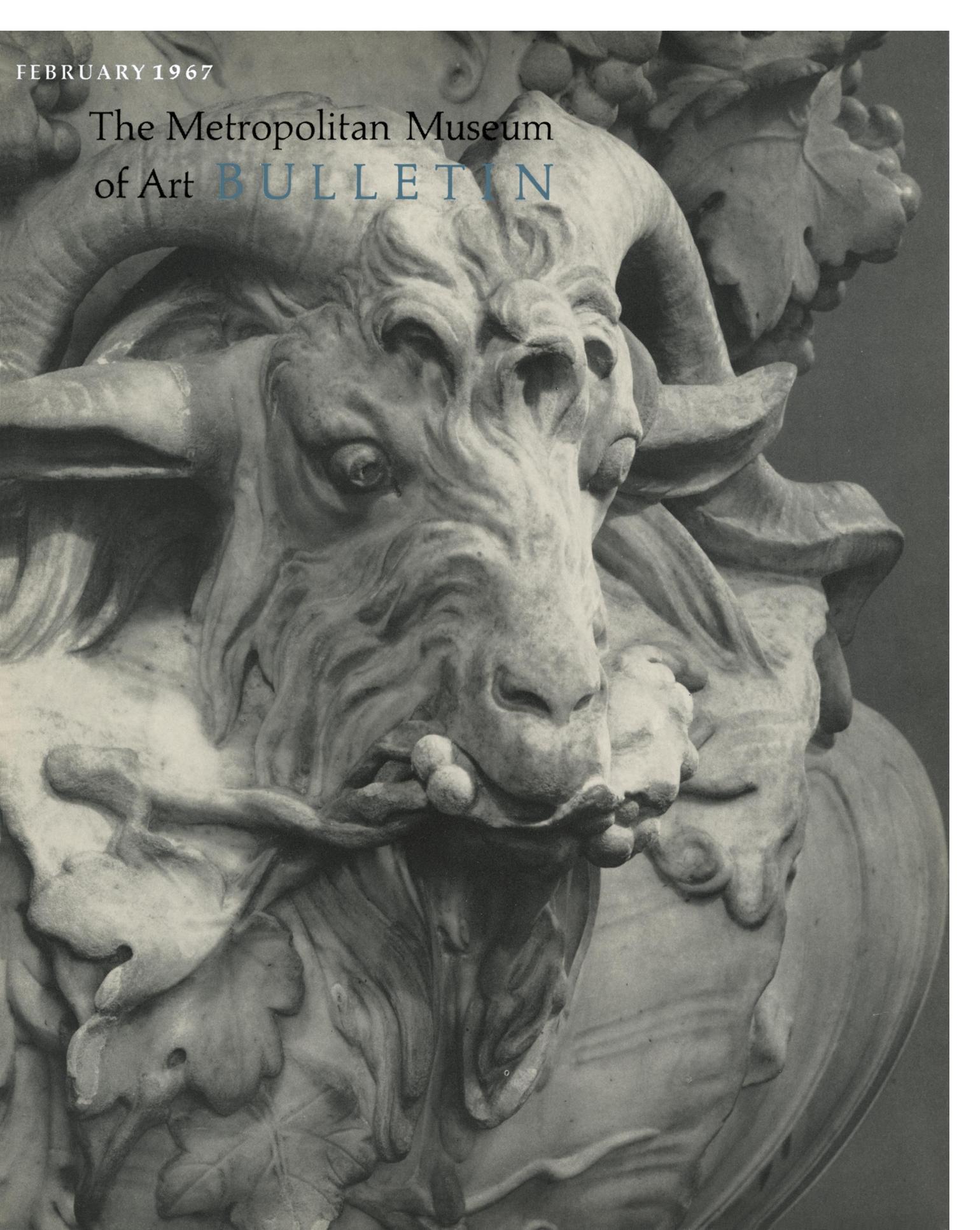


FEBRUARY 1967

The Metropolitan Museum
of Art **BULLETIN**





THE BOARD OF TRUSTEES of The Metropolitan Museum of Art, at a special meeting held December 20, 1966, unanimously elected Thomas P. F. Hoving the new Director of the Museum, to succeed the late James J. Rorimer. Mr. Hoving will take office on April 15, 1967.

Mr. Hoving's distinguished career is well known. Born in 1931, he graduated summa cum laude from Princeton in 1953. He received his doctoral degree, also from Princeton, in 1959. He came to the Museum in July 1959 as a junior member of the staff and rapidly proved himself as both scholar and administrator. One of his early discoveries was a marble relief from the great pulpit of San Leonardo in Arcetri in Florence, and more recently he brilliantly documented the dramatic and complex twelfth-century ivory cross from Bury St. Edmunds newly acquired by the Museum. In July 1965 he was appointed Curator of Medieval Art and The Cloisters. He served in that capacity until December 1965, when he resigned to accept appointment as Commissioner of the Department of Parks in the administration of the new Mayor, John V. Lindsay. In November 1966, Mr. Hoving was appointed the first Administrator of Recreation and Cultural Affairs of the City of New York. During his year in the city administration, his combination of knowledge, energy, and taste provided the city with an inspiring example of the importance and the pleasure of excellence.

The Trustees, officers, and staff warmly welcome his return to the Museum where, as Director, his leadership will continue to advance the cultural life of the city. We feel most fortunate to have secured as Director of this institution a man of the breadth of culture, the proven ability, and the distinction of Mr. Hoving.

The Board, at the same meeting, approved the creation of one or more Vice-Directorships of the Museum and named Joseph V. Noble as Vice-Director for Administration. This appointment will also be effective on April 15, 1967.

Coming from the field of visual education, Mr. Noble joined the Metropolitan in 1956 as Operating Administrator, and has filled this position with outstanding ability. In addition to being a skillful administrator, Mr. Noble is a ceramic archaeologist and a private collector of ancient Athenian vases. Among his scholarly publications is his recent book, *The Techniques of Painted Attic Pottery*. He is also a photographer and an award-winning producer of educational and documentary films.

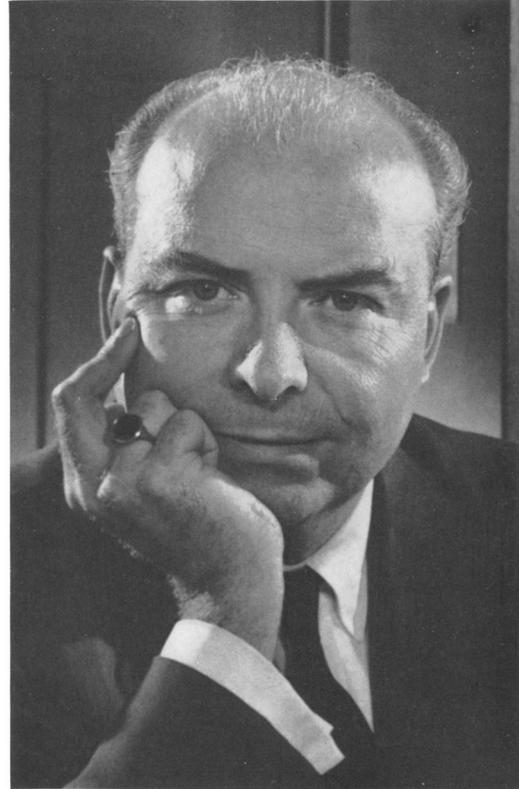
Since last May, Mr. Noble has been Chairman of the Administrative Committee that has operated the Museum in the absence of a Director. He has executed, most capably, the varied and difficult tasks of this post. In his new position of responsibility he will have the complete confidence of the Trustees, the new Director, and the Museum.

ARTHUR A. HOUGHTON, JR.



Fabian Bachrach

THOMAS P. F. HOVING



Karsh, Ottawa

JOSEPH V. NOBLE

Two Great Portraits by Lemoyne and Pigalle

OLGA RAGGIO *Associate Research Curator of Western European Arts*

In 1764, after the death of Madame de Pompadour, an inventory of her estate was taken by order of her brother and universal heir, the Marquis de Marigny. The sober descriptions of the notaries give an accurate picture of the possessions accumulated by the Marquise during her twenty years in power and of the character and scope of her taste. The inventory, taken through her various residences, in Paris at the Hôtel de Pompadour (today's Palais de l'Élysée), at the Château de Saint-Ouen, at Ménars, and elsewhere, shows her the owner of exquisite furniture, porcelain, silver, and laces, of decorative paintings by contemporary fashionable artists like Boucher and Carle Van Loo, of a few allegorical or decorative sculptures, and of five portrait busts, of herself and of Louis XV. Two of these, her own portrait by Jean-Baptiste Pigalle and a portrait of Louis XV by Jean-Baptiste Lemoyne, are now in the Museum (Figures 1, 4, 7, 9, and 10). Although both works have long been known, especially since they came to the Museum in the 1940s, they have not so far been the subject of detailed discussion.

Their history is fully authenticated. The portrait of Louis XV was bought by the King at the general sale that took place following the inventory of Madame de Pompadour's effects, and presented to Monsieur de Laverdy, Controller General of Finances, who placed it in his Château de Neuville at Gambais, near Paris. It remained there until about 1900, when it was sold by the Marquis de la Briffe, and shortly thereafter it passed into the collection of George Blumenthal.

The portrait of Madame de Pompadour was among the objects that Marigny reserved for himself and did not wish to sell. Of the two busts of his sister mentioned in the inventory, this was apparently the one at the Hôtel de Pompadour, in one of the rooms adjoining the library, on the floor above the apartment of the Marquise. Marigny took it to the Hôtel de Massiac, his Paris residence on the Place des Victoires, and there it remained until his death in 1781. At the legal settlement of his estate, the bust was again kept out of the general sale. While most of the Marigny possessions went under the hammer in 1782 and 1785, the bust of Madame de Pompadour was brought by Gabriel Poisson de Malvoisin to the Château de Ménars. In 1811, when Ménars and its garden sculptures were sold to the Duc de Bellune, the daughters of Poisson de Malvoisin brought the bust, together with a few other family memorabilia, to another property, the Château de Pescheseul. It is there that it was discovered about 1917, and acquired first by Baron Maurice de Rothschild, and later by Jules S. Bache.

