35***Pier Table***New York City, ca. 1835**Mahogany, mahogany veneer, "Egyptian" marble, and mirror glass**H. 37 in. (94 cm)*

*Printed on fragmentary label (on inside face of rear rail): MEEKS & SONS [MANUFACTORY] / OF / CABI[NET-FURNITURE] / 43 & 45 B[ROAD STREET] / N[EW-YORK]*

**Gift of Emil and Dolores Pascarelli, in honor of Catherine Hoover Voorsanger, 2001**

*2001.640a, b*

Exquisitely veneered furniture with lively curves and bold outlines characterized the final phase of the Neoclassical style in American furniture starting about 1830. Popular in parlors in Greek Revival houses until the late 1840s, pier tables were nearly always displayed with tall mirrors above them that visually







extended the space and reflected light back into the room. This rare example comes from the shop of one of the main proponents of the new Grecian plain style, Joseph Meeks (1771–1868), who ran a large manufactory of cabinet and upholstery furniture with his sons, John and Joseph W., on Broad Street from 1829 until 1835. (The elder Meeks retired in 1836 and his sons and grandson continued in business until 1869.)

In 1833 the firm issued a hand-colored broadside, nearly two feet tall, for use in the South, where Meeks and other New York cabinetmakers sought markets. In 1943 the Metropolitan acquired a nearly perfect example of this broadside, illustrating forty-four pieces of furniture, mostly in the Grecian plain style. But it took more than half a century to acquire a fine example of the firm's work in this style. Thanks to the persistence of our late colleague Catherine Hoover Voorsanger, who strongly advocated its acquisition, and to the generosity of donors who admired her, the wait is over. PMK

### ***Serpentine-Front Chest***

*American (Boston or Salem, Massachusetts),  
1770–80*

*Mahogany, white pine, and brass  
H. 34½ in. (87.6 cm)*

**Partial and Promised Gift of Charlotte  
Pickman Gertz, 2001**

2001.644

The humble four-drawer chest is perhaps the most common form of cabinet, or case, furniture to come down to us from eighteenth-century America. Thousands of examples exist, very few of which are objects of exceptional beauty. This new acquisition, though deceptively plain, is of that select company. Of its kind, it is perfect in every way: the shapes and proportions of the parts are pleasing and in harmony; the wood is the best mahogany, carefully chosen for its bold figure; the brasses are big and bold. The condition is ideal: every part is original and the visible surfaces retain the old finish with a warm, golden brown patina. The graceful serpentine of the front and the crisply curved brackets of the feet reflect the lightness and playfulness of the Rococo, which in New England suggests a date in the 1770s or even later. In the American Wing, it will stand comparison with the great four-drawer chests from Philadelphia (straight front with carved quarter columns in the Chippendale style) and Newport (block front with applied carved-wood shells).

MHH





**William Rush**

*American, 1756–1833*

**Eagle**

*1809–11*

*Carved wood, gessoed and gilded, and painted cast iron*

*W. 68 in. (172.7 cm)*

**Purchase, Sansbury-Mills Fund, and Anthony W. and Lulu C. Wang, Mr. and Mrs. Robert G. Goelet, Annette de la Renta, and Vira Hladun-Goldmann Gifts, 2002**

*2002.21*

Rush is recognized today as one of this country's first portrait sculptors as well as a leading wood-carver and gilder in the vibrant artisan community of early-nineteenth-century Philadelphia. This monumental gilded eagle, with its fluid and energetic outline, reveals a masterful command of the medium and has an impeccably documented provenance. Completed between 1809 and 1811, it was commissioned by Saint John's Evangelical Lutheran Church, Philadelphia, to surmount the sounding board above the pulpit in its newly constructed building. The bird's open beak contains a red-painted iron tongue,

from which a long iron chain was suspended to support the sounding board.

In 1847 the eagle was removed from Saint John's and installed in the Assembly Room of Independence Hall, where it remained until 1914. In its new location, near the Liberty Bell and above Rush's wood statue of George Washington, its symbolism changed from attribute of the commissioning church's patron saint to icon of American patriotism and independence. This magnificent object is carved in Rush's distinctive style and is just one of two eagles firmly attributed to him. It is the first work by this seminal artist of the early Republic to enter the Metropolitan's collection.

TT

**Benjamin West**

*American, 1738–1820*

**Maternity**

*1784*

*Red chalk on off-white laid paper, mounted on off-white laid paper*

*14<sup>3</sup>/<sub>8</sub> × 11<sup>1</sup>/<sub>2</sub> in. (36.4 × 29.3 cm)*

*Signed (lower left): B. West 1784 / Windsor*

**Morris K. Jesup Fund, 2002**

*2002.1*

The expatriate American artist Benjamin West was a prolific painter of historical scenes and a tireless draftsman, but seldom did he lavish such care on a drawing as he has here. For West, the work is also unusual for its allegorical theme, Caritas (Charity) or Maternal Love. The brief fashion for such subject matter in the late eighteenth century reflected the writings of Jean-Jacques Rousseau (1712–1788) on the primal role of the mother in juvenile education. West, here, appears to elaborate a related drawing of a nursing mother (British Museum, London) into a fluid and dynamic X-shaped composition that includes two older children along with the suckling youngster. In this format, the image invokes the traditional quartet of Caritas dating from the early Italian Renaissance.

The remarkable delicacy of both contour and modeling, as well as the thin paper bearing the image, suggests that West made the drawing as the basis for an engraving, though no corresponding print is known. However, West also made drawings expressly for sale; he may even have executed this image as a model for his pupils at the time, the elder daughters of England's King George III, whom West served for many years as court painter.

KJA



**Augustus Saint-Gaudens**

*American, 1848–1907*

***Hiawatha***

*Modeled 1871–72; carved 1874*

*Marble on original granite plinth*

*H. (with base and plinth) 93 in. (236.2 cm)*

**Gift of Diane, Daniel, and Mathew Wolf,  
in memory of Catherine Hoover**

**Voorsanger, 2001**

*2001.641*

After three years of academic training in Paris, Saint-Gaudens relocated to Rome in 1870 and soon began modeling *Hiawatha* in his studio at the Palazzo Barberini. The inspiration for his full-size seated nude was drawn from Henry Wadsworth Longfellow's epic poem *The Song of Hiawatha* (1855), a popular wellspring of themes for American artists during the late nineteenth century. Saint-Gaudens represented the central protagonist, a Chippewa chief, as a contemplative figure seated on a rock, leaning against a tree trunk with his quiver of arrows and bow nearby, and "Pondering, musing in the forest / On the welfare of his people," as the excerpt from Longfellow's poem inscribed on the marble base declares. Saint-Gaudens vowed he would "astonish the world" with his ambitious early piece, and, indeed, he sold the unique marble to Edwin D. Morgan, a former governor of New York. The sculptor worked only briefly in such a romantic but Neoclassical manner before progressing to the fluid Beaux-Arts style of his innovative bronze monuments and bas-reliefs.



*Hiawatha*, which greatly enhances the Museum's comprehensive Saint-Gaudens holdings, is a gift in memory of Catherine Hoover Voorsanger (1950–2001), curator in the Department of American Decorative Arts.

TT



**Burroughs and Mountford (manufacturer)**

*American (Trenton, New Jersey), 1879–ca. 1901*

**Unknown decorator**

*Japanese*

***Exhibition Vase***

*1892*

*White earthenware with mazarine blue ground  
and raised gold- and silver-plated paste  
decoration*

*H. (with base and cover) 39½ in. (100.3 cm)*

**Purchase, Mrs. Moreau D. Brown Jr. Gift,  
2001**

*2001.631a–d*

During the late nineteenth century, Trenton was the epicenter in America for the manufacture of both fine and commercial-grade ceramics. The Burroughs and Mountford pottery was best known for the good-quality hotel ware it produced in large quantities for the national market. In 1892, however, the firm began making more sophisticated art pottery. This monumental covered vase is one of the most ambitious examples of American ceramics known. As with many other potteries, the impetus for creating this and a higher class of ceramics derived from the firm's desire for an impressive showing at the 1893 World's Columbian Exposition in Chicago.

Said to have been executed by a Japanese artist, the vase displays finely worked, raised silver and gold decoration on a rich mazarine blue ground. It is a compendium of the Japanese motifs then in vogue with Western decorative artists: a golden hawk, ducks, a peacock, peonies, chrysanthemums, prunus, lotus blossoms, and stylized clouds. The vase recalls Japanese lacquer and Satsuma wares, as well as fine porcelains in the Japanese style of Minton's or Royal Worcester, then popular in the United States. A tour de force when it was made, the vase was considered "a masterpiece of American pottery."

ACF







# **Winslow Homer**

American, 1836–1910

## ***Boys in a Dory***

1873

Watercolor and gouache over graphite  
underdrawing on medium-rough wove paper  
9¾ × 13⅞ in. (24.8 × 35.2 cm)

Signed (lower left, in black watercolor): Homer  
1873

**Bequest of Molly Flagg Knudtsen, 2001**

2001.608.1

This charming sheet dates from the first phase of Homer's professional work in watercolor. Having visited a landmark exhibition sponsored by the American Society of Painters in Water Colors in New York, Homer spent the summer of 1873 in Gloucester, Massachusetts, the picturesque fishing port on Cape Ann, north of Boston. There, he undertook a series of small-scale watercolors depicting boys and girls rowing dories, sitting on the wharves, involved in modest tasks, or playing on the beach. These delightful images of childhood pastimes echo in subject and handling his oils of the same period, including the Museum's much-appreciated *Snap the Whip* (1872; acc. no. 50.41).

