



Recent Acquisitions

A SELECTION: 2002–2003

The Metropolitan Museum of Art

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On the cover: *Pensive Bodhisattva*. Korean, Three Kingdoms period (57 B.C.–A.D. 668), mid–7th century (see p. 64)

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Director's Note

In a year in which I have been cast for the most part in the role of the bearer of bad tidings—cuts in funding from the city, drop in attendance, budgets that need trimming—I am pleased to deliver good news in the form of our annual selection of recent acquisitions, many of them truly notable. It includes four paintings and an etching from one of the most important donations of modern art to the Museum, that from the Pierre and Maria-Gaetana Matisse Foundation. The gift consists of works from Pierre Matisse's personal collection: pictures by Balthus, Chagall, Derain, Dubuffet, Giacometti, Miró, and Tanguy, as well as a group of nearly fifty works in various mediums by Pierre's father, Henri. The Matisse gift also includes African pieces, represented here by the imposing reliquary figure illustrated on page 55.

Through a combination of promised gift and purchase a group of some fifty plein-air sketches from the Wheelock Whitney collection added a new dimension to our early-nineteenth-century paintings holdings, as have a few individual works such as Millet's *Retreat from the Storm*, a gift of Serena Tang and Peter M. Wood.

Previous donors of works of art or gifts of funds for acquisitions have been as generous as ever this past year. Regular readers of this publication will thus recognize credits such as, among others, to the Wrightsman Fund for Chassériau's dreamy portrait of the comtesse de La Tour-Maubourg; to Walter and Leonore Annenberg and the Annenberg Foundation for further gifts from their fabled collection, as well for the purchase of the splendid, seventh-century Korean *Pensive Bodhisattva* on the cover; to Cynthia and Leon Polsky for Indian works; to Jeffrey B. Soref for the monumental, twelfth-century Khmer-style eight-armed Avalokitesvara; and for various other Asian works of art to the Eugene Victor Thaw Art Foundation, the Vincent Astor Foundation, and the Dillon Fund. Once again we thank Leon D. and Debra R. Black, who enabled us to buy our first drawing by Caspar David Friedrich, a spectacular large view of Rügen Island. We are grateful as well to the Anna-Maria and Stephen Kellen Foundation for making possible the purchase of the grand eighteenth-century Austrian silver wine coolers.

I cannot conclude without emphasizing to the reader how rich in true masterpieces is this group of acquisitions. Certainly, Lorenzetti's *Crucifixion* and Barocci's *Saint Francis* qualify among the selections from the Department of European Paintings, as do two magisterial sculptures from European Sculpture and Decorative Arts, Permoser's *Marsyas* and Pajou's *Head of a Bearded Elder*. Asian Art is represented in this category by the set of three rare Japanese handscrolls of the late fourteenth century; Medieval Art and The Cloisters by four exceptional fourteenth-century secular ivories; and Egyptian Art by a splendid example of wood carving, the royal ancestral figure possibly of the Ptolemaic period.

Finally, I wish to thank all donors of works of art and all others who have contributed to our acquisitions program in the past year. Without them this institution could not continue to thrive.

Philippe de Montebello
Director



Royal Ancestral Figure

Egyptian, Dynasty 30—possibly early Ptolemaic period, 4th–3rd century B.C.

Wood (possibly Dalbergia melanoxylon [African blackwood])

H. 8 1/4 in. (21 cm)

Purchase, Anne and John V. Hansen Egyptian Purchase Fund, and Magda Saleh and Jack Josephson Gift, 2003

2003.154

Ancient Egyptian divine images resided in shrines deep inside the temple sanctuaries. Some shrines were surrounded by small figures depicting ancestral spirits in the hieratic pose seen in this masterpiece of Egyptian wood carving. The left fist strikes the chest, while the right is raised with the—now partly missing—arm angled at the elbow. In actual ritual performances the gesture would have alternated with a reversed position of arms and fists, and

incantations would have accompanied this celebration of divine epiphany.

The figure was created during a time when Egypt was first ruled by its last indigenous pharaohs and then experienced the conquest by Alexander the Great (332 B.C.) and the beginning of the rule of the Ptolemies. The indigenous Dynasty 30 (380–343 B.C.) initiated a phase of high artistic achievement, the impact of which was felt for a long time to come. Epitomizing the artistic tendencies of his era, the wood carver combined millennia-old Egyptian concepts such as axuality and frontality with strikingly innovative traits like the free movement of the left leg and refined treatment of the softly rendered musculature.

In 1922 this figure was part of a centennial exhibition at the Louvre celebrating Jean-François Champollion's *Lettre à M. Dacier*, in which he announced his decipherment of the Egyptian hieroglyphs in 1822. DA

Striding Lion

Anatolian or Syrian, mid-1st millennium B.C.

Copper alloy

H. 7 1/8 in. (18.7 cm)

Purchase, Joseph Pulitzer Bequest, Gift of Dr. Mortimer D. Sackler, Theresa Sackler and Family, and funds from various donors, 2002

2002.457a, b

Although the first half of the first millennium B.C. is known as a period of great metalwork production in the Near East, this striding lion is a rare surviving metal sculpture in the round. Cast in copper alloy, the body is smooth with little articulation of musculature. The mane is indicated by large raised tufts on the shoulders and upper forelegs. The lion's powerful presence is concentrated in the stylization of the face, executed in a manner that dates this work to the mid-first

millennium B.C. A gaping mouth reveals teeth and a protruding tongue. The nose is wrinkled in a snarl. Furrows in the forehead form a U-shape with ridges on either side, and the heavy brow extends to the ears. A fragment of original white inlay is preserved in the left eye.

The lion, formerly in the Guennol Collection, may be attributed to Anatolia or Syria based on comparison with monumental stone relief carving of these regions. In Anatolia it is common practice to show deities on the backs of lions and bulls; a knob on the back of the lion, set into the middle of an irregular area, was possibly a platform on which such a figure would have stood. JE



Pair of Gold Roundels

Greek, South Italian, Classical period, 5th–4th century B.C.

Gold

H. (.1) 1³/₈ in. (3.5 cm); h. (.2) 1¹/₂ in. (3.7 cm)

Gift of Torkom Demirjian, in honor of Philippe de Montebello's 25th anniversary as Director of The Metropolitan Museum of Art, 2002

2002.569.1, .2



These striking roundels are fine examples of a well-known type of Greek filigree goldwork, especially popular in southern Italy during the Classical period. Each consists of a tube of gold sheeting in the form of a truncated cone that is flattened at the bottom for strength and adorned at the top with a wide collar, the surface of which is decorated with alternating bands of filigree work. Their use remains a mystery. The roundels may have served as stands for precious glass vessels, as did a pair with figural decoration found in a tomb at Ruvo, Apulia. Alternatively, they may have functioned as objects of female adornment, such as hair ornaments like those sometimes seen worn by women on Greek and Italic vases of the period, or even as large earrings, since they are typically found in pairs. A remarkably similar pair in the Ashmolean Museum, Oxford, almost certainly comes from the same workshop. SH



Mask of Pan

Roman, 1st century A.D.

Marble

H. 11 1/8 in. (28.3 cm)

The Bothmer Purchase Fund, 2002

2002.284

The remains of two horns set in the bristling hair identify this bearded mask as that of Pan, the rustic goat god who was venerated all over the Greek and Roman world as an uncivilized power of nature. His cult originated among the herdsmen of Arcadia, a wild mountainous region of Greece, but by the time this decorative mask was produced, Pan had become primarily a denizen of private villas, where on wall paintings and in garden sculpture he disported with Dionysos and his band of satyrs and maenads.

Although the earliest images of Pan showed the god in fully animal form, he gradually became more human, sometimes appearing as a young man with discreet horns and tail, sometimes with goat legs and more or less grotesque animal features. Pan's wild nature is suggested here by the short unkempt hair, large nose, and wartlike protuberance between the bushy eyebrows. This representation of the god in a theater mask probably once decorated a Roman garden, where it would have evoked not only Pan's rustic lifestyle but also the world of Dionysos, the divinity most closely associated with Greek drama. EJM

Cinerary Urn

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

Marble

14 1/4 x 21 1/4 in. (36.2 x 54 cm)

Purchase, Philodoroi Gifts and Gift of Ariel Herrmann, 2002

2002.297, .568

The urn, found near Anagni, southeast of Rome, in 1899, is a singular example of Roman funerary art. The back and side panels of the rectilinear box are covered with trophies, weapons, and armor carved in high relief and in exquisite detail. The panels have more in common with reliefs on imperial monuments such as triumphal arches than with the standard types of decoration on Roman cinerary urns, which usually resemble actual receptacles (vases or baskets) or take the form of altars or miniature tombs.

Both the subject and the quality of the carved decoration on the present urn suggest that it was a special commission, possibly for a high-ranking imperial officer. Sadly, much of the front, where an inscription recording the deceased's name would have been placed, is missing. The lid, too, is absent, although holes and traces of lead solder at the top of the sides indicate that the urn originally had a lid fixed to it. After the urn's acquisition a separate fragment from the right side panel was donated to the Museum, and this piece has now been restored to the urn, completing the right rear corner. CSL





rotating movement, thus creating a thicker and darker layer of glass inside the vessel. This inventive solution improves the ewer's overall appearance. A handful of objects decorated in this manner, most likely a revival of a pre-Islamic tradition mainly in the Iranian area, has survived. The ewer, with its stylized bird shape, is perhaps the most accomplished object in that small group.

SC

Ram Receives Sugriva and Jambavat, the Monkey and Bear Kings

India, subimperial Mughal, ca. 1605

Leaf from a manuscript of the Ramayana

Opaque watercolor and gold on paper,

10 7/8 x 7 3/8 in. (27 x 18.7 cm)

Four lines of Sanskrit and one line of Bundeli;

Hindi on reverse

Cynthia Hazen Polsky and Leon B. Polsky Fund, 2002

2002.503

The great Indian epic the *Ramayana* recounts the tale of Prince Rama and his battle with Ravana, king of the demons, which was won

with the aid of the monkey and bear armies. Here, in a folio from one of the four known *Ramayana* manuscripts of the Akbar period (1556–1605), the blue-skinned Rama is seated under a brilliantly colored, curved pavilion with the monkey and bear kings standing before him with folded hands. A row of courtly human and monkey figures is below, while an attendant stands behind Rama and bold Chinese-inspired ribbonlike clouds float in the golden sky.

In contrast to other *Ramayana* manuscripts of this period, which were translated into Persian at the order of the Mughal emperor Akbar, this series retains its original Sanskrit text, indicating that it was probably made for a Hindu patron, possibly Bir Singh Deo of Datia. The manuscript is distinguished for its lively synthesis of painting styles, combining the refinement of the imperial Mughal tradition with the bold palette and dynamism of early Rajput painting. Its folios were not bound with a continuous text; rather, each illustrated leaf had passages written on the reverse. Damage from a fire soon after the completion of the series explains the irregular shape of the pages.

NH

Ewer

Probably Iran, 12th century

Blown and tooled glass with applied decoration

H. 12 in. (30.5 cm)

Purchase, Friends of Islamic Art Gifts, 2002

2002.348

Intact large glass vessels from the medieval Islamic period are rare. If they also show little weathering of the surface, as does this imposing ewer, they represent an exceptional find. The artistic appeal of the vessel, either a water container or a wine decanter, is greatly enhanced by the elongated heart shape of its mouth and the applied decoration of its neck. Viewed in profile, they are reminiscent of a rooster's head and neck feathers, turning this utilitarian vessel into a dynamic birdlike form, as is often the case with contemporaneous works in metal and ceramic produced under the Seljuqs (1040–1194) in Iran.

The decorative ring in the middle of the body was achieved with a peculiar and rarely seen technique, that of pressing a pointed tool into the still-hot glass with a steady





Pen Box

India (possibly Deccan or Kashmir)

late 17th–early 18th century

Lacquered papier-mâché with gold leaf

L. 9¹/₈ in. (23.3 cm)

*Inscribed: [by the] kamtarīn (the humble)
mano'har*

**Cynthia Hazen Polsky and Leon B. Polsky
Fund, 2002**

2002.416a, b

This lacquer pen box is a fine example of a combination of Indian, Persian, and European elements first seen in painting in Iran at the end of the seventeenth century. The central motif depicts a young woman in Persian dress holding a branch above her head in a *dohada salabhañjikā* (girl who fertilizes a tree) pose that is familiar from ancient Indian art. Above, an amorous couple is in Indian dress, the prince seated on a high scalloped-back chair. Below, a European gallant, seated on the rocks, plays his flute to deer grazing nearby. The sides of the box are painted with pastoral scenes, including groups of travelers, hunters, a pair of lovers, and views of distant

architecture, Europeanizing conventions that were popular in contemporary Safavid lacquer painting.

The close relationship between this box, by the previously unknown Indian painter Manohar, and a lacquered jewel box in the Victoria and Albert Museum, London, attributed to the artist Rahim Deccani, suggests that this appealing hybrid style was also practiced in India. Several important Persian artists are known to have spent time in India in the late seventeenth century, including at centers in the Deccan and as far north as Kashmir, giving rise to local painting styles that followed their influential mode. NH



Fragment of a Hanging

Byzantine (Egypt), A.D. 400–600

Tapestry weave with stitching weft in polychrome wool and undyed linen

18 $\frac{7}{8}$ × 25 $\frac{1}{8}$ in. (47.9 × 63.9 cm)

Gift of Nanette B. Kelekian, in honor of Nobuko Kajitani, 2002

2002.239.15

This vibrantly colored fragment of a hanging is a rare example of the survival of an Egyptian textile that may have been part of the furnishings of a Christian site. It is one of two similar fragments given to the Museum by Nanette B. Kelekian. Each is decorated with an arch enclosing an elaborately jeweled form of the Christian cross. No other works of the type are known to have survived. The pieces were probably once part of one large hanging embellished with a series of arches supported by columns.

One capital, adorned with grape clusters, and a portion of a column remain on the right edge of this fragment. The cross under the arch has been combined with the Greek letter chi (X) to form a variant on the Christogram widely used by the early church as an abbreviation for the name of Christ.

The patterns on the textile replicate those found on contemporary Egyptian stone carvings, which would have been painted in

similarly brilliant colors. Christianity spread widely in Egypt, the country in which monasticism first developed. When complete, the hanging may have been used in a doorway or to screen off an interior part of a church. HCE

Enthroned Virgin and Child

Mosan/Lower Rhenish, ca. 1220

Limewood with original polychromy and gilding

H. 7 $\frac{7}{8}$ in. (19.5 cm)

The Cloisters Collection, 2002

2002.285

Exceptional for its well-preserved polychromy, this sculpture of the Virgin and child is a quintessential example of the vigorous “Year 1200”

style that emerged from the Mosan-Rhenish crucible, a prime center of artistic innovation in the high Middle Ages. Although small enough to fit in one’s hand, the work is impressive for the Virgin’s formidable presence, the balanced distribution of volumes, and the tender rapport of mother and child. Indicative of the refined execution, the heavy cloth of the Virgin’s mantle is distinguished from the thin fabric of her tunic, and the child’s hair is carved as if it were braided.

Recent conservation treatment freed the sculpture of Baroque overpaint, revealing the extraordinary finesse of the original decoration. The abundant use of gold underscores the regal nature of the figures, while the detailed rendering of the faces makes their humanity palpable. Created as an object of devotion, the sculpture shows traces of wear on the crests of the folds and on the child’s feet, left arm, and thigh, where it was caressed and kissed by worshipers.

JC



**Fragment of Compendium of the
Genealogy of Christ**

English, ca. 1230

Ink on parchment

65½ × 13⅞ in. (166.5 × 33.2 cm)

The Cloisters Collection, 2002

2002.433

This manuscript, linking biblical history with the genealogy of Christ, conveys the scholastic tradition of the medieval university context from which it derived. Written by Peter of Poitiers, chancellor at the University of Paris from 1193 to 1205, the *Compendium Historiale in Genealogia Christi* was essentially an abridgment of biblical history for students in the form of a genealogical tree of Christ. It was frequently copied in a vertical roll and illustrated with line drawings and diagrams, as is this English example. The history of the world is organized into six ages, each introduced in the manuscript with a line drawing. This fine pen rendering of the Nativity illustrates the sixth age—that of the Incarnation of Christ. The other figurative drawings in the manuscript represent the kings David and Zedekiah.

Diagrams were important tools for medieval thinkers, and the manuscript is

enlivened with examples representing the Mansions in the Desert (the forty-two places the Israelites stopped over a period of three years during the Exodus), the Twelve Tribes of Israel, and the city of Jerusalem. In creating his compendium, with its complex interplay of word and image, Peter of Poitiers made a lasting contribution to both scholarship and pedagogy.

PB

Mirror Case or Box Cover

French (Paris), ca. 1320–40

Elephant ivory

Diam. 5½ in. (14.1 cm)

The Cloisters Collection, 2003

2003.131.1

The attack on the Castle of Love became a popular image in the fourteenth century and is represented here with particular delicacy. Twenty-eight figures and five horses occupy the ground in front of the castle, as well as its battlements and windows. At the top the crowned and winged god of love prepares to launch an arrow toward the lower left. The



castle is defended by women armed with roses that they hurl at the attacking knights. The knights are greeted by some women with welcoming gestures; and, in the upper left, a woman offers a crown to one of the trumpeters, who will announce the playful joust to take place before the portcullis. Two armed knights, their shields decorated with roses, ride in from the right to face their female opponents. A third, who has lost his shield and removed his helmet, stands on his horse to embrace a woman in a window to the left of the castle entrance.

The ivory disk is the size and shape of fourteenth-century mirror cases, some of which are decorated with the same theme; but the reverse is, uncharacteristically, threaded at the edge, suggesting that the disk may have been the cover of a circular box.

PB

detail



Panel of a Casket

French (Paris), ca. 1325–50

Ivory

4⅜ × 12⅞ in. (11 × 30.8 cm)

The Cloisters Collection, 2003

2003.131.2

The stag hunt, one of the principal secular themes of the Middle Ages, is here eloquently portrayed in ivory. The action begins at the left with hounds and hunters on horseback departing the castle. In a wooded setting women lure falcons, while the hunter has shot an arrow at the stag as hounds torment



it; finally, as the stag seeks relief from the waters of a fountain, the hunter delivers the coup de grace with his sword. In medieval poetry such courtly themes were also regarded allegorically as the hunt for love.

The panel originally formed the back of an exceptionally large casket (now lost). The casket is known from an eighteenth-century engraving that shows the conclusion of the hunt, with the stag's head being presented to courtly figures. As key examples of secular ivory carving in Paris during the time of Charles V (1338–1380), the images are rendered with crisp, graphic carving that creates rich surface and spatial effects commensurate with the finest luxury works of the city.

Joining the celebrated secular ivories from the Morgan collection, this panel and three others illustrated here enable the Museum to offer an unparalleled glimpse of the secular spirit of the high Middle Ages. CTL

Cover of a Writing Tablet

French (Paris), ca. 1325–50

Ivory

3 5/8 × 2 3/8 in. (9.3 × 5.9 cm)

The Cloisters Collection, 2003

2003.131.3a, b

Both sides of this ivory reveal scenes of courtship taking place under trefoil arches. On one side (not shown), a man holding a bird of prey—a symbol of his status—has received a coronet from a woman and reciprocates by crowning her, thus signifying her victory in winning his love. On the other side (below, left) the lovers kneel in adoration before the god of love, who throws darts to seal their devotion. Inspired by numerous contemporary love poems, these scenes are part of the stages of love as defined in courtly literature such as the influential *Roman de la Rose* (ca. 1230–75).

