



Writing table, by Gilles Joubert (1689-1775), French. 1759. Red and gold japanning on oak; height 31 $\frac{5}{16}$ inches, width 69 $\frac{1}{4}$ inches, depth 36 inches (32 inches at the center). Painted on the underside of the central portion with the inventory number 2131. Described in the Journal du Garde-Meuble under this number: "December 29, 1759. Delivered by S[ieur] Joubert for use in the study of the king at the Château de Versailles. No. 2131. A desk in red lacquer provided with ornaments of chased and gilded bronze, having three drawers in front closing with a key, the top covered with black velvet recessed into the surface trimmed with a narrow gold braid, being 5 feet 4 inches long by 32 inches wide and 30 inches high" (Archives Nationales, o^l 3317, folio 44). In the eighteenth century the French foot was the approximate equal of 12 $\frac{3}{4}$ inches. Lent by Mr. and Mrs. Charles Wrightsman, L 68.34.1



The Hôtel de Varengeville Room and the Room from the Palais Paar: A Magnificent Donation

JAMES PARKER *Curator of Western European Arts*

The opinions about Paris and its inhabitants expressed by William Hazlitt in *Notes of a Journey through France and Italy*, first published in 1824, might almost be mistaken for the peevish complaints of one of today's tourists. "Paris is a beast of a city to be in . . .," the English essayist and critic wrote. "There is not a place in it where you can set your foot in peace or comfort. . . . Either you must be looking behind you the whole time, so as to be in perpetual fear of their hackney-coaches and cabriolets; or, if you summon resolution, and put off the evil to the last moment, they come up against you with a sudden acceleration of pace and a thundering noise, that dislocates your nervous system, till you are brought to yourself by having the same startling process repeated. . . . The continual panic in which the passenger is kept, the alarm and the escape from it, the anger and the laughter at it, must have an effect on the Parisian character, and tend to make it the whiffling, skittish, snappish, volatile, inconsequential, unmeaning thing it is. . . . If an Englishman turns round, is angry, and complains, he is laughed at as a blockhead; and you must submit to be rode over in your national character."

The reactions of travelers in France may remain relatively constant, but the appearance of Paris today can have very little in common with the city that Hazlitt described in 1824: "Fancy yourself in London with the footpath taken away, so that you are forced to walk along the middle of the streets with a dirty gutter running through them, fighting your way through coaches, waggons, and hand-carts trundled along by large mastiff-dogs, with the houses twice as high, . . . and the contents of wash-hand basins pouring out of a dozen stories—fancy all this and worse, and, with a change of scene, you are in Paris. . . . Paris is a vast pile of tall and dirty alleys . . . an immense suburb huddled together within the walls so close, that you cannot see the loftiness of the buildings for the narrowness of the streets, and where all that is fit to live for, and best worth looking at, is turned out upon the quays, the boulevards, and their immediate vicinity."

The great development of the boulevards as we know them, those broad and often featureless avenues, was to await Napoleon III's rise to power in 1848. Incursions made at that time upon some of the most time-hallowed precincts of the city started a

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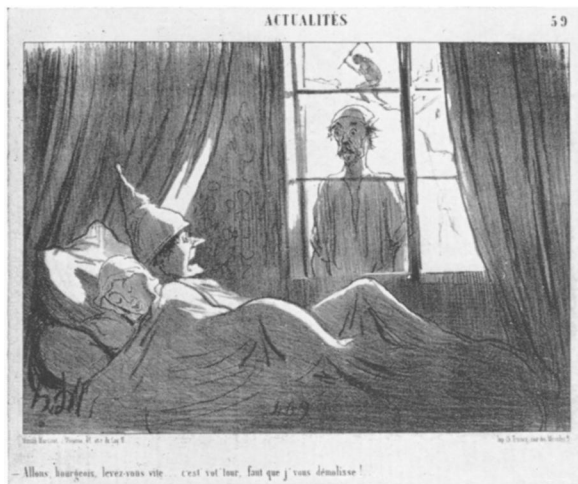
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ON THE COVER:

Room from the Palais Paar. After a design by the architect Isidor Canevale (1730-1786), the woodcarving executed by Johann Georg Leithner (1725-1785). Austrian, 1769-1771. Painted and gilded pine. Acquired with funds given by Mr. and Mrs. Charles Wrightsman, 63.229.1. The photographs for the Cover, Frontispiece, and Figures 7, 9, 25, and 26 were taken by Taylor & Dull

rudimentary protest. The strictures of a small group of objectors such as Prosper Mérimée and the Goncourt brothers seem to anticipate the language of conservationists today: "The measures applied to Paris can be likened to a massacre of medieval France." "I am not partial to present or future trends, to these new boulevards without turnings or accidents of perspective, implacably straight, which no longer recall the world of Balzac, but suggest instead some American Babylon of the