Homer's early watercolors are simple and direct, reflecting the innocent, idyllic nature of his subjects. They also reveal his cautious approach to the new medium, in that they feature washes of color carefully applied within pale pencil outlines and much opaque pigment. Nonetheless, *Boys in a Dory*, in particular, demonstrates Homer's ability to capture the scintillating effects of dazzling sunlight, rippling water, and luminous atmosphere in boat-filled Gloucester Harbor. Such effects predict the brilliance of his later travel watercolors, grand sheets that validate his prediction: "You will see, in the future I will live by my watercolors."

HBW





**Louis Süe**

*French, 1875–1968*

**Claude Terrasse**

1897

*Oil on canvas*

25 $\frac{7}{8}$  × 32 in. (65.7 × 81.3 cm)

**Hermine, Moves, Charles and David  
Allen Devrishian Fund, 2001**

2001.449

This is the only extant close-up portrait of the composer Claude Terrasse (1867–1923), shown here at age thirty. He made earlier cameo appearances in the paintings of his brother-in-law Pierre Bonnard—he had married the latter's sister Andrée in 1891—but in those works his features and character remain elusive.

Süe was a celebrated Art Deco architect and decorator whose career spanned seven decades. He also painted, and in the present work he combines the intuition needed for a character study with the style of the Nabis, artists who had much influenced him. Yet Süe also reveals his decorator's background by giving the wildflower pattern on the large pillow on the right such prominence. This boisterous design and that of the tobacco pouch on the table, together with the sitter's striking red beard, red hair, and pink face, form the only accents of color in a composition mainly of sumptuous browns.

SR

***Assassinat de Madame Veuve Bol,  
Projection sur un plan horizontal***

*French (Paris), 1904*

*Gelatin silver print*

8 $\frac{1}{4}$  × 9 $\frac{3}{4}$  in. (20.8 × 24.9 cm)

**Gilman Paper Company Collection,  
Purchase, The Howard Gilman  
Foundation Gift, 2001**

2001.477

This startling picture belongs to an album of 172 police photographs of Paris crime scenes and criminal mug shots recently acquired by the Museum. Although it was probably assembled by a private investigator or secretary who worked at the Paris prefecture, the album served not as an official record but as a private scrapbook of exceptionally gruesome or notorious crimes.

The photographs were not made with art in mind, yet they possess a mordant power that surpasses their original, utilitarian function as evidence. Shot from above with a wide-angle lens, this vertiginous view of a stout, middle-aged woman lying prone on a polished wood floor radiates a nightmarish intensity. In other pictures, the careful depictions of the deserted streets, bedrooms, and bourgeois parlors where murders were committed are imbued with a poignancy that recalls Eugène Atget's quietly lyrical photographs of Parisian storefronts and empty interiors. Recorded in the deadpan style of the police report, the small, ordinarily overlooked details of turn-of-the-century domestic life take on an ominous import and a strange, unsettling beauty.

MF





**Christian Rohlfs**

*German, 1849–1938*

***Death as Juggler***

*Ca. 1918–19*

*Woodcut*

*13<sup>7</sup>/<sub>8</sub> × 17<sup>3</sup>/<sub>8</sub> in. (35.2 × 44.1 cm)*

**Purchase, Reba and Dave Williams Gift, 2002**

*2002.170*

This woodcut's black-and-white starkness mirrors that of its subject matter. Before the disempowered royal couple on the right, Death juggles the orb, crown, and scepter he has snatched from them. By showing these once eternal symbols of power reduced to juggler's toys, the artist suggests the destruction of kingdoms and nations that occurred by the end of World War I.

Rohlfs was already sixty years old when he began working in woodcut and linoleum cut, creating some 185 works between 1908/9 and 1926. Encounters with both Edvard Munch and Emil Nolde persuaded him to take up these media, which saw a great revival in the early twentieth century. SR



**Max Beckmann**

*German, 1884–1950*

***The Last Ones***

*1919*

*Lithograph with graphite overdrawing*

*34<sup>3</sup>/<sub>4</sub> × 23<sup>1</sup>/<sub>4</sub> in. (88.3 × 59 cm)*

**Purchase, Jane and Robert Carroll and Eliot and Wilson Nolen Gifts, 2002**

*2002.7*

A seething mass of ten armed figures is barricaded within a claustrophobic space that might be a rooftop or a terrace at night. Words lifted from political leaflets abound: "Verbrü[derung]" (fraternization); "wir sind tot" (we are dead). This large lithograph with graphite overdrawing is a working proof for plate 10 in Beckmann's famous portfolio *Die Hölle (Hell)* of 1919, among his most scathing testimonies to the turmoil that ensued immediately after World War I.

The image relates to the bloody events that Beckmann witnessed during his trip to Berlin in March 1919, when the city was in the throes of the March Revolution. Some 1,200 people were killed. A few weeks earlier, the Socialists' Spartacus League uprising had been suppressed and their leaders, Rosa Luxembour and Karl



Liebknecht, brutally killed. “One last battle remains to be fought” was a slogan from the group’s leaflet of January 1, 1919. This is the battle Beckmann evokes.

In the final image in the portfolio, the artist changed night to day. SR

### Arshile Gorky

*American (b. Armenia), 1904–1948*

#### ***Self-Portrait at the Age of Nine***

1928

*Oil on canvas*

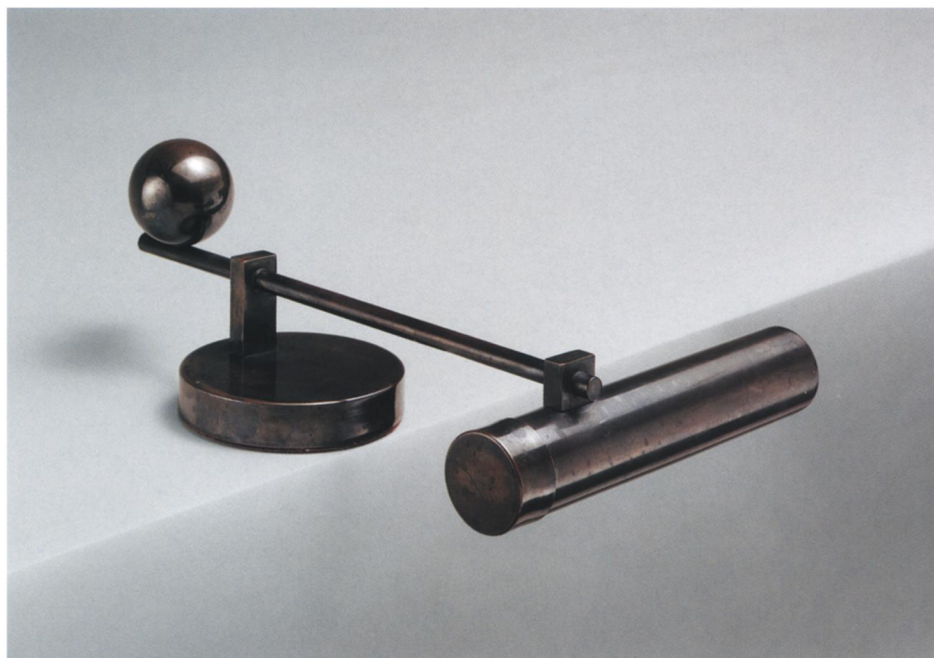
12 ¼ × 10 ¼ in. (31.1 × 26 cm)

*Inscribed (on verso): Self Portrait / at the age of 19. 1913*

**Gift of Leon Constantiner, 2002**

2002.145

Recalling his youth in Armenia, Arshile Gorky painted this small, jewel-like picture in New York when he was twenty-four years old. Gorky may have based the likeness on a photograph, such as the one he used for two much larger self-portraits with his mother (1926–36; Whitney Museum of American Art, New York, and National Gallery of Art, Washington, D.C.). More likely, however, the picture is based on Cézanne’s portrait of Louis Guillaume (1879–80; National Gallery of Art, Washington, D.C.), which had been



reproduced in black and white in the magazine *Cahiers d'art* in 1927 and which was exhibited in New York a year later. Emulating the melancholy pose of Cézanne’s figure, as well as the white neckerchief, hairline, and facial features, Gorky pays tribute to the master who influenced his own work significantly in the late 1920s. LMM

### Jacobus Johannes Pieter Oud

*Dutch, 1890–1963*

#### ***“Giso 404” Piano Lamp***

Ca. 1928

*Lacquered and patinated brass*

*L. of arm 11 ¾ in. (29.8 cm)*

**Purchase, Charina Foundation Inc. Gift,**

**2002**

2002.16

In 1927 the Dutch architect J. J. P. Oud designed as a wedding gift for a friend a piano lamp that was subsequently put into production and given the name “Giso 404.” Oud, together with Gerrit Rietveld and Theo van Doesburg, was a prominent member of the avant-garde De Stijl movement; here, he has abandoned any suggestion of conventional design. His lamp, intended to sit on top of an upright piano, is boldly cantilevered beyond the edge in order to illuminate the keyboard and sheet music below. The weight of the cylinder floating in space, which houses the long lightbulb, is dynamically balanced by a solid metal sphere. Effectively an abstract sculpture, the lamp strongly suggests, in its geometric form, the influence of the Bauhaus, to which Oud had close ties.