Intended to cover writing tablets, such plaques were among the deluxe products of Paris during the fourteenth century and were possibly made on the rue de la Tabletterie, a name indicating their special use. Poems or messages would have been written on smooth sheets of ivory that had recessed areas filled with wax for the text. Perfect economy of technique and purity of style are clearly evident in these amorous images. In their elegance of form and gesture the courtly couples seem also to convey a moral and spiritual life that appears both mannered and artificial but is infused with joie de vivre. CTL

Cover of a Writing Tablet

French (Paris), ca. 1320–40

Elephant ivory

4 3/8 × 2 3/8 in. (11.2 × 6.6 cm)

The Cloisters Collection, 2003

2003.131.4

The lower scene depicts three episodes in the progress of an amorous relationship. Beneath trefoil arches a woman recoils from the advances of her lover at the left; she has a more tentative response in the center; and on the right she embraces him as he chucks her chin. Above, under an identical arcade, is the fountain of youth, an image rarely represented in art during this period but known from romance literature. At the left a bearded, old man with a walking stick enters the raised fountain's flowing waters, which are already inhabited by two smiling, youthful couples.

In addition to devotional statuettes, diptychs, and triptychs, which survive in large numbers, Parisian ivory carvers supplied their clients with combs, boxes, mirror cases, and other objects frequently decorated with secular themes. This plaque was undoubtedly made to be the cover of a set of wax writing tablets. The ivory leaves would have been held together by a cord passed through the two holes that can be seen at the top. Small traces of paint indicate that this ivory was probably originally partially polychromed. PB





Relief of a Bishop

South Lowlands, ca. 1400–1425

Limestone

H. 20 7/8 in. (53 cm)

The Cloisters Collection, 2002

2002.338

This finely carved image of a bishop, executed in the dark limestone characteristic of the South Lowlands, is a fragment of a larger funerary relief. Dating to the time when Robert Campin (active ca. 1405–44) was painting his seminal works in Tournai, the jowled figure of a bishop displays the carefully observed details that evoke the new spirit of naturalism evident in early-fifteenth-century Netherlandish art. In its gray-blue limestone and in its style, the bishop is consistent with an important group of epitaphs found throughout the South Lowlands, such as the well-known examples in Tournai Cathedral.

The bishop wears a cope with scrolling vines on its decorative borders (orphreys) and a large clasp (morse) in the form of a

rose on his chest; his mitre is encrusted with jewels. Preserved as an isolated figure separated from its original context—the majority of the surviving epitaphs in the region have an image of the Virgin at the center—this accomplished carving still conveys powerfully the solemnity of the funerary relief. PB

The Circumcision

German (Cologne), ca. 1460–70

Colorless and pot-metal glass with vitreous paint and silver stain

32 1/4 × 22 1/2 in. (81.9 × 57.2 cm)

Purchase, Bequest of Jane Hayward, by exchange, and The Cloisters Collection, 2003

2003.14

Inside a temple the rite of circumcision is performed on the Christ child and witnessed by his mother and a mitred high priest. The individualized features of the partici-



pants are rendered in refined and well-preserved grisaille painting, which is set into relief by the brilliant saturated colors of the garments.

The panel is one of about forty, now dispersed in collections mostly in the United States and England, that were once part of at least three variant series of typological windows, all based on the same designs. Following the format of the fifteenth-century *Biblia pauperum*, two Old Testament scenes were combined as prefigurations with one New Testament scene. The style and iconography of the panels reflect a knowledge of the work of contemporary artists of the Lowlands, notably Rogier van der Weyden, as well as that of local Cologne artists such as the Master of Saint Severin and the Master of the Holy Kinship. These typological windows were apparently all destined for monastic foundations of the Kreuzbrüder (Crutched Friars); the present panel came either from the abbey on the Kreuzgasse in Cologne or from one in the nearby town of Schwarzenbroich bei Düren.

Pietro Lorenzetti

Italian (Siena), active 1320–44

The Crucifixion

*Tempera on wood, gold ground, 16½ × 12½ in.
(41.9 × 31.8 cm)*

**Purchase, Lila Acheson Wallace Gift and
Gwynne Andrews Fund, 2002**

2002.436

This exquisite picture, of unusual dramatic intensity and characterization, is the most important early Italian painting to have been purchased by the Museum in over thirty-five years. It belonged to a portable altarpiece of which one other panel is known: *Christ before Pilate* (Pinacoteca Vaticana, Vatican City). Originally, there may have been four (possibly six) panels showing the Passion of Christ.

Like his brother Ambrogio, Pietro Lorenzetti is one of the true innovators of Italian art. Trained in Siena under Duccio, he was attentive to both the sculpture of Giovanni Pisano and the paintings of Giotto. His frescoes in the basilica of San Francesco, Assisi, are a landmark of expressive naturalism. Although small in scale, this panel testifies fully to the scope of his imagination. It was painted as a devotional aid, but the emphasis is on narration. Every detail gives evidence of Pietro's ability to infuse the timeworn biblical subject with a human dimension. Especially notable are the swooning Virgin, supported by her companions, and the energetic figure about to break the legs of one of the thieves who was crucified with Christ.

The picture belonged to the French painter Paul Delaroche (1797–1856), who believed it to be by Giotto.

KC



detail





Anonymous

Bohemian (Prague), 1355–80

Head of a Bearded Man

1355–80

Pen and ink, brush and gray black and brown ink, traces of white heightening, on white laid paper

4½ × 3⅞ in. (11.3 × 8.5 cm)

Purchase, Gift of Dr. Mortimer D.

Sackler, Theresa Sackler and Family, 2003

2003.29

This fine drawing was made in all likelihood just after 1350 in Bohemia. The ponderous visage, with flowing beard and full features, is close to images in panel and mural painting created in that area during the reign of Holy Roman Emperor Charles IV, especially in the decades following his coronation in Rome in 1355. With remarkable contrasts of light and shadow, subtle highlighting in the beard, and delicate brushstrokes at the brow, the drawing is one of the most beautiful among Bohemian examples, which form an important part of the limited corpus of drawings from the second half of the fourteenth century.

MCP

Israhel van Meckenem

German, ca. 1440/45–1503

The Falconer and the Lady, from the series Scenes of Daily Life

Ca. 1495

Engraving

Sheet 6½ × 4¼ in. (16.5 × 10.8 cm)

Purchase, Barbara and Howard Fox and Martha Feltenstein Gifts, and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 2003

2003.137

This depiction of courtly love is the most refined within Israhel's series of engravings devoted to amorous relationships, from the chivalrous to the lascivious, among different classes. In fifteenth-century imagery the noble pastime of falconry was traditionally associated with love. Here a falcon perches on the gloved hand of an elegantly dressed suitor. As his beloved demurely gazes down, she throws a furtive glance in his direction. From her headdress a cloth unfurls, echoing the banderoles that flutter above the couple. Such airborne ribbons often displayed a

dialogue between the figures; here they may have been left blank so that collectors might inscribe their own.

Israhel, a practicing goldsmith, was also one of the most prolific and innovative fifteenth-century masters of the related art of engraving. While a large part of his oeuvre consists of copies after other printmakers, many of his later works, like the series *Scenes of Daily Life*, were unique and witty turns on traditional subjects.

NMO

Lo Spagna (Giovanni di Pietro)

Italian, ca. 1450–1528

The Blessed Egidius

Ca. 1514–16

Charcoal, with outlines pricked and pounced for transfer, on light brown laid paper

15⅞ × 9⅞ in. (38.9 × 24.4 cm)

Purchase, Leon D. and Debra R. Black Gift, Harry G. Sperling Fund, Roy R. and Marie S. Neuberger Foundation Inc. Gift, and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 2002

2002.432



A recent discovery, this carefully rendered working drawing was produced as a cartoon, or full-scale design, for a figure in a fresco painting on the apse of a small chapel in the basilica of Santa Maria degli Angeli in Assisi that marked the place of the infirmary where Saint Francis died. The figure is identified in the fresco as the blessed Egidius, a Franciscan friar who was among Saint Francis's companions.

The artist, nicknamed Lo Spagna probably because he came from Spain, was active mostly in Umbria and the Marches, and he was deeply influenced by the late-fifteenth-century painter Perugino, who may have also been his

teacher. The Assisi fresco, among Lo Spagna's most significant works, was celebrated in Giorgio Vasari's brief biography of the artist (Florence, 1568).

This drawing illustrates Lo Spagna's distinctive use of an orderly, diagonal cross-hatching to build up the depth of the shadows, with which he attained both an imposing overall sculptural presence for the figure and delicate nuances of textures on the face, hair, and cloth. The naturalistic conception of the figure, caught between arrested movement and mute contemplation, suggests that a live model probably served for the posthumous portrayal of this venerable friar. CCB



Jörg Breu the Elder

German, 1480–1537

The Four Temperaments

1515–20

Pen and dark brown ink on off-white laid paper

Diam. 9 in. (23 cm)

Purchase, Fletcher Fund and funds from various donors, 2003

2003.28

The versatile painter and draftsman Jörg Breu the Elder belonged to the generation of German Renaissance artists that included Albrecht Dürer and Lucas Cranach. Together with Hans Holbein the Elder and Hans Burgkmair I, Breu formed the trio of great Augsburg painters active about 1500. His *Four Temperaments*, in all likelihood a design for a painted glass roundel, is done in Breu's sober yet impressive way of drawing, which indicates that the work probably stems from after his sojourn in Italy (ca. 1514).

Rather unusually, the four temperaments are depicted together in a landscape, as though at an outdoor party. The phlegmatic temperament is represented by three people making music, the melancholic temperament by a woman spinning and a sleeping man, the sanguine by a couple embracing, and the choleric by two people fighting. MCP



Bernaert van Orley

Netherlandish, 1488–1541

Pilate Washing His Hands

1530–32

Black chalk, squared in red chalk, on four joined sheets of paper

36 1/4 × 24 1/4 in. (92 × 61.5 cm)

Louis V. Bell Fund and Harris Brisbane Dick Fund, 2002

2002.430

In a staging that owes much to Albrecht Dürer's prints illustrating Christ's Passion (1511), Van Orley created three distinct points of interest: Pilate conversing with the Pharisees in the center of the composition; Christ led away in the foreground; and soldiers preparing the way to Calvary in the background.

The sheet belongs to a series of thirteen extant drawings depicting the Passion of Christ that most probably were preparatory designs for stained-glass windows. In this regard the drawing provides important

evidence, for it is the only sheet from the series that is related to a stained-glass window. The window—its composition was ultimately somewhat changed—is in the church at Solre-le-Château (Pas de Calais).

Van Orley was the court painter of Margaret of Austria and later of her successor, Mary of Hungary, in Brussels. He was the first designer of tapestries and stained-glass windows whose work showed an informed response to the aesthetics of the Renaissance.

MCP

Gauntlet

Italian (Milan), ca. 1580

Steel, gold, silver, canvas, and textile

L. 13 in. (33 cm)

Gift of Bernice and Jerome Zwanger, 2002

2002.507

The gauntlet's deeply chiseled, gold-damascened, and silver-encrusted decoration,



comprising bands of grotesque ornament, a figure of Saint George slaying the dragon, and the owner's crowned monogram, is of a type found in only the highest quality of armor crafted in Milan during the late sixteenth century. The plain surfaces, now bright, were originally blackened for contrast.

The gauntlet forms part of the armor of Don Alonso Pérez de Guzmán el Bueno (1550–1619), count of Niebla and duke of Medina-Sidonia. It is preserved today, with the exception of the gauntlets, in the Royal Armory, Madrid. The elbow-length left gauntlet is in the State Hermitage Museum, Saint Petersburg. A distinguished soldier and courtier, Medina-Sidonia is best remembered as the commander of the ill-fated armada sent against England in 1588. His exquisite armor, which he presented to his sovereign, Philip III, in 1608, is unusual in that, despite its rich ornament, it was forged of heavy, shot-proof plate and therefore was intended for active service as well as for parade.

SWP



Federico Barocci

Italian (Marches), 1535?–1612

Saint Francis

Ca. 1600–1605

Oil on canvas, 30 7/8 × 35 3/8 in. (78.4 × 90.5 cm)

**Purchase, Lila Acheson Wallace Gift and
2002 Benefit Fund, 2003**

2003.281

This is a particularly welcome addition to the collection, for Barocci is a key figure in Italian painting. Although he spent most of

his life in the duchy of Urbino, in the Marches, his fame was European. He was a slow, meticulous worker and, in consequence, produced few pictures (this is the only painting by him in America). Yet his altarpieces and devotional paintings, with their compositional refinement, warm humanity, and deep expressivity, laid the groundwork for Baroque style: Annibale Carracci, Peter Paul Rubens, Guido Reni, and Gianlorenzo Bernini all admired his art and were deeply influenced by it.

The picture is conceived as a meditation on Saint Francis (1181/82–1226), who is shown in a grotto on Mount Laverna, where he received the stigmata (depicted as protruding nails in conformity with early Franciscan Capuchins, the reformed branch of the Franciscan order founded by his compatriot Matteo di Bassi [d. 1552]), and this deeply felt work, painted about 1600–1605, must have been intended for a Capuchin friar or supporter of the Franciscan order. KC



Samuel Bidermann and Son

German, 1540–1622

Veit Langenbucher

German, ca. 1587–1631

Musical Automata Clock

Augsburg, ca. 1623

H. 30 3/4 in. (78.1 cm)

Purchase, Clara Mertens Bequest, in memory of André Mertens, 2002

2002.323a–f

Inside the ebony case of this musical clock is an extremely rare and important instrument consisting of a sixteen-note pipe organ and a sixteen-string spinet that may be played independently of the organ. Made by the renowned team of Samuel Bidermann and his son (also Samuel)—the father's L-shaped pinning style appears in this work—and Veit Langenbucher, the extraordinary piece includes, in addition to the organ and spinet, a clock and five carved and colorfully clad commedia dell'arte figures that perform a circling dance in the clock's tower when the instruments sound to mark the hours.

The complex clock is perhaps the most musically elaborate automatic

instrument to survive from the early seventeenth century. Its three airs, probably by composer Hans Leo Hassler (baptized 1564–1612), the elder Bidermann's teacher and once keeper of the knowledge of pinning barrels in Augsburg, are stored on the original pinned cylinder. Most cylinders and their tunes were replaced by subsequent generations, but this one was spared to provide us with an extremely rare musical document that allows us to hear the airs as they were played in the seventeenth century. JKM

Pietro da Cortona (Pietro Berrettini)

Italian, 1596–1669

Landscape with Wine Harvest

1630s

Brush and gray wash, touches of pen and brown ink, over traces of black chalk, with an illusionistic frame drawn in yellow and brown wash, on off-white laid paper

14 9/16 × 19 5/16 in. (36.7 × 48.9 cm)

Purchase, 2002 Benefit Fund, 2003

2003.101



A work of the artist's mature years, this composition was probably a presentation piece for a patron, judging from its high degree of finish and virtuoso technique. The drawing was painted almost entirely with the tip of the brush to obtain delicately pictorial effects of light (for example, in the rays emanating from between the clouds) and an atmospheric conception of space.

The sheet portrays an idyllic, classically inspired scene in which the scale and the robust vegetation of the landscape, with ancient Roman ruins and distant towns and farmhouses, overpower the small figures of the farm laborers harvesting grapes in the foreground. The dynamic presentation of the scene and the dazzling technical skill seen here explain Pietro da Cortona's stature as one of the most innovative landscapists in Baroque art.

With its obvious reference to the seasonal bounties of autumn, the drawn scene may have been made in connection with a painting cycle (in fresco or on canvas) to decorate the interior of a villa or palazzo. During the 1630s Pietro da Cortona was engaged in a number of villa decorations in Rome and the surrounding countryside and was also at work on the festive mythological frescoes in the Pitti Palace in Florence. CCB

Anthony van Dyck

Flemish, 1599–1641

Landscape with a Tree and a Farm Building

1632 (?)

Pen and brown ink, brush and brown ink, on fine laid paper

11 1/4 x 7 1/4 in. (29.7 x 19.8 cm)

Signed and dated (lower right): A: van dyck F. 16.[?; cut away]

Purchase, Lila Acheson Wallace Gift and Gift of Dr. Mortimer D. Sackler, Theresa Sackler and Family, and Promised Gift of Leon D. and Debra R. Black, 2003

2003.27



In vigorous, yet controlled lines of pen and brown ink with virtuoso washes Van Dyck created a stunning depiction of a simple tree before a farm building. Although he is not widely known as a landscapist, documentary records and surviving works like this one imply that he concerned himself with landscape as much as did his master, Peter Paul Rubens (1577–1640), whose landscapes have always stood in high regard.

The inscribed date is not fully legible, but the sheet probably belongs in the early 1630s, after Van Dyck's extensive Italian travels (1621–27). The drawing reflects his great admiration for such Italian masters as Titian and Guercino. In all likelihood it was a study after nature. It might have been made in preparation for the background in a painting, although such a painting is not known. MCP



Balthasar Permoser

German, 1651–1732

Bust of Marsyas

Ca. 1680–85

Marble, on an ebony socle inlaid with marble panels

H. (bust) 21 7/8 in. (54.4 cm)

Rogers Fund and Harris Brisbane Dick Fund, 2002

2002.468

Permoser's grimacing and contorted stone figures decorating the facades of the Zwinger Palace in Dresden (1717/18) embody the German Baroque in sculpture. The sculptor's high Baroque style is forecast by this agonizingly expressive bust of Marsyas, carved in Italy early in his career. The bust reveals his absorption of the style of Gianlorenzo Bernini.

The tortured expression of the screaming satyr Marsyas, flayed alive after losing a musical contest with the god Apollo, responds

especially to Bernini's *Damned Soul* of 1619 (Palazzo di Spagna, Rome). Here the savage face riven by clenched brows and eyes squinting in pain, however, is distinctly Permoser's own creation. Deliberately rough, flamelike hair contrasts excruciatingly precise details like the torn tongue. The bust's unfinished back and emplacement for a bracket suggest that it was originally intended for a niche, perhaps in a palace courtyard. 1W


Herman Henstenburgh
Dutch, 1667–1726
Vanitas Still Life
Ca. 1700
Watercolor and gum arabic on parchment
13 × 11 in. (33 × 27.9 cm)
*Inscribed on the music: Blÿschap van my ex
(Joy is leaving me [?])*
**Purchase, Anonymous Gift, in memory of
Frits Markus, and Frits and Rita Markus
Fund, 2003**
2003.30

Henstenburgh, a pastry chef by profession and an artist only in his free time, was one of the most skillful masters of the late-seventeenth- and early-eighteenth-century tradition of the scientifically precise watercolor still life. His work was much sought after at the time by Dutch and foreign collectors. For example, by 1700 Cosimo III de' Medici already owned three of his drawings.

This sheet depicts a *vanitas* or memento mori still life. The skull, the bone, the just-extinguished candle, the toppled hourglass, and the flower garland all refer to the fragility and brevity of life. Henstenburgh executed the drawing through extremely delicate and precise layers of watercolor and gouache, which almost glow as a result of the

heightening with gum arabic. His use of the finest parchment added to the effect of this *Feinmalerei* (painting with minute details and in a polished style).