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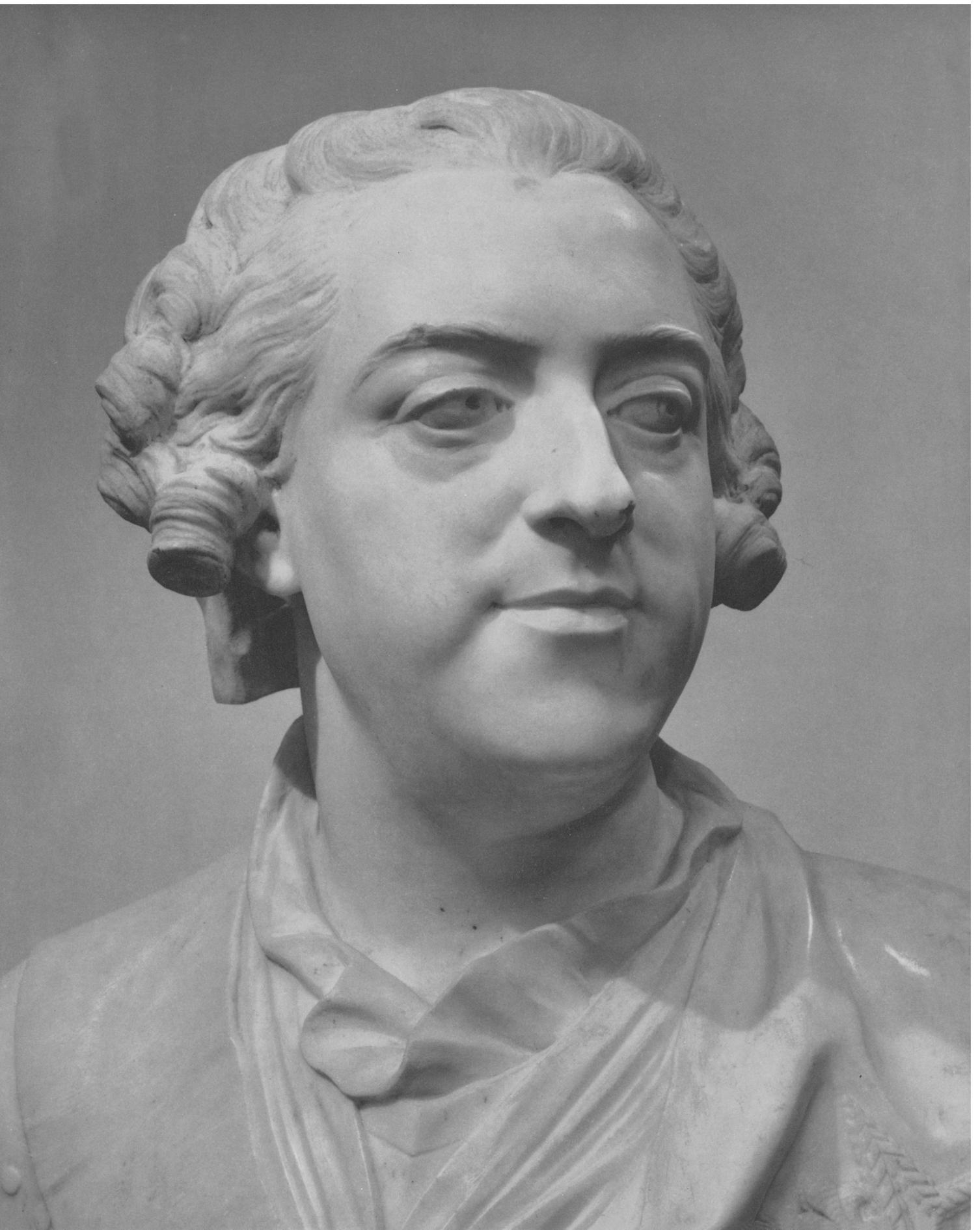
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OPPOSITE:

1. *Detail of bust of Louis XV, by Jean-Baptiste Lemoyne. See Figure 4*

ON THE COVER:

- Detail of a vase by Nicolas-Sébastien Adam le jeune. See the article beginning on page 243*



In the history of French portrait sculpture, Jean-Baptiste Lemoyne has pride of place in a spiritual dynasty that counts Coysevox at its beginning and Houdon at its closing. Compared with the masterpieces of Coysevox, full of expressive energy and formal grandeur, or with those of Houdon, endowed with a vibrant naturalism and classic simplicity, Lemoyne's portraits appear as warm, direct likenesses lifted into a sphere of sparkling elegance that is distinctly Louis XV in style. A report of F. M. Grimm in his *Correspondence* reflects what Lemoyne's contemporaries appreciated in his talent: "No sculptor could design a bust as brilliantly as he, carve it as gracefully, or endow the marble or the clay with an equal measure of life and resemblance. It is from him that the princes of literature and of the sciences, as well as those of the royal houses, wanted to have their portraits." And, indeed, his *oeuvre* is the most lively gallery of portraits of his day and can be compared only with that of his great counterpart in painting and lifelong friend, Maurice Quentin de la Tour. Like him, Lemoyne saw in portraiture the greatest, most difficult, and most exacting task that an artist could set himself, and both can be said to reflect, with equal intensity, the very French gift for introspection and psychological analysis.

It was certainly good luck for the young Lemoyne to find himself, in 1730, when he was only twenty-six, in charge of the great equestrian monument of Louis XV for the Place Royale at Bordeaux. The commission that his ailing father, Jean-Louis Lemoyne, had succeeded in obtaining, in the hope that

Jean-Baptiste would actually carry it out, was a formidable enterprise. Its successful outcome, in 1743, left Lemoyne with the reputation of one of the first sculptors of France.

Since the Bordeaux monument required at the outset a portrait of the King, it also provided Lemoyne with the opportunity of modeling his first portrait bust of the young Louis XV. This work must have shown Louis as handsome and impressive as he was reportedly at twenty: "*Il était grand, très beau, avec des yeux magnifiques,*" wrote the Marquis d'Argenson. Unfortunately, the bust, like the Bordeaux monument itself, has disappeared. We know, however, that it must have pleased the King very much. Early in 1735, after reviewing his guards in the plain of the Sablons, His Majesty and a few courtiers paid a visit to Lemoyne's studio in the Faubourg du Roule. As they observed the model of the monument, someone noted that there was a contradiction between the sideways glance of the King and his gesture of command. Louis promptly assumed the same pose as the figure in the model and, turning to the unwise critic, replied, "Prince, this is the way I give orders."

The episode left Lemoyne a proud and happy artist. From then on, he was to be the favorite portraitist of Louis XV. The King not only appreciated his talent, but most probably enjoyed the very likable personality of the artist, who was unanimously praised by his contemporaries for his warmth, modesty, intelligence, and good temper.

Official portraits of the King, in sculpture and in painting, were a continuous concern of the *Direction des Bâtiments*. Portraits were

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needed not only for royal residences, but also as gifts to favorite courtiers and friends, for public buildings in Paris and the provinces, for offices or embassies. From 1732 to 1774, few were the years in which Lemoyne was not concerned with a bust of the sovereign. Clearly not all portraits were of equal importance, and not all had to be the work of his hand. Every few years, however, the sculptor created, from fresh observation and with a new compositional idea, a new, up-to-date, official portrait. After completing the principal bust himself, usually destined for the King, Lemoyne kept plaster casts, which were used to produce replicas in marble or in bronze and served as models for engravings and, occasionally, for paintings. On three occasions a portrait bust of Louis XV was included among the works that Lemoyne exhibited at the yearly Salon at the Louvre, to be judged by the connoisseurs for its artistic merit alone.

Of the six busts of the King by Lemoyne that are mentioned in the records of the *Direction des Bâtiments*, only one is known today. And only one has survived of those that Lemoyne showed at the Salons of 1745, 1757, and 1763. The former, signed and dated 1749, was given by the King to Madame de Pompadour and was published by Réau in 1927 as being in the Veil-Picard collection in Paris. The other one is the bust now in the Museum (Figures 1 and 4). It is signed and dated 1757 and was also made for Madame de Pompadour. It is probably the one that the account book of Lazare Duvaux, the favorite *marchand mercier* of the Marquise, mentions as being placed in December 1757 at the Château de Champs, which she had recently rented.

The King is shown wearing a suit of armor, a mantle thrown over his left shoulder, with the plaque and the ribbon of the Holy Spirit and the cordon of the Golden Fleece. An air of majesty and imperious haughtiness transpires from his looks, and the movement of the torso is underlined by the sweeping line of the drapery, which seems to lift the royal image to the top of a rococo spiral. The restrained understatement of the bust of 1749 or of the famous pastel by La Tour of 1748 (Figure 2) – where Louis seemed still to live

in the aura of his recent military successes of the Seven Years' War – has been replaced by a formal, somewhat grand tone, and the King appears in a mood that reminds us of the baroque grandeur that Bernini and Coysevox had given to the busts of his predecessor, Louis XIV.

Yet the baroque character of the portrait is only one of pose and tone. Far from being an abstract symbol of royalty, it stands out for its effectiveness and lucidity as an individual portrait. In a penetrating, perceptive, almost candid rendering of physiognomy, Lemoyne has caught the changes wrought by age on the soul as well as the face of his sitter. Louis XV, now forty-seven, and looking a bit heavier and older than his age, still carries himself as the impressive king his courtiers had admired in the *Bien Aimé*. Yet a thicken-

2. *Louis XV*, by Maurice Quentin de la Tour (1704-1788), French, 1748. Pastel, 25¼ x 21¼ inches. The Louvre, Paris. Photograph: Giraudon



ing of the features, frankly sensual and a bit gross, would seem to betray the inherent weakness of the moral character of the man, his despotic traits, his vanity, his increasingly pleasure-seeking nature.

Lemoyne's studies for the bust of 1757 are not documented in detail. Yet this portrait is certainly the result of direct observation, since he himself wrote that he finished it at Choisy-le-Roy. "He is the only artist who is now free to model after the King and who, consequently, is able to represent him as he actually is, with the greatest fidelity," wrote Cochin to Marigny in 1768, describing a situation that must have been much the same for the previous twenty years.

Lemoyne's procedure is documented, however, in the accounts of the bust of the King made for the Cardinal of Rohan in 1745, and his methods must have been similar for our bust. Lemoyne started with several trips to Versailles, where he observed the King and made a number of preparatory sketches, on paper or in wax or clay. These he used to prepare a full-size terracotta model, followed by one in plaster, which he presented for approval. The marble block was then roughed out and chiseled by pointing from a plaster cast of the full-size model. When this preliminary work was finished, Lemoyne was again allowed to study the King at close range: he returned to Versailles and remained there for three months, to finish and perfect the marble on the spot. The last phase obviously concerned the face of the King, upon which the artist wanted to impress all the freshness and accuracy of firsthand observation.

Very few drawings by Lemoyne are known, and one wonders whether he did not prefer to carry out his sketches in wax and in clay. The latter would have been the most appropriate medium to achieve the fluent contours, the soft surface nuances, and the expressive warmth of his style. In the bust of Louis XV, the deeply carved pupils and subtly defined planes of the face, with their fine shadows, and the warm mat finish, masterfully contrasted by the sparkling polish of the costume, convey an impression of extrovert energy and a dash of brilliance quite similar to the effect achieved by some of the pastels of Quentin de la Tour.

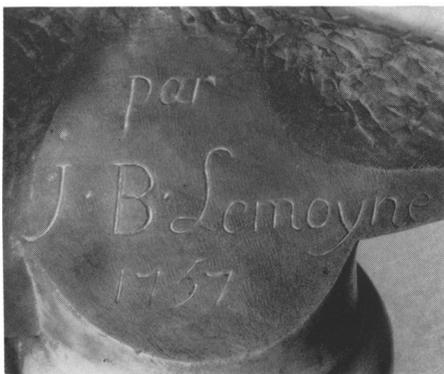
The frankly pictorial style of Lemoyne's portraits – though generally admired for its quality of spontaneous, convincing liveliness – was not without critics. By the middle of the eighteenth century tempers still ran high in the never ending *querelle* between partisans of the modern and the ancient style, and Lemoyne was sometimes the target of the staunchest partisans of classical art and "good taste." To Bouchardon, the leading classicizing sculptor, and the archaeologist the Comte de Caylus, more promise seemed to be shown in the talent of Jean-Baptiste Pigalle, a sculptor younger than Lemoyne, who had become a member of the Royal Academy in 1744.