JSJ



**Dame Lucie Rie***British (b. Austria), 1902–1995***Bowl***Ca. 1982**Porcelain**H. 3 in. (7.6 cm)***Hans Coper***British (b. Germany), 1920–1981***Thistle Form***Ca. 1965**Stoneware**H. 12 in. (30.5 cm)***Hans Coper***British (b. Germany), 1920–1981***Cycladic Form***Ca. 1975**Stoneware**H. 11 in. (27.9 cm)***Gift of Stella Snead, 2001***2001.522.4, .2, .1*

The potters Hans Coper and Dame Lucie Rie were long-standing friends whose lives and careers were closely intertwined. Both fled their native countries as refugees from Nazism; Rie arrived in England in 1938, and Coper in 1939. After the war, Rie began to produce domestic wares for shops, but she soon realized that her more individual work was held in higher esteem. Coper, after being interned in Canada during the war as an

enemy alien, decided to become a sculptor.

To make ends meet, he began working in Rie's London studio in 1946. Influenced by his older friend, he quickly came to think of himself as a potter.

Rie's tightly controlled bowl is typical of her oeuvre; its appeal lies in the refined elegance of its shape and the varied richness of its glaze. Coper's work, on the other hand, is characteristically strong and monumental; though completely sculptural, his ceramics invariably remain vessels. The subtly complex shape of his *Thistle Form* contrasts with its rough yet delicately nuanced surface texture. His abstract *Cycladic Form* evokes an image from antiquity. It is quite small, but with a bold and forceful presence. JG

**Françoise Gilot***French, b. 1921***Claude with a Banana II***1949**Graphite and crayon on paper**26 × 20 in. (66 × 50.8 cm)***Purchase, Mrs. Derald Ruttenberg Gift, 2002***2002.4*

Françoise Gilot might be best known as Picasso's consort (from 1943 to 1953) and chronicler of their lives together (in *Life with Picasso* by Gilot and Carlton Lake, 1964), but she was, and still is, an accomplished



artist and printmaker in her own right. This portrait of their firstborn, Claude Picasso (b. 1947), belongs to a series of fourteen portraits of Claude that Gilot created between January and March of 1949. In a somewhat tongue-in-cheek manner, Gilot adopts a whimsical, distorting style and line.

As the artist recently remembered, Picasso had been enamored of sailors' costumes since his own childhood in the 1880s. These costumes were not only outmoded by the late 1940s but could not be found in Paris. As a compromise, and to please Picasso, Gilot finally procured, in the south of France, a child's pinafore with an embroidered blue anchor. Here, the chubby Claude clutches a banana and sports the hard-won sailor's blouse over short green pants. SR

**Diane Arbus***American, 1923–1971***Child with a Toy Hand Grenade in Central Park, N.Y.C.***1962**Gelatin silver print**15½ × 15⅞ in. (39.4 × 38.3 cm)***Purchase, Jennifer and Joseph Duke Gift, 2001***2001.474*

Arbus, one of the most influential artists of the last half century, forever altered our expectations of portraiture with a series of lacerating, matter-of-fact photographs of the normal and the marginal in American society. On a bucolic day in Central Park, the photographer and a young boy engage each





other like traditional foot soldiers, face-to-face. Armed with searing gazes but relatively benign weapons (a plastic toy hand grenade and a camera), they attain a momentary, if unbearably intense, draw.

Made in 1962, the year of the Cuban missile crisis, the riots over James Meredith's enrollment at the University of Mississippi, and the publication of Ken Kesey's *One Flew over the Cuckoo's Nest*, the photograph heralds a new era of stress and violence in the country and marks the moment when the American dream began to shatter from within. In less than a year, John F. Kennedy would be assassinated, Martin Luther King would be arrested in Birmingham, and America would be at war in Vietnam. With exquisite prescience, Arbus was able to grasp that explosive potential and translate it into an indelible picture about childhood tomfoolery, war, and the role of the photographer in society.

JLR

### Richard Diebenkorn

*American, 1922–1993*

#### ***Reclining Nude—Pink Stripe***

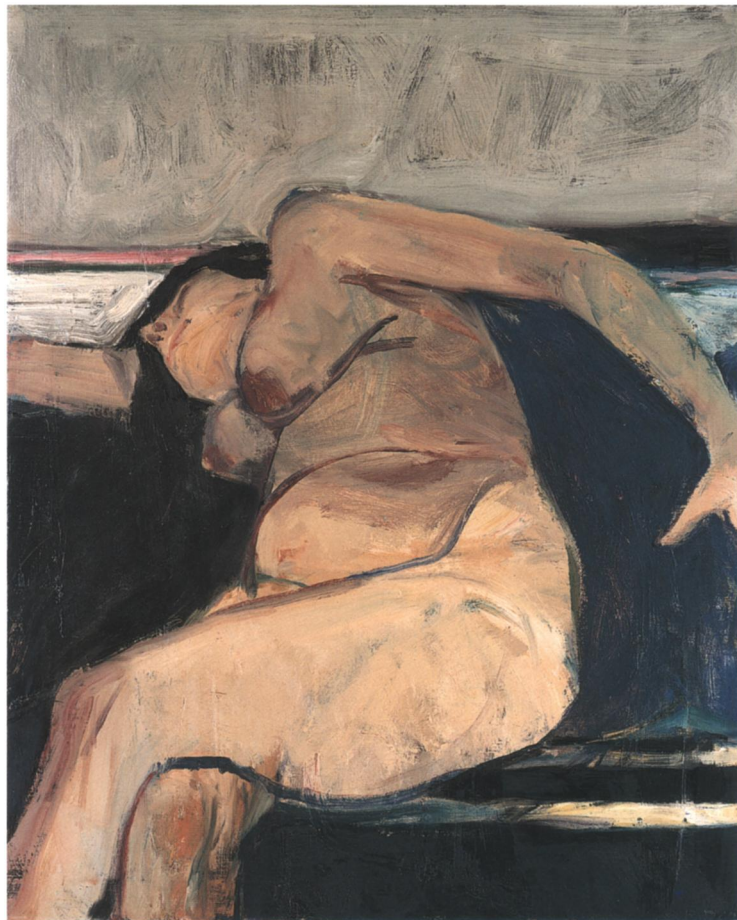
1962

*Oil on canvas*

30<sup>3</sup>/<sub>4</sub> × 24<sup>3</sup>/<sub>4</sub> in. (78.1 × 62.9 cm)

**Purchase, Lila Acheson Wallace Gift, 2001**

2001.664



The American painter Richard Diebenkorn was ruggedly independent. He made his career in California, far away from New York's art scene. He switched from abstraction to representation in 1955, when Abstract Expressionism became dominant in New York. He returned to abstraction in 1967, when Pop Art made figuration again fashionable. From that time on, until his death in 1993, he created his best-known work, the series of lyrical abstract paintings entitled *Ocean Park*.

Diebenkorn painted this nude, one of only a handful, halfway through his figurative period. The model's massive body, with full breasts and stomach, consists of overlapping layers of luminous hues ranging from pink to plum. The stark foreshortening of her face gives a mere suggestion of her features. The artist provides no indication of a chair, a bed, or any other support, nor does he care for the eroticism or languid abandon often associated with the depiction of the female nude. Diebenkorn has instead replaced the sensually physical qualities of the nude with purely painterly ones.

SR



**William Kentridge**

*South African, b. 1955*

***Casspirs Full of Love***

1989–2000

*Drypoint*

38 <sup>3</sup>/<sub>8</sub> × 65 <sup>1</sup>/<sub>2</sub> in. (97.5 × 166.4 cm)

*Signed and numbered: (bottom margin, lower left) VII/X; (lower right) WKentridge*

**Purchase, Reba and Dave Williams Gift, 2001**

2001.602

For the South African artist William Kentridge, the social and political repercussions of apartheid and its aftermath are still very much part of his worldview. As he has said, “I can’t remember a stage when I was not aware of living in an unnatural place.” Such unnaturalness is translated into the images he produces for film, puppet theater, sculpture, and, most importantly, drawings and prints, which are simultaneously narrative and enigmatic, realistic and fantastic.