MCP

Pair of Candlesticks
Swedish (Uppsala), ca. 1710–20
Silver, partially gilt
H. 8½ in. (21.5 cm)
*Stamped (on rim of foot) with the mark of an
unidentified silversmith: RW*
**Purchase, Friends of European Sculpture
and Decorative Arts Gifts, 2002**
2003.47.1, .2

Early-eighteenth-century Swedish silver of such a commanding quality is exceedingly rare. These refined candlesticks reflect the stylistic adaptations and the high standard of craftsmanship of the master gold- and silversmiths in Uppsala, a northern European university town. The objects' delicate ornamental vocabulary constitutes an elegant and refreshing version of what could be defined as a Swedish interpretation of the style of French designer Jean Bérain.

In 1687 Swedish architect Nicodemus Tessin the Younger (1654–1728) visited Versailles and was fired with a deep admiration for the elaborate trappings with which Louis XIV was enshrining himself as absolute monarch. Later Tessin, responsible for the design of the New Royal Palace in Stockholm, was able to create one of the finest examples of the contemporary French idiom, mirroring now the exalted and powerful position of the Swedish king in northern Europe. French artists participated in the palace's interior decoration and thus influenced local artisans such as the maker of these candlesticks.

The octagonal, incised lobbed stand of this candlestick form, however, is more closely associated with German silver, especially with pieces made in Augsburg. The goldsmith may have encountered such models and patterns during the requisite travels as a journeyman before becoming a master of the Uppsala silversmith guild.

WK





Maurice Quentin de La Tour

French, 1704–1788

Jean Charles Garnier d'Isle

Ca. 1750

*Pastel and gouache on blue laid paper,
laid down on canvas*

25 3/8 × 20 1/8 in. (64.5 × 51.1 cm)

**Purchase, Walter and Leonore Annenberg
and The Annenberg Foundation Gift,
2002**

2002.439

Portraiture in pastel was a refined, sophisticated, and popular art form in eighteenth-century Europe, and La Tour was the leading French exponent of the genre. A native of Saint Quentin, he settled permanently in Paris in 1727. Much influenced by the Parisian work of the Venetian pastelist Rosalba Carriera (1675–1757), he determined to specialize in that medium. His contemporaries admired his ability to capture character and expression, and his patrons included members of the royal family, the court, and the haute bourgeoisie, as well as artists, writers, and theatrical

personalities. His work had not previously been represented in the Museum.

Until 2001 this pastel belonged to a descendant of the sitter, Jean Charles Garnier d'Isle (1697–1755), who held the title *dessinateur des jardins du roi* and who designed for the royal

mistress, Madame de Pompadour, the parks and gardens of Bellevue, Crécy, and La Celle Saint-Cloud. There are two other portraits of Garnier, a preparatory study (Saint-Quentin) and a closely related finished pastel with the sitter in a gray watered-silk coat (Fogg Art Museum, Harvard University, Cambridge). This portrait, in which the passementerie is worked in gouache, is notable for its subtle silvery palette.

KB

Pair of Wall Lights

German (Berlin, Royal Porcelain

Manufactory), ca. 1765–68

Hard-paste porcelain, gilt bronze

H. 18 1/2 in. (47 cm)

Wrightsmen Fund, 2002

2002.437.1, .2

Frederick the Great was an ardent champion of the Rococo style, which flourished in and around Berlin under his patronage. The northern German version of the Rococo was characterized by a pronounced asymmetry and exaggeration of form, a preference for a combination of rich materials, and the use of strong colors, qualities that distinguished the Rococo associated with Frederick's court from that of France and southern Germany.

A specific characteristic of Frederick's Rococo taste was a prominent use of naturalistic, boldly sculptural flowers. Those that dominate the design of this pair of wall lights are a hallmark of the Royal Porcelain Manufactory, which Frederick established in 1763 on acquiring a struggling porcelain



factory. The wall lights, among the most ambitious objects made at the new factory, are brilliantly conceived as a pair. The back plates are mirror images, and many of the same flowers appear on both wall lights, on one depicted with the blossoms open and on the other with them closed. Among the flowers are peonies, tulips, carnations, roses, and columbine, and their modeling, whether in low relief or in three dimensions, represents a tour de force of porcelain production in the eighteenth century.

JHM

Augustin Pajou

French, 1730–1809

Head of a Bearded Elder

1768

Terracotta, on a socle of bleu turquin marble

H. (head) 21 1/4 in. (54 cm)

Incised on the proper right shoulder, before firing: Pajou/fc 1768

Purchase, Lila Acheson Wallace Gift, 2003

2003.25



The precise meaning of this bristling elder remains to be determined. Suggestions for his identity have ranged from Aristotle to Moses to a retired pugilist. The work fits within the French academic tradition of modeling heads to express various passions, but which could this belligerent character personify? Barely controlled rage, perhaps, but what does the mantle connote? The ancient marbles that are most like the head in conveying crossness and contempt represent philosophers of the Cynic school, but they do not wear mantles.

In the end perhaps the main subject is the model himself, no doubt an Italian; during and after his study years in Italy (1752–56), Pajou drew and modeled similar types, aged but vigorous, hirsute and ornery. Our head, carried out with canny asymmetrical adjustments of the clay, is the most mesmerizing of these exercises. Unrecorded until it was auctioned last year in Paris, it was totally unknown to the authors of the Museum's 1998 "Augustin Pajou" exhibition but will figure in next year's "Playing with Fire: European Terracotta Models, 1740 to 1840."

JDD

Gabriel-François Doyen

French, 1726–1806

The Deliverance of Cybele, an Allegory of the Seasons

1773

Pen and black ink, brush and brown wash, heightened with white gouache, over black chalk underdrawing, on off-white antique laid paper

25 7/8 × 18 1/4 in. (65.6 × 46.4 cm)

Collector's mark of Germain Seligman (not in Lugt) at bottom edge, left of center

Purchase, Van Day Truex Fund, and Partial and Promised Gift of Lansing Moore, 2002

2002.450

Doyen was one of the most promising young artists of the generation that came of age in the last decades before the French Revolution, a period when a vigorous neo-Baroque style was gaining ground against the waning popularity of the Rococo. This large, painterly *Allegory of the Seasons* was the first drawing he exhibited in the biennial Salons held at the Louvre.

The goddess Cybele, identified by her turreted crown and lion-drawn chariot, represents Earth, but also fertility and vegetation. In Doyen's image

she is rendered powerless, beset by the frost of winter. The arrival of Jupiter Pluvius, god of the rains, with his outstretched arms and flowing hair, signals the return of spring, or Cybele's deliverance.

The drawing was commissioned by the duchesse de Choiseul, whose husband had been exiled to Chanteloup following the death of his supporter, Madame de Pompadour. It has been suggested that Cybele's predicament was intended as an allegory for the banishment of the duc de Choiseul, whose wife hoped that his return, like Cybele's, would be imminent. In fact, Choiseul remained a popular figure in Paris during his exile and did return following Louis XV's death in 1774. PS

Ignaz Josef Würth

Austrian, first mentioned 1769, d. 1792

Pair of Wine Coolers

Austrian (Vienna), marked 1781

Silver

H. 11 7/8 in. (28.9 cm)

Purchase, Anna-Maria and Stephen Kellen Foundation Gift, 2002

2002.265.1a, b; .2a, b

The wine coolers formed part of the now dispersed so-called Second Duke of Sachsen-Teschen Service, which originally included all kinds of silver tableware as befit the splendor of royal dining. The overall style is indebted to French Neoclassical designs and encapsulates the strong appreciation of contemporary French art and culture by the patrons, Duke Albert Casimir of Sachsen-Teschen (d. 1822) and his consort, Archduchess Maria Christina of Austria (d. 1798), sister of Queen Marie-Antoinette and daughter of Empress Maria Theresa. Nonetheless, the vigorous design, the sparkling play of textures, and the daring juxtaposition of classical elements with whimsical sculptural details embody the freshness of the Viennese interpretation of high-style French Neoclassicism.

In 1780 the duke and archduchess were appointed joint governors of the Austrian Netherlands. Imperial court goldsmith Würth created a magnificent service that fully exploited the light-reflective quality of the precious metal. Draped around the wine coolers' bodies are lion skins, which refer to Hercules' wearing the skin of the Nemean lion as a symbol of his strength. The lion skins



also teasingly evoke insulation of the coolers. The trophies and grapevines symbolize Bacchus, god of wine and erotic ecstasy, representing the triumph of the pleasures of life over an ancient symbol of worldly power. WK



Workshop of David Roentgen
(manufacturer of case)

German, 1743–1807

Attributed to Élie Preudhomme (movement)

German (b. Switzerland), first mentioned 1776

Clock

German (Neuwied), ca. 1780–90

Oak, pin mahogany, brass with partial slight residue of gold lacquer, and gilt-bronze mounts (dial frame); enamel (dial); brass and steel, silk suspended pendulum (movement)

H. 18¼ in. (46.4 cm)

Gift of The Ruth Stanton Family
Foundation, 2002

2002.237

From 1768 until about 1792 Roentgen's workshop was among Europe's most successful cabinetmaking enterprises, employing more than a hundred specialized workers. Having secured, with his stylish products that often incorporated intriguing mechanical devices, nearly all of the western European courts as clients, Roentgen traveled to Saint Petersburg in 1783. Baron Melchior Grimm, Parisian art adviser to Empress Catherine the Great, had recommended Roentgen to her; receiving him, she was impressed by his ingenious creations. Recognizing their impeccable quality and superb architectural design, Catherine instantly became his most important client. The empress and the Russian nobility who embraced her taste purchased hundreds of superbly crafted pieces of furniture in the Neoclassical style. Indeed, Roentgen's creations would influence Russian furniture making for several decades to come.

The graciously proportioned case of this clock, with its simple and noble decoration, reflects the late Roentgen style, distinguished by fine-grained mahogany embellished with brass inlay and gilded mounts. The dial is signed *Jean Thomas / Petersbourg*. Thomas was a Swiss clockmaker who lived in Saint Petersburg in the early nineteenth century, repairing and trading clocks of various manufacturers. WK

Thomas Girtin

British, 1775–1802

St. Paul's Cathedral from St. Martin's-le-Grand

Ca. 1795

Watercolor, pen and black ink, over graphite, on white wove paper

19¼ × 14⅞ in. (48.9 × 37.8 cm)

Purchase, Sir Edward Manton Gift, 2002
2002.435

St. Paul's Cathedral from St. Martin's-le-Grand conveys the excitement of its genesis. In the mid-1790s Girtin had concluded his apprenticeship, debuted at the Royal Academy in London, found supportive patrons, and befriended his exact contemporary (and sometimes rival) J. M. W. Turner. Certain elements of the scene—the Canaletto-like staccato outlines, the Piranesi-like strident shaft of light, and the Cozens-like atmosphere—reveal the inspiration of earlier masters. But other aspects—its depiction *en plein air*, its heroic

presentation of people at work, and its vibrant palette—appear entirely Girtin's own.

Indeed, the very space depicted in this view links it to the artist: At the time he made it, Girtin lived with his mother at number 2 St. Martin's-le-Grand, where he must have drawn the scene that lay outside his front door. Significantly, this watercolor appears to have remained in the artist's family after his early death from asthma at the age of twenty-seven; in 1815 Girtin's brother, John Girtin, published a reproductive engraving after it.

EEB





Man's Three-Piece Suit

French, ca. 1790

Tailcoat, waistcoat, and breeches of green silk velvet with green and yellow silk brocade and ivory silk twill and ivory linen lining

L. (jacket at center back) 41¼ in. (104 cm)

Purchase, Irene Lewisohn Bequest, 2003

2003.45a-c

The dualities that characterized male fashion in the early Napoleonic period are captured in this striking ensemble. Under the disintegrating forces of the French Revolution (1789–94), the eighteenth-century confidence in its uniformity of aesthetic beliefs disappeared. Social and political reforms resulted in new patterns of consumption and new forms of self-expression. For a time, however,

the values and aesthetics of the *ancien régime* competed and coexisted with those of the founding republic.

This jockeying for position between the old and new elites gave birth to a variety of hybrid or transitional styles of dress, of which this suit is an outstanding example. Its simple lines recall the cool Neoclassicism of the Enlightenment, while its complete absence of decoration reflects the Anglomania of the 1780s. Yet the opulence of *ancien régime* court dress remains in its luxurious fabric and effervescent color. The stand-up collar is also a vestige of the old order, although its exaggerated height anticipates the styles of the *incroyables*. Like these giddy young men of the mid- to late 1790s, the wearer of this suit was almost certainly an *élégant*, an “enlightened” aristocrat who hid his anti-Jacobin tendencies by adopting the puritanical design vocabulary of the republicans.

AB

Baron Antoine-Jean Gros

French, 1771–1835

François-Pascal-Simon Gérard, later Baron Gérard

1790

Oil on canvas

22⅞ × 18⅝ in. (56.2 × 47.3 cm)

Gift of Mrs. Charles Wrightsman, 2002

2002.441

Both Gros and Gérard were favored students in the rough-and-tumble fraternity that was the atelier of Jacques-Louis David. Intense friendships and near-fatal rivalries developed in the heady environment that mixed revolutionary politics with cutthroat professional competition. Later, in the early nineteenth century, Gérard would become court portraitist to Napoleon and Josephine, while Gros would become the chief propagandist of the empire's military exploits.

Gros probably made this sensitive and delicate portrait in Paris before Gérard departed for study in Rome in September 1790; Gérard





reciprocated with a handsome portrait of Gros in the wide-brimmed hat favored by revolutionaries (Musée des Augustins, Toulouse). Even though the friendship was broken in January 1793, when Gérard denounced Gros for contemplating emigration, potentially an accusation of treason, each artist kept his portrait for the rest of his life. The present portrait of Gérard remained with his descendants until recently.

This canvas, the first by Gros to enter the Museum's collection, joins Gérard's magnificent portrait of Madame Charles-Maurice de Talleyrand-Périgord (acc. no. 2002.31), also given by Mrs. Charles Wrightsman. GT

Caspar David Friedrich

German, 1774–1840

Eastern Coast of Rügen Island with Shepherd

1805–6

Sepia ink, sepia wash, white gouache, and graphite on off-white wove paper
24 1/4 × 39 in. (61.6 × 99 cm)

Purchase, several members of The Chairman's Council Gifts and Fletcher Fund, and Promised Gift of Leon D. and Debra R. Black, 2002

2002.260

The landscape depicts the German island of Rügen, in the Baltic Sea, north of the city of Greifswald, the artist's birthplace. This austere island, which according to some visitors offered more to the mind than to the eye, had been a favorite haunt of Friedrich's since his first visit in 1798–99.

The size and relative prominence of the old shepherd leaning on his crook is singular here; he is a precursor of the artist's large pensive figures seen from the back that would not appear in his oeuvre until ten years later.

This sheet belongs to a group of sizable sepia drawings, all dating from 1803 to 1806, that Friedrich composed before taking up oil paints in 1807. These works' large sizes and independent compositions give them nearly the status of paintings within Friedrich's oeuvre and brought the artist early fame.

MCP



2003.42.20

Simon-Joseph-Alexander-Clément Denis

Belgian, 1755–1813

View on the Quirinal Hill, Rome

Signed and dated (on back) 1800

Oil on paper, laid down on canvas

11 $\frac{7}{8}$ × 16 $\frac{1}{8}$ in. (29.5 × 41 cm)

Jean-Charles-Joseph Rémond

French, 1795–1875

View of the Colosseum and the Arch of Constantine from the Palatine

Ca. 1820

Oil on paper, laid down on canvas

11 $\frac{1}{4}$ × 15 $\frac{1}{4}$ in. (28.6 × 38.7 cm)

Jean-Baptiste-Camille Corot

French, 1796–1875

Waterfall at Terni

Ca. 1834

Oil on paper, laid down on wood

10 $\frac{1}{2}$ × 12 $\frac{1}{8}$ in. (26.7 × 30.8 cm)

The Whitney Collection, Promised Gift of Wheelock Whitney III, and Purchase, Gift of Mr. and Mrs. Charles S. McVeigh, by exchange, 2003

2003.42.20, 2003.42.48, 2003.42.13

Over the last quarter century, one of the most significant developments in the study of nineteenth-century European paintings has been the new appreciation of the importance of plein-air (outdoor) oil sketches to the creation of the Realist and Impressionist landscape aesthetic. Several such works by François-Marius Granet, Achille Michallon, and Théodore Caruelle d'Aligny, arresting in their limpid, impromptu style, have been featured in these pages, but the acquisition of the Whitney collection brings to the Metropolitan a comprehensive survey of sketches painted between 1790 and 1840 by all the notable French and Belgian artists who worked in this medium.

The collection of fifty-six works, assembled by Mr. Whitney over the last thirty years, reveals a tradition that begins with the eighteenth-century painters who established important prototypes, Pierre-Henri de Valenciennes, Jean-Joseph-Xavier Bidault, and Alexandre-Hyacinthe Dunouy, and features six of the rare sketches by the Belgian artist Simon Denis, widely regarded as the best practitioner about 1800. But the primary emphasis is on the French artists who received from the academy in Paris the Rome

Prize to study landscape painting in Italy, Michallon, Charles Rémond, and André Giroux, as well as related artists, such as Corot, who traveled to Italy independently. Although the tradition of plein-air painting is most closely associated with views by northern artists working in Italy, the Whitney collection includes fine studies made in more exotic locales, such as Luxor (Antoine-Xavier-Gabriel de Gazeau), Beirut (Jules-Louis-Philippe Coignet), and Seville (Adrien Dauzats).

The collection also includes a group of finished works depicting brigands and aspects of Italian peasant life, a genre practiced by Léopold Robert and other artists in the so-called L'École de Rome—an international sensation in the first quarter of the nineteenth century, now almost completely forgotten. With sketches and small pictures by figure painters like Louis-Vincent-Léon Pallière, Léon Cogniet, Horace Vernet, and Henri Lehmann, the collection provides a complete overview of the life and work of European artists who gravitated to Italy to learn their craft and experience the eternal motifs of Rome, Naples, and their surrounding countrysides.

GT



2003.42.48



2003.42.13



Julius Schnorr von Carolsfeld

German, 1794–1872

Charles the Great's Entrance into Pavia

1840

Black chalk, graphite, and brown ink washes, red chalk, brush and red watercolor on off-white laid paper; squared for transfer in graphite with numerical indications of vertical divisions at the lower edge

18¼ × 25¾ in. (46.3 × 65.4 cm)

Purchase, Anna-Maria and Stephen Kellen Foundation Gift, 2003

2003.85

This monumental drawing depicts the conquest of Pavia, the capital of Lombardy, by the young Frankish king Charles (Charlemagne; 742–814) in 774. With that victory Charles ended a war with the Lombards that had lasted for decades. Charles is seen entering the city on horseback in front of an antique arch. On the left, pushed into the corner, the Lombard king Desiderius is almost defeated. Desiderius is depicted committing sacrilege, with one foot planted on a church chest. On the right ecclesiastics surge toward their liberators.

The sheet is a characteristic work of Julius Schnorr von Carolsfeld, a versatile painter and draftsman who belonged to the group of German artists known as the Nazarenes. The drawing was Schnorr's design for a large wall painting in the Munich royal palace, the Residenz. Since the painting was executed by one of Schnorr's pupils and was destroyed in World War II, this sheet and the full-size working drawing (Dresden) are the artist's final statement on the subject. MCP

Standing Cup (coupe Chenavard)

French (Sèvres), 1837

Hard-paste porcelain

H. 12⅞ in. (32.7 cm)

Purchase, Friends of European Sculpture and Decorative Arts Gifts, 2003

2003.153

The Sèvres factory developed this model of standing cup in 1836 and named it after its designer, Aimé Chenavard. Both its form and its decoration refer directly to French Renaissance metalwork and ceramics, and indeed one of the first *coupes Chenavard* produced was described in factory records as "a goblet in the 16th century style."