The earliest mention of Pigalle's portrait of Madame de Pompadour now in the Museum (Figures 7, 9, and 10) occurs in the *Nouvelles Littéraires*, a periodic newsletter compiled by the well-informed Abbé Raynal between 1747 and 1755 for the benefit of a foreign correspondent. On September 7, 1750, he wrote: "Pigalle is very good. His best sculptures are a Mercury and a Venus. Right now he is working on a bust of Madame de Pompadour." And five months later, on January 21, 1751: "Pigalle, our first sculptor after Bouchardon, . . . has just finished a bust of Mme de Pompadour. Its design is not perfect, but the head is admirable and the treatment of the flesh outstanding. Our country is very pleased with this piece, for it is the first time that French marble has been used for a work of this kind. Until now sculptors have used Italian marble."

This passage corresponds to the information yielded by the *Comptes des Bâtimens*, where the bust of Madame de Pompadour is fully documented. Two months after the sculpture was finished, a note dated March 18, 1751, required the payment of 2,000 *livres* to Pigalle for it. Interestingly enough, the amount was justified by the elaborate work demanded by the painstaking details of flower ornaments and laces, and because of the unusual quality of the marble.

The insistence of the documents and the critics upon the nature of the marble deserves a brief explanation, which will throw some light upon a little-known episode of French economic history. From the time of Colbert and his protectionist policies, France had tried

3. Lemoyne's signature on the bust of Louis XV



to defend and promote its own products, whether artistic or luxury items, like tapestries, silks, or laces. In the field of sculpture, young and promising artists who won the required competition were regularly sent to study at the French Academy in Rome; but France still remained dependent on import from Italy for the indispensable white Carrara marble, which had to be quarried in the states of the Grand Duke of Tuscany and shipped to the storerooms of the Department of Marbles at the Louvre. It was there that the sculptors who worked for royal commands received the blocks of marble they needed. Lenormant de Tournehem, who had been the *Directeur des Bâtiments* since 1746, and who was an uncle of Madame de Pompadour, was a shrewd financier: he decided to try to put an end to this situation and dispatched the head of the Department of Marbles, Tarlé, to look for a quarry of white marble on French soil. After looking through Languedoc, whence many of the best pink and gray varieties of French marble came, Tarlé went to the Pyrenees, and in the valley of Barrouse, not far from today's watering town of Luchon, he came upon a site that seemed to yield the desired quality of marble. He promptly sent a sample to Tournehem, asking that it be shown to the sculptors to determine whether it was suitable for carving. The sample appeared to be promising, and Tournehem directed Tarlé to have several blocks of it quarried and shipped to Paris. The first block was the piece delivered to Pigalle on February 2, 1749, for his bust of Madame de Pompadour. We may suspect that

because of the close tie between Lenormant de Tournehem and Madame de Pompadour, she was kept informed of the matter. In fact, the interest she was taking at this very date in promoting the creation of a French porcelain that could compete with that imported from China and Dresden makes it seem probable that it was the Marquise herself who had given the idea to Tournehem. Certainly it was subtly calculated to please the King that her own portrait, her first one in sculpture, was also the first experiment with a new *marbre de France*.

If the *Nouvelles Littéraires* reflects current opinion, the experiment was also met by the public with a great deal of national pride. But



the artist who had to cope with the new marble did not seem equally pleased. Pigalle's complaints may have been slightly overdone in order to impress the authorities, yet they must have contained a large part of truth. "The marble of this newly discovered French quarry," he wrote, "is very difficult to carve: one cannot master it while working, because it keeps flaking off under the chisel, and this peculiarity, together with its extreme hardness, requires not only infinite precautions, but needs also twice as much time for work as Carrara marble." The result, however, was a very remarkable work of art.

The bust was probably made for Bellevue,

4. *Bust of Louis XV*, by Jean-Baptiste Lemoyne (1704-1778), French, 1757. Marble, height 34¼ inches. Gift of George Blumenthal, 41.100.244



5. *Madame de Pompadour*, by Jean-Marc Nattier (1685-1766), French. 1748. Oil on canvas, 20 $\frac{7}{8}$ x 17 inches. Musée Municipal, Saint-Omer, France. Photograph: Bulloz

6. *Madame de Pompadour*, by François Boucher (1703-1770), French. 1758. Oil on canvas, 14 $\frac{1}{4}$ x 17 $\frac{1}{4}$ inches. The National Gallery of Scotland, Edinburgh



the exquisite house that the Marquise de Pompadour had just finished building in January 1751. It shows the young Marquise in all the radiance of her twenty-seven years, and of her first triumphs at court. Her head turned slightly to the side, she gazes with the slightly amused detachment of the fashionable *femme d'esprit*. A fleeting smile is about to part her lips, and looking at her dimples one is reminded of a little poem written for her in the summer of 1744, while she was waiting for the King to return from the war:

*Ainsi qu'Hébé la jeune Pompadour
A deux jolis trous sur sa joue,
Deux trous charmants ou le plaisir se joue,
Qui furent faits par la main de l'Amour.
L'enfant ailé sous un rideau de gaze
La vit dormir et la prit pour Psyché.*

(Like Hebe, the young Pompadour
Has two pretty dimples in her cheek,
Two charming dimples where delight
plays,
Which were made by the hand of Amour.
The winged child saw her veiled in gauze,
Asleep, and took her for Psyche.)

Her hair is made up in tight little curls around the face and braided at the back, with a small bouquet pinned on the top, in the manner of the ladies portrayed by Nattier, and perhaps not unlike the coiffure of small white feathers she is said to have been wearing on the day of her presentation at Court in 1745. Her long elegant neck and lovely shoulders emerge from the soft folds of a silk shawl, or *mantille*, edged with a wide border of lace. The virtuoso, painstaking carving of this reproduces the regular links and stitches of what seems to be the fashionable *point d'Argentan*, and shows her monogram surmounted by a crown of marquise (Figure 8). On her left arm, the drapery is gathered by a clasp with the Pompadour blazon: *d'azur aux trois tours d'argent maçonnées de sable*.

It has been generally recognized, and her

7. *Bust of Madame de Pompadour*, by Jean-Baptiste Pigalle (1714-1785), French. 1748-1751. Marble, height 29 $\frac{1}{2}$ inches. The Jules S. Bache Collection, 49.7.70





8. Detail of the bust of Madame de Pompadour, showing a section of the lace with her monogram

brother Marigny was the first to say so, that in spite of the number of artists who made portraits of Madame de Pompadour, her true likenesses are exceedingly rare. One of her earliest portraits was one painted by Nattier in 1746 at Fontainebleau, at the King's request. It showed her at half length, in the guise of Diana. This particular painting seems to be lost, but a version of it at the museum in Saint-Omer, signed and dated 1748 (Figure 5), does not deviate much from the pattern of conventional prettiness that Nattier gave to most of his portraits. Thereafter, her best-known portraits are those painted by François Boucher, like the reclining portrait at Edinburgh of 1758 (Figure 6), or the standing one at the Wallace Collection in London (1759), and others in private collections, all of them made between about 1756 and 1759. In spite of their charm, they must be recognized as images of fashion, where the Marquise appears as she wanted to look, younger than her age, and conforming to a Boucher formula of chic, charm, and prettiness, with little of her true self coming through the ruffles, flowers, and ribbons. Between about 1755 and 1758, there were also some luminous pastels by La Tour, perhaps more brilliant than profound, various portraits by Carle Van Loo showing her in costume, as a shepherdess or a sultanesse, and several allegorical sculptures, by Lemoyne, Pigalle, and Falconet. Finally come two true portraits: a bust by Lemoyne dated 1761, now at Waddesdon Manor, and a painting by Drouais painted in 1764. But this was the year of her death, when everything about her had changed so much. Of her young years, those when the "*petite d'Etioles*," as she was called by her intellectual friends Voltaire and the Abbé de Bernis, had so irrevocably conquered the heart of Louis XV, or of those when she had kept him amused with her musical and theatrical talents at the Théâtre des Petits Cabinets, the only portrait that remains is the bust now at the Metropolitan, started by Pigalle in 1748.

The work may have been intended as something of an official court portrait, but we know too much about Pigalle's attachment to truth not to expect of him an unusually faith-

ful portrayal. The degree of its resemblance to the original can be best appreciated through reading the following passage, written by an unbiased witness, Georges Leroy. Leroy, as lieutenant of the Royal Hunt at Versailles, had been able to observe her a few years earlier when she used to join the hunts at Versailles and the King had not yet met her: "The Marquise de Pompadour was rather above average height, slender, relaxed, supple and elegant; her face was perfectly matched to her figure, a perfect oval with beautiful hair, chestnut brown rather than fair, rather large eyes under finely drawn eyebrows of the same color, a perfectly formed nose, a charming mouth, very fine teeth and the most delightful smile. . . . The finest skin in the world gave the greatest radiance to all her features. Her eyes had a quite special charm, which they possibly owed to their indefinable color. . . . The Marquise de Pompadour's expression was infinitely varied, but one never noticed any discordance in her features; they all combined toward the same result, which presumes a soul entirely in control of itself; her gestures were in harmony with everything else, and her whole body seemed to mark the nuance between the highest degree of elegance and the first degree of nobility."

Pigalle had certainly started with a number of preliminary sketches and studies from nature. But he must have thought these insufficient, for we know he finished even his full-size clay model in the presence of the Marquise: in his report not only does he write that he had had to make many trips out of town to see her, probably to Versailles, Choisy, or one of her houses, at Crécy-Couvé or La Celle St. Cloud, but he speaks of difficulties and expenses "in transporting the model." The actual translating from the full-size model into the marble was, of course, carried out in his Paris studio.

It is evident from looking at the face of the Marquise that the work of Pigalle already reflected that "overdose of truthfulness" with which a contemporary so aptly characterized his style. He has shown her nose, well shaped, but not exactly perfect, narrow in the middle and a bit wider at the tip; and her eyes, a bit

too prominent, as often in shortsighted people. But these are outlined with utmost delicacy, catching the transparency of the skin of the eyelids and the light shadow they throw over the eyeball. In carving the eyes, that all-important and most difficult feature of portraits, especially if the sitter has traits as mobile as those of the Marquise, Pigalle marked the iris with a slightly incised ring and the pupil with a deeper half circle. The resulting effect is a very special clarity, almost a transparency of gaze and a smiling, slightly underdetermined expression, which we find also in other portraits by Pigalle.

In 1748, Pigalle had hardly made a *début* as a portraitist. A terracotta bust of Madame Boizot, the young wife of a painter employed at the Gobelins, which had been shown at the Salon of 1745, and a marble portrait of an old gentleman, Georges Goujenot, finished in 1748, are all that could be listed to his account. The young artist, however, had achieved a reputation for excellence in other commissions. The most notable of these were the two life-size marble statues of Mercury and Venus for the *Direction des Bâtiments*, which he was asked to design as pendants after the success of his celebrated Mercury model (Figures 11 and 12) at the Salon of 1741. The sculptures were to be a political present from Louis XV to his ally Frederick II of Prussia and were to be shipped to Potsdam as soon as ready. Pigalle, a reflective artist, devoted several years to the commission. Various studies and alternatives in terracotta and in plaster of the enlarged Mercury and the Venus were shown at the Salons of 1742, 1745, and 1747. Finally, in 1748, both marbles were finished and ready to be examined by the public in Pigalle's studio. Connoisseurs who had admired Pigalle's Mercury as "the most happily composed figure that has come out of the French school" found new qualities in the figure of Venus. An echo of the general opinion filtered once again to the *Nouvelles Littéraires*, where Raynal wrote: "The Venus is composed very nobly, its design is elegant: it is based on the antique but recalls nature very well; its character inspires voluptuous thoughts." The passage is especially interesting, for it stresses the

two points that were so particularly important for the taste of the day: the ideal of perfection and purity of classical composition allied with the charm and vivacity of living nature itself.