Here, in *Casspirs Full of Love*, an oversize print of elongated proportions, the composition is dominated by a tall, rectangular form (a ladder? a coffin?) filled with seven severed heads. Various messages (for example, “what comfort now?” and “not a step”) and graffiti-like scribbles enhance the picture’s grim visual warning and add to our discomfort. Most prominent are the words “casspirs full of love,” which refer to the armored tanks (*casspirs*) used by the South African military to control uprisings in the townships and which echo the actual radio messages sent to soldiers in the field by their families. Using South Africa as his point of departure, the artist has created a work of universal significance. LMM

**Joan Witek**

*American, b. 1943*

***The Trickster***

1999

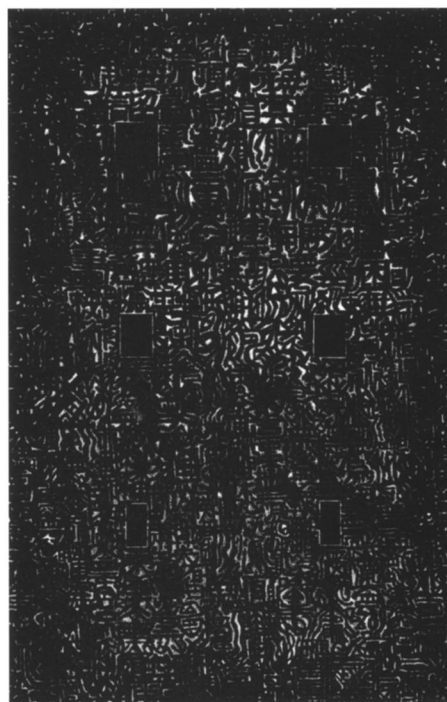
*Oil stick and black pigment on canvas*

64 <sup>1</sup>/<sub>4</sub> × 41 <sup>5</sup>/<sub>8</sub> in. (163.2 × 105.7 cm)

**Purchase, Gift of Hyman N. Glickstein, by exchange, 2001**

2001.204

For over twenty years, the color black has been the principal focus of Joan Witek’s paintings, drawings, and prints. Following in the tradition of Velázquez and Manet, the artist employs black not for its gloomy and depressing associations but rather for its richness and delicacy, as well as for its



dichotomous characteristics: it is at once sophisticated and primitive, expressive and aloof. Witek’s earlier surfaces were entirely black, followed by more opened-up, gridded, and “stroked” compositions in which the underlying support shows through. This painting, from a recent series, is densely calligraphed, expressive, and mysterious in mood. Its overall filigreed pattern, suggestive of ancient motifs and glyphs, is punctuated with six square or rectangular forms that give the work a solid, geometric structural underpinning. The title refers to a mythological figure, common to many cultures, who playfully changes shapes as he moves between worlds and dimensions. Here, the contrast between the geometric forms and the lush surrounding texture conveys this impish duality.

Witek’s connections to the Metropolitan Museum run deep. She visits the Museum regularly for solace and artistic inspiration, heading most frequently to the galleries of Asian, African, and contemporary art and those of European painting. She calls the Museum and its collections her “religion.” Before becoming a full-time painter, Witek was a member of the museum’s curatorial staff, in the Department of the Arts of Africa, Oceania, and the Americas (formerly the Department of Primitive Art), from 1971 to 1978. ALS

**Anselm Kiefer**

*German, b. 1945*

***Let a Thousand Flowers Bloom***

2000

*Gouache, sand, ash, and charcoal on two torn-and-pasted photographs*

50 <sup>1</sup>/<sub>4</sub> × 30 <sup>1</sup>/<sub>4</sub> in. (127.6 × 76.8 cm)

*Inscribed (across top, in charcoal): let a thousand flowers bloom*

**Joseph H. Hazen Foundation Purchase Fund, 2001**

2001.557

This work consists of two joined sheets of tinted, superimposed photographs, with a third painted strip attached to the bottom of the drawing. A photograph of the Chinese Communist leader Mao Zedong standing on a tall podium, his right arm raised, has been superimposed on another photograph, of a curved wall, so that the bricks of the wall appear throughout Mao’s body and also seem to form the material of the podium on which Mao stands. Beginning just below Mao’s hand,





a scattering of flowers painted in gouache drifts toward the third painted sheet along the bottom, dense with pink-orange flowers. The inscription refers to the Hundred Flowers movement initiated in 1956–57 by Mao to encourage pluralism in Chinese society. Within months, the Communist Party came to believe that society was becoming too outspoken, and it then began to persecute and purge liberal groups. This irony appealed to Kiefer.

Mao's pose with outstretched arm echoes Kiefer's portraits of himself from 1969 and 1970, which mock Adolf Hitler's Sieg Heil posture. This drawing joins fifty-five Kiefer works on paper in the Museum's collection, including several Sieg Heil self-portraits, as well as a painting in which pink-orange flowers also abound.

NR

## Robert Rauschenberg

American, b. 1925

### *Ruminations*

2000

Set of 9 intaglio prints

From 19¾ × 26 in. (50.2 × 66 cm) to 49⅞ × 38 in. (126.7 × 96.5 cm)

Each signed: RAUSCHENBERG 5/46 99; publisher's seal embossed (lower left): ULAE

Purchase, Reba and Dave Williams Gift,

2002

2002.114.1–.9

This elegant suite, incorporating photo-gravure and other intaglio techniques, is in the muted tones Rauschenberg employed in the early 1960s for his first lithographs. The subject matter is also nostalgic. Each print contains photographic images of the artist's relatives or old friends. These are deployed in the syncopated grid compositions that are characteristic of Rauschenberg's gifts as a collagist.

The work illustrated here, *topher* (2002.114.5), has images of the artist's son, Christopher, as a baby; of his former wife—the artist Susan Weil—when pregnant with Christopher; and of the artist himself as a young man. *Eagle Eye* shows images of Rome and the artist Cy

Twombly, with whom Rauschenberg traveled to Italy in 1952–53. *Jap* contains an image of Jasper Johns, Rauschenberg's close colleague from the mid-1950s to the early 1960s, and an American flag, a common subject for Johns.

*Tanya* comprises images of Tatyana Grosman, who founded the print atelier Universal Limited Art Editions, and her husband, Maurice.

*Ileana* shows Ileana Sonnabend, one of Rauschenberg's first art dealers, and her second husband. *Big and Little Bullys* [sic] contains multiple images of the artist's parents.

*Bubba's Sister* shows Rauschenberg's sister Janet at various ages; *John*, the composer John Cage and his Model A Ford; and *Ace*, the dancer Steve Paxton.

NR





## Bill Viola

American, b. 1951

### *The Quintet of Remembrance*

2000

Video installation; color video rear-projected on large screen in darkened room

Room (ideal dimensions) 12 × 18 × 24 ft.

(36.6 × 54.9 × 73.2 m); screen 57 × 99 in.

(144.8 × 251.5 cm)

Purchase, Lila Acheson Wallace Gift, 2001

2001.395a–i

The first work of video art to enter the collection of the Department of Modern Art and the first major video installation to be acquired by the Museum is by the preeminent video artist Bill Viola, who has been working primarily in this medium since the early 1970s. Inspired by the artist's study of late medieval and early Renaissance paintings and their iconography, specifically the depiction of the Passion in Italian and Flemish painting of the era, the work belongs to a series of four, created in 2000 and 2001, in each of which a grouping of five people undergoes a mounting wave of emotional intensity.

Here, three women and two men, seen in close-up against a neutral backdrop, independently express the emotions of compassion, shock, grief, anger, and fear—sometimes even rapture—in extreme slow motion, without sound, using only expressions and gestures. Their sixty-second performance was filmed

with high-speed 35mm film, then transferred to video and extended to sixteen minutes and nineteen seconds of slow-motion projection. The slow motion accentuates the power and depth of each emotion expressed. Running continuously on a loop, this powerful work makes provocative connections between the art of early Renaissance Europe and that of twenty-first-century America.

ALS

## Thomas Struth

German, b. 1957

### *National Museum of Art, Tokyo*

1999

Chromogenic print

70 7/8 × 109 in. (179.4 × 276.9 cm)

Purchase, Jennifer and Joseph Duke, Joyce and Robert Menschel, and Anonymous Gifts, Gift of Dr. Mortimer D. Sackler, Theresa Sackler and Family, and Fletcher and Harris Brisbane Dick Funds, 2001

2001.475

For over a decade, Struth has photographed people in museums, cathedrals, and other shrines that function as tourist meccas for the secular religion of art. The subject of this work is one-half of a Japanese-French exchange of treasures. The Japanese sent their prized eighth-century bodhisattva from Nara to the Louvre, where it was encased in bulletproof glass and displayed in an incongruously ornate Second Empire gallery. Struth's photograph shows the French contribution, also behind glass, in the hall the Japanese designed to exhibit it.

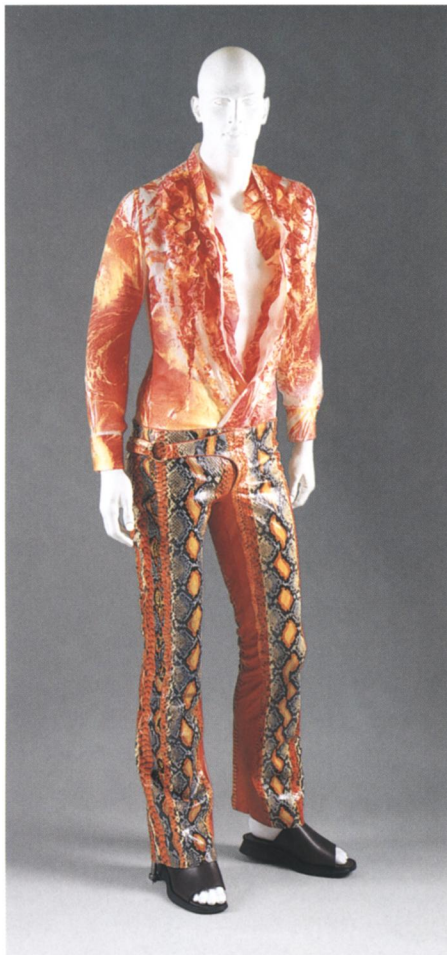
Quintessentially Gallic, Delacroix's 1830 painting *Liberty Leading the People* is a hymn to the supreme rights of the individual, shot through with sex and high drama. The mise-en-scène, however, is an uncanny reflection of late-twentieth-century spectacle culture—specifically, the movie theater, where the crowd passively absorbs images on a glowing screen. Yet Struth is not simply demonstrating the collision between Delacroix's characters, who rush forward into history, and those who are immobilized in the face of it; he also





discerns a respectful distance on the part of the Japanese toward their visitor, an appreciation of difference and cultural specificity that is a key to all of this artist's work.