The low-relief interlace patterns of the *coupe* are derived from those found on a type of French Renaissance pottery known as Saint-Porchaire ware. The first piece of Saint-Porchaire pottery to be identified as dating to the sixteenth century was sold at auction in Paris in 1837. It has been suggested that the

then director of the Sèvres factory was aware of its existence prior to the sale and used it as a source of inspiration for the *coupe Chenavard*. The exuberant color scheme of the *coupe*, however, is far removed from the restrained palette of white and browns that characterizes Saint-Porchaire pieces and reflects its nineteenth-century origin.

This *coupe* was likely the second one produced at Sèvres. Archival records indicate that a *coupe* with this distinctive orange red ground was delivered to Queen Marie-Amélie, wife of King Louis Philippe, in August 1837. JHM



Jean-François Millet

French, 1814–1875

Retreat from the Storm

Ca. 1845–46

Oil on canvas

18 1/4 x 15 in. (46.4 x 38.1 cm)

**Gift of Sarina Tang and Peter M. Wood,
2002**

2002.613

Given the popularity of Millet's paintings with American collectors at the end of the nineteenth century, it is surprising that there is not an extensive group of his works at the Metropolitan. The gift of this striking composition from Millet's early maturity is therefore all the more welcome.

The painting shows a faggot gatherer clutching in one hand the day's harvest and in the other, her child. The impending storm is more than an inconvenience to these, the poorest of rural peasants, whose subsistence depends on stray sticks. Throughout the 1840s the number of homeless peasants increased dramatically in France, reaching a crisis in the recession of 1847 and contributing to the fall of King Louis Philippe in the 1848 revolution. Millet's singular image, recalling Delacroix in its depth of emotion and Daumier in its graphic economy, portends the roiling social forces that would soon erupt.

Although Millet would rework the composition for a canvas of the same size, now at the Denver Art Museum, this is probably his first treatment of the theme. A sketch for the Museum's picture was offered at auction in 2001.

GT





Théodore Chassériau

French, 1819–1856

Charlotte de Pange, La Comtesse de La Tour-Maubourg

Oil on canvas

52 × 37¼ in. (132.1 × 94.6 cm)

Signed and dated (lower left): T. Chassériau / Rome 1841

Wrightsmen Fund, 2002

2002.291

For Chassériau, the portrait of the comtesse de La Tour-Maubourg, wife of the French ambassador to the Holy See, represented the subtle defiance of his master, J. A. D. Ingres. As a three-quarter-length portrait of the wife of a powerful official—young, beautiful, wellborn, and elaborately costumed—it conforms precisely to Ingres's method. However, the twenty-two-year-old artist subverted Ingres's approach by casting a melancholic mood over the painting, by banishing bright

colors to make the figure nearly monochrome, and by abandoning Ingres's meticulous naturalism for a stylized depiction of sitter and setting.

Charlotte de Pange was born in 1816. At twenty-one she became the second wife of Armand-Charles-Septime de Fay, comte de La Tour-Maubourg, a lifelong diplomat. In 1840 she posed in her garden at the Palazzo Colonna in Rome: the domes of the churches in Trajan's Forum and the top of the Colosseum, dark ocher in the light of sunset, are visible at right.

When the portrait was shown at the 1841 Salon, critics objected to the expressive elongation of the head, the gazellelike eyes, the pallor of the skin, and the delicacy of the hands—qualities that today make the picture seem so remarkable. GT

Pierre-Auguste Renoir

French, 1841–1919

The Daughters of Catulle Mendès, Huguette (1871–1964), Claudine (1876–1937), and Helyonne (1879–1955)

1888

Oil on canvas

63¾ × 51⅞ in. (161.9 × 129.9 cm)

The Walter H. and Leonore Annenberg Collection, Gift of Walter H. and Leonore Annenberg, 1998, Bequest of Walter H. Annenberg, 2002

1998.325.3

In 1991 Ambassador Walter H. Annenberg announced his intention to bequeath to the Metropolitan the collection of fifty-three Impressionist and Post-Impressionist paintings, watercolors, and drawings that he and his wife, Leonore, had formed. Since 1993 the Annenbergs have lent their collection to the Museum for half of each year, delighting literally millions of visitors. With the death of Ambassador Annenberg last year, the pictures will remain permanently in the specially built Annenberg Galleries.

Its impact on the Museum's collection begs comparison with the great bequests of French painting made by Louisine Havemeyer (1929), Stephen C. Clark (1960), and Robert Lehman (1975), although the Annenbergs acquired their pictures much



later, when such works had become infinitely rarer and more expensive. In many ways, the group provides the perfect complement to the Museum's existing holdings: exceptional canvases by Degas, Fantin-Latour, Manet, Monet, Renoir, Seurat, Toulouse-Lautrec, Vuillard, and, in the twentieth century,

Bonnard, Braque, Matisse, and Picasso. But with its glorious paintings by Cézanne, Van Gogh, and Gauguin—from Cézanne's *Mont Sainte-Victorie*, to Van Gogh's *Wheat Field with Cypresses*, to Gauguin's *The Siesta*—the Annenberg collection brings incomparable masterpieces to what was already one of the

most extensive assemblages of French painting in the United States. Ambassador Annenberg's motto, "From Strength to Strength," perfectly characterizes his bequest to the Metropolitan.

GT



Victor Hugo

French, 1802–1885

The Hanged Man

Ca. 1855–60

*Brush and brown ink wash on wove paper
12 × 7 7/8 in. (30.5 × 19.5 cm)*

**Gift of Kristina and Guy Wildenstein,
2003**

2003.144

The thunderous gloom of Hugo's novels pervades just as effectively his shadowy sketches, most of which were penned while the author lived in exile on the Channel Islands. He witnessed a hanging there in 1854 and afterward began drawing dead men suspended from gallows, a practice that seems to have been intensified by reports of the execution of abolitionist John Brown in America in 1859.

Guided by impulse rather than by plan,

Hugo often diverted his inks from writing prose or verse to shaping obscure images—with a very free hand. He viewed such drawings as mere distractions, but other writers and artists, such as Baudelaire and Picasso, have admired their singular, intuitive force. Indeed, because each new generation of artists comes to admire the surreal, abstract, or impromptu nature of Hugo's pictorial art, the Museum welcomes its first acquisition of one of his drawings.

CI



John Singleton Copley

American, 1738–1815

John Greenleaf

Ca. 1753–54

Oil on canvas

21½ × 17¾ in. (54.6 × 45.1 cm)

Partial and Promised Gift of Stuart and Rhoda Holzer, 2002

2002.611

Elizabeth Greenleaf

Ca. 1753–54

Oil on canvas

21½ × 17¾ in. (54.6 × 45.1 cm)

Partial and Promised Gift of Marc Holzer, 2002

2002.612

While there is no doubt of Copley's innate talent, these very early portraits give new meaning to the term *precocious*. At the age of fifteen, with no formal training, almost no art to study, and before he had established his professional practice, Copley could not only paint quite skillfully but also knew that his patrons desired accurate and richly embellished likenesses. The handsome siblings, offspring of John and Priscilla Brown Greenleaf of Boston, wear just the sort of elaborate, inventive costumes that became the artist's forte in his portraits of adults. Miss Greenleaf, who would have been five or six at the time, is dressed in a white satin, closed-robe gown

with three-quarter sleeves, a bodice with stays and a five-jewel brooch, and a white skirt.

Copley derived four-year-old Master Greenleaf's exotic cap and the pose with a lamb from John Smith's 1704 print after Sir Godfrey Kneller's portrait of Lord Bury as a child. He also painted a third sibling, Priscilla (private collection). There is some speculation that he executed the portraits posthumously, as at least one report suggests that all three children died of laudanum poisoning in 1751 at the hand of a negligent maid.

CRB



Anna Claypoole Peale

American, 1791–1878

Sarah Ann Beck

Ca. 1818

Watercolor on ivory

3 × 2½ in. (7.6 × 6.4 cm)

Dale T. Johnson Fund, 2002

2002.292

Anna Claypoole Peale (later Mrs. James Staughton) was the daughter of portraitist and miniature painter James Peale. She studied with her father, assuming his practice when his eyesight failed, and became an accomplished miniaturist—indeed the most accomplished female painter in her distinguished family of artists. Her enchanting portrait of Sarah Anne Beck (1804–1877) of York, Pennsylvania, holding her pretty green parasol, is a fine example of Peale's early work, showing off her expert technique in an intricate composition. The miniature is in its original leatherette case with a white satin lining.

Peale painted it just before going on a three-month trip to promote her skills in Washington, D.C., with her uncle Charles Willson Peale, who had great ambitions not only for his own children but also for select nieces and nephews. From Washington in October 1818, he reported to his son Rembrandt that Anna's "merrit [*sic*] in miniature painting brings her into high estimation and so many ladies and Gentlemen desire to sett [*sic*] to her that she is frequently obliged to raise her prices." There the elder Peale booked sittings with President James Monroe, General Andrew Jackson, and other statesmen, while Anna looked on and painted miniatures of the same distinguished subjects. CRB

Boston and Sandwich Glass Company

American, 1825–1888

Compote

Sandwich, Massachusetts, ca. 1835–40

Lacy pressed glass

H. 6 in. (15.2 cm)

Gift of Mr. and Mrs. Robert Keuffel

Keller, from the Gretchen Keuffel

Collection, 2002

2002.566

The development of the glass press was one of the most important innovations to glass technology since the invention of the blow-pipe. In America by the mid-1820s decorative molds enabled artisans to fabricate the form and ornament of a vessel in virtually one motion. Although the earliest decoration tended to be geometric and based on patterns in cut glass, by the 1830s pressed glass often featured intricate designs with stippled backgrounds, giving a lacy appearance. This compote is one of the most elegant examples of lacy pressed glass. The undulating rim is scalloped and has a ribbon of stippling, producing a shimmering effect. The bowl displays motifs of scrolls and other classical and Rococo elements.

Pressed glass was fabricated at many different glasshouses during the early nineteenth century. This compote is attributed to the Boston and Sandwich Glass Company, one of the country's most successful and long-lived factories. It was made by pressing the bowl and the base separately; the bowl could also have been a stand-alone piece. The two parts were joined by a wafer of molten

glass. Most early pressed glass was clear and colorless. Appealing jewel tones, such as this brilliant canary yellow, were rare. ACF

Louis Comfort Tiffany

American, 1848–1933

Leaded Glass Window

New York City, 1880

Leaded glass

33½ × 42 in. (85.1 × 106.7 cm)

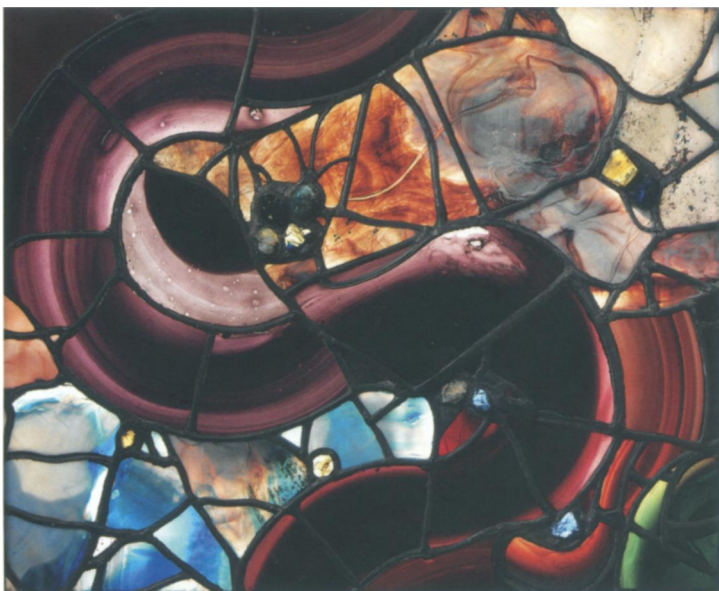
Gift of Robert Koch, 2002

2002.474

This window is one of the earliest and most unusual Tiffany windows known. Made for the entrance hall of the designer's own apartment at 48 East Twenty-sixth Street, New York City, which Tiffany created in 1878, it provided a bold artistic statement consistent with other innovations of that avant-garde space. It is composed of irregularly shaped glass in amber, brilliant purple, and varied shades of blue, green, and opal. The window incorporates some of the earliest kinds of glass utilized by Tiffany, including opalescent, confetti type, colored crown, and large, thick, rough-cut "jewels."

Although scholars have argued that it is one of the first expressions of high art nouveau, it can also be considered protomodern in its daringly abstract, nonrepresentational composition; it is in stark contrast to the illusionistic compositions based on nature for which Tiffany is best known. An art critic in 1880 contended that oil pigments may





have inspired the piece, suggesting that Tiffany conceived of its design by daubing “the scrapings of his palette with a view to the achievement of accidental effects.” ACF

Herter Brothers

American, active 1864–1906

Pair of Pedestals

New York City, 1882

Carved onyx and ormolu

H. (each) 64 1/4 in. (155.6 cm)

Purchase, Barrie A. and Deedee Wigmore Foundation Gift, 2002

2002.298.1, .2

Herter Brothers, the leading cabinetmaking, design, and decorating firm during the second half of the nineteenth century, created this pair of opulent pedestals for their most prestigious commission, the grand Fifth Avenue residence of William H. Vanderbilt. Each pedestal is a column carved with ribbons and “jewel”-encrusted garlands. Ormolu capitals incorporate classical female masks and birds’ heads; decorative mounts feature stylized foliate patterns. They were intended as an integral part of the ornate decoration of Vanderbilt’s drawing room, described in 1883–84, shortly after its completion, as “gorgeous in the extreme: everything sparkles and flashes with gold and color—with mother-of-pearl, with marbles, with jewel-effects in glass—and almost every surface is covered, one might say weighted, with ornament.”

The drawing room was unquestionably

the house’s most sumptuous space. It was likened to the interior of a richly lined jewel box, its walls hung with crimson fabric, embroidered with gold thread and jewels of mother-of-pearl. Although the pedestals were originally part of an extraordinary interior scheme long since destroyed, they stand eloquently as independent works of art. In their



design and use of luxurious materials, they epitomize the delicacy, opulence, and elegance of that room and of the Gilded Age.

ACF

Candace Wheeler for Associated Artists

American, 1827–1923

Portiere

New York City, ca. 1883

Silk velvet and silk appliquéd and embroidered with silk and wool

115 × 45 in. (29.2 × 113.3 cm)

Purchase, Barrie A. and Deedee Wigmore Foundation Gift, 2003

2003.48

The elegant portiere (shown here in a detail) is the most recent addition to the Museum’s collection of more than forty works by this innovative artist. It is a companion piece to a large embroidery given by her daughter Dora Wheeler Keith in 1928 (acc. no. 28.34.1), showing a field of purple and gold irises span-gled with beaded dragonflies. That example and our new portiere, with its appliquéd and embroidered panel of purple and gold pansies dappled in sunlight and shadow, were exhibited together in a display by Wheeler and her new all-woman design firm, Associated Artists, in January 1884, at a benefit to raise money for the base of the Statue of Liberty.

One contemporary article described our portiere: “‘The Pansy Bed’ by Mrs. T. H. Wheeler, is a good example of distinctly original work both in design, color and method. The effect is of a pansy bed in its greatest luxuriance of color, and shows how far towards realism and picturesqueness

detail





decorative work can be safely carried." The portiere has A A embroidered on one of the velvet panels, and A A is woven into the sel-vage of the gold silk-damask lining, which is patterned with interlacing columbines. AP

Augustus Saint-Gaudens

American, 1848–1907

Richard Watson Gilder, Helena de Kay Gilder, and Rodman de Kay Gilder

Modeled 1879; cast ca. 1883–84

Plaster

8 7/8 × 16 7/8 in. (21.9 × 42.9 cm)

Gift of David and Joshua Gilder, 2002

2002.445

Among Saint-Gaudens's most technically innovative sculptures is a charming series of low-relief portraits completed during the late 1870s in Paris. This example, a compact rectangular portrait of the Gilder family, modeled in May 1879, was the sculptor's most ambitious to date. It depicts the sitters in shoulder-length profile with Richard Gilder facing his wife, Helena, and their two-year-old son, Rodman. The Gilders, scions of genteel New York society, were close friends of Saint-Gaudens's and ardently promoted him throughout his career. Richard Watson Gilder was a poet, civic activist, and the influential editor of *Century Illustrated Monthly Magazine* (1881–1909); Helena de Kay was a still-life painter and a founder of the Art Students League of New York. Rodman de Kay became an author and married Comfort Tiffany, a daughter of Louis Comfort Tiffany.

This bronze-toned plaster and a bronze cast now at the Denver Art Museum were in the Gilder family for many years, as was a separate bronze relief of young Rodman

excerpted from the family portrait and acquired by the Metropolitan in 1994 (acc. no. 1994.50). The cast, in its original frame, is the first plaster to enter the Museum's extensive holdings of this consummate American Beaux-Arts sculptor. TT

Louis Comfort Tiffany

American, 1848–1933

Hair Ornament

New York City, 1904

Silver, enamel, black and pink opals, and demantoid garnets

H. 3 1/4 in. (8.3 cm)

Gift of Linden Havemeyer Wise, in memory of Louisine W. Havemeyer, 2002

2002.620

This delicate hair ornament is acknowledged to be the most important example of Tiffany's jewelry to come to light. It is a singular expression of his reverence for nature in its fragile state, in the form of two dragonflies resting on two dandelion seed balls. The dragonflies' backs are composed of black opals and the heads are of pink opals with demantoid garnet eyes. The wings are fine silver filigree. The dandelion seed balls are delicate creations of enamel and filigree that aptly convey the plant's fragility. One of the two is shown as partially blown away by the wind. As an extraordinary example of the highest skills, it transcends jewelry to become a sculptural work of art. The piece is consistent with a shift in jewelry production about 1900, when artists employed semiprecious stones and enamels with an emphasis on craftsmanship and design. Following the French jewelers Lalique and Fouquet, Tiffany introduced subjects based on nature, selecting insects and common wildflowers. The ornament has an unbroken provenance from its original owner, Louisine Havemeyer, who, with her husband, Henry Osborne Havemeyer, was one of Tiffany's most ardent patrons. ACF



Balthus (Balthasar Klossowski)

French, 1908–2001

Pierre Matisse

1938

Oil on canvas

51¼ × 35 in. (130.2 × 88.9 cm)

Signed and dated (lower left): Balthus 1938

The Pierre and Maria-Gaetana Matisse Collection, 2002

2002.456.7

At the age of twenty-four Pierre Matisse (1900–1989), Henri Matisse's second son, ventured to New York to try his luck as an art dealer. In 1931 he opened his own gallery in the Fuller Building on Fifty-seventh Street, where, until 1989, he introduced the best of modern European art to these shores.

Pierre gave Balthus his first exhibition in 1938, the year he also posed in the artist's Paris studio. After the scandal Balthus's erotic paintings had caused in Paris in 1934, he concentrated on portraits in the succeeding years. In these works he mingled truthfulness, stylization, and elements of the bizarre. He also reduced his palette to a narrow range of browns, grays, and blacks, enlivened by an occasional patch of red, as here in Pierre's left sock.