It may safely be said that it was this particular formula of stylistic compromise between "the ancients" and "the moderns" that was at the root of Pigalle's success and must have spoken in his favor when he was chosen to make the portrait of Madame de Pompadour. In it, he once more excelled in combining the subdued vivacity of a transitory expression—here, the charm and wit of a fleeting smile—with a careful compositional study,

9. Side view of the bust of Madame de Pompadour



based on classical precedent. For the task of creating a feminine portrait bust must have presented an especially demanding problem.

Since he was expected to create not a simple head portrait, but a full-size bust, Pigalle was confronted with a problem of design. Although until about 1760 feminine portraits in French sculpture were exceedingly rare, a few examples were at hand and could suggest possible solutions. He could have decided to cut the bust very low in a classicizing medallion shape, as Coysevox had done in his admirable portraits of the Duchesse de Bourgogne (1710) and Madame de Vaucel (1712); or to represent the sitter in contemporary dress, as a

torso, putting up with the always slightly disturbing feature of truncated arms, as Jean-Louis Lemoyne once did (1712). The simplicity of the first solution meant putting the whole accent on the face of the sitter and does not seem to have corresponded to the instructions given to the artist, who was expressly asked to carve some delicate details (*choses délicates*), such as could only be included in a dress. As to the second, it was probably not at all to the taste of Pigalle, who loathed such things as costumes and exterior paraphernalia. There was also the solution adopted by Bouchardon for a bust of Madame Wleughels (1732), which Pigalle had seen and probably admired in Rome: a simply classicizing shirt with a deeply cut round neckline, which gave the bust a perfect note of simplicity and dignity. Yet the resulting effect must have seemed too understated for the somewhat formal portrait that Pigalle was expected to produce, or its uncompromising simplicity too stern for the taste of Madame de Pompadour.

Characteristically enough, Pigalle chose none of these precedents and adopted a solution that, once again, as in the Mercury, was entirely his own: he offered a stylistic compromise. Doing away with contemporary dress in favor of classical nudity, he left part of the bosom uncovered, and then gave it an accent of *rocaille* grace by gathering around the torso the rippling folds of a masterfully studied and executed drapery, out of which the smooth line of the shoulders seems to blossom forth with the alabaster-like purity of a classical Venus.

The novelty of Pigalle's design must have provoked a great many comments from connoisseurs and critics. Some of these whispered that the design of the bust was "not perfect." And, indeed, something in Pigalle's solution of the torso draped from below to disengage the shoulders, flattering as it was to the sitter and extremely graceful, could seem to be a little awkward. When viewed from the right side, the elaboration of the drapery could be said to border on fussiness, and not to carry the bust with sufficient assurance. But, obviously, Pigalle preferred to sacrifice a well-rounded and well-balanced line to his desire to achieve as much lightness and grace as possible.

10. Detail of the bust of Madame de Pompadour





NOTES

The bust of Louis XV was first published by G. Brière in *Bulletin de la Société de l'Art Français* (1910), p. 71, and by L. Réau in *Les Lemoyne*, Paris, 1927.

The bust of Madame de Pompadour was first published by G. Wildenstein, *Bulletin de la Société de l'Art Français* (1915-1917), p. 65, and later by L. Réau in his monograph *Pigalle*, Paris, 1950.

For the relevant documents mentioned in this article, see: M. Furcy-Reynaud, "Inventaire des sculptures exécutées au XVIII^e siècle pour la Direction des Bâtiments du Roi," in *Archives de l'Art français* n.s. xiv (1925-1926), and J. Cordey, *Inventaire des biens de Madame de Pompadour*, Paris, 1939.

The passage by Leroy is from Jacques Levron, *Pompadour*, London, 1963, pp. 47f., translated by Claire Eliane Engel.

11. *Model of Mercury*, by Jean-Baptiste Pigalle. 1737-1739. Terracotta, height 22 inches. Bequest of Benjamin Altman, 14.40.681

12. *Detail of the model of Mercury*

The result is an effect of precarious balance, almost fragility, which is very characteristic of the artist's way of composing, as can be observed in some of his most famous sculptures, the *Enfant à la Cage* (1749), at the Louvre, or the standing portrait of Madame de Pompadour as *Amitié* (1753), in the collection of Baron Edmond de Rothschild in Paris. What, however, everybody undoubtedly praised was Pigalle's masterful handling of the marble, his ability to impart a special tenderness to the flesh, the controlled yet delicate touch of his chisel, and his direct approach, which allowed him to achieve the "natural effects" that were so much to the taste of the day.

As we look at these portraits by Lemoyne and Pigalle from the vantage point of historical perspective, the painterly, expressive style of the first is seen to be the brilliant culmination of a long baroque tradition; while the classicizing and rococo manner of the second explains why Pigalle was quickly recognized as one of the new leaders of the French school by the partisans of antiquity as well as by those who, like Falconet and Diderot, saw the main task of sculpture in the study of nature.



Clodion's Bas-reliefs *from the Hôtel de Condé*

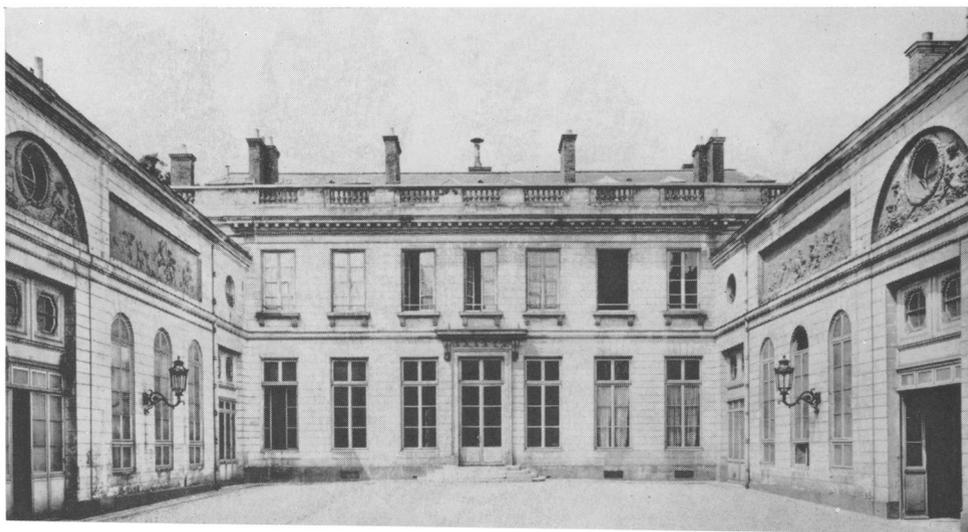
JAMES PARKER *Associate Curator of Western European Arts*

Although barely fourteen years old, Louise-Adélaïde de Bourbon-Condé had already developed a first-hand interest in basic building techniques. At least so ran the report published in Bachaumont's *Mémoires Secrets* for October 24, 1771: "Mlle de Bourbon, daughter of the Prince de Condé, and still a child, shows a marked disposition for mason's work. She is at Vanvres [Vanves], where the Prince her father is undertaking some new building and is restoring the château. She dresses herself in an old canvas smock, dons old gloves, and in this outfit carries the mortarboard, handles the shovel, and performs laborer's work." Such childish antics must have met with her father's approval, for Louis-Joseph de Bourbon, Prince de Condé, was one of the great builders of the age, reputed to have spent twenty-five million *livres* on remodeling his Paris house, the Palais Bourbon, on the south bank of the Seine opposite the Place de la Concorde, and further millions restoring and beautifying his châteaux of Chantilly, Enghien, and Vanves.

Ten years after these exploits with a mortarboard, Mademoiselle de Bourbon-Condé, or the Princesse de Condé, as she was then known,

was engaged in a more serious building scheme. The greater part of these ten years had been spent at the convent of the abbey of Panthé- mont in Paris, where the education she received developed an aptitude for religion that was to grow stronger with the years. Nevertheless, she felt the time had come for her to make an entrance on the larger scene, and the *Mémoires Secrets* make known her intention: "August 15, 1780 . . . Mlle de Condé has requested permission to leave the convent, for she sees no immediate prospect of marriage, and claims that at the age of twenty-three she should be allowed to live in the world. Since there are incidents at the Palais Bourbon which might offend her innocence, she wishes to live apart from her family; as a result a separate establishment will be set up for her, though no one yet knows where." The reference to "incidents" presumably designates the long-standing liaison between her father, a widower since 1760, and the Princesse de Monaco, a near neighbor. To spare her the proximity of this guilty union, which was to culminate in marriage only in 1808, when both parties were living in exile in England, the Prince bought for his daughter a plot of land a mile or so

1. *The courtyard of the Hôtel de Condé, 12, Rue Monsieur, photographed in about 1920, from J. Vacquier, Les Vieux Hôtels de Paris, le Faubourg Saint-Germain, IV, Paris, 1920*

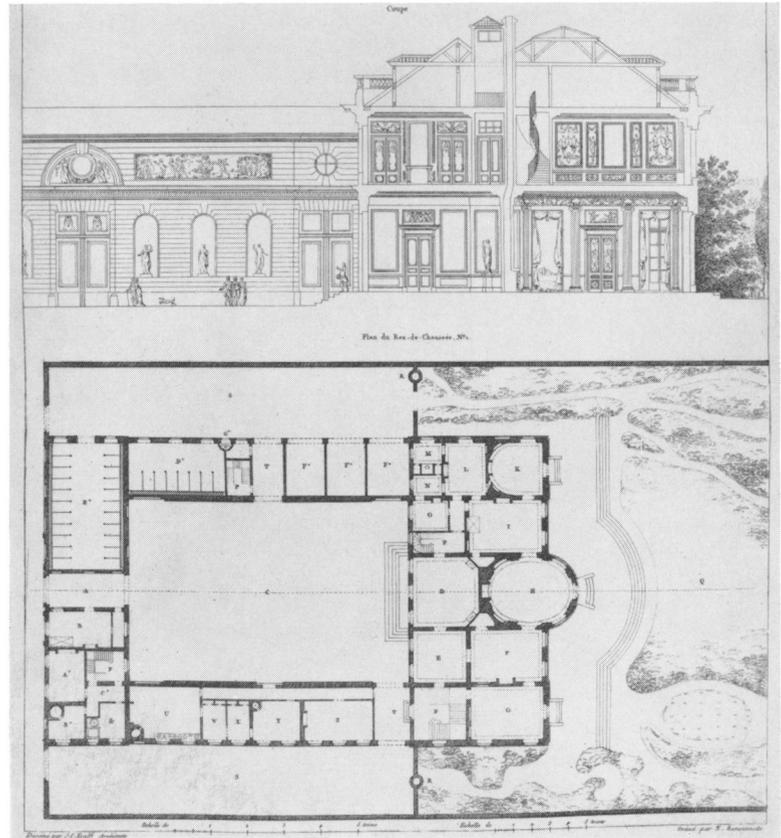
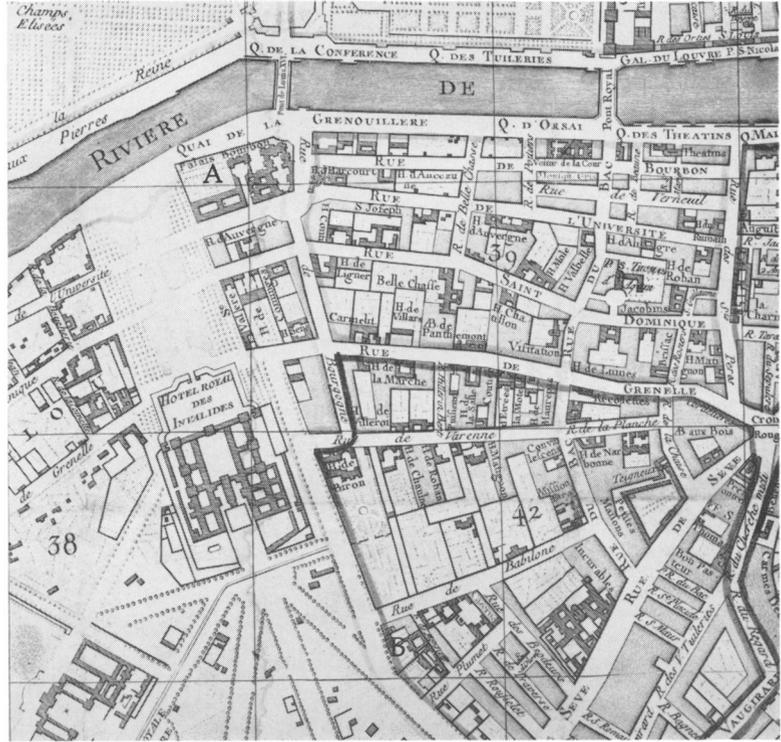