DE



**Roberto Cavalli**

*Italian, b. 1939*

**Man's Ensemble**

*Spring/Summer 2001*

*Silk and snakeskin*

*L. (a) (center back) 28½ in. (72.4 cm);*

*l. (b) (side seam) 44 in. (111.8 cm)*

**Gift of Roberto Cavalli, 2001**

*2001.776.2a, b*

Roberto Cavalli describes his clothes as “rock haute couture,” an apt term for this ensemble comprising a ruffled silk shirt and python trousers. Infused with bravura, it is typical of the high-voltage glamour that has come to characterize his work. Brazenly sexy, the open-

to-the-waist shirt and low-slung, hip-hugging trousers combine the louche masculinity of a Saint Tropez playboy with the flamboyant exhibitionism of an MTV rock star.

Since the “great male renunciation” of the early nineteenth century, men have tended to follow a restricted code of appearance, with monastically understated fashions. But as in many of Cavalli's designs, this ensemble references the extravagant sumptuousness of the seventeenth and eighteenth centuries and the theatrical, decadent bohemianism of the 1960s and 1970s. Brash yet seductive, the boldly flirtatious ensemble is assertively masculine in its ostentatiousness.

Beneath Cavalli's sexy, almost wanton silhouette, however, lies a surprising craftsmanship. The grandson of a well-known Italian Impressionist painter, Giuseppe Rossi, Cavalli himself trained at the Accademia di Belle Arti in Florence. His painterly origins are particularly evident in the ruffled tuxedo shirt with its wide, abstract brushstrokes, while his more artisanal leanings can be seen in the python trousers, dyed and printed with psychedelic colors to “artificialize” yet exaggerate the skin's natural patterning.

AB

**Jean Paul Gaultier**

*French, b. 1952*

**Evening Ensemble**

*Spring/Summer 2000*

*Silk and silk satin with silk embroidery*

*L. (a) (center back) 29 in. (73.8 cm);*

*l. (b) (center back) 53 in. (134.6 cm)*

**Gift of Mrs. William McCormick Blair Jr., 2001**

*2001.797.5a–d*

Gaultier established his “bad boy” reputation in ready-to-wear and is known mostly for the corset ensembles worn by Madonna. His collections, however, have always been informed by other paradigmatic garment types like the pea jacket, the trench coat, and the French mariner's sweater. When he launched his couture house in 1997, Gaultier embraced materials and techniques once precluded by the ready-to-wear manufacturing process but did not abandon the themes and imagery of his earlier work.

In this ensemble, Gaultier combines high, midcentury French style with imagery from the Far East. His Nehru jacket recalls

Christian Dior's New Look “Bar” jacket, and his lavishly embroidered skirt cites the exoticism of early-twentieth-century Chinese export shawls. Less obviously, the skirt's construction refers to similar garments of the 1890s.

Haute couture, unlike ready-to-wear, allows the client to have direct involvement in the transposition of a design from runway to wardrobe. Here, the most notable change was the shortening of the skirt's train. Still, a loop of silk satin remains on the underside of the hem so the wearer can drape the skirt over her wrist when dancing. Passementerie buttons down the center back release or control the fullness of the train. In a couture flourish, each ball button of silk cording is handmade.

HK





### Female Figure

Alaska (Old Bering Sea), 2nd century B.C.—  
1st century A.D.

Walrus ivory

H. 7 1/4 in. (18.4 cm)

**Gift of Stephanie H. Bernheim, in memory  
of Leonard H. Bernheim, 2001**

2001.760

Figures of carved walrus ivory are found in house remains, refuse deposits, and graves on Saint Lawrence Island, the largest island in the Bering Sea. Saint Lawrence is the last remnant of the land bridge between Alaska and Siberia over which, tens of millennia ago, migrants from Asia came to the Americas. It is a windy, mostly flat, treeless island, surrounded by ice for many months of the year.

In this environment, numerous elegant ivory objects were made in the centuries

around the turn of the first millennium. The carefully crafted personal works include hunting implements as well as the human figures and half figures that are so frequently interpreted as female. Here, the pendent breasts and distended stomach, perhaps indicating pregnancy, leave little doubt that a female is depicted. However, the characteristically slender, armless bodies and torsos are usually without gender distinctions, raising the possibility that such differentiations were made in the wrapping, or clothing, in which the figures presumably were enveloped. Such wrappings do not survive burial in the frigid island environment, where the conditions also contribute to an alteration in the color of the ivories, which now range from a rich, mellow brown to black. JJ

### Duct Flute

Mexico (Veracruz peoples), 7th–10th century  
Ceramic with polychromy

L. 11 3/8 in. (29 cm)

**Purchase, Clara Mertens Bequest, in  
memory of André Mertens, and Purchase  
by subscription, by exchange, 2002**

2002.188

Perhaps the greatest variety of musical instruments in Precolumbian America was found among the peoples of the modern Gulf Coast state of Veracruz, Mexico, during the second half of the first millennium A.D. Written accounts, iconography, and archaeological finds provide a picture of the rich diversity of musical life during this period. Unfortunately, many of the instruments perished, but some, those made of ceramic, bone, or metal, have survived.

This clay duct flute, a recorder-like instrument, has five finger holes that provide the player with more than thirteen tones. How these tones were used is not known, but such flutes were probably heard on both ritual and secular occasions. The mouthpiece, unseen at the back of the cylindrical tube, directs blown air against a sharp, whistle-like edge that forms an opening in the rear of the tube. A hood, typical of Veracruz duct flutes, covers this aperture. The mold-made face with head-dress, earplugs, and nose strap that decorates the tube's upper portion has no tonal function. The elaborately painted surface on the front and sides of the flute includes both ancient pigments and some that are more modern. A repair appears at the third hole,

but the instrument is still capable of making its original sounds. JKM

### Necklace Beads

Colombia (Tairona), 10th–16th century

Gold

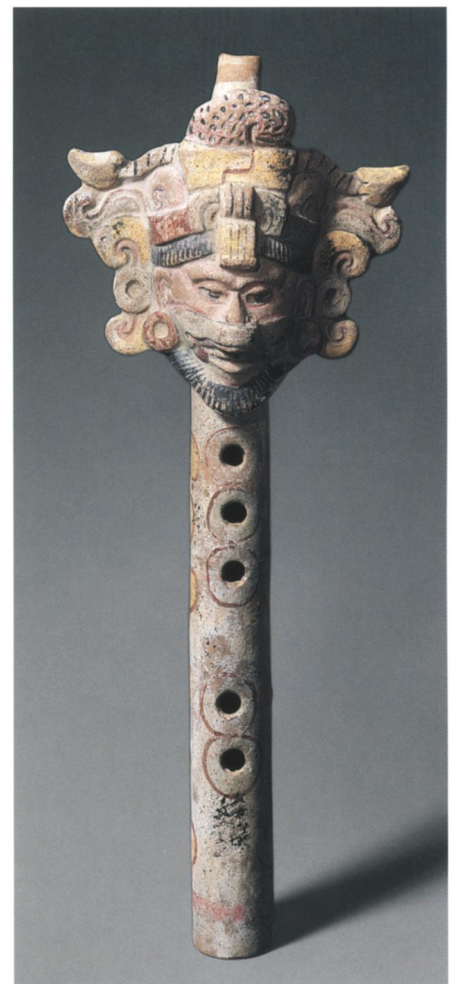
H. (each) 1 1/8 to 1 3/8 in. (2.9 to 3.5 cm)

**Gift of Jan Mitchell and Sons, in memory  
of Ellin Mitchell, 2002**

2002.231

Necklaces are known in a wide range of styles, shapes, and materials from many parts of the Precolumbian world from at least the third millennium B.C. Among the Tairona, whose culture flourished in the Caribbean coastal plain and the foothills of the Sierra Nevada de Santa Marta in northern Colombia, necklaces seem to have been of particular cultural importance, since millions of finely made beads of gold, semiprecious stone, and shell have been recovered from elite burials.

The fifty-four beads illustrated here are hollow cast of a gold-and-copper alloy known







as *tumbaga* by the lost-wax method, a technique favored by Tairona goldsmiths over hammering; core material remains in most of the beads. The curved, pointed shape of the beads has been compared to animal teeth or claws. A curious, yet little understood, feature is the projecting knob on top of each bead; these knobs may be ornamental or, perhaps, may have had additional decorations such as colorful feathers or threads tied around them. Abrasions on the sides of the beads suggest that stone beads, about 1.5 centimeters in diameter, were once placed between the gold ones. They could have been made of carnelian, jasper, or agate, all abundant in burials. The arrangement of the beads here is conjectural.