The French Pierre Matisse was known for his reticence and reserve. Balthus, however, depicted him as a jaunty, relaxed American with a loud tie. Shortly after World War II, the painting disappeared from the storage in which Pierre had placed it. The portrait resurfaced in 1991, two years after Pierre's death. It is one of 124 works bequeathed to the Museum by Pierre's wife, Maria-Gaetana. SR





Henri Matisse

French, 1869–1954

Marguerite Wearing a Toque

1918

Oil on canvas

31½ × 25½ in. (80 × 64.7 cm)

Signed (lower left): H. Matisse

**The Pierre and Maria-Gaetana Matisse
Collection, 2002**

2002.456.15

Marguerite Matisse (1894–1982), Henri Matisse's daughter, is remembered as a formidable woman. In his numerous portraits of her, Matisse always conveyed her strength of character. He never idealized her looks. Here the twenty-four-year-old Marguerite fixes us with an unflinching gaze through her almond-shaped eyes. She wears a voluminous dark robe with white piping, topped by a fur stole, and the blue feather toque is her only concession to color and femininity.

At age six or seven Marguerite suffered a life-threatening bout of typhoid that necessitated several operations on her neck over the next years. The black velvet ribbon covering

her scars became her trademark. Marguerite took up painting, showing her works at the Salon des Indépendants. In the 1930s, by then married to the Byzantine scholar Georges Duthuit, Marguerite and her mother started the monumental task of cataloguing Matisse's work, an ongoing project, today continued by Marguerite's son Claude Duthuit and Wanda de Guebriant.

This portrait remained in the Matisse family. Marguerite's younger brother, Pierre Matisse, lent the picture only once to an exhibition of his father's work. This may explain the work's near absence in Matisse literature.

SR

Joan Miró

Spanish, 1893–1983

Photo—This Is the Color of My Dreams

1925

Oil on canvas

38 × 51 in. (96.5 × 129.5 cm)

Signed and dated (lower right): Miro / 1925

The Pierre and Maria-Gaetana Matisse

Collection, 2002

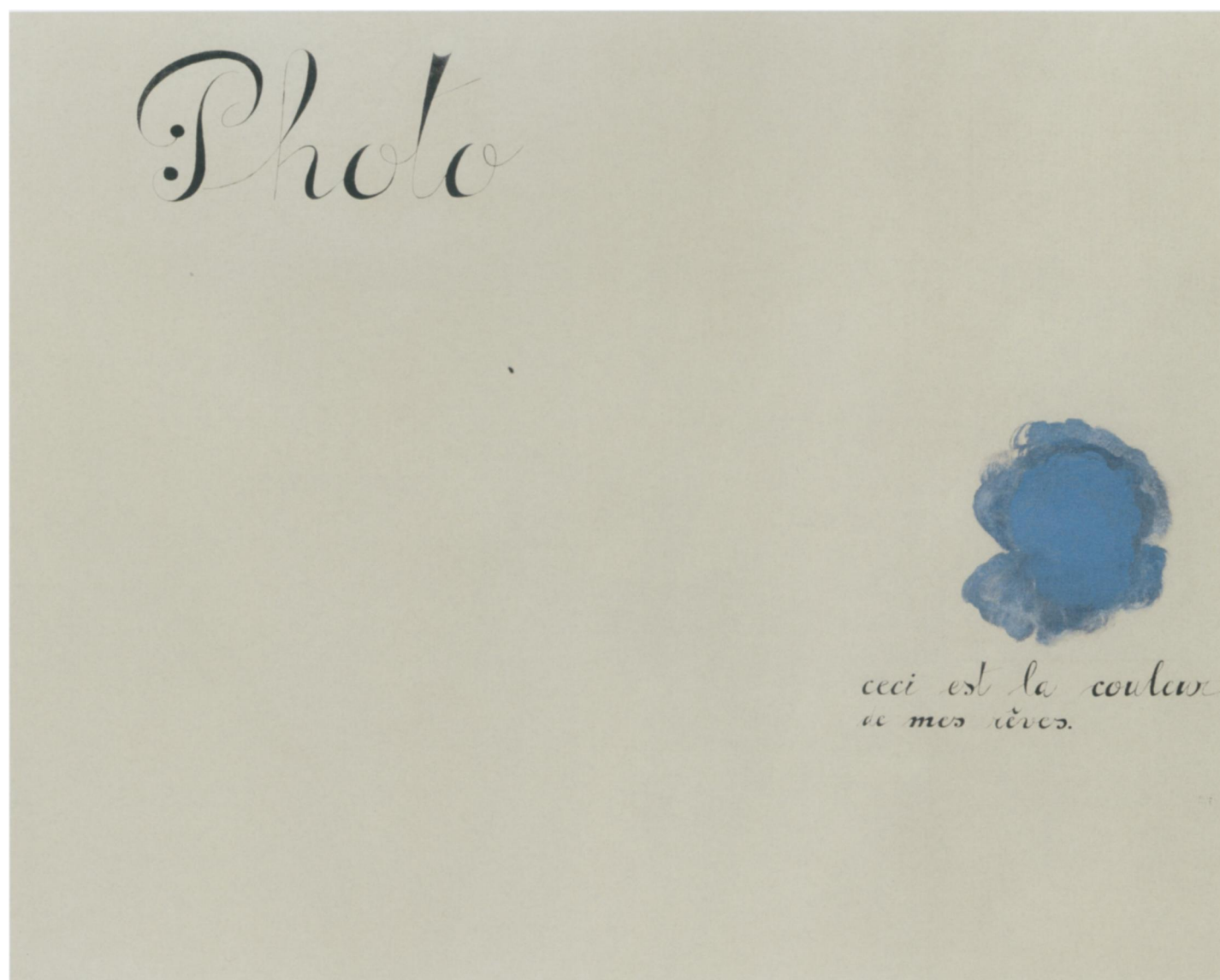
2002.456.5

On the empty white canvas float only black letters forming the word “Photo,” the sentence “ceci est la couleur de mes rêves” (this is the color of my dreams), and a patch of blue paint. If the script evokes a school primer, the curlicue lines of “Photo” bring to mind old-fashioned provincial shop signs.

The color blue and the appearance of words—independent of their meanings—play large roles in Miró’s native Catalan culture. Blue signals both hope and dreams. Catalan peasants paint the doors of their houses blue to signal the interior’s sacredness and decorate their carts with elaborate inscriptions and arabesques.

This work is the most evocative and written about of the artist’s *peinture-poésie*, poetic paintings dating from 1924 to 1927, in which broad fields of color are animated by just a few enigmatic signs. Miró created these radically different works during a period when he was befriending the poets and writers who later joined the Surrealist movement. These poets, also known as the Rue Blomet group after the locale of their meeting place, sparked Miró’s already fertile imagination. They encouraged him to explore and use as sources for his paintings the subconscious, the irrational, hallucinations, automatism, and, of course, dreams.

SR





Alberto Giacometti

Swiss, 1901–1966

The Apple

1937

Oil on canvas

28³/₈ × 29³/₄ in. (72 × 75.5 cm)

Signed and dated (lower right): Alberto

Giacometti 1937

**The Pierre and Maria-Gaetana Matisse
Collection, 2002**

2002.456.3

Giacometti was both a sculptor and painter, although until 1946 he devoted himself mostly to sculpture. Since he painted only about a dozen canvases during the preceding decades, it is remarkable that he painted in a single year, 1937, two still lifes of a small yellow apple. A much smaller, close-up view of the apple is in a private New York collection.

The artist began this still life with several apples. According to his brother Diego, however, he then decided that one sufficed. The one he chose is barely larger than the knob of the sideboard's right drawer. Giacometti further heightened the drama between the tiny fruit and the large rustic sideboard by placing them at a distance from the viewer. The interior depicts the family's summer house at Maloja, Switzerland. The identical reddish wood of the sideboard and the wainscoting form a warm monochrome background to the apple, the yellow hue of which is echoed in the strip of wall above.

In 1936 France celebrated the thirtieth anniversary of Cézanne's death with a large retrospective exhibition and numerous books and articles. Giacometti honored Cézanne with two still lifes of an apple. SR

Josef Hoffmann

Austrian, 1870–1956

Center Table

1903

Ebonized wood, marquetry, marble, nickel-plated brass

H. 23¹/₂ in. (59.7 cm)

Purchase, Lila Acheson Wallace Gift, 2002
2002.307

Hoffmann, the Austrian architect and designer, was at the center of the modern movement that flourished in Vienna in the first decade of the twentieth century. Before 1900 his designs were inspired by the art nouveau or Jugendstil emphasis on organic motifs and curvilinear forms. In 1903, as a founder of the Wiener Werkstätte, a company of designers, artists, and craftsmen who produced luxury objects in the most



advanced style, Hoffmann abandoned these earlier designs for a revolutionary approach based on strict geometry and a rejection of historicist decoration.

This center table dates from Hoffmann's most innovative period. Inset white marble highlights the octagonal tabletop of ebonized wood; the side edges are inlaid with a pattern of squares in alternating woods that enforce the geometric motifs. Four straight legs meet the circular, slightly domed base of hammered nickel-plated brass, further emphasizing the design's adherence to Hoffmann's new ideal forms. This table was part of a suite of furniture that included two matching cubic armchairs and a settee, designed for the salon of Alexander Pazzani, an important client of Hoffmann's.

JA

Friedrich Adler (designer)

German (1878–between 1942 and 1945)

P. Bruckmann und Söhne (silver manufacturer)

German (Heilbronn), active 1805–1973

Gräflich-Schaffgot'sche Josephinen-Hütte (glass manufacturer)

German (Schreiberhau, now Szklarska Poręba, Poland), closed 1945

Wine Jug

1903

Silver, and partially cut glass

H. 13 3/8 in. (34.5 cm)

Purchase, Rogers Fund and funds from various donors, 2002

2002.413

In this art nouveau evocation of a German Renaissance stoneware jug, the designer took his personal style to a dramatic conclusion: The body of crystal glass with its stylized cut and matte thistle flowers is mounted in three slender, root-shaped silver straps descending from a wide silver lip decorated with embossed thistle motifs. The handle is formed to suggest a narrow branch, and the whole is crowned by a domed lid.

This imaginative wine jug was the first of many vibrant creations invented by Adler for the firm of P. Bruckmann und Söhne, a leading European silver manufacturer in the late nineteenth and the first half of the twentieth century. Adler was unquestionably one of the most gifted German designers and sculptors of his time. As a professor of applied arts and crafts, he taught at the prestigious Kunstgewerbeschule in Hamburg from 1907 to 1933. In Nuremberg he directed an annual master class in design from 1910 to 1913, thus influencing a generation of young European craftsmen. Adler was dismissed from his various positions in 1933. In 1942 he was deported to Auschwitz, where he died.





This example, with its raised waistline, vestigial drapery evoking an earlier monobosom bodice, and columnar silhouette with a faint S-curve, conforms to the styles of 1910 at such venerable houses as Paquin, Doucet, and Worth. These firms, not as avant-garde as that of Paul Poiret (whose innovations were embraced by the Viennese intelligentsia), reflected the regal conservatism of the Hapsburg court. In this instance scrolling “bizarre” motifs in silk floss and the application of bugle beads lined with pure gold create a particularly sumptuous effect. Because of the uncommon purity of the metal, the beading’s brilliance contributes an uncanny freshness to the gown’s appearance.

HK

Émile-Jacques Ruhlmann

French, 1879–1933

Carpet (design no. 3002)

Ca. 1925

Wool

Diam. 8 ft. ½ in. (245 cm)

Purchase, Bequest of Thelma Williams Gill, by exchange, 2002

2002.365

The most renowned designer of his day, Ruhlmann is still considered the primary exponent of high-style French art deco in the years after World War I. Though best known for extraordinarily luxurious furniture, Ruhlmann’s firm, Ruhlmann et Laurent, could provide any element needed for an interior, from architectural settings to upholstery textiles. His work set the standard for other French designers.

Ruhlmann’s furniture is noted for its rich materials, subtlety of line, and exquisite craftsmanship; his patterned designs are much more flamboyant. The still-vivid palette of this carpet—with its sumptuous juxtapositions of pink, orange, red, ecru, gray, and blue—is typical of his taste for vibrant color, which he melded with the swirling abstract floral spirals set within a geometric border. Ruhlmann’s interest in the integration of color and pattern has close ties to other avant-garde arts of the period, from Fauve paintings to the set and costume designs of the Ballets Russes. This carpet is the first by Ruhlmann to enter the Museum’s collection, and it joins an important group of his furniture, wallpapers, textiles, and lighting that forms one of the principal strengths of the modern design collection.

JG

G. and E. Spitzer

Austrian, active 1837–1932

Ball Gown

Vienna, 1910–12

Pink silk satin and embroidered pink silk net

L. (at center back) 68 in. (174 cm)

Purchase, Irene Lewisohn Bequest, 2003

2003.46

This ball gown from a collection of dresses associated with the duke of Cumberland’s wife, Thyra, princess of Denmark, and his daughters merges the aesthetics of the French haute couture with the technical mastery of a renowned dressmaking establishment of early-twentieth-century Vienna. G. and E. Spitzer, along with the houses of Christoff von Drecoll and Grünbaum, furnished the Viennese upper classes with gowns reflecting the most recent Parisian trends.





Max Beckmann

German, 1884–1950

Hell

1919

Portfolio with 11 transfer lithographs on Japan paper

34½ × 24 in. (87.6 × 61 cm)

Each lithograph is signed, titled, and numbered 1/75

Purchase, Lila Acheson Wallace Gift, 2002

2002.491a–n

Beckmann created the portfolio *Hell*, a sequence of eleven lithographs, after he visited Berlin in March 1919, when one of the bloodiest and cruelest episodes of the post–World War I revolution shook the city. In just two days during March twelve hundred people were killed. In exceptionally large images, Beckmann narrated his journey, as both witness and participant, through this city uninged by violence and vice, revolution and counterrevolution, death and starvation.

The artist's conviction that hell is life on earth is most vividly expressed in plate 7 of the series, *Night* (illustrated), in which three murderers ambush and torture a family in an attic. Beckmann copied this image from his early masterpiece, the painting *Night* (1918–19; Kunstsammlungen Nordrhein-Westfalen, Düsseldorf), a scene of violence and rape unparalleled in contemporary German art.

SR

George Grosz

American (b. Germany), 1893–1959

The Secret Emperor (The Industrialist Hugo Stinnes)

1920

Pen, brush, and ink on paper

25¾ × 19 in. (64.5 × 48.3 cm)

Purchase, Lila Acheson Wallace Gift,

2002

2002.492

Hugo Stinnes (1870–1924) was the first owner of Max Beckmann's famous portfolio *Hell* (1919), of which *Night* (plate 7) is shown at the left. Stinnes acquired *Hell* in 1920, the same year Grosz depicted him in this scathing portrait.

Stinnes was one of the most renowned and enlightened collectors of drawings and prints of his time. He was also one of the most powerful and ruthless industrialists in Germany. His empire was vast and reached from real estate and oil concessions in Argentina to mines, foundries, shipping lines, paper mills, banks, and newspapers in Germany. Stinnes's industries profited greatly during World War I, and afterward he took advantage of Germany's severe economic dislocations to extend his factory and business holdings.

Sporting his customary bowler hat and cigar, Stinnes stands here in a rubble of skulls and bones scattered among the bundles and bags of currency at the tycoon's disposal. Since World War I his power had far exceeded that of the German emperor—shown in Stinnes's hands as a nearly naked puppet with the word "Fritz" stenciled on its fat belly—who had already abdicated in November 1918 and gone into exile in Holland.

SR



Walter Sickert*British, 1860–1942***Maple Street***Ca. 1923**Etching**Sheet 10 $\frac{3}{8}$ × 8 in. (26.4 × 20.3 cm); plate 7 $\frac{7}{8}$ × 5 $\frac{1}{8}$ in. (20 × 13 cm)***Purchase, Emma Swan Hall Gift, 2002**

2002.465

Sickert, painter and etcher, apprentice to J. A. M. Whistler, and friend of Edgar Degas, was chiefly interested in portraying the world as seen by the man in the street. His subject matter included indoor life—specifically popular music-hall and theater interiors, parlors, bedrooms, and studios—and city scenes that caught his visual imagination. Here Sickert depicts buildings at the intersection of Cleveland, Maple, and Southampton Streets in central London. Silhouettes of two women in long skirts pass before a storefront. The overall atmosphere is eerily quiet.

Periodically between 1905 and 1929 Sickert had studios in Fitzroy Street, which crosses Maple, and he repeatedly used the neighborhood as his subject. The Museum recently acquired a painting, *Maple Street, London* (ca. 1922; acc. no. 1998.451.2), in which the motif is rendered in somber colors. *O Sole Mio* (ca. 1923; acc. no. 2002.466), a smaller version of the *Maple Street* etching, was also acquired in 2002. It was characteristic of Sickert's method



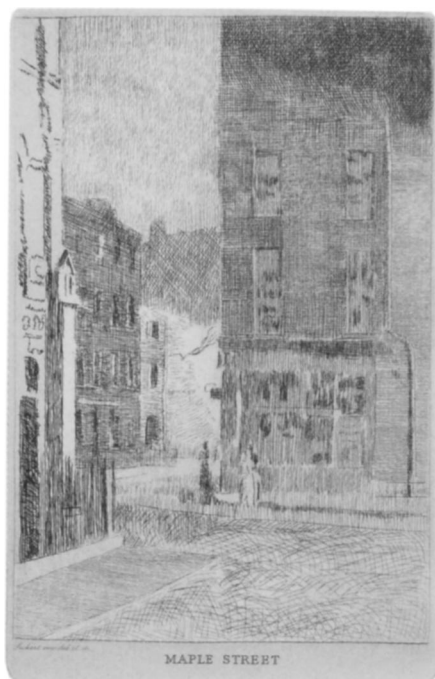
to study and rework a particular subject in different media, as illustrated by the oil painting and these two prints now in the Museum's collection.

ALS

Feininger's name is always closely associated with the Bauhaus and with his favorite medium—watercolor. In 1936, after almost fifty years of living in Germany, Feininger decided to return to America. That summer and the next, he taught in Oakland, California, and visited San Francisco.

This nocturnal view of San Francisco's skyscrapers, rising against a delicately tinted bluish sky with a hovering crescent moon, was painted in September 1939. Stylistically, it represents a transitional phase in Feininger's development: A more fluid, gestural, almost nervous, line is replacing a rigid linear structure, in which angular, frequently faceted forms, are lit in a way that makes the objects seem refracted through a prism. Here the spidery lines drawn in ink define the architecture, rendered in muted hues of gray, yellow, and blue watercolor. The artist's exceptional command of the watercolor medium adds intensity and mystery to the mood of the city by night.

MD

**Lyonel Feininger***American, 1871–1956***San Francisco I***1939**Watercolor, pen and ink, and charcoal on paper**Signed (lower left, in black ink): Feininger;**titled (lower center): San Francisco I I; dated**(lower right): 18 ix 39**22 $\frac{1}{4}$ × 18 $\frac{3}{8}$ in. (56.5 × 46.7 cm)***Gift in memory of Helen Serger, 2002**

2002.402.3



Henri Matisse

French, 1869–1954

“Poésies” by Stéphane Mallarmé

Illustrated book (unbound quarto)

1932

Etching

Book page 13 × 9 7/8 in. (33 × 25.1 cm)

Purchase, Eugene and Claire Thaw Gift, in honor of Pierre and Maria-Gaetana

Matisse, 2003

2003.84a—rrrr

Matisse did not try his hand at book illustration until he was sixty-two years old. In 1931 a young Swiss publisher, Albert Skira of Lausanne, invited him to illustrate his choice of poems by the French Symbolist poet Mallarmé (1842–1898). Matisse produced an extraordinary volume of poems accompanied by twenty-nine etchings (23 full-page and 6 half-page).