2. *Map of Paris, published in 1796. The letter A designates the Palais Bourbon, B the Hôtel de Condé*

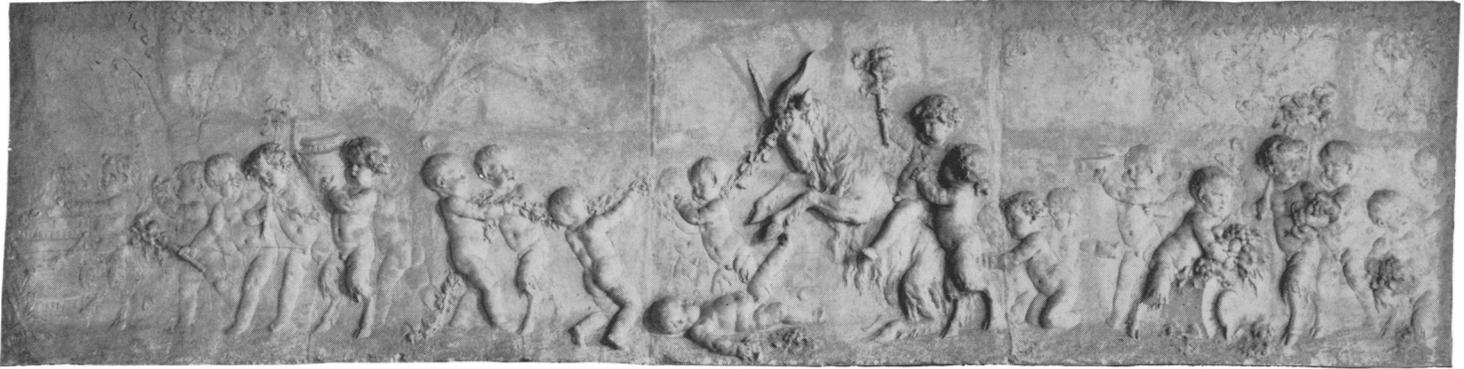
away, to the south of his residence at the Palais Bourbon. This transaction, which took place on June 19, 1780, put the Princess in possession of a rectangular lot, comprising slightly over an acre, between the Boulevard des Invalides and the newly opened Rue de Monsieur (Figure 2).

Her new property formed part of a much larger tract of urban real estate, which had been acquired several years earlier by a leading architect, Alexandre-Théodore Brongniart. It was not uncommon for architects of the day to take a flyer of this sort, on the chance that they might thereby increase their practice. In making his purchase, Brongniart hoped that commissions for the principal structures to be erected on the site would be entrusted to him. In fact, by the time the Princess acquired her land, a block of buildings had already risen nearby after his designs. These were the stables of the Comte de Provence, completed earlier in that year on a plot sixty yards to the south, at the corner of the Rue Plumet and the Rue de Monsieur (a name that derived from the title of the Comte de Provence, who, as the younger brother of Louis XVI, was addressed as “Monsieur”).

Brongniart had already established a reputation by this time. Competence and convenience were therefore among the reasons that determined his choice as architect for the Princesse de Condé. Presented with a relatively large parcel of land and a wide frontage, he adopted a traditional plan for the house. This consisted of a courtyard opening off the Rue de Monsieur, bordered on four sides by



3. *Plan and elevation of the Hôtel de Condé, from J. C. Krafft and N. Ransonnette, Plans, Coupes, Elévations des Plus Belles Maisons et des Hôtels Construits à Paris. . . Paris, n.d. (1802). Rogers Fund, 52.519.164. The subjects of the sculpture in the courtyard have been fancifully interpreted in the elevation*



4. *Bacchanalian scene, putti and satyr children with a goat, by Clodion (Claude Michel, 1738-1814), French. 1781-1782. Stucco, length 22 feet. Ella Morris de Peyster Bequest, 59.24A*

buildings (Figures 1 and 3). The street elevation and the two wings were planned to accommodate the *dépendances*—the porter’s lodge and stables, kitchen and bakery—while the main living quarters of the house, the *corps de logis*, lay on the far side of the court and projected into the garden at the back. These living quarters occupied two floors, and must have received a lavish decoration, of the sort that was current at the time, to judge by a design revealing them in cross section, published in 1802 (Figure 3). The plan of the first floor shows an entrance hall, leading on the right to the adjoining reception rooms (designated by the letters E and F), which preceded the dining room (G). The principal room for entertaining company was the oval *salon* in the center of the garden front, with the Princess’s private apartment and her bedroom (designated by the letter I) on the left.

Unfortunately no contemporary verbal description exists to give an impression of the finished rooms, or of the furniture that must have filled this ample living space. That the Princesse de Condé commissioned fine pieces

of furniture is apparent from several cabinet-makers’ bills that have been preserved; Jean-François Leleu, a noted *ébéniste* of the day, helped to supply veneered furniture for the Hôtel de Condé, while Georges Jacob, the best-known contemporary *menuisier*, or chair-maker, provided chairs in 1782 to the amount of 13,958 *livres*. The Princess could scarcely have ordered a large quantity of furniture for her new house before its interior arrangements had been settled upon. Evidently, then, work on the Hôtel de Condé must have been far advanced by the end of 1782, when Jacob delivered his furniture.

Although no colorful account of the interior survives, the emergence of this handsome new building on the outskirts of the Quartier Saint-Germain-des-Prés did not totally escape observation by chroniclers of the Paris scene. A description of its exterior beauties was published in 1787, four years after its completion, in the *Guide des Amateurs et des Etrangers Voyageurs à Paris*: “Further along on the same side [of the street], M. Brongniard [*sic*] has also had built from his own designs the *Hôtel* of



5. *Terracotta version of a bacchanalian scene. Signed by Clodion. About 1785. Length 30½ inches. Ex coll.: Achille Fould, Samuel W. Pray. Fletcher Fund, 59.87.1*



Her Serene Highness Mademoiselle DE CONDÉ, Abbess of Remiremont. Four Ionic pilasters mark the entrance façade; the large and beautiful courtyard is surrounded by buildings on four sides. The side wings are decorated with large & magnificent bas-reliefs, representing children engaged in bacchanalian games; the round windows of the three gateways are also enriched with sculpture. The principal façade of this Hôtel gives on the informally landscaped garden (*le jardin disposé dans le genre pittoresque*); since it is closed off on the Boulevard side only by a wrought-iron railing, one can see the greater part of it & the whole of the building.” The author of this description seems to dwell deliberately on the architectural layout of the hôtel, and on the relief sculptures that decorated its courtyard. Three of these stucco reliefs (Figures 4, 6, and 12) were bought by the Museum in 1959 and have been mounted on the walls of the gallery of French eighteenth-century sculpture recently opened to the public.

In the same year that it acquired the two friezes (each approximately twenty-two feet

long) and the lunette-shaped relief from the Hôtel de Condé, the Museum was able to buy a pair of rectangular terracotta reliefs of the same subjects, each just over thirty inches long, signed “Clodion” in the lower right- and left-hand corners (Figures 5 and 7). French eighteenth-century sculptors often undertook to prepare small models, or *maquettes*, of projects that they expected to carry out on a larger scale. These models were, for the most part, rough prefigurations of the finished work: the sculptor often chose to modify the attitudes of his figures or otherwise to change the aspect of the final composition. The motifs of the Museum’s two terracotta reliefs, however, correspond very closely with the same elements, enormously magnified, of the stucco friezes, to such a degree that it is hardly possible to believe that the smaller version represents an earlier stage. Far more likely is it that the terracottas embody a later reduction of a scheme that had already been worked out to the sculptor’s satisfaction.

Another argument can be introduced to support this thesis. The figures in the reduc-

6. *Bacchanalian scene, putti and satyr children with panthers, by Clodion. 1781-1782. Stucco, length 22 feet 4 inches. Ella Morris de Peyster Bequest, 59.24B*



7. *Terracotta version of a bacchanalian scene. Signed by Clodion. About 1785. Length 31 1/8 inches. Ex coll.: Achille Fould, Samuel W. Pray. Fletcher Fund, 59.87.2*



tions are disposed almost exactly as are those in the stucco reliefs, but there are fewer of them. Two figures of *putti* occur on the left side of one frieze (Figure 4), but are missing from the same relative position on the matching terracotta, where the left side ends in a *putto* lacking part of his face and right arm (Figure 5). A comparison of the left sides of the other reliefs presents the same anomaly. The frieze finishes in a self-contained group of five *putti*, two of which are cast in very shallow relief (Figure 9). Three of these figures are absent from the smaller version, which ends in an awkwardly cropped *putto* on the left (Figure 10). The right sides of the two sets of reliefs are similarly divergent: the stuccos contain several extra *putti* in arrangements more satisfying to the eye than the crowded corresponding configurations of the terracottas (Figures 4 and 5, 6 and 7). It seems even more unlikely, therefore, that the small terracotta reliefs could have served as models for what were, after all, wider compositions. They must belong instead among the highly finished productions of the sculptor's workshop, repetitions of favored subjects, which would have found a ready sale in Paris at that period.