HK

**Woman's Grave Marker (*sunduk*)**

*Philippines (Sulu Archipelago; probably Bajau people), 19th–20th century*

Wood

H. 46 1/2 in. (118 cm)

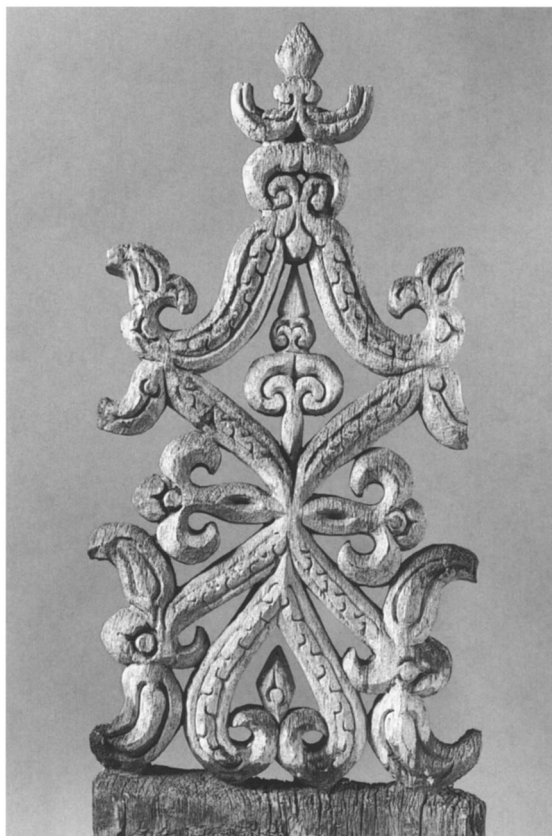
**Purchase, Robert J. Holmgren and Anita Spertus Gift, in memory of Douglas Newton, and Rogers Fund, 2002**

2002.14

Lying along an ancient trade route between the Philippines and Borneo, the Sulu Archipelago has long been a crossroads of cultures. While its contemporary population is Islamic, the archipelago's art often represents a fusion of Islamic designs with earlier indigenous forms. Such rich multicultural influences are evident in the imagery of this woman's grave marker, likely created by the Bajau people. A vigorous composition of floral motifs derived from Islamic sources, it may also incorporate subtle references to animal forms normally prohibited under Islamic religious doctrine. The budlike elements that constitute the lower corners probably depict the stylized heads of nagas, snakelike beings that appear in the art and religion of many indigenous cultures in Island Southeast Asia.

Like Western gravestones, Bajau grave markers indicate the resting places of the dead. They consist of two primary elements: the *kubul*, a low fence surrounding the grave, and the *sunduk*, an upright element at the center of the enclosure. The form of the *sunduk* reflects the gender of the deceased. A woman's *sunduk*, such as the present example, consists of a flat openwork plank, while a man's is cylindrical.

EK





**Ancestor Figure (korwar)**

*New Guinea (Irian Jaya, Cenderawasih Bay),  
late 19th–early 20th century*

*Wood and glass beads*

*H. 10 ¼ in. (26 cm)*

**Purchase, Fred and Rita Richman Gift and  
Rogers Fund, 2001**

2001.674

Formerly in the collection of the Surrealist poet and theoretician André Breton (1896–1966), this remarkable *korwar*, or ancestor figure, exemplifies the distinctive approach to the human form that prompted many Surrealists to seek inspiration in Oceanic art. Created in the Cenderawasih Bay region of northwestern New Guinea, *korwar* represented individuals who had recently died. Each served as a supernatural container into which the spirit of the newly deceased ancestor could be called for consultation or the presentation of offerings.

*Korwar* imagery was highly conventionalized, depicting the ancestor in a seated or standing position with the robust head and arrow-shaped nose that are the hallmarks of the style. Although the sex of the figures is often difficult to determine, all were originally male or female, depending on the

gender of the deceased. Normally kept in the house of the deceased's family, *korwar* were also carried along on dangerous sea voyages to assure a successful outcome. Cenderawasih canoes had *korwar* heads incorporated into their prow and stern ornaments, and miniature *korwar* were carried as amulets. The pervasive presence of these *korwar* images protected the living and emphasized the importance of ancestors in all aspects of everyday life.

EK

**Two Headrests**

*South Africa or Zimbabwe (Tsonga and Shona peoples), 19th–20th century*

*Wood and elephant hair*

*H. (.1) 4 in. (10 cm); h. (.2) 5 in. (12.5 cm)*

**Gift of Drs. James J. and Gladys W.  
Strain, 2001**

2001.759.1, .2

The use of headrests in southern Africa is ancient and has been traced as far back as the twelfth century at the archaeological site of Mapungubwe, an urban center along the Limpopo River. There, evidence of gold sheeting believed to have adorned a long-



2001.759.1



disintegrated wood headrest has been recovered. While headrests were designed to serve a functional purpose—to support the head while sleeping in order to protect elaborate hairstyles—their intimate connection with their owners is such that they are also seen as precious vehicles for communicating with an ancestral realm. In many instances, such artifacts are buried with their owners along with other personal items.

The design of such works is reflected in a range of regional styles. Shona sculptors and their neighbors to the southeast, the Tsonga, have been credited with the most varied formal solutions to the carving of the support element. The understated graphic simplicity of the classic Tsonga headrest (below, left) contrasts with the intricate and densely inscribed treatment of the vertical support of the Shona example. The abstract concentric and triangular motifs, here depicted in a rich variety of elegant patterns, have been interpreted on a metaphysical level as references to the ancestral realm, which is visualized as a sacred pool as well as a woman's womb, the site of regenerative power. AL



2001.759.2

### Seydou Keita

*Malian, 1921–2001*

#### ***Untitled #313 [Portrait, Woman Seated on a Chair]***

*1956–57 (printed 2001)*

*Gelatin silver print*

*Image 22 × 15½ in. (55.9 × 39.4 cm)*

**Purchase, Joseph and Ceil Mazer Foundation Inc. Gift, 2002**

2002.217

When Keita's portraits were first displayed in New York in 1991, they were unsigned and his identity was unknown outside of Africa. His unique style of portraiture immediately captivated viewers, and soon after the show, Keita was located in Bamako, Mali. Through interviews and publications, details of his photographic career emerged, and international acclaim followed as he exhibited his work in museums and galleries.

In 1948 Keita opened a studio in Bamako, in a building near the market, the post office, a zoo, and the railway station. This location attracted local customers, those from neighboring countries, and those en route to Senegal. Keita operated his studio until 1962, when, after Mali's independence, he was



asked to be a government photographer; he retired in the mid-1970s.

Keita started with a box camera and glass plates and soon changed to film. He was meticulous about preserving and organizing his negatives, but he did not record the names of the people who waited patiently to be photographed. Thus, the name of the woman in this picture is unknown to us. Her portrait is infused with confidence in an extraordinary display of personal and pictorial beauty. It is an innovative composition that is a tour de force of elegance and style.

VLW



**A Selection from the Eugene V. Thaw  
Collection of Nomadic Art of the Eurasian  
Steppes**

*Clockwise, from top left*

**Garment Ornament**

*From Kazakhstan, 6th–5th century B.C.*

*Bronze*

*H. 3 in. (7.6 cm)*

**Belt Buckle**

*From Central Asia, 1st century B.C.–*

*1st century A.D.*

*Gold, inlaid with amber, carnelian, and  
turquoise*

*H. 2 ¼ in. (5.7 cm)*

**Belt Plaque**

*From northwestern China, 4th century B.C.*

*Tinned bronze*

*H. 2 ½ in. (6.4 cm)*

**Belt Plaque with Confronted Bovines**

*From southern Siberia, 2nd–1st century B.C.*

*Bronze*

*H. 2 ⅞ in. (5.4 cm)*

**Gift of Mr. and Mrs. Eugene V. Thaw, 2002**

*2002.201.172, .187, .81, .120*

With a total of 166 items, the Eugene V. Thaw Collection of Nomadic Art constitutes one of the largest assemblages of its kind in the West. Impressively diverse, these objects range from weapons and helmets to horse trappings, chariot fittings, garment hooks, personal ornaments, and musical-instrument accessories. While most are made of bronze or

gilded bronze, about a dozen pieces are of gold or silver, inlaid with semiprecious stones.

Characterized by bold design and skilled workmanship, these works represent the dynamic art created by the horsemen who roamed the Eurasian steppes. The bulk of the collection consists of artifacts from the northern borders of China. They add significantly to the Museum's existing holdings of related materials and will form the core of a future collection that will be expanded to include nomadic art from across the entire region of the Eurasian steppes.

ZJS





### ***Large Cup with Ring Handle***

*Eastern Central Asian or northwestern Chinese, period of Tibetan rule, 8th–9th century  
Parcel-gilt silver*

*Diam. 6 in. (15.2 cm)*

**Purchase, Pat and John Rosenwald and The Dillon Fund Gifts, and Rogers and Louis V. Bell Funds, 2001**

*2001.628*

This large cup is a striking example of the metalwork produced in the eastern regions of Central Asia and northwestern China under the aegis of the powerful Tibetan empire from the mid-seventh to the mid-ninth century. Chinese sources record the extensive and extravagant production of gold and silver in the region at the time. The specific identification of this material, however, has occurred only recently; it is based on archaeological excavations in China and on the handful of pieces with inscriptions in an early Tibetan script.

Heavily cast with rounded sides, the cup sits on a flared foot. A cloud-shaped thumb-piece, decorated with a leaping lion, caps the ring handle. The exterior, which has a beaded rim, is covered with entwined and tied floral scrolls filled with leafy tendrils. Such scrolls are one of the defining decorative features of silver vessels attributed to the period of Tibetan domination of eastern Central Asia (present-day Xinjiang Uygur Autonomous Region). A mark that can be read as the Tibetan syllable *ka* is incised into the undecorated interior. Cups of this shape have been used since ancient times by nomads drinking koumiss (fermented mare's milk) and other beverages.