The present copy is exceptional. Besides the twenty-nine etchings, it contains a duplicate suite with *remarques* (artist’s notes) and an additional nineteen etchings that were not published. Executed with an unshaded, energetic, and flowing line achieved through the use of a sapphire needle point, each etching spread over an entire page (or half page). The whiteness of the sheet is thus carefully balanced with the blackness of the printed image. Many of the illustrations relate to the dance, while some are portraits, landscapes, or views from a window. The motifs, not literal depictions but Matisse’s impressions of the poems they accompany, were mostly derived from the vocabulary previously

established by the artist in his numerous paintings, drawings, and prints. The remarks on the extra set of etchings are fragmentary sketches of different motifs. Together with the unpublished prints, they provide exceptional insights into Matisse’s process of creation.

MD

Wassili Luckhardt

German, 1889–1972

Hans Luckhardt

German, 1890–1954

Chair (model ST 14)

1931–32

Chrome-plated tubular steel, painted laminated wood

H. 34 1/2 in. (87.6 cm)

Purchase, The Horace W. Goldsmith

Foundation Gift, 2003

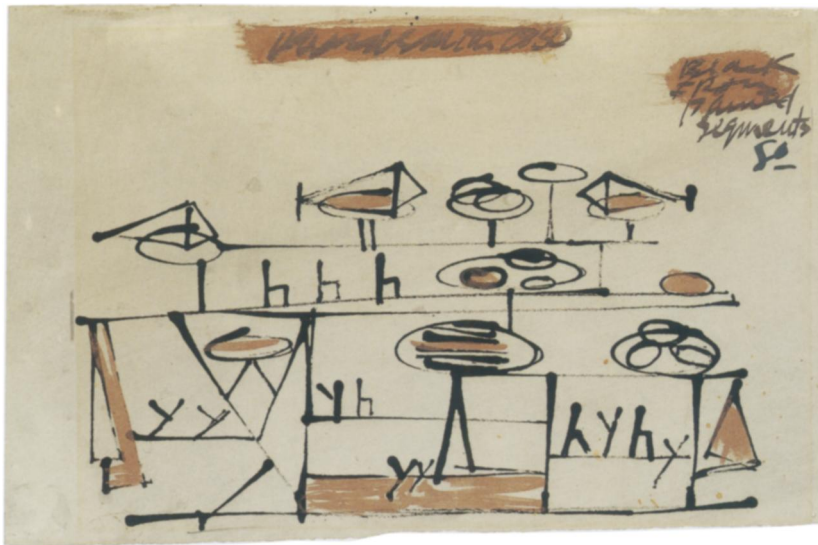
2003.292

Yeshwant Rao Holkar Bahador (1905–1956), maharaja of Indore, was enamored of European taste and spent much of his time in Paris, where he patronized a number of artists. Desiring a new palace in India, he chose for the project the modernist German architect Eckart Muthesius (1904–1989), and after the building’s completion in 1930, he outfitted it with furniture by such important designers as Eileen Gray, Le Corbusier and Charlotte Perriand, Émile-Jacques Ruhlmann, and the Luckhardt brothers, who were responsible for this chair. The maharaja named his palace Manik Bagh (Jewel Garden) and planned with the sculptor Constantin Brancusi (1876–1957), from whom he acquired the three final and largest versions of the sculpture *Bird in Space*, the addition of a mausoleum and temple for meditation; they were never built.

This boldly cantilevered chair with its sweeping lines is one of a large group ordered by the maharaja. It is both lightweight and easily portable—qualities that recommended it for use in the combined theater-ballroom of the palace. It is also extremely elegant in form.

JSJ





David Smith

American, 1906–1965

Study for “Banquet”

1950

Brush and ink and gouache on paper

12½ × 18⅞ in. (31.8 × 47.9 cm)

Signed and dated (upper center): David Smith 1950; inscribed (upper right): Black / Frame / painted / segments / 50

Bequest of Emily Genauer Gash, 2002

2003.38

Smith, well known for his large burnished-steel constructions, was also a prolific draftsman. Among the hundreds of drawings he produced, there are ones conceived as independent works of art in addition to those that were preparatory sketches for sculpture. In this line drawing Smith's brushstrokes of black ink are assured yet spontaneous, conveying the artist's great exuberance through his personal “handwriting.” It is one of several studies that he made for *Banquet* (1951; National Trust for Historic Preservation, Nelson A. Rockefeller Bequest), a metal work that combines the flatness of painting with the form and substance of sculpture. In both the drawn and sculpted versions of this composition various signs, symbols, and objects are attached in horizontal registers to an open, two-dimensional armature; in each version, certain elements are also painted in. The highly abstract shapes seem to resemble chairs, tables, plates, and food items, including fish, evoking the theme of a banquet.

LMM

Franz Kline

American, 1910–1962

Untitled

Ca. 1950–52

Brush and ink on cut and pasted papers

4¾ × 3⅞ in. (12.1 × 9.8 cm)

Gift of David and Renee McKee, 2002

2002.580

This black-and-white collage consists of two trapezoidal pieces of paper, each painted with abstract forms in black ink, mounted on a white paper support. Like many of Kline's large house-paint or oil paintings of this period, the vigorous but tightly locked black forms appear to extend at the lower left and right corners beyond the support, perhaps into the actual space of the observer. In this small, elegant work, the narrow, pointed shape extending from the middle of the lower cut paper to the right perimeter of the collage causes the viewer to see the tension between the center and the edge of the composition.

As with Kline's small works on paper of the 1950s, this drawing appears to be a study for a large Abstract Expressionist canvas. It joins two other Kline drawings from the same donors in the Museum's collection, as well as several of his important paintings.

NR



Studio 65 (designer)

Italian (Turin), founded 1965

Gufram (manufacturer)

Italian (Turin), founded 1952

“Capitello” Side Chair

1971

Polyurethane foam

H. 26½ in. (67.3 cm)

Purchase, Friends of Twentieth Century Decorative Arts Gifts, by exchange, 2003

2003.12a, b

In Italy throughout the 1960s and 1970s, radical design groups were established in opposition to the pure functionalism of the International Style. In 1965 Studio 65 was founded by Piero Gatti, Cesare Paolini, and Franco Teodoro, architecture and art students in Turin. Their ironic adaptation of classical elements predates the historicist designs of such 1980s postmodernists as Robert Venturi and Michael Graves in America and Hans Hollein, Ricardo Bofill, and Aldo Rossi in Europe, and it also takes note of pop art developments of the period.

The “Capitello” side chair is made from a self-skinning polyurethane foam that has



been molded into the uppermost architectural element of the Greek Ionic column—the capital. Its ironic humor lies in the fact that this soft, pliable modern material has been shaped as a hard, load-bearing form, an important symbol of ancient Greek architecture. The visual references derived from architecture and art supersede functionalism, as indeed they do in most objects designed by Studio 65 and other antidesign groups of this period, transforming furniture, jewelry, accessories, and even architecture itself into objects of fantasy. JA

David Hammons

American, b. 1943

Phat Free

1995

Single-channel video with sound

Dimensions variable; 5:20

Purchase, Alfred Stieglitz Society Gifts,

2003

2003.269

One of the most interesting and provocative artists working today, Hammons has examined black urban culture for three decades, using the strategies of the avant-garde from Duchamp's Readymades to Minimalism and Fluxus. He has sold snowballs on an uptown sidewalk and created elegant, less ephemeral sculpture from chicken bones and from human hair gathered from a Harlem barbershop; Hammons recycles the detritus of the everyday into highly poetic, antimonumental reflections on the African-American experience that are alternately sardonic, wistful, or jubilant.

In this haunting work of video art, Hammons maps the path of a black male (in this case the artist himself) through a (white)

public space in which he is both ever present and never quite welcome—as invisible man, as unsightly nuisance, and, just beneath the surface, as a figure of menace. Clad in black and literally “kicking the bucket” through the streets, Hammons performs the condition of exile-at-home as a kind of walking death, epitomized by the ominous, extended blackout that opens the piece. Yet, paradoxically, it is this very death, the artist suggests, that gives birth to African-American culture, specifically the blues, with its unique combination of suffering and joy, rage and release. DE

Rodney Graham

Canadian, b. 1949

Welsh Oak, #1

1998

Chromogenic print

89 × 72 in. (226.1 × 182.9 cm)

Purchase, Alfred Stieglitz Society Gifts,

2002

2002.381

Graham, a multimedia conceptual artist from Vancouver, built a giant pinhole camera and parked it for a month in 1979 in front of

twelve different trees. The public was invited to enter the camera to view the luminous image of a tree cast upside down on the camera's back wall. In 1990 he again approached the subject, this time photographing ancient oaks in the English countryside with a conventional camera. Inverted on gallery walls, the impressively large prints suspended the trees as if in the mind, while insistently recalling the constructed aspect of all artistic representation.

In 1998 Graham produced his definitive work on this theme, a series of seven monumental images of Welsh oaks printed on colored paper to produce warm, deep sepia and charcoal hues. Referring to the traditions of depicting noble trees, from Caspar David Friedrich to Atget, Graham reworked the Romantic idea of the heroic, solitary sentinel, divesting it of nostalgia by clarifying the present context—the ancient tree, although still magnificent, was now a mere icon of the natural environment hemmed in by human concerns. The almost hallucinatory transformation wrought by the inversion of the images is profound, as disorienting as if the ground were to become transparent, the branches to become roots, and the sky were to fall. MMH





Richard Avedon

American, b. 1923

June Leaf, Artist, Mabou Mines, Nova Scotia

July 18, 1975

Gelatin silver print

49½ × 39½ in. (125.7 × 99.3 cm)

Gift of the artist, 2002

2002.379.24

This mesmerizing photograph of the artist June Leaf is a masterpiece of Avedon's mature, white-background portrait style. With uncompromising directness, Avedon depicts his subjects against a bright white backdrop, with no distracting props or extraneous details. With everything inessential stripped away, what remains is a remarkable intensity of characterization, at once iconic and dazzlingly specific. A bohemian

Madonna, Leaf folds her arms in a gesture of self-protection, yet her features radiate a deeply humane warmth and generosity of spirit.

The portrait is part of Avedon's gift to the Museum of 128 photographs that made up the entire contents of his landmark exhibition of portrait work, held at the Marlborough Gallery in New York in 1975. Featuring such luminaries as Igor Stravinsky, Ezra Pound, Isak Dinesen, Jean Genet, and Buckminster Fuller, this collection constitutes a modern-day pantheon of the key intellectual, artistic, and political figures of the late 1950s through the early 1970s. Among the other highlights are three spectacular mural-sized group portraits—twenty-one to thirty-five-feet wide—of Andy Warhol and the members of the Factory (1969), of the Mission Council (1971), and of the Chicago Seven (1969).

MF

Till Freiwald

German (b. Peru) 1963

Untitled

2000

Watercolor on paper

30 × 20⅜ in. (76.2 × 51.8 cm)

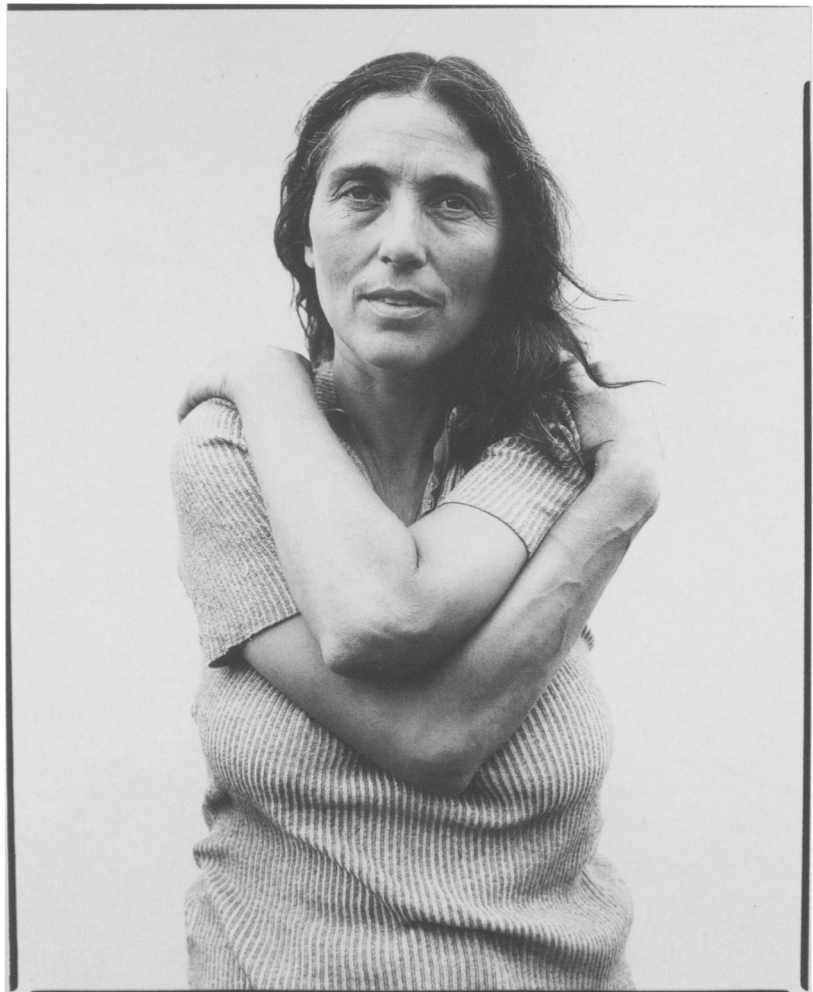
Gift of Barbara Schwartz, in memory of Eugene M. Schwartz, 2002

2002.368

Freiwald's monumental (90 by 60 inches) watercolor portraits of unidentified, often androgynous-looking young people are painted from memory. However, each is based on a careful study of the model painted from life, such as the young woman in this smaller watercolor.

The visage of the woman is centered on a monochrome background and cropped at the top of the head, which flattens the image. Freiwald created the sides of the face with sharply delineated edges, which also reinforces the two-dimensionality of the portrait. The artist wields watercolor precisely to render the exact features of the face but does not disclose the emotions of the sitter.

NR





Paula Rego

British (b. Portugal) 1935

Getting Ready for the Ball

2001–2

Lithographs

Overall 33½ × 72 in. (85.1 × 182.9 cm)

Purchase, Gertrude Whitney Conner Gift, 2003

2003.120a–c

This triptych of lithographs printed in eighteen colors was inspired by Rego's long interest in Charlotte Brontë's novel *Jane Eyre*. A scene of women and young girls preparing for a formal party unfolds in a single moment, with Jane Eyre appearing in each panel—homely and dour at left, watching young girls primping before a mirror at center, and being fitted in a gown at right. Rego at once draws the viewer into her distinctive pictorial world, where she combines themes from *Jane Eyre* with the grotesque figure types of Diego Velázquez and Francisco de Goya and the mordant wit of eighteenth- and nineteenth-century British caricaturists William Hogarth, James Gillray, and George Cruikshank.

After many years of producing etchings, Rego found that drawing on stone gave her a freedom she had not known since her student days. The twenty-five *Jane Eyre* prints—her first major lithographic portfolio—are part of a large body of paintings, drawings, and prints on the subject that she began in 2001.

This triptych and a single lithograph in black on white depicting a solitary Jane Eyre are the first works by this celebrated British figurative artist to enter the Museum's collection. ALS

Irving Penn

American, b. 1917

Nude No. 70

1949–50

Gelatin silver print

15½ × 14¾ in. (39.4 × 37.5 cm)

Gift of the artist, 2002

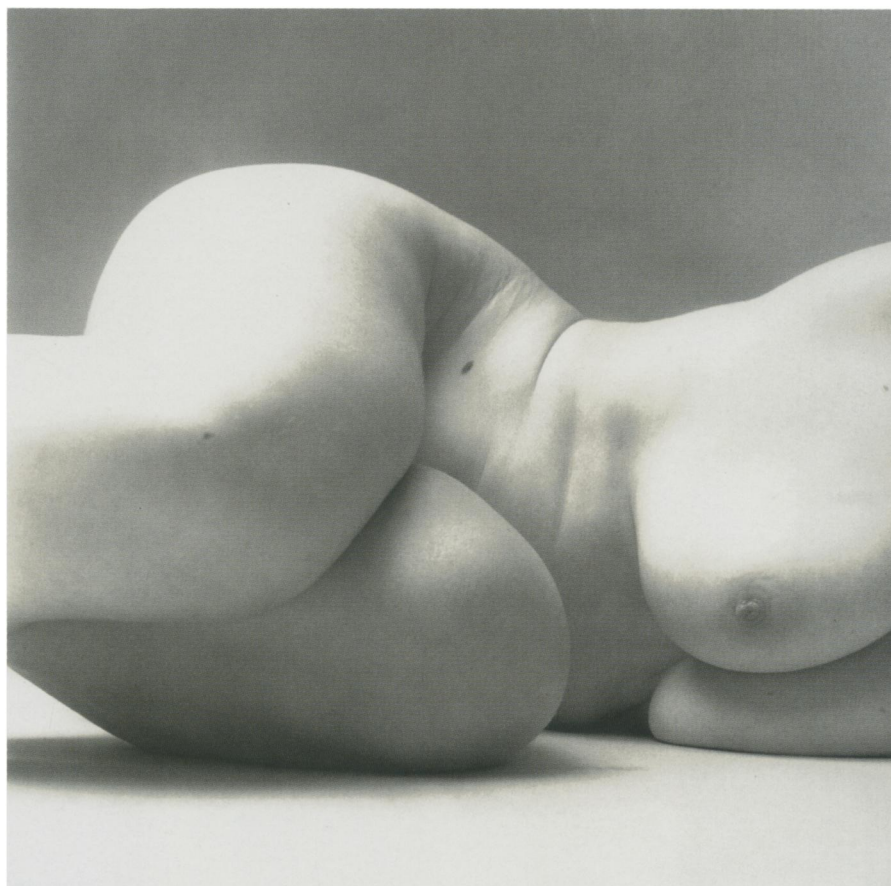
2002.455.30

One of the world's preeminent photographers, Irving Penn is famous for his insightful portraiture, surprising still lifes, and influential

fashion work; he is less well known as a superb photographer of the female nude. His most important pictures in this genre were made over fifty years ago, when the then-young Penn engaged several artist's models in a series of intense sessions modeling only their unadorned bodies. The sessions took place on weekends and in the evenings and were essentially a personal antidote to the ephemeral fashion world of women's magazines that occupied Penn's days.

The women he chose as subjects and the ways he viewed them produced nudes that were highly unorthodox by midcentury fashion standards: their fleshy torsos are stretched, twisted, and folded, giving them extra belly, mounded hips, and puddled breasts. Like Matisse, who often left contours open because the light ate them away, Penn created figures that are fragmentary but always complete; although they lack limbs and heads, they seem whole, like antique torsos resplendent in the light. This photograph is one of sixty-six exquisitely wrought prints that the artist donated to the Museum.