Although they bear no witness to the sequence of ideas that led to the creation of the magnificent reliefs from the courtyard of the Hôtel de Condé, the small plaques effectively supply the name of the sculptor responsible for them. Claude Michel, or Clodion, who signed both terracottas, was born in Nancy in 1738. He was the tenth and last child of an undistinguished sculptor, Thomas Michel, and of his wife Anne, herself the sister of two well-known sculptors, Lambert-Sigisbert and Nicolas-Sébastien Adam (see the following article). Shortly after birth he received the nickname "Clodion," possibly to distinguish him from an older brother, Claude-François. This was the name by which he chose to be known when he arrived in Paris in 1755 to

8. *The Invention of the Balloon*, by Clodion. 1784. Terracotta, height 43½ inches. Rogers Fund, aided by an anonymous gift, 44.21



9. Detail of Figure 6

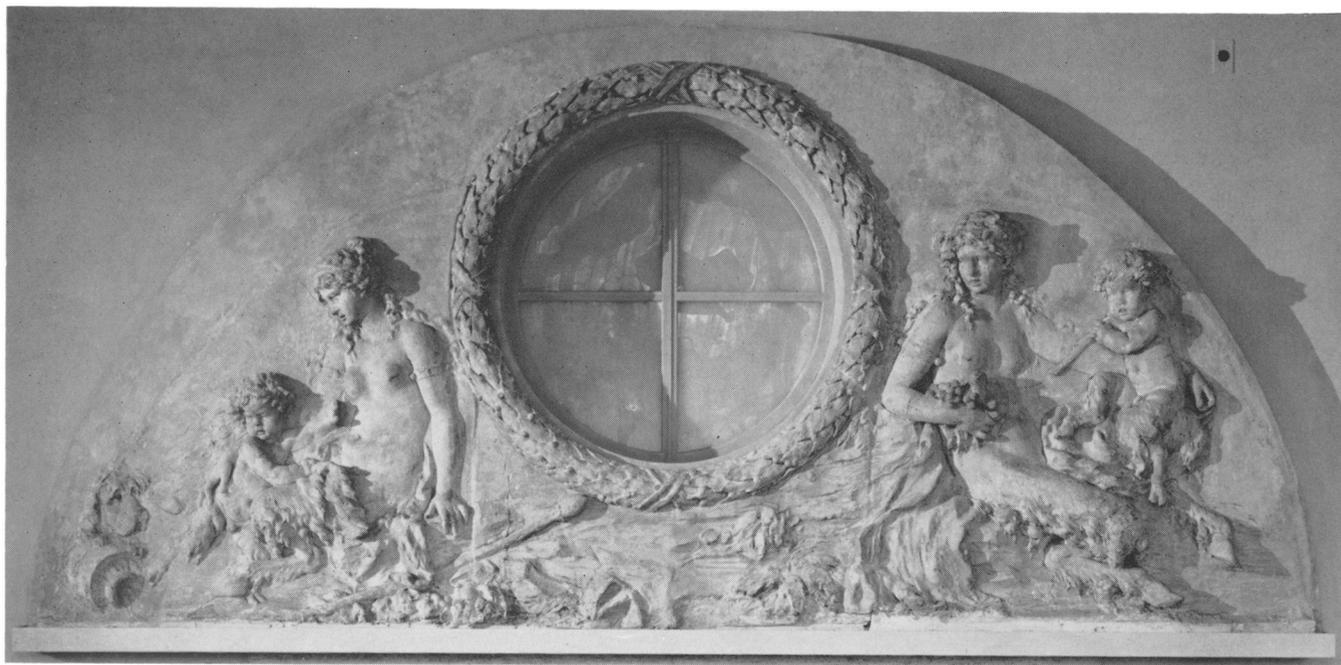
10. Detail of Figure 7

undergo apprenticeship in the studio of his uncle Lambert-Sigisbert Adam. Later Clodion studied with another sculptor, Jean-Baptiste Pigalle (whose work is discussed in both of the other articles in this issue), and spent nearly three years at the Ecole des Elèves Protégés in Paris as preparation for a term at the French Academy in Rome. After completing the regular four-year period of study in Rome, he prolonged his stay another four years, and only returned to Paris in 1771, at the age of thirty-two. During his Roman sojourn he carved marble statues for clients as diverse as the Duc de la Rochefoucauld and Catherine the Great of Russia. It was at this time, also, that he first made a reputation with small terracotta sculptures, often of sprightly, amorous subjects. Collectors of the day eagerly bought his productions in this genre, and the pages of eighteenth-century sale catalogues contain descriptions of many such works, ascribed to him. After his return to Paris, four



of his brothers, Sigisbert-Martial, Sigisbert-François, Nicolas, and Pierre-Joseph, pooled resources with him to produce many of these charming and evocative, though often frivolous, statuettes, which must have contributed largely to the upkeep of the family. Clodion's talents were put to more serious use on commissions for the crown, which conferred on him the title of *Sculpteur du Roi*. Among these were a marble statuette of Madame Royale, Louis XVI's and Marie-Antoinette's year-old

Had Clodion not signed the terracotta plaques, there would still be two lots of evidence identifying him with the large friezes. This evidence consists, first, of a number of smaller signed reliefs of satyr mothers and children depicted in attitudes identical to those of the two groups on the lunette from the Hôtel de Condé (Figure 12). Two monumental marble vases, one of which is signed by Clodion and dated 1782 (Figure 13), now in the National Gallery in Washington, are each



daughter, signed and dated 1780, now in the collection of Mrs. Rush H. Kress, New York, and a heroic seated statue of Montesquieu, finished in 1783, now in the Palais de l'Institut, Paris. Another pre-eminent sculpture, signed by Clodion, is the terracotta model for a proposed monument to commemorate the invention of the balloon, now in this museum (Figure 8). Commissioned by the *Direction des Bâtiments*, it was submitted by Clodion to a competition in 1784. He received other commissions, from the King's youngest brother, the Comte d'Artois, his sister Madame Elisabeth, the Prince de Rohan, the Comte d'Orsay, and the Duc de Choiseul-Praslin.

carved on one side with a group of figures corresponding with those on the Museum's lunette. A small terracotta version of one of these reliefs is also in the same collection. The satyress and child on the left of the Museum's lunette, moreover, occur again on a signed terracotta roundel, formerly in the collection of Henri Rochefort, and on another, recently acquired by the Cleveland Museum of Art (Figure 11). The date 1803 is inscribed on this sculpture, together with Clodion's name. A small oval terracotta version of the right-hand group, signed by Clodion, is in the Musée d'Art et d'Histoire in Narbonne. Two further examples, each depicting one of the groups, are



11. *Satyress and Child*, by Clodion. Terracotta, diameter 12 $\frac{1}{2}$ inches. The Cleveland Museum of Art, Gift of Mr. and Mrs. Ralph King

LEFT:

12. *Lunette from the Hôtel de Condé*, by Clodion. 1781-1782. Stucco, length 13 feet 1 $\frac{1}{2}$ inches. Ella Morris de Peyster Bequest, 59.24C

13. *Monumental Vase*, by Clodion. Marble, height 52 $\frac{1}{4}$ inches. National Gallery of Art, Washington, D. C., Andrew Mellon Collection



illustrated in the sale catalogue of Georges Petit's collection (Galerie Georges Petit, Paris, March 4-5, 1921, no. 174). Clodion signed one of these terracottas, which measure 10 $\frac{5}{8}$ inches in diameter.

The second part of the evidence derives from the existence of a working collaboration between Clodion and the architect of the Hôtel de Condé, Alexandre-Théodore Brongniart. Clodion is known to have supplied bands of stucco decoration for several of Brongniart's schemes. Such decoration was hardly new, for large reliefs with over-life-size figures had begun to be incorporated into architecture shortly after the middle of the century. Brongniart's teacher, Louis-Etienne Boullée, had made use of such features in his own work. Brongniart himself adopted them for the *pavillon* built for the Duc d'Orléans on the Rue de Provence in 1773. A large frieze of classical figures, probably executed from a model by Clodion, was set into the attic of this house, demolished in 1829.

Another of Brongniart's town houses, the Hôtel Radix de Sainte-Foix, was built between 1775 and 1779 on part of the site now occupied by the Place de l'Opéra. Set high above the first-floor windows on the garden front of this house was a long frieze representing a marine subject, The Triumph of Galatea. When the Hôtel de Sainte-Foix was demolished in 1858 this relief was salvaged, and it is now shown on the top floor of the Musée des Arts Décoratifs, Paris. The catalogue of the Paris Salon of 1779 identifies Clodion as the sculptor of this work. One of the items listed under his name is: "The Triumph of Galatea. Terracotta bas-relief; it has been carried out in stone, 5 feet high by 32 feet long" ("*Le Triomphe de Galatée. Bas-relief en terre-cuite; il a été exécuté en pierre, de 5 pieds de haut, sur 32 de long*"). Various terracotta reduced versions of this subject exist, but it has not been possible to determine which of these Clodion might have sent to the Salon of 1779.

The building that Brongniart erected for the Capuchin monks in the Quartier Montmartre is another instance of this collaboration between the architect and the sculptor. Clodion supplied two reliefs, presumably of

OPPOSITE:

14. *Detail of Figure 4*

suitable subjects, for the front of this monastery, built between 1780 and 1781. The sculptures have disappeared, though Brongniart's austere façade is still standing, at no. 65, Rue Caumartin.

The two worked together again on what was, at the time, undoubtedly the best-known example of their partnership: the bathroom of the Baron de Besenval. Brongniart designed this room in 1782 for the basement of the Baron's house, a building that now lodges the Swiss Delegation, at no. 142, Rue de Grenelle. Clodion was responsible for the sculpture, comprising two reliefs, each ten feet long by three and a half high, as well as two pairs of vases and a larger-than-life figure of a reclining nymph. The bathtub itself was a basin eleven feet in diameter, set in the middle of the floor. The subterranean dampness seems to have discouraged any actual bathing, particularly when it was told that a soldier, ordered by the Baron to take the first bath, had died of pneumonia shortly afterward. In the course of the nineteenth century, this magnificent configura-

tion of sculpture was broken up; several elements from it have since come to rest in two French private collections.

Relations between Brongniart and Clodion were not exclusively confined to artistic enterprises. They must also have been friends, for in 1781, the year when both were working for the Princesse de Condé, Brongniart was one of the witnesses who signed the contract of marriage between Clodion and Catherine-Flore Pajou, the sixteen-year-old daughter of the sculptor Augustin Pajou.

The materials used by Clodion for his monumental tablets and friezes have not, in most cases, been surely identified. The reliefs at the Museum are, however, clearly made of a stucco composition, which has been cast in molds. In fact, the sculptor used the molds for the long friezes twice, and those for the lunette-shaped relief three times, in order to provide for the spaces allotted to sculpture in the courtyard of the Hôtel de Condé. There were actually four friezes of two subjects set alternately into the side walls of the courtyard, and three round-topped reliefs enclosing circular windows, one in the center of each of the side walls and one over the passage that led out to the street (compare the plan of 1802, and the photograph of the courtyard taken before the sculptures were dismantled in 1921, Figures 1 and 3). The same subjects then were duplicated for the four friezes, while the subject of satyresses and satyr children was repeated three times (the Museum did not acquire all these sculptures; four have remained in France).

Each of the three reliefs at the Museum, therefore, represents one of the subjects that could be seen in the courtyard. The subjects themselves invite comment. A sequence of bacchanalian episodes is unfolded here, in scenes of satyresses, of satyr children sporting with their human counterparts, overturning and refilling wine jars, riding on a goat, or attempting to make off with a she-panther's cubs (both the panther and the goat were attributes of Bacchus, god of wine). Such scenes of frolicking infants had a long history. Their prototypes can be found on early Roman reliefs and wall paintings, and similar subjects appeared

15. *Detail of Figure 5*







16. Detail of Figure 4



17. Detail of Figure 6

again in baroque sculpture, on the reliefs of Alessandro Algardi and François du Quesnoy.

Clodion treated this theme with great skill, and the results must have pleased his client. In spite of a taste for bacchanalian subjects, Mademoiselle de Condé was to lead a rigidly circumspect life in her newly outfitted hôtel. Considerations of rank, always very important to her, prevented her marriage, and in the summer of 1789, seven years after she had ordered her furniture, she fled abroad with her father to escape the impending Revolution. In 1802, while living in Poland, she took the veil, and returned to Paris only in 1816, to devote herself to religious occupations until her death in 1824. She never again resided in the house that Brongniart had built for her, which passed to other owners, including a colony of Armenian monks, who lived there from 1847 until 1880. At some time during this period the reliefs in the courtyard were boarded up, probably because their subjects were deemed unsuitable for a monkish retreat. The hôtel came under German bombardment in 1871, during the Siege of Paris, and the reliefs only came to light again when damage to the structure was repaired in 1881. Successive proprietors were responsible for the preservation of these sculptures, until they were dismantled in 1921. Shortly thereafter the building was sold to a school of domestic arts, the Institut Social, Familial et Ménager, which is still listed at the address, no. 12, Rue Monsieur.