It was Haussmann who suggested to the Emperor Napoleon III a scheme for a new connecting artery to be driven through the Faubourg Saint-Germain on the left bank, the "noble Faubourg," as he referred to it. Demolition operations to clear ground for the present Boulevard Saint-Germain were accordingly commenced in 1855. Progress was slow, and it was only after 1866 that the new boulevard, which was not "implacably straight" but angled at the ends to link up with the Seine, penetrated to the heart of the "noble Faubourg." By 1877 it had advanced almost seven hundred yards along the old rue Saint-Dominique, sweeping away whatever obstacles stood in its path. Among the architectural elements dating from the two previous centuries that it engulfed were a portion of the forecourt and the adjoining wing (Figure 3) of an early eighteenth-century town house, the Hôtel de Varengeville, which had until then preserved the aura of signorial calm that marks some of the houses still standing in the *quartier*. A gold and white oak-paneled room, dated about 1735, which will open at the Museum on November 20, was originally made for this house. The refined carving and opulent painted and gilded surface of this *boiserie*, reflected in six large mirrors (Figure 7), lend immense distinction to the Museum's sequence of French decorative arts galleries and period rooms. Little remains to distinguish the site of its origin. After the destruction wreaked by the boulevard, the living quarters, the old *corps-de-*



1. "Come on, bourgeois, get up quick. It's your turn, I have to tear down your house." Lithograph by Honoré Daumier (1808-1879), French. From *Charivari*, December 1852. 7¼ x 10¼ inches. Harris Brisbane Dick Fund, 36.12.184

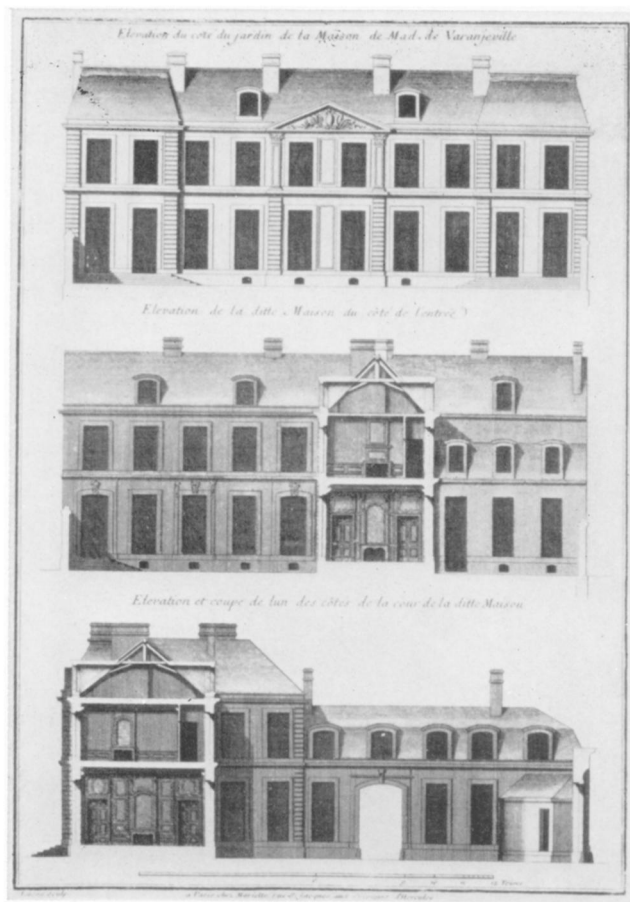
future." Such disparaging remarks were frequently directed against Baron Georges-Eugène Haussmann, prefect of the Seine between 1853 and 1870, who was responsible for overseeing much of the work of transformation.

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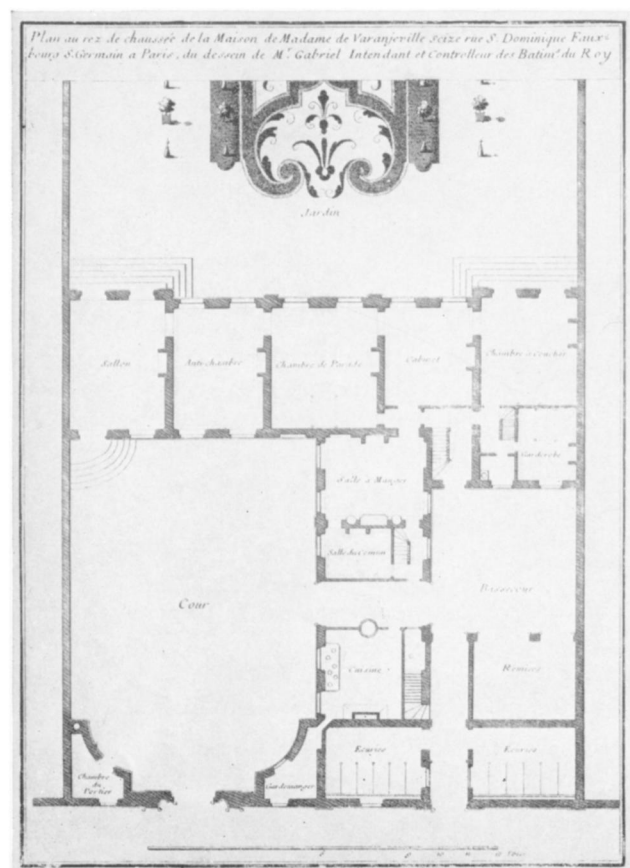
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2, 3. Elevations and plan of the first floor of the Hôtel de Varangeville. From a facsimile edition of *L'Architecture Française . . .* by Jean Mariette (Paris, 1727). By 1877 the piercing of the Boulevard Saint-Germain had swept away half the forecourt shown in the ground plan, together with its buildings