MMH/MF





Neck Emblem or Sash

*Peru (Pukara), 2nd century B.C.–2nd century A.D.
Camelid and human hair*

H. (without hair) 25 × 7¼ in. (63.5 × 18.5 cm)

Purchase, Pat and John Rosenwald, Fred and Rita Richman, and Discovery Communications Inc. Gifts, 2003

2003.23

This textile, of a highly unusual shape, is extremely rare. While attributed to the Pukara tradition, believed to be a precursor of the better-known Tiwanaku culture in the Lake Titicaca area of highland Peru and Bolivia, it is said to have come from the Ica Valley on the coast of southern Peru. The iconography, in fine interlocked tapestry in colors ranging from natural brown and beige to dyed red, blue, green, and yellow, consists of human and animal faces in profile. The arrangement of the human heads with pointed noses and split eyes, looking in different directions, and the diamond-patterned panel are characteristic of the Pukara style. The principal head faces down and expresses a sense of supernatural power, with its fanged mouth, snake, and profile puma with spotted pelt decorating it. Below the head and connected to it by two bands is an upside-down head, from which hang long strands of human hair. It is read as a trophy head, a common theme during this period in southern Peru. The long strings at the top suggest the piece was worn around the neck or waist of an important individual, either at the front or at the back. HK

Lidded Bowl

*Mexico (Río Blanco), 6th–9th century
Ceramic*

H. 7½ in. (19.1 cm)

Purchase, Gift of Mortimer D. Sackler, Theresa Sackler and Family; and Mark and Anla Cheng Kingdon Foundation Gift, in memory of Leonard Bernheim, 2002

2002.458a, b

Made in the Mexican gulf coast region of Veracruz between the sixth and ninth centuries, this bowl relates closely to an ancient American ball game. A form of competition and/or ritual that was at least two thousand years old when the bowl was produced, the game was played with a hard rubber ball and had rules and meanings that differed with time and place. On the gulf coast it was highly significant, and many game images are found in the art of the region.

Worked in relief around the body of this bowl are six figures, four of whom are dressed as players. Between them are seated lordly personages, one of which (center) sits within the coil of an undulating serpent. On the lid are two other pairs of players, in active, body-to-the-ground poses. The large ball between them displays a profile bird's head. While the imagery of vessel and lid is clearly that of game and players, the significance of the whole is not clear. An unusual feature of the work is its combination of styles; aspects of both the central Veracruz region of Río Blanco and the Maya area to the south are present. JJ





Mosquito Mask

Alaska (Tlingit people), before 1843 (?)
Painted wood, copper, and shell
W. 6¾ in. (17.1 cm)

Gift of Ralph T. Coe, 2002

2002.602.1

Among the Tlingit people of southeastern Alaska, who inhabit a heavily wooded, rugged region between mountains and sea along the Pacific coast, mosquitoes are thought to have supernatural associations and are given roles as spirit helpers. As represented in masks during the nineteenth century, mosquitoes were carved of wood and had very long insect proboscises. Embellished with side flaps, walrus whiskers, and feathers, the depictions were imposing, and when worn on the foreheads of participants in curing ceremonies, they were much respected. The present example, which may have been collected in the early 1840s, when Alaska was in Russian hands, has lost those attachments, but the mosquito has retained its imperious demeanor.

A similar mosquito mask is in Russia's Peter the Great Museum of Anthropology and Ethnology in Saint Petersburg, where it was acquired in the early 1840s when conscious efforts were made to expand the collections of that museum. The acquisition date of the Saint Petersburg Tlingit collection puts it among the most important native Northwest Coast collections in the world. The

origins of the Peter the Great Museum of Anthropology and Ethnology go back to the time of the ruler's *Kunstammer* (art room) in the early eighteenth century. JJ

Reliquary Figure

Gabon or Republic of the Congo (Ambete), 19th century
Wood, pigment, metal, and cowrie shells
H. 32½ in. (82.6 cm)

The Pierre and Maria-Gaetana Matisse Collection, 2002

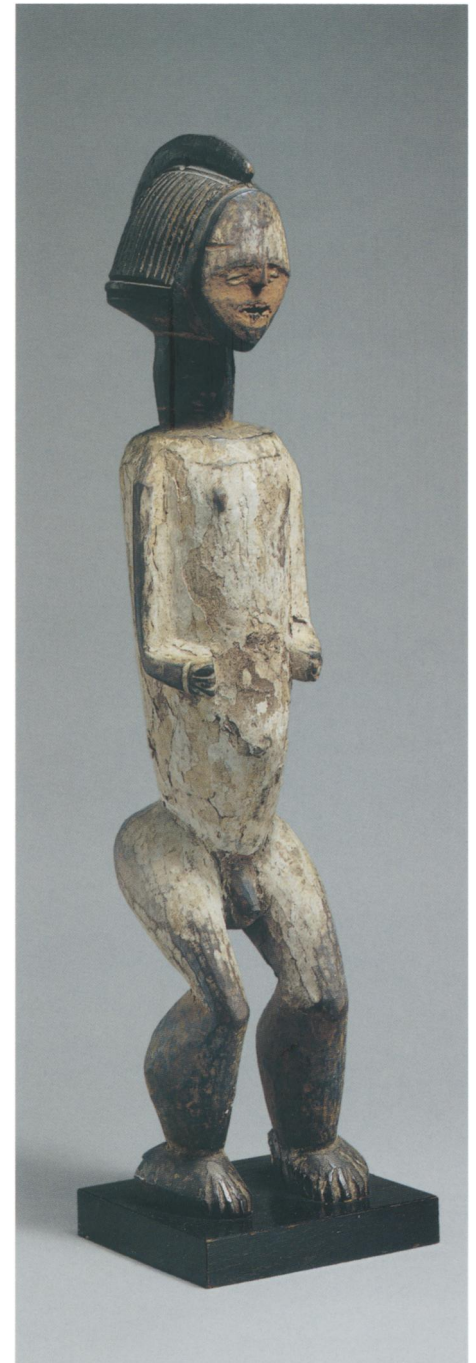
2002.456.17

Like his father, Henri, Pierre Matisse acquired works of African art that related to the Modernist interest in abstraction of the human form.

Striking for its juxtaposition of still and active attitudes, this standing male figure is a receptacle for ancestral relics. The interior of its hollow torso is accessible through the back's removable rectangular panel. While sculptural traditions amplifying the importance of sacred ancestral relics are widespread in this region of central Africa, they generally consist of figurative sculptures that accompany relic containers or bundles.

This example is one of a series of eight related Ambete works collected north of present-day Congo-Brazzaville by Aristide Courtois during the early twentieth century.

On this figure, in addition to the use of black to articulate features, broad passages of red and white pigments are thickly applied to the surface. Throughout the region these colors refer to essential precepts: red to life force, white to social order and unimpeded perception, and black to death and mourning. The use of all three alludes to the work's status as an abstract portrait of distant ancestors and to its role in diagnosis and divination. AL



Elephant

*Republic of Benin, Kingdom of Danhomé
(Fon), 19th century
Silver and iron
H. 12 in. (30.5 cm)*

**Partial and Promised Gift of Anne
d'Harnoncourt and Joseph Rishel, in
memory of Rene and Sarah d'Harnoncourt
and Nelson A. Rockefeller, 2002**
2002.517.2

This silver-plated sculpture was designed as a conceptual portrait of the life sign of a Fon sovereign of the West African kingdom of Danhomé. In the eighteenth and nineteenth centuries Danhomé's leadership engaged in aggressive military and economic expansion as participants in the Atlantic slave trade. Silver, derived largely from European coins, was hammered to encase royal sculptural representations and to create jewelry for members of the court. These resplendent, precious cultural icons were removed from palace shrines dedicated to the war god, Gu, and displayed annually in public ceremonial processions.

Most important among the works featured were those formally derived from an individual ruler's life sign. The elephant imagery represented in this piece is associated with the divination signs of two nineteenth-century kings renowned for their military successes: Guezo and his son Glele. This visual metaphor, intimately associated with their legacy, is complemented by a number of

Fon proverbs—such as “the elephant steps on the ground with strength”—that emphasize the enduring impression of their actions on successive generations.

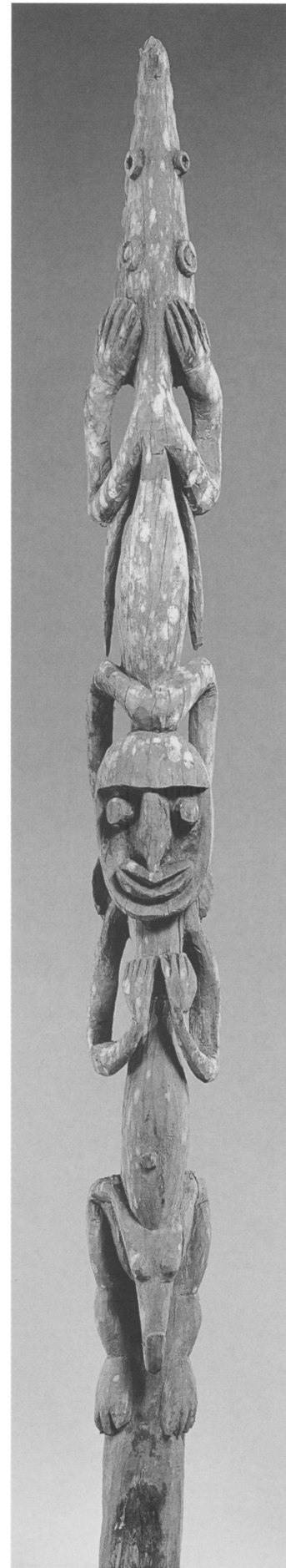
While serving as icons of royal strength and identity, such silver sculptures created at this court were also looked upon as “power” objects that repelled danger and enhanced the well-being of the state. AL

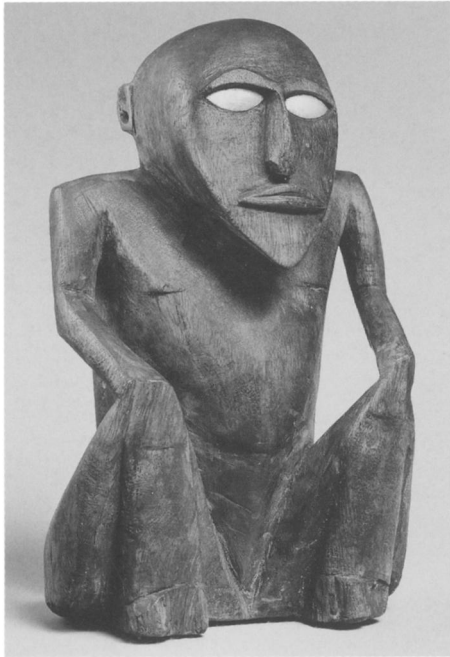
Roof Finial (yaba)

*Papua New Guinea (East Sepik Province,
Tongwindjam village, Kwoma people), 19th–
20th century
Wood with traces of paint
L. 93 in. (236.2 cm)*

**Gift of the de Teliga Family, in memory of
Douglas Newton, 2002**
2002.352.1

This impressive roof finial, or *yaba*, once adorned the apex of the gable of a men's ceremonial house among the Kwoma people of Tongwindjam village, Papua New Guinea. The house served both as the daily meeting place for the village men, as well as the focus of annual religious rituals celebrating the yam harvest. The finial, which would have looked down upon the men as they entered and left the house, consists of two figures, depicted from two different formal perspectives. The first, facing the viewer, shows a stylized male image that likely represents a clan spirit or





Seated Figure

Caroline Islands (Satawal Island), late 19th–early 20th century

*Wood and shell with traces of paint and resin
H. 8¼ in. (21 cm)*

**Purchase, Fred and Rita Richman Gift, in memory of Douglas Newton, 2003
2003.8**

With its stylized facial features and angular body, this figure embodies the spare, minimalist approach to the human form typical of the sculptural traditions of the Caroline Islands of Micronesia in the western Pacific. The domed head and smoothly curving brow lines contrast with the angularity of its thin lozenge-shaped mouth and markedly pointed chin, giving the face an almost masklike appearance. Of indeterminate gender, the body is rendered as a series of interlocking angular forms, with the hands resting on the knees, which are only subtly indicated.

While a stone example recovered archaeologically attests to the antiquity of the tradition, there is little precise information on the iconography or function of Carolinian seated figures. Some sources indicate that they may have represented recently deceased ancestors and were kept in the home, where they could be called upon to intervene on behalf of their living descendants. They may also have been associated with a type of canoe magic, in which the figure was placed in a small canoe and set adrift to lure evil influences away from the village. Showing evidence of extensive use and handling, this example may possibly have been employed in a variety of contexts. EK

figure from Kwoma mythology. The head displays the concave face, prominent linear brow ridge, pendant nose, and protruding eyes that typify Kwoma sculpture.

The first figure is surmounted by the image of a crocodile, with slender, elongated body and pointed jaws depicted as if viewed from above. Hooklike projections extend backward from the bases of its front legs, which are shown with the feet resting on the top of the rear section of its head. This imposing crocodile, which forms the apex of the finial, probably represents the totemic species of one of the village clans. EK

Martín Chambi

Peruvian, 1891–1973

Panorama of Machu Picchu

1925–30s

Two gelatin silver prints

6½ × 18 in. (16.5 × 45.7 cm)

**Purchase, Arthur M. Bullowa Bequest, 2003
2003.31**

Machu Picchu has fascinated our imaginations since archaeologist Hiram P. Bingham first visited it in 1911. Few locations are as remote, intriguing, and visually compelling as this former center of the Inka empire, now thought to have been a country palace during the late fifteenth to early sixteenth century. Photographs rarely capture its sweeping grandeur and architectural complexity, and equally uncommon are images of it made by Quechua artists. Thus we marvel at this stunning image by Peruvian photographer Martín Chambi.

Born in Coaza village in the high country near Lake Titicaca, Chambi first encountered photography at the mining company where his father worked. Inspired by the medium, Chambi traveled to the thriving artistic community of Arequipa to study with the photographer Max T. Vargas. Chambi later opened his own portrait studio in Cuzco, where he was based for his entire career. His desire to make photography accessible to all prompted him to sell hundreds of photographic postcards, and he is credited with popularizing the format in Peru.

Chambi is said to have been passionate about photographing Machu Picchu and did so many times beginning in 1917. His vision and his heritage are evident in this exquisitely detailed panorama. VLW





Short Sword

*Chinese, Eastern Zhou dynasty (770–256 B.C.),
ca. 6th–5th century B.C.*

Bronze

L. 14 in. (35.6 cm)

**Gift of Eugene Victor Thaw Art
Foundation, 2003**

2003.193

Throughout the first millennium B.C., the nomadic tribes on the Eurasian steppes remained an important conduit between China and the West. Their frequent contact with the sedentary cultures helped bring about some of the earliest exchanges between the two civilizations, of which this rare bronze short sword provides significant evidence.

Short swords with integrally cast handle and blade like the present example originated among the nomadic tribes. The ornate decoration on this handle, however, had its source in the art of the West: The complex relief designs and the tiny raised dots on the handle show a conscious effort to simulate the multifaceted and granulated surfaces of imported goldwork. Recent archaeological finds suggest that the short sword was most probably made in the bronze foundries of the Qin state in far northwestern China that had close connections with the nomads. The craftsmen combined the exoticism of gold and the exacting standards of Chinese bronze casting to satisfy their demanding non-Chinese patrons. ZJS

Standing Attendant

*Chinese, Tang dynasty (618–906), 7th century
Earthenware with slip and pigment*

H. 20 7/8 in. (51.1 cm)

**Purchase, Barbara and William Karatz
Gift, 2002**

2002.501

During the fourth and sixth centuries, the population in northern China, particularly in the areas near Xi'an, was ethnically mixed. This standing attendant, wearing a belted tunic and tall boots, and with a rolled-up cloth wrapper tied around his chest, is likely to have come from the northern Asian steppe beyond the Great Wall.

The production technique for funerary figures in northern China at the beginning of the seventh century was rather unusual. They were modeled in clay on an iron armature and apparently fired before the application of a slip and pigments. This method allowed for the fine tooling of details, such as the pouches suspended from the narrow belt on this example and the elaborate treatment of the hair. This type of hand-sculpted figure is more expressive and possesses greater individuality than the later molded ones, which are usually covered with three-color glazes.

DPL/JCYW





Wine Container (hu)

Chinese, Western Zhou dynasty (1046–771 B.C.),
ca. late 11th–early 10th century B.C.

Bronze

H. 16 1/8 in. (41.1 cm)

**Gift of Katherine and George Fan, in
honor of James C. Y. Watt, 2003**

2003.66.11a, b

This wine container features a flowing, slender silhouette and a smooth, undecorated surface. Its fitted lid, when inverted, can serve as a cup. Four small holes were drilled in the vessel, two on its flared foot and two on its lid. A cord or leather strap can be passed through the holes and through the two lugs on the neck to secure the lid for travel.

The shape of the vessel is clearly inspired by that of portable beverage containers, often of leather or other materials, used by the nomads along China's northern borders. Many such vessels appear to have been made in Chinese workshops that catered to both Chinese and non-Chinese patrons. They reflect that country's increased contact with its nomadic neighbors and its fascination with their exotic foreign ways of life on the steppes.

zjs

Bodhisattva Manjushri with Attendants

Chinese, Liao dynasty (907–1125),

10th–11th century

Marble

23 × 24 1/4 in. (58.4 × 61.6 cm)

**Purchase, The Vincent Astor Foundation
Gift, 2002**

2002.440

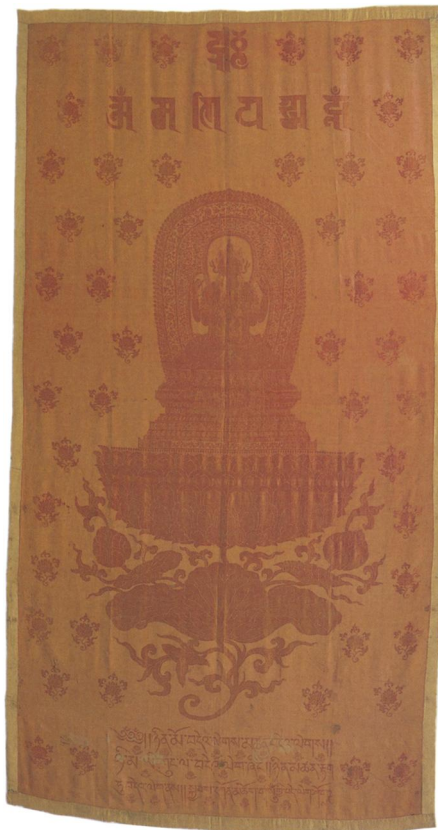
Manjushri (Chinese: Wenshu), the bodhisattva of wisdom, is identified by both the text (*Perfection of Wisdom*) that he holds in his left hand and the lion he rides. He sits in a lotus posture on a cloth-covered throne carried by a lion with curly mane and tail that wears a fringed saddlecloth and a jeweled harness. The trousers, bare chest, and curly hair of the groom indicate non-Chinese, possibly central Asian, origins. Cloudlike forms depicted beneath the lion's feet and the two smaller attendants at the upper right and left suggest that the sculpture depicts Manjushri's descent from his abode on Mount Wutai in Shanxi Province to guide the faithful. Uncommon in

sculpture, this iconography plays a primary role in later East Asian Buddhist painting.

The bodhisattva wears a full skirt, long scarves, and a thin diadem with pearl tassels. His compact yet fleshy form, clinging drapery, and round, chubby face with closely grouped features typify sculptures produced in northeastern China during the Liao dynasty. The Khitan rulers of this realm adopted and preserved styles and images from the late Tang dynasty (618–906) and also played a seminal role in the development of Buddhist art in Korea and Japan.

DPL





Hanging with Avalokiteshvara

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

Silk

101 × 51½ in. (256.5 × 130.8 cm)

Purchase, Sir Joseph Hotung Gift, 2002

2002.271

The Yongle emperor of the Ming dynasty (r. 1403–24) was a devout Buddhist and a great patron of Tibetan temples and lamas. The vast majority of the products of the imperial workshops during his reign were Tibetan Buddhist images and ritual implements in various media, all of the highest quality and design. One particular category was devotional images in silk—woven or embroidered—of which very few have survived.