DPL

### ***Stem Cup***

*Eastern Central Asian or northwestern Chinese, period of Tibetan rule, late 7th–8th century  
Gold with repoussé decoration*

*H. 3½ in. (8.9 cm)*

**Purchase, 2001 Benefit Fund, 2002**

*2002.19*

This elegant gold stem cup displays an intriguing blend of Chinese techniques and images with those from other traditions. The bell-shaped goblet, slender stem, and flaring foot derive from contemporary Chinese works, as does the lush, matlike surface composed of small rings in the background, as well as the use of a thin sheet of gold to line the interior. Pearl borders define the rim and foot, which is decorated with four small ibexes. The twelve animals of the Chinese zodiac (rat, ox, tiger, hare, dragon, snake, horse, sheep, monkey, cock, dog, and boar), each placed in its own rectangle, decorate the upper edge.

Sinewy dragons with pronounced snouts, set in medallions created by intertwining grapevines, fill the body of the goblet. The prowling poses of the dragons reflect long-standing nomadic imagery. The entwined

grapevines decorating the cup parallel metalwork from sites in northwestern China, such as Dulan in Qinghai Province, produced under Tibetan rule from the mid-seventh to the mid-ninth century. The design shows a keen understanding of Chinese aesthetics, and the liveliness and openness of the decoration suggest that this rare cup may represent an initial phase in the development of early Tibetan metalwork.

DPL





# Vase

Chinese, Song dynasty (960–1279)

Stoneware with brownish black glaze

H. 15¼ in. (38.7 cm)

Bequest of Mr. and Mrs. Myron S. Falk Jr., 2000

2001.361.1

The many popular ceramics that were manufactured in northern China during the Song dynasty are generally catalogued under the all-encompassing name “Cizhou.” Almost synonymous with Cizhou (Tz’u Chou) is the robust ornamentation with which these stonewares were decorated. This large, heavily potted vase is a particularly dramatic example of a category of these ceramics with very dark, high-fired glazes.

A bold, abstract design has been carved deeply into the body of this vase, after which the entire piece was covered with the thick, brownish black glaze. Details of the chevrons and ovals were then incised through the glaze to the underlying, lighter-colored buff body, thus emphasizing the design. This simultaneous use of two decorative techniques, carving under and incising through the glaze, which is somewhat unusual, has produced exceptionally effective results.

The name *meiping* (plum blossom vase) is frequently given to the distinctive shape seen in this tall example with its small mouth, short neck, wide shoulders, and gracefully tapering sides, which suggest that it was intended to hold a branch of flowering plum. However, it is generally agreed that *meiping* vessels could equally well have been meant to store liquids.

SGV





***Octagonal Dish with Scenes of Children at Play***

*Chinese, Song dynasty (960–1279), 13th century  
Parcel-gilt silver with repoussé decoration  
Diam. 6 1/4 in. (15.9 cm)*

**Purchase, Florence and Herbert Irving  
Gift, in honor of Brooke Astor's one-  
hundredth birthday, 2002**

2002.180

The style and workmanship of this dish are typical of the metalwork produced in the prosperous cities of southern China in the Southern Song period (1127–1279).

The theme of children at play, expressive of a wish both for children and for the pleasure they bring, is a ubiquitous motif in Chinese decorative arts from as early as the tenth century. Some of the individual groupings, such as the two boys on the left—one riding a hobbyhorse, the other holding a lotus leaf over his companion like a parasol—continued to appear in works of art until the seventeenth century. In the garden's back-

ground is seen the early development of certain standard features of later Chinese gardens, such as the cluster of leafy plants with rocks and the balustrade enclosing a lotus pond. A delicate diaper pattern enhances the rim of the plate.

JCYW

***Box***

*Chinese, Ming dynasty (1368–1644), Yongle period (1403–24)*

*Lacquer on wood with incised and gilded decoration (qiangjin)*

*L. 16 in. (40.6 cm)*

**Purchase, Sir Joseph Hotung and The  
Vincent Astor Foundation Gifts, 2001**

2001.584a–c

The imperial workshops in the reign of the Yongle emperor (1403–24) produced some of the finest works of decorative art in Chinese history. The objects of metal, porcelain, silk, and lacquer were used in the palace and for diplomatic gifts. Because of the elaborate, exacting work involved in its production, lacquerware was highly valued, and, because of their fragility, few lacquer objects from this period have survived.

This box, decorated with five-clawed dragons, must have been produced for the imperial household. It is in an excellent state of preservation, with the gilding of the incised pattern intact and the original lock plate of iron with gold damascene decoration in place. The box comes with a lock and key of gilded bronze engraved with lotus flowers that may well be of the same period as the box.

JCYW







### **Bowl**

*Chinese, Ming dynasty (1368–1644), Jiajing period (1522–66)*

*Porcelain with underglaze blue decoration*

*Diam. 12 ¼ in. (31.1 cm)*

**Gift of Denise and Andrew Saul, 2001**

2001.738

This large porcelain bowl is decorated in a vibrant underglaze blue that is characteristic of the second half of the sixteenth century. The scene of children at play, a universal theme in all the decorative arts of China since the tenth century (see the octagonal dish on p. 55), was particularly popular at this time. The depiction of children in various postures that was achieved by mixing and matching several standard versions of heads, bodies, and legs is a feature of the mass-production techniques developed at the pottery works at Jingdezhen for manufacturing export porcelain. However, this bowl was certainly made for the domestic market. It carries a six-character reign mark of Jiajing within a double ring on the base.

JCYW

### **Madonna**

*Sino-Spanish, 18th century*

*Wood with pigment, gilding, ivory, and silver*

*H. 14 ½ in. (36.8 cm)*

**Purchase, Friends of Asian Art and Mrs. Charles W. Engelhard Gifts, in honor of Brooke Astor's one-hundredth birthday, 2002**

2002.133a, b

After their arrival in the Philippines in the 1560s, the Spanish began to commission ivory and wood carvings of Christian images from Chinese craftsmen in Zhangzhou, a city on the Fujian coast across the South China Sea from Manila. Later, Chinese craftsmen also worked in the Philippines.

This figure of the Virgin, carved in wood with face and hands of ivory and a silver halo, dates from the eighteenth century and is a relatively late example of this kind of work.





The image remains faithful in most respects to the Spanish model, but the Virgin sits on a rock in the manner of the Chinese goddess Guanyin. The decoration on her robe is a combination of Western and Chinese patterns. On the unfinished and unpainted base of the sculpture is a Chinese inscription written in ink with a brush that instructs the decorator as to the colors to be used for the various patterns.

JCYW

# **Unidentified artist**

*Chinese, active early 18th century*

## **Emperor Guan**

*Qing dynasty (1644–1911), Kangxi period (1662–1722), ca. 1700*

*Hanging scroll; ink, color, and gold on silk 68 1/8 x 36 1/2 in. (173 x 92.6 cm)*

**Purchase, The B. Y. Lam Fund and Friends of Asian Art Gifts, in honor of Douglas Dillon, 2001**

2001.442

Guan Yu (d. A.D. 219), a warrior of the late Han dynasty (206 B.C.–A.D. 220) renowned for his valor and faithfulness, was later venerated as a saint in the Daoist pantheon. Elevated to the rank of emperor (*di*) by the Wanli emperor (r. 1573–1620) of the Ming dynasty (1368–1644), Guandi, as he was thenceforth known, served as a virtual patron saint of the Manchu rulers of the ensuing Qing dynasty, who erected numerous shrines in his honor throughout China. In this image, Emperor Guan is shown descending from the heavens with two attendants. He is identified by an inscription written in gold in the upper right: “Overseer of the Gate, Sage-Emperor Lord Guan.”

The painting, which comes from a set of religious images used in the “water and land” ritual—a Buddhist ceremony conducted for the salvation of “all the souls on land and sea”—is distinguished by its high level of craftsmanship, intricate detail, and lavish use of precious mineral pigments. An inscription at the lower right, “Respectfully commissioned by the imperial prince Zhuang,” attests to the fact that the painting was the product of the imperial workshop. Judging from the style, it was probably commissioned by the first holder of that title, the powerful Manchu prince Boggodo (1650–1723), whose grandfather Abahai (1592–1643) was the Qing dynasty’s founder.

MKH







### Maejima Sōyū

*Japanese, Muromachi period (1392–1573),  
16th century*

#### **Chinese Warrior Zhang Qian Crossing the Yellow River**

*Hanging scroll; ink on paper  
20 7/8 × 13 3/8 in. (51.6 × 34.7 cm)*

**Purchase, Mary Livingston Griggs and  
Mary Griggs Burke Foundation Gift, 2002**  
2002.3

The legendary Han-dynasty explorer Zhang Qian is engaged in an unlikely endeavor—white-water rafting. As immortalized in a Yuan-dynasty poem, he rode a log raft in his attempt to discover the source of the Yellow River; instead, he found himself afloat in the Milky Way. The dark strokes that delineate the bamboo disturbed by the water heighten the sense of turbulence, and the pale ink wash on the raft evokes the plasticity and buoyancy that kept the hero afloat. The subject, seldom represented in Japanese painting, was most likely inspired by a Chinese model.

The scroll bears two seals reading “Maejima” and “Sōyū.” Details of this painter’s life are not known, but works bearing the same seals have been discovered that help to identify Sōyū as one of the few artists from eastern Japan (Kantō), then considered culturally backward. Some of his paintings have been erroneously attributed to leading Kano School members, suggesting that Sōyū studied with a Kano master in Kyoto.