In 1795, revolutionary turmoil drove Clodion to spend three years in his native city of Nancy. When he returned to Paris, the artistic climate had changed, and demand for his products had declined. It was at this time, in 1805, that one of his designs was rejected by Napoleon, who claimed that it was indecent. The sculptor conformed as best he could to the canon of the time, and even managed to obtain several government commissions. He lived until the eve of the regime's downfall, dying, at the age of seventy-five, on March 28, 1814, when allied armies were encamped on the outskirts of Paris. His greatest achievements date from the previous century, and none surpasses the monumental reliefs, which underscore his talent for adroitly juxtaposing

figures in a composition, and manifest on a large scale the art of delicate modeling that was characteristic of him. These sculptures resolve the difficulties and meet all the requirements outlined in an article from the supplement to Diderot's *Encyclopédie*, published in 1776: "The execution of a *bas-relief* presents peculiar difficulties which it is easy to imagine. It is certainly not a simple matter to give a natural appearance to a figure, which, though as high and wide as it might be in life, is only

one third or one quarter as deep; another difficulty encountered here is that of grouping the figures; since one cannot, as easily as one would in painting, cause figures to advance or recede at will, in order to place them in different planes. Lastly, because the shadows of *bas-reliefs* are real shadows, and not simply imitated in dark colors, there can be no neglected areas; everything has to be equally correct and finished. So it is extremely rare to see a *bas-relief* that is perfect in all its parts."

18. Detail of Figure 6



The Choisy-Ménars Vases

JOHN GOLDSMITH PHILLIPS *Curator of Western European Arts*

In the Archives Nationales is an entry in a register for the year 1742 referring as follows to a sculpture by Jean-Baptiste Pigalle: "A white marble vase 6 feet high alluding to Autumn; the body decorated with two heads of bacchantes, life size, placed in cartouches, accompanied by vines, branches, leaves, and grapes, the base decorated with two goats' heads placed on consoles, embellished also with gadroons and split leaves, the cover and foot also decorated with various ornaments. For this, including the model of the same size, the cast, and the marble cutting . . . 4000 *livres*." This description is both comprehensive and accurate, as can be seen by comparing it with the vase itself (Figure 1), which together with a very similar one, also of Autumn, carved by Nicolas-Sébastien Adam *le jeune* (Figure 9), is now in the Metropolitan. Epitomizing the spirit of the reign of Louis XV, who ordered them to be made, the two vases are unquestionably the supreme examples of their type from eighteenth-century France. These two vases are in turn part of a set of four, all of them probably designed by the King's architect, Ange-Jacques Gabriel. All four were ordered in 1742: the second pair, with the attributes of Spring, was assigned to Jacques Verberckt, a Flemish sculptor settled in Paris. The price for each vase was, as noted in the Pigalle memorandum, 4000 *livres*. This did not include the marble, which was supplied to the sculptors by the *Direction des Bâtiments* in 1743. Pigalle and Adam completed their work in 1745; Verberckt finished his some time before 1747, when he submitted his bill. Pigalle was paid in full in 1749, but the accounts of the others were not settled until 1760. Pigalle was the most affluent of the three, but, as often happens, those who needed the money most were the last to get paid.

In 1753 the Marquis de Marigny, *Directeur général des bâtiments, jardins, académies et manufactures royales* and brother of Madame de Pompadour, decreed that while awaiting orders for delivery to Choisy the four vases should be stored in the *Salle des Antiques* at the Louvre. Orders were not forthcoming, possibly because the King became bored with Choisy, and in 1763 Charles-Nicolas Cochin, colleague of Marigny, engraver, and art critic, suggested to no avail that they be placed among the flower beds of the Luxembourg in Paris. The two Verberckt vases were listed as being in storage at the Louvre in 1790, and in 1801 they were sent to Napoleon's château at Malmaison. One was returned in 1877 to the Louvre, where it is now on exhibition; the other, much damaged, remains in the park at Malmaison.

1. *Vase with the attributes of Autumn, by Jean-Baptiste Pigalle (1714-1785), French. 1745. Marble, height 69½ inches. Purchase, Josephine Bay Paul and C. Michael Paul Foundation, Inc., and Charles Ulrick and Josephine Bay Foundation, Inc., Gifts, supplemented with income from the Rogers Fund, 66.29.1*



2. *Ram's head on the vase by Pigalle*

In 1770 Marigny, who seems to have had his eye on the other pair, wrote to Louis XV: "I humbly beg His Majesty . . . to grant me the favor of according me two vases . . . which have been in stock for a number of years." Beneath this petition is found the royal assent "*Bon,*" together with the date December 22, 1770. What a Christmas present!

Marigny could make good use of them, for in 1764 he had inherited from his famous sister a château at Ménars, which overlooks the Loire between Orléans and Tours. There, on the lovely terraces, probably designed by Soufflot, that descend to the river's edge, our two vases found a home where they were to remain for nearly a century and a half.

Ménars became Marigny's favorite residence. Following his death in 1781 the château passed by inheritance to a cousin, Gabriel Poisson de Malvoisin (Marigny was born Abel-François Poisson), and in a sale catalogue of 1785 prepared by Pierre-François Basan the vases were listed among the works at Ménars

given by the King to Marigny. No sale was held, and the château with its contents passed after the French Revolution to the cousin's daughter, Madame Barrin de la Gallissonnière. In 1811 her two daughters sold the château to one of Napoleon's marshals, Victor, duc de Bellune. Among subsequent owners were the Comte de Brigode (died 1826) and the husband of Brigode's widow, the Prince de Chimay. It thereafter went to Chimay's daughter, the Princesse de Bauffremont, who in 1879 sold the château to Louis-Joseph Watel, *Conseiller Municipal* of Paris's eighth *arrondissement*.

The vases, which were still in the garden, were not included, and the Princess was forbidden by the courts to sell them separately. As far back as the 1790s they, together with other statuary at Ménars, had been claimed for the State. The sculptor Augustin Pajou, as a member of a conservators' committee named by the *Comité d'Instruction Publique*, listed them as having been removed from the Louvre on Marigny's orders, and reading between the lines one would assume that Marigny had high-handedly availed himself of the King's property. Although no action was then taken, title to the vases must have remained clouded. But in 1880 the courts, without a trace of revolutionary fever, confirmed the Princesse de Bauffremont as their owner on the basis of the King's "*Bon.*" Shortly thereafter, in 1881, the Princess sold the vases to M. Watel for 95,000 francs, a huge sum at the time. So they remained at Ménars, but their time there was growing short. In 1915, possibly because of war risks, they were removed from Ménars by a member of the Watel family. Some years later they were sold, and thereby came upon the art market and, eventually, through the good offices of Colonel C. Michael Paul, to whom the Museum is already in such great debt, to the Metropolitan.

Among the names appearing in this brief account, two – Louis XV and the Marquis de Marigny – belong to men who did much to give the age its special flavor. The vases were ordered for the pleasure dome of one and were a present from a grateful monarch to the other, his gifted minister of the fine arts. But what is not readily seen is why such first-rate sculptors

as Adam and Pigalle should have followed the designs of another, even though that other was the eminent Gabriel. And why should they have lavished their talents on vases – a far cry, surely, from standard figurative statuary?

For an answer to the first question, we must look back to the days of Louis XIV. There was then a degree of centralization of the arts that would make a present-day totalitarian chief of state envious. Art revolved perpetually around the King, and his art commissar, if we may so call him without invidious connotations, was Charles Le Brun, *Premier Peintre du Roi*. Le Brun's presence was everywhere in evidence, and nowhere more so than at Versailles. Not only was much of the interior decoration of the palace owing to him, but his impact was felt in the gardens created by Le Nôtre. Le Brun peopled the gardens with statuary, selecting locations and producing designs for the figures. Among his projects, for example, was a series of twenty-four large marble statues – four each of the Seasons, Elements, Periods of the Day, Continents, Poems, and Temperaments. After his designs received the King's approval, he turned them over to a squad of sculptors, among whom were such masters as Girardon, Desjardins, Le Gros, and Le Hongre. Five of Le Brun's drawings, each with four figures, are in the Versailles museum. When we compare one of his figures – Winter in the drawing of the Seasons – with Girardon's marble statue, we find that the sculptor faithfully followed it in composition while remaining equally faithful to his own style. The same may be said for the other sculptors who were involved.

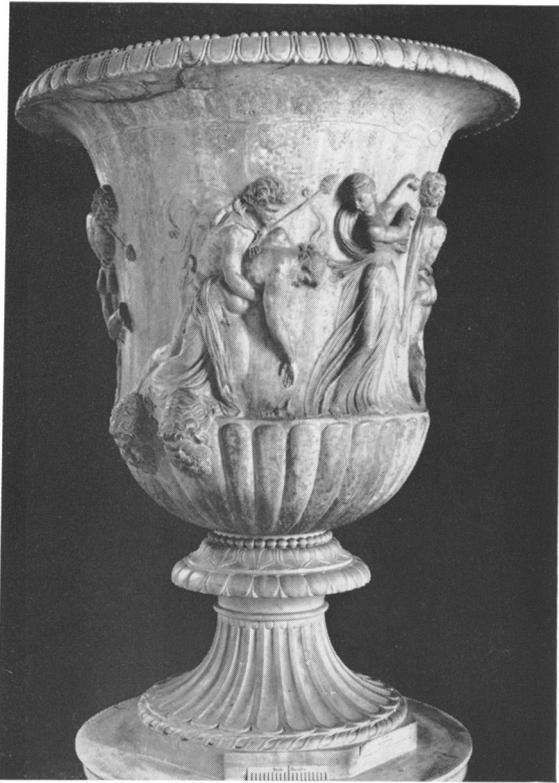
The virtue of this system was that it worked; it would still work some decades later, under Louis XV, with Ange-Jacques Gabriel, *Premier Architecte du Roi*, then functioning as the mastermind. Gabriel created the Place Louis XV (now the Place de la Concorde) and was to leave behind such superb edifices as the Ecole Royale Militaire in Paris and the Petit Trianon at Versailles. Choisy, which only came into the King's possession in 1739, has been called "a great lump of a house," but the monarch was at first enchanted with it, and his *petits soupers de Choisy* were footnotes in

the annals of his age. Since the château was already in being, Gabriel's job there as Controller was concerned with matters of addition, alteration, and decoration. It would have been standard procedure for him to have made a design for vases to go in the garden, and to have called upon outstanding sculptors to carve them. Unfortunately, all of Gabriel's designs for Choisy are lost or unidentified; yet the consonance between all four of these vases is sufficient evidence that the three masters followed a single pattern. This pattern could only have been the architect's.