On this large hanging of red damask, the central figure is that of Avalokiteshvara in his manifestation as the four-armed Shadakshari Lokeshvara, with a mantra in Sanskrit above and an exaltation in Tibetan script below. The weave is that of twill damask rather than the satin damask that was more common at this time.

JCYW

Nardunbu

Chinese, active mid-17th century

Horsemanship Competition for the Shunzhi Emperor

Qing dynasty (1644–1911), dated 1662

Handscroll, ink and color on paper

8 × 655 in. (20.3 × 1,663.7 cm)

Purchase, The Dillon Fund Gift, 2002

2002.328

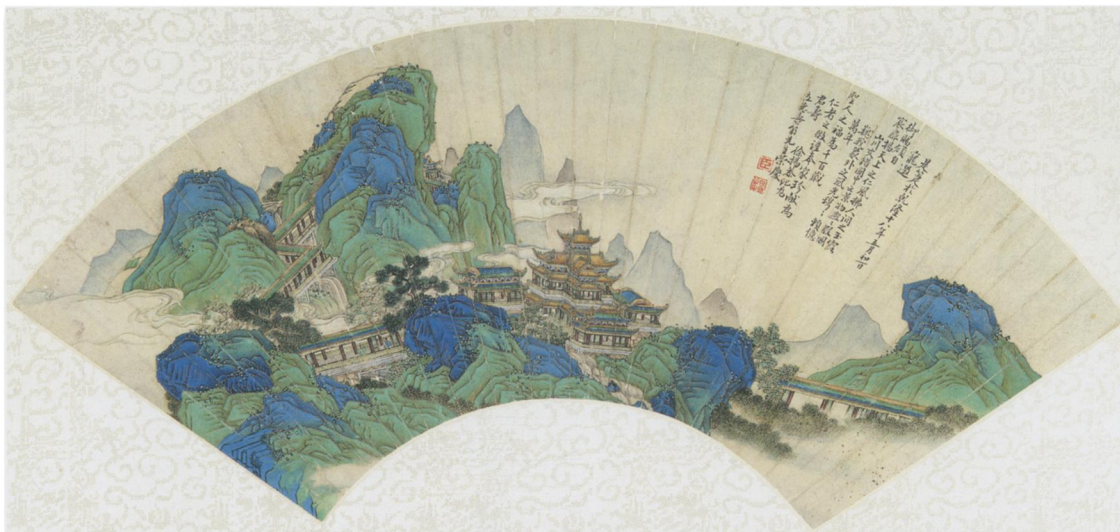
This long handscroll documents one of the celebratory events accompanying the entrance of the Shunzhi emperor (r. 1644–61) into Beijing shortly after the fall of the Ming dynasty to the Manchus. Painted by a Manchu artist, it is among the earliest examples of Qing courtly painting known and suggests the unsophisticated nature of Manchu art prior to the sinicization of the court under the Kangxi emperor (r. 1662–1722). The scroll is not only of great historical interest but also serves as a striking foil to *The Kangxi Emperor's Southern Inspection Tour* (acc. no. 1979.5) of about 1697, which reflects the impact of mainstream Chinese culture on court patronage.

The painting, which is probably a preparatory sketch, presents a file of horsemen each performing a different riding stunt (below). At the right end two rows of imperial bodyguards flank two horsemen who are about to perform. Five men blow conches to announce the next rider, while two officers, one identified by a peacock feather in his cap, direct. Each rider was originally accompanied by two label strips naming his pose and military unit. All of the horsemen belong to one of the three highest-ranking of the eight “banners” that divided the Manchu army.

MKH

detail





Xu Yang

Chinese, active ca. 1750–after 1776

Palaces of the Immortals

Qing dynasty (1644–1911), dated 1753

Folding fan mounted as an album leaf, ink, color, and gold on paper

6¼ × 18½ in. (16 × 47 cm)

Purchase, The B. D. G. Leviton

Foundation Gift, in honor of Marie-Hélène and Guy Weill, 2003

2003.132

This scene of ornate palaces in a fantastic landscape of azure and malachite mountains is readily identifiable as a Daoist paradise—a suitably auspicious subject for its function as a birthday gift. Such images are conventionally painted in the archaic blue and green landscape style. Xu Yang's image demonstrates his mastery of this decorative manner. His angular, frontally arrayed mountains are first outlined in ink and then filled in with mineral colors—darker in the foreground and paler in the distance—to enhance the illusion of recession. The crisp contour lines used to describe the nearer peaks are further embellished with gold highlights.

Xu Yang was recruited as a court painter in 1751 and became one of the emperor's leading artists with his selection in 1764 to execute *The Qianlong Emperor's Southern Inspection Tour* (acc. nos. 1984.16, 1988.350). This gemlike work in the intimate fan format shows Xu employing a miniaturist style and a decorative blue green technique that is quite different from his grand imperial commissions. The fan, one of the artist's earliest extant works, also fulfills a valuable documentary function.

According to Xu Yang's effusive dedication, the painting was executed not long after he was granted an honorary "presented scholar" (*jinsi*) degree by the emperor. MKH

Jar for Sutra Burial

Japanese, late Heian period (ca. 900–1185),

early 12th century

Stoneware with natural ash glaze

(Tokoname ware)

H. 9¾ in. (24.8 cm)

Dr. and Mrs. Roger G. Gerry Collection,

Bequest of Dr. and Mrs. Roger G. Gerry,

2000

2002.447.12



A cloak of soft color, from ethereal pale blue, iridescent in places or nearly white, to a vernal green, graces the dignified form of this chestnut-colored stoneware jar in overlapping layers of thick, kiln-fused ash glaze. Buried sometime in the early twelfth century, when Buddhist law was believed to be in decline, this sturdy jar protected a bronze cylinder that held precious Buddhist sutras and relics. Made near present-day Nagoya at Tokoname, one of Japan's oldest pottery centers, it was built up with thick coils of cream-colored clay and then smoothed on a wheel, a process that inspired the area's distinctive embellishment of lightly incised rings that encircle the body at several points.

The jar was part of a collection of more than 120 Japanese ceramics, Buddhist sculptures, and paintings. Assembled over four decades, it also includes a prized twelfth-century Buddhist votive sutra and a major Muromachi ink painting on a pair of screens attributed to Kano Totonobu (1476–1559).

BF



Zaō Gongen

Japanese, Muromachi period (1392–1573)

Wood, gilt-bronze ornaments with colored beads, and crystal eyes

H. 20 1/8 in. (51.1 cm)

Gift of Marielle Bancou-Segal, in memory of the vision of William Segal, 2002

2002.446a–c

This boyish figure of ferocious mien, carved of a single block of Japanese cedar, is a rare variant of the standard form of Zaō Gongen, a guardian spirit venerated in a cult of mountain asceticism. His fierce but princely appearance is based on that of a guardian in the mandala of Esoteric Buddhism, derived from Hindu iconography via China. Posed in action, he stands on the extended left leg; the right is raised, about to stomp, as he hurls a now-missing *vajra* (the ritual thunderbolt indicative of supreme wisdom). Naked to the waist, he wears a dhoti, a garment of Hindu origin. His garments flare upward with a force that sweeps the hair into four flamelike tufts and blows the tall chignon backward. His grimacing face is ferocious, with a bulging brow and open, roaring mouth. Crystal eyes, including a third in the forehead, are tinged with red to appear blood-



shot, intensifying the fervor of his grimace.

Zaō Gongen has been widely worshiped in Japan since the twelfth century as one of the prime deities of Buddhist and Shintō assimilation that characterized Japanese religion until the Meiji period (1868–1912), when Shintō was institutionalized as the state religion as part of the restoration of imperial rule.

BF

A Long Tale for an Autumn Night

Japanese, Nanbokuchō period (1336–92), late 14th century

Three handscrolls, ink, color, and gold on paper
Each approx. 12 1/8 in. × 41 ft. 2 1/8 in. (30.9 × 1,255.2 cm)

Purchase, Funds from various donors, by exchange, Fletcher Fund and Dodge Fund, 2002

2002.459.1–.3

The rise of romantic literature in tenth-century Japan spurred the development of *emaki* (romantic tales, battle epics, and religious legends illustrated in handscrolls), which evolved into a vibrant art form akin to modern films. The mid-fourteenth century witnessed a new genre called *chigo monogatari* (tales of young male acolytes), recounting romances between mature Buddhist monks and young male novices (*chigo*). The *Akino yono naga monogatari* (A Long Tale for an Autumn Night) is considered the oldest extant example of this genre, and our new handscrolls represent the earliest known *emaki* illustrating the tale.

The *emaki*, by an unknown artist, relates the story of the monk Keikai from a temple on Mount Hiei, who loved the novice Umewaka from the nearby Miidera temple. They met secretly until one night Umewaka was said to have been kidnapped by goblins. Umewaka's friends at Miidera accused Keikai and his cohorts of this act, and the two temples' monk-soldiers battled fiercely, destroying Miidera. Full of remorse, Umewaka drowned himself in a lake. Keikai devoted the rest of his life to praying for him.

The handscrolls remained in the imperial collection until 1438; in modern times they were seldom exhibited publicly. Thus they are in extremely good condition, making them an invaluable addition to the Museum's collection.

MM



Robe (kosode)

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

Silk crepe with silk embroidery and couched, gold-wrapped thread
L. 50 in. (165.1 cm)

Purchase, Parnassus Foundation/Jane and Raphael Bernstein Gift, 2002

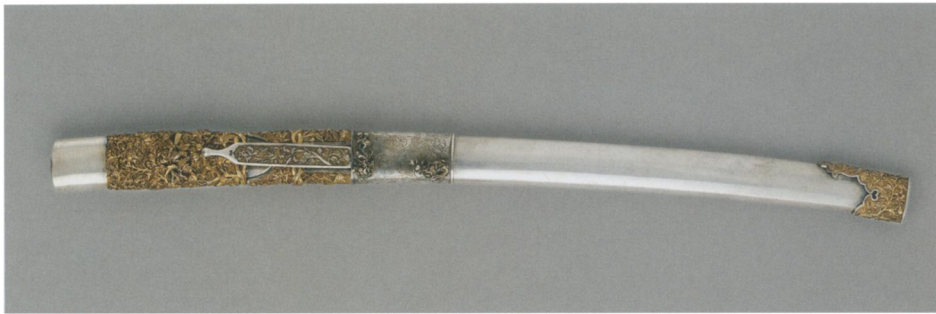
2002.325

This *kosode*, the short-sleeved garment worn in premodern Japan, is a splendid example of late-eighteenth-century fashion. Its decoration, similar on front and back, is dyed with stencils and embellished in lustrous silk and gold embroidery. Cursive Chinese characters overlay a mandarin orange tree that spreads its branches from hem to sleeves. This is an auspicious combination: three words

meaning “pleasure,” “good fortune,” and “longevity” specify the propitious symbolism of the *tachibana*. An auger of long, fruitful life, it is often used in wedding ceremonies. As one of the two trees planted outside the imperial chambers, it is redolent of the court life immortalized in the eleventh-century *Tale of Genji*.

This robe's venerable poetic motifs reflect Edo's literate culture, and its luxurious materials the characteristic extravagance of its citizens. Such a garment was appropriate attire for a woman of the ruling samurai class. Similar designs were worn by commoners, but sumptuary laws restricted the use of silk and gold in their clothing.

BF



Katsura Mitsuharu

Japanese, 1871–1962

Mounting for a Dagger (tantō)

Taisho period (1912–26), dated 1922

Silver, copper, gold, and silk

L. 22½ in. (57.1 cm)

Purchase, Arthur Ochs Sulzberger Gift,

2002

2002.438a–f

This mounting is one of the masterpieces of Katsura Mitsuharu, the last traditionally trained sword-mountings smith in Japan. The silver sheath and grip have applied gilt-copper fittings chiseled in high relief with peony blossoms against a punched ground; the *kurikata* (cord mount), the *kozuka* (handle for a small utility knife), and *kogai* (skewer-shaped implement), utensils fitted into recesses in the sides of the scabbard, are decorated to match. The scabbard is further engraved with flowering peonies around the *kurikata*.

In addition to its superb workmanship, the mounting is also important as an exact copy of a unique example dating to the late twelfth to early thirteenth century that was formerly in the Aso Shrine (Kumamoto Prefecture) and registered as a national treasure. The replica was ordered by the Yushōkan Museum of the Yasukuni Shrine in Tokyo. The original has been missing since the end of World War II. MO

Pensive Bodhisattva

Korean, Three Kingdoms period (57 B.C.–

A.D. 668), mid-7th century

Gilt bronze

H. 8⅞ in. (22.5 cm)

Purchase, Walter and Leonore Annenberg and The Annenberg Foundation Gift, 2003

2003.222

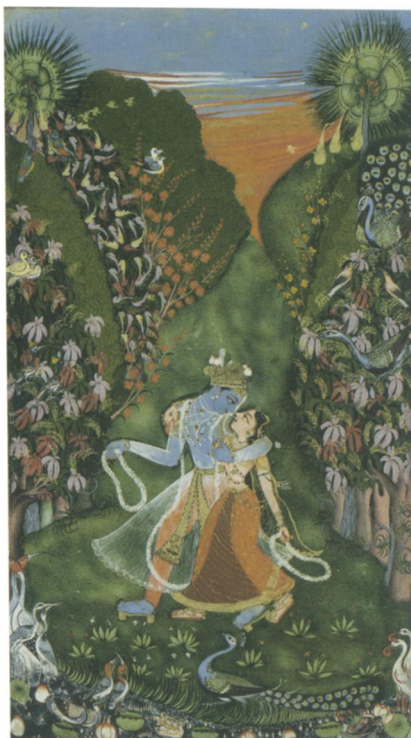
Images of the pensive bodhisattva—many representing Maitreya, bodhisattva of the future—were produced from India to Japan. In Korea the type emerged as an important Buddhist icon during the sixth and seventh centuries in all three kingdoms. While the iconographic and stylistic origins can be firmly traced to India and China, the pensive bodhisattva is one of the most distinctively

Korean of Buddhist sculptures. This piece is among the best preserved and most spectacular of the extant Korean pensive images.

Several unusual features of this sculpture are noteworthy. The atypical nine-sided dais on which the bodhisattva sits has an attractive openwork design, which is concealed by the drapery folds in the front but revealed in the back. This type of openwork dais may derive from rattan stools of Tang China (618–906). The bodhisattva's crown is topped with an orb-and-crescent motif, which indicates influence from central Asia. His braided hair, parted in the middle and falling down his shoulders, has a dramatic linear pattern. The fingers and toes—especially the big toe on the right foot—are extremely pliant and vibrant. The crisp decoration on the garment appears to have been executed after the bronze was gilded, an uncommon technique.

SL





The Kota Master

Indian, active early to mid-18th century

Radha and Krishna Walk in a Flowering Grove

Indian (Rajasthan, Kota), ca. 1720

Ink, opaque watercolor, and gold on paper

7½ × 4⅞ in. (19.1 × 11.1 cm)

Cynthia Hazen Polsky and Leon B. Polsky Fund, 2003

2003.178a

Radha and Krishna, the archetypal lover and his beloved, gaze into each other's eyes during a sunset walk beneath flowering trees. Palm trees seem to explode on the horizon, and a multitude of birds throng the boughs and the foreground stream. The lovers' bodies and their garments, like the floral garlands they hold, appear suspended in motion, while the setting vibrates to their ecstasy. This quintessential Indian idea, that nature echoes the passions, is beautifully manifest here in the work of a master artist who has translated emotion into visual delight.

The small kingdom of Kota became an important artistic center beginning in the late seventeenth century and is best known for paintings of tiger hunts. This is the first work by this master, one of the most important of the early-eighteenth-century Kota atelier, to enter the collections.

SMK

Antefix with Kneeling Guardian

Cambodia, Angkor period, Khmer style of Banteay Srei, 3rd quarter of 10th century

Pinkish sandstone

H. 25 in. (63.5 cm)

Gift of The Randall and Barbara Smith Foundation Inc., 2003

2003.142

A benign guardian deity, carved in extremely high relief, is seated in a relaxed, secular posture in an architectural setting comprising a wide plinth and engaged pilasters that support an elaborate cusped arch surrounded by foliation or stylized cloud formations.

Antefixes of this type were placed on the upper levels of some tenth-century Khmer temple towers. They are seen to greatest advantage at Banteay Srei, the small and exquisite temple complex northeast of Angkor dedicated in 968. The hallmarks of this temple include superb modeling of sculpted figures, precise and highly refined detailing of decorative elements, and use of a rare and very attractive pinkish sandstone, features seen in this antefix.

This work is a significant addition to our small collection of Khmer sculpture in the Banteay Srei style.

ML





Heads of Hevajra and Four Yoginis
Cambodia or Thailand, late 11th–1st half of
12th century

Bronze

H. 4 in. (10.2 cm) to 4¼ in. (10.8 cm)

**Gift of Miriam and Ira D. Wallach
 Foundation, 2002**

2002.370a–e

The main element in this incomplete group is the upper part of a sculpture of the eight-faced Hevajra, an important deity in later Khmer Tantric Buddhism. Originally, the group would have included the complete eight-faced, sixteen-armed Hevajra and eight small dancing yoginis, the female destroyers and dispellers of ignorance in the eight divisions of the universe. Our group preserves four of the yoginis, each of them a delightful and lively self-sufficient sculpture. This grouping, though not large, conveys an unexpected sense of monumentality.

The isolation of whatever stylistic ingredients have gone into this group is not easy. The four missing dancing figures would not provide more visual information than the ones we have, but the rest of the main deity certainly would have been useful. The soft, rounded forms and general physiognomy recall elements from the Mon stylistic vocabulary of Thailand. There seems to be little of Khmer artistic sensibility here, other than the Khmer-style ear pendants and tiara. Yet something of the Khmer late Baphuon style is suggested in the uppermost head and the treatment of the bodies of the yoginis. This prompts me to believe that the remarkable ensemble cannot date to later than the first half of the twelfth century. ML

***Standing Eight-Armed Avalokiteshvara,
 the Bodhisattva of Infinite Compassion***
Cambodia or Thailand, Angkor period, Khmer
style of the Bayon, late 12th century

Stone

H. 77½ in. (196.9 cm)

Gift of Jeffrey B. Soref, 2002

2002.477

The finest statues from the greater Khmer empire rank very high in the history of world sculpture. Over a period of approximately three decades the Museum's collection of Khmer art has, by common assent, evolved into the finest outside of Cambodia and Paris. Nevertheless, with the addition of this extraordinary sculpture the importance of the collection is elevated to a new level.

This multiarmed Avalokiteshvara, the most popular deity in Mahayana Buddhism,

was carved during the reign of Jayavarman VII (r. 1181–1219?), one of the most important and dynamic of all Khmer rulers. During his lifetime, in addition to the introduction of new body proportions, a new physiognomy began to appear in sculpture, both in relief and in the round, which must have reflected the appearance of the ruler himself. With a sculpture as important as this, it is likely that we cannot be far away from an idealized portrait of the youthful Buddhist ruler.

The sensitively modeled face exhibits the inner calm and supreme bliss that come from perfect enlightenment. The bodhisattva's eyes are closed in meditation, all facial muscles are relaxed, and his wide mouth is set into the most subtle suggestion of a smile—the mystic, enigmatic, world-famous “Khmer smile.” ML



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