This work is Sōyū’s only known figure painting. The dramatic wave treatment and jagged, nervous drapery folds indicate that it may belong to Sōyū’s early period, before he became acquainted with the more sophisticated Kano painting that influenced his landscapes.

MM

### Bamen Tomotsugu

*Japanese, active 18th century*

#### **Armor of the Gusoku Type**

*Edo period (1615–1868), 18th century*

*Lacquered iron and leather, shakudō, silver,  
silk, horsehair, and ivory*

*H. (as mounted) 58 3/8 in. (148.8 cm)*

**Gift of Etsuko O. Morris and John H.  
Morris Jr., in memory of Dr. Frederick M.  
Pederson, 2001**

2001.642

The term *gusoku*, or *tōsei gusoku*, describes a complete set of armor of a particular form as used in Japan from the sixteenth to the nineteenth century. This *gusoku*, a superb example of the armorer’s art in Japan, is remarkable for its very high quality and for retaining all of its matching elements in an exceptional state of preservation.

The helmet bowl of eighty-four ridged plates is signed on the inside: *Eichizen no kuni Toyohara jū Bamen Tomotsugusaku* (“made by Bamen Tomotsugu living in Eichizen province, Toyohara village”). Tomotsugu was the leading armorer of the Bamen School in the eighteenth century. The iridescent black surfaces seen on the torso defense and other parts of the metal fittings were achieved by *gindami-nuri* (silver powder mixed with lacquer), a material and technique rarely





found on armor. The silk lacing on the skirt, in white, orange, green, and blue, is distinctive; the Museum's example is the only known Japanese armor with this color scheme. The *mon* (heraldic insignia) in the form of three whirling commas is that of the Okabe, feudal lords of Kishiwada (present-day Kishiwada City, Osaka Prefecture).

MO



### ***Piece from a Nob Costume***

*Japanese, Edo period (1615–1868), 2nd half of 18th–1st half of 19th century*

*Embroidered silk satin*

*H. 39 in. (99.1 cm)*

**Purchase, Roy R. and Marie S. Neuberger Foundation Inc. and several members of The Chairman's Council Gifts, 2000 Benefit Fund, and funds from various donors, 2001**

2001.428.36

An egret stands on the sinuous trunk of a willow tree above the waters that surge below. Egrets, grouped with herons under the Japanese term *sagi*, occur less often in Japanese decorative arts than their ubiquitous cousins the cranes. In Japanese literature, egrets figure in an episode in the medieval *Tale of the Heike*, which inspired a Noh play called *Sagi*. In this fable, set during an imperial outing in a garden, the emperor told one of his ministers to call a nearby *sagi*. At first it flew off, but upon hearing the minister summon it by imperial command, the egret returned, bowing before the emperor, who conferred upon both bird and minister the honor of the Fifth Rank. The *sagi*'s celebratory dance is the focal point of the play. The association of these birds with Noh theater may account for the comparative frequency of Noh costumes patterned with *sagi*. This textile probably came from such a costume.

The embroidery of the egret comes to life when reflecting the light. Smoothly parallel horizontal strands of white silk anchored with shorter detail stitches constitute the body, while the wings are rendered with long satin stitches that follow the direction of the feathers.

JD

### ***Kamishimo***

*Japanese, early 20th century*

*Resist-dyed cotton, paper, and whalebone*

*L. (a) (center back) 27 in. (68.6 cm);*

*l. (b) (center back) 35<sup>3</sup>/<sub>8</sub> in. (90.1 cm)*

**Gift of Kimono House, 2002**

2002.280a, b

The *kamishimo* was once the recognized uniform of Japan's samurai class. By the early twentieth century, however, the tradition of the *kamishimo* as official wear had all but disappeared, and it was relegated exclusively to the performing arts and ceremonial occasions. For centuries, its design has remained largely

unchanged. Composed of an upper capelike garment called a *katingu* and a pair of full, pleated pants called a *hakama*, the ensemble was worn over an unadorned kimono. The formidably wide shoulders were stiffened with paper and whalebone to sustain their warrior-like proportions. The family crest, or *kamon*, a customary identifier on Japanese formal wear, appears here on the shoulders and back of the *katingu* in the form of the trifoliate leaf of the *katabami*, or yellow wood sorrel, a common wildflower in Japan.

Fine *kamishimo* were prized for their intricately patterned textiles, which were skillfully resist-dyed with the use of hand-cut paper stencils. The designs, called *komon*, were typically organic or geometric and were composed of minute dots. The Costume Institute's example has a very fine diamond pattern. The various *komon* were thought to have spiritual significance and were chosen by samurai as the symbol for some desired personal quality or physical attribute that could be drawn upon for inspiration or protection.

ABB







***Bowl with Inlaid and Stamped Design***  
 Korean, Chosŏn dynasty (1392–1910), 2nd half  
 of 15th century  
*Stoneware with punch'ong glaze*  
*Diam. 7½ in. (19.2 cm)*  
**Purchase, The Vincent Astor Foundation**  
**Gift, 2002**  
 2002.132

This bowl, of robust form and decoration, is a fine example of early *punch'ong* ware, a type of pottery developed in the fifteenth century that is uniquely Korean. The decoration, under a light green transparent glaze, consists of carved and stamped designs filled with white slip. The treatment of the boldly rendered peony scroll is typical of the fifteenth-century style in Korean art. The pattern of concentric bands of tiny chrysanthemum leaves in the center of the bowl was stamped in the clay and inlaid.

JCYW

***Tara, the Buddhist Savioress, Dispensing Boons*** (page from a dispersed *Prajnaparamita* manuscript)  
 Indian (West Bengal) or Bangladeshi, early 12th century  
*Opaque watercolor on palm leaf*  
*Page 2¾ × 16½ in. (7 × 41.9 cm)*  
**Purchase, Lila Acheson Wallace Gift, 2001**  
 2001.445i

Although small in scale, palm-leaf manuscript illuminations are among the most significant paintings surviving from medieval India. This

one is part of a recently acquired group of thirty-nine pages that are a major addition to our holdings of Indian art. These miniatures are distinguished by their superb condition, brilliant, saturated color, exquisite draftsmanship, and, in some instances such as this, unusual composition. Several characteristics, such as the portrayal of deities within shrines and the use of stylized mountain staves, indicate that the manuscript was most likely produced in the former state of Bengal. The coloristic sensibility of these illuminations is close to that of early Tibetan *thankas*, which were probably inspired by paintings from that region.

This miniature shows a voluptuous Tara, attended by two goddesses, bending down to

bestow boons on a group of adorants. An elaborate halo behind her upper body is surmounted by an umbrella, a sign of royalty. The red background of the lower section emphasizes the ecstatic nature of the event, while the upper section is filled with a swirling vegetative motif. The image and another from the manuscript that features a bodhisattva in a similar attitude are the earliest surviving depictions of this subject, which was known only from a fifteenth-century Nepalese painting.

SMK

***Maharana Amar Singh II of Mewar Riding a Horse***

Indian (Rajasthan, Mewar), ca. 1700–1710  
*Ink and opaque watercolor on paper*  
*14¾ × 12¼ in. (37.5 × 31.1 cm)*  
**Cynthia Hazen Polsky and Leon B. Polsky Fund, 2002**  
 2002.177

This drawing adds to our strong holdings of art from the reign of Maharana Amar Singh II, a pivotal period in Mewar painting. During that time, techniques, genres, and styles influenced by those of the Mughal court began to be adopted by some of the premier artists of the Mewar atelier. Several of them, including the master who created this work, eschewed the characteristic colorful, patterned paintings of traditional Hindu themes and instead created more realistically observed colored drawings that celebrated the worldly activities



Detail





of the maharana. This artist's work is characterized by the use of stippling and dramatic shading to model forms.

In this drawing, Amar Singh II, accompanied by four retainers, is shown riding to the hunt on a prized horse from Jodhpur. In

many ways, the dramatically rendered blue gray steed is the artistic focus. Portraits of favorite horses and elephants were a Mughal genre, as were nature studies. Here, the artist has combined the depiction with another Mughal idiom, the royal hunt. The principal

figures are set in front of a barren hill; only the foreground is enlivened with a frieze of plants. Beyond the hill stretches a plain. At the upper right is a Saivite shrine, perhaps Eklingi, near Udaipur; at the upper left is a walled garden. SMK





***Posthumous Portrait of a Queen as Parvati***

*Indonesian (Java), Eastern Javanese period,  
Majapahit kingdom, 14th century  
Andesite*

*H. 80 in. (203.2 cm)*

**Purchase, 2000 Benefit Fund, 2001**

*2001.407*

Kings and queens were believed to have a divine origin as the human incarnations of gods on earth. It was thought that at death they were reunited with the deities from whom they derived. Posthumous commemorative royal portraits such as this one celebrate this moment, coinciding with death, when the temporal ruler is reintegrated with the original deity. In this case, an as-yet-unidentified historical queen is depicted with an austere and regal expression—an intensely focused look of absolute power—as she is united with, but also transformed into, the great Hindu goddess Parvati, the consort of Shiva. She stands on Shiva's vehicle, the bull Nandi, and is flanked by her two children: Ganesha, the potbellied, elephant-headed god who controls obstacles in life, is represented standing in an unusual yogic pose; Kartikeya, the god of war and general of the army of the gods, is shown seated.

As befits a queen-goddess, the figure is sumptuously adorned with elaborate jewelry, some approximate examples of which may be found in the Museum's extensive collection of Javanese gold jewelry.

ML



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