For an answer to our second query, why vases?, we have to look abroad – to Rome – where during the Renaissance the large marble vase seems to have become one of the recognized symbols of the antique spirit. It may have been so, in fact, in still earlier times. Among the famous ancient vases known to Renaissance Romans was the so-called *calix*

3. *Bacchante on the vase by Pigalle*





4



5



6



7

4. *The Borghese Vase*. Roman, 1 century B.C. Marble, height 67 $\frac{3}{4}$ inches. The Louvre, Paris. Photograph: Giraudon
5. *The Medici Vase*. Roman, 11-1 century B.C. Marble, height 68 $\frac{1}{4}$ inches. Uffizi Galleries, Florence



8

6. *The War Vase*, by Antoine Coysevox (1640-1720), French. 1684-1685. Marble, height 98 $\frac{1}{2}$ inches. Versailles. Photograph: Giraudon
7. *The Triumph of Amphitrite*, by François Girardon (1628-1715), French. 1684. Marble, height 41 $\frac{1}{4}$ inches. The Louvre, Paris. Photograph: Giraudon
8. *Vase with masks of the Sun God*, by Jean Dugoulon (died 1687), French. 1684. Marble. Versailles. Photograph: Musées Nationaux



9. *Vase with the attributes of Autumn*, by Nicolas-Sébastien Adam le jeune (1705-1778), French. 1745. Marble, height 69 $\frac{1}{2}$ inches. Purchase, Josephine Bay Paul and C. Michael Paul Foundation, Inc., and Charles Ulrick and Josephine Bay Foundation, Inc., Gifts, supplemented with income from the Rogers Fund, 66.29.2



10. *Ram's head on the vase by Pigalle*

marmoreus, which since the Middle Ages had stood in the atrium of the Church of the Santi Apostoli; it is now in Rome's Museo delle Terme. Another large marble vase was from medieval times – and still is – in the forecourt of the Church of Santa Cecilia in Trastevere.

It was examples of the calyx krater type that seem particularly to have caught the eye of French artists and connoisseurs who visited Rome during the seventeenth and eighteenth centuries. One of these vases was then at the Villa Borghese and is now in the Louvre (Figure 4). Another, and even more important, example is a neo-Attic vase, dating from the second to the first century B.C. (Figure 5), which apparently came to light in the sixteenth century and was in due course set up in the garden of the Villa Medici. Many of the French visitors were *Prix de Rome* men who would return to their country to work for the King; few of these, it is safe to say, left the Eternal City without seeing the Medici Vase, as it came to be known. The vase itself was taken from Rome about 1780 to be placed in the Uffizi Galleries, and it is still in Florence. The Villa Medici, it may be added, was to become the home of the French Academy in Rome in 1803.

In the gardens of Versailles, the large number of vases testifies to the strength of the new vogue for these objects, and in particular to the surprising influence exerted by the one at the Villa Medici. In 1683 the French sculptor Jean Cornu was commissioned to make three copies each of the Medici and Borghese Vases. Comparison with the originals shows that these copies were serious and faithful. In the same year François Girardon began two marble vases known from their encircling reliefs as *The Triumph of Galatea* and *The Triumph of Amphitrite* (Figure 7), which are now in the Louvre. They follow the general pattern of the Medici Vase, and, being the work of a most gifted sculptor, they have proved to be among the best of French vases.

They and other vases of the Medici type



11. *Ram's head on the vase by Adam*

have four main elements: lip, body, base (in French, *culot*), and foot (or stem); these vases were, in fact, often composed of four separate marble sections. The lip and foot of the Medici and Girardon vases are much alike, their bodies differing in that Girardon's is of diminished height in relation to its width and shows a markedly concave profile. His base is also broader and higher in relation to the body and has become a more telling part of the design. Whereas in the Medici Vase there are two handles, each joined to the base by a pair of satyr heads, Girardon used instead two long-horned ram's heads, which are of a purely decorative nature.

In 1684 we meet with three more variants of the Medici Vase. The best of these was the War Vase (*Le Vase de la Guerre*) by Antoine Coysevox (Figure 6), and a stunning thing it is. In proportion it is clearly related to Girardon's, but it differs spectacularly in the relief decoration on the body – agitated and violent as befits the subject, and carved with all of Coysevox's formidable skill. The handles are in this instance pre-empted not by rams' heads but by volutes upon which are placed large, grinning satyrs' heads with long curved horns. A companion piece, the Peace Vase, executed by Jean-Baptiste Tuby, is identical except for the subject of its reliefs and the quality of its carving. The third vase (Figure 8), by Jean Dugoulon, is also very similar, except that the body is decorated on the front and back with a mask of the Sun God, surrounded by a wreath of palm and laurel leaves.

These, and many pieces like them by other masters, were ordered when Charles Le Brun was in charge at Versailles, and it seems more than likely that he also established the production pattern for them. But before the year of 1684 was out Le Brun had fallen from favor, and the architect Jules Hardouin-Mansart came into power. During the rest of the reign of Louis XIV, a greater degree of classicism was demanded of artists. Girardon's and Coysevox's vases may be said to have been baroque versions of classical motifs; those of the time of Mansart were classicistic adaptations of the antique, and may be epitomized by the rather frigid example carved by Jacques Prou after a

design by Mansart himself. It is, by the way, without handles or substitutes for them.

It was from the vases at Versailles, particularly from those executed in the era of Le Brun, that Ange-Jacques Gabriel took his cue more than a half century later. Significantly, he made no use of Mansart's classicistic creations. If his vases differ from their illustrious forebears, it is that they have become slightly thinner, and the lip section has been increased in height by the addition of a narrow molded border to form a line of demarcation between body and lip. The rams' heads on the bases recall those of Girardon, and the bacchante and satyr heads in cartouches on the body seem to have more than a passing connection with the decoration of the Dugoulon vase. The Choisy-Ménars vases are less ponderous, gayer, and no less effective than those at Versailles; their degree of difference from the earlier creations is no more than a fair measure of the natures of the baroque and rococo ages.

A final word about the sculptors who carved them. Nicolas-Sébastien Adam was the son of a sculptor, Jacob-Sigisbert Adam of Nancy, and two of his brothers were sculptors: Lambert-Sigisbert, called *l'aîné* (he was the eldest), and François-Gaspard, who was to become King's Sculptor to Frederick the Great of Prussia. Nicolas-Sébastien and his brothers were born and trained at Nancy and became able and successful practitioners of their art. Nicolas-Sébastien became an *agrégé* member of the Academy of Painters and Sculptors in 1734, and shortly before working on our vase he collaborated with his elder brother on the great lead fountain group of The Triumph of Neptune and Amphitrite for the *Bassin de Neptune* at Versailles. By mid-eighteenth-century standards, aligned to the elegant taste of Madame de Pompadour, the style of the Adam brothers might have been deemed rather old-fashioned. It is characterized by a certain sensuousness and exuberance that is reflected in the satyr and ram heads on our vase. Their nephew Clodion (see the preceding article) was later able to develop these very qualities into a luscious style that would be much admired in the decades to follow.

One of Pigalle's first works was his terra-

cotta model of Mercury, now in the Altman Collection of the Metropolitan (see the Summer 1962 *Bulletin* and pages 227 and 229 of this issue); it was the model of his *morceau de réception*, made between 1737 and 1739 while studying in Rome. He was received into the Academy of Painters and Sculptors in 1744, and our vase was one of his first royal commands. Between 1748 and 1751 he carved the well-known marble bust of Madame de Pompadour that was in Marigny's collection in Paris, and is now also in the Metropolitan (see the first article of this issue). Pigalle made a number of other sculptures for La Pompadour and was one of her favorite masters, even though his work was often more honest than chic. The most remarkable performance of his career is surely the life-size marble of the seated Voltaire in the nude, although no one, least of all Voltaire, had a good word for it when it

was made. His technical brilliance as a marble carver is fully manifest in the execution of our vase.

When we compare details of the two vases (Figures 2, 3, 10, 11, and 12), we find that Adam's satyr is softer, richer, and more tactile, while Pigalle's bacchante is more rococo in its crisp elegance and sparkling demeanor and shows a greater exactitude in such passages as the hair. The rams' heads by the two masters differ in much the same fashion. Even in such tiny details as the vine tendrils there are perceptible variations, those by Pigalle being carved with the greater precision.

Yet these differences are minor, and there is indeed little to choose between the two. Each has its own qualities, and it becomes a matter of individual taste which is preferred. If my choice is Pigalle's, yours could be Adam's. Or is a choice necessary?

12. *Satyr's head on the vase by Adam*





Allegorical Figure of Divine Wisdom, study for the decoration of the Great Hall in the Palazzo Altieri, Rome, by Carlo Maratti (1625-1713). Red chalk, 17⁵/₈ x 14¹/₂ inches. Rogers Fund, 66.137

On February 24 an exhibition of Italian drawings of the seventeenth century drawn from the exceptional resources of New York collections, public and private, will open at the Pierpont Morgan Library. Jointly organized by the Metropolitan and the Morgan Library, the show is the second in a series devoted to Italian drawings, sponsored by the two institutions; the first, presenting Italian drawings of the Renaissance, was held last winter at the Museum.

The past forty years have seen a reappraisal of the achievements of Italian artists of the seventeenth century, often unjustly minimized by nineteenth-century criticism. Col-

lectors and scholars, critics and museum-goers have come to appreciate the splendor and the originality of the great artistic figures of seventeenth-century Italy – Annibale Carracci, Guido Reni, Guercino, Pietro da Cortona, Bernini, to name a few of the major artists who are represented as draughtsmen in the exhibition. First and foremost a selection of fine drawings, this exhibition offers as well a succinct illustrated history of major and minor currents in Italian art of the seventeenth century. The most important decorative enterprises undertaken during that century in Rome, then the undisputed artistic capital of Europe, are documented by

Notes



Fireworks in a Piazza, by Giovanni Francesco Barbieri, called *Guercino* (1591-1666). Pen and brown ink, gray-brown wash, 7 $\frac{1}{16}$ x 10 $\frac{1}{16}$ inches. Rogers Fund, 12.56.12



The Genius of G. B. Castiglione, by Giovanni Benedetto Castiglione (about 1600-1670). Etching, 13 $\frac{5}{16}$ x 9 $\frac{5}{8}$ inches. Purchase, Joseph Pulitzer Bequest, 17.50.17-36

preparatory drawings, and new subjects developed in this century of innovation – independent landscape, caricature, *scherzi di fantasia* – are represented. Though Roman production dominates, all other major Italian centers are included: Bologna, Florence, Genoa, Lombardy, with Naples especially well accounted for.

A critical catalogue reproducing all of the 140 drawings, a great many of which are published for the first time, is available at the Morgan Library and at the Metropolitan. The exhibition will continue through April 22.

J.B.

An exhibition in the Auditorium Lounge of the Museum of seventeenth-century Italian prints, also beginning on February 24, and continuing until April 23, will complement the exhibition of seventeenth-century drawings arranged by the Pierpont Morgan Library and the Metropolitan. Etchings and engravings by artists such as Annibale and Agostino Carracci, Guido Reni, Salvator Rosa, Carlo Maratti, and Luca Giordano reflect the interest that the great painters of the seventeenth century took in the making of prints; other artists, like Pietro da Cortona and Bernini, are represented by designs they created for book illustration. The exhibition will also include works by other inventive artists, such as the Genoese Giovanni Benedetto Castiglione, the Italian most aware of Rembrandt's work; the slightly mad Roman, Pietro Testa, who produced some of the most eccentric etchings of his time; and the Cremonese imitator of Titian's paintings, Giuseppe Caletti, who in his etchings, however, achieved a startling freshness and originality. Etchings by Stefano della Bella and others of the numerous fêtes that were celebrated throughout Italy, as well as ornamental prints, show the imagination and rich diversity in the production of seventeenth-century artists.

M.L.M.

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