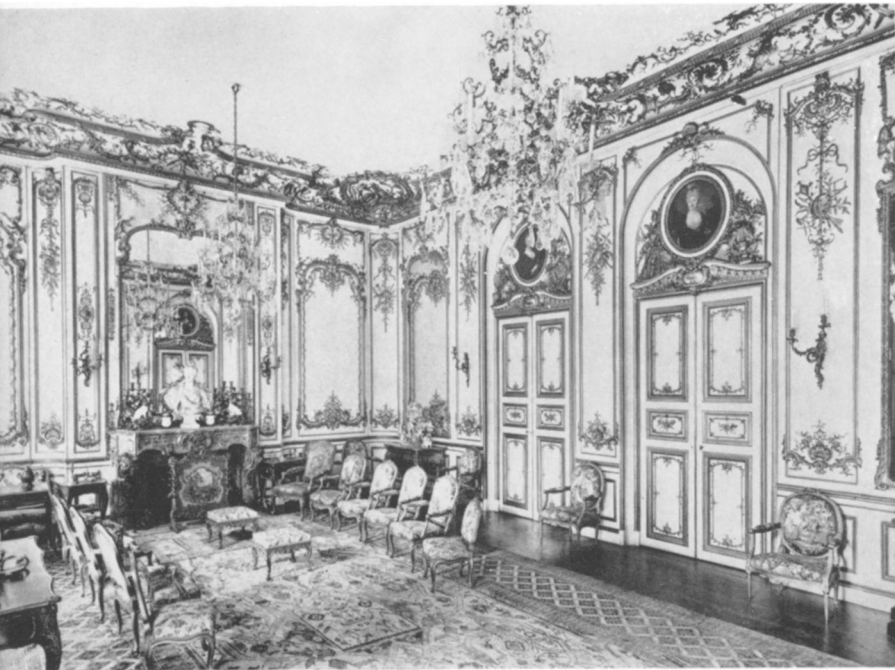
4. Garden front of La Maison de l'Amérique Latine, 217 Boulevard Saint-Germain, formerly the Hôtel de Varangeville. Photograph: Henry Sorensen, 1967



5. *Louis-Hector, Duc de Villars, after a portrait by Hyacinthe Rigaud (1659-1743), French, engraved by Pierre Drevet. About 1714. 20 $\frac{1}{8}$ x 13 $\frac{3}{4}$ inches. Photograph: Giraudon, Paris*



6. *Elements of the Varengeville Room as installed at the Hôtel Pillet-Will. From Les Vieux Hôtels de Paris: Le Faubourg Saint-Honoré, I (Paris, 1913) by J. Vacquier*



logis, were extended and masked with a modern elevation on the street. Only the garden façade, though defaced by the addition of an extra story and other alterations (Figure 4), resembles to any degree the engraved design published in 1727 (Figure 2). This edifice now stands at 217 Boulevard Saint-Germain, only thirty yards from its intersection with the remaining stretch of the rue Saint-Dominique (so nearly did the Hôtel de Varengeville escape its fate). A club, La Maison de l'Amérique Latine, now occupies the premises.

The late seventeenth and the early eighteenth century witnessed the start of the French aristocracy's migration from the crowded quarter of the Marais to more open ground in the Faubourg Saint-Germain, extending on an axis between the Collège des Quatre Nations and the Invalides. Work was started by Louis XIV on the Invalides in 1670, and the king himself declared in a decree of 1707 that the quarter of Saint-Germain-des-Prés was "one of the most beautiful and salubrious of the city, a quarter where much construction has been undertaken, considerably augmenting its population."

A contributor to this building activity was the widowed Charlotte-Angélique Courtin, Comtesse de Varengeville, who in 1704 commissioned a hôtel from the architect Maurice Gabriel (possibly a cousin of Jacques V Gabriel, at any rate a member of the well-known family of builders and architects). Engraved plans and elevations of this house (Figures 2, 3) appeared in *L'Architecture Française . . .* (Paris, 1727) by Jean Mariette, a compendium of the most notable buildings of the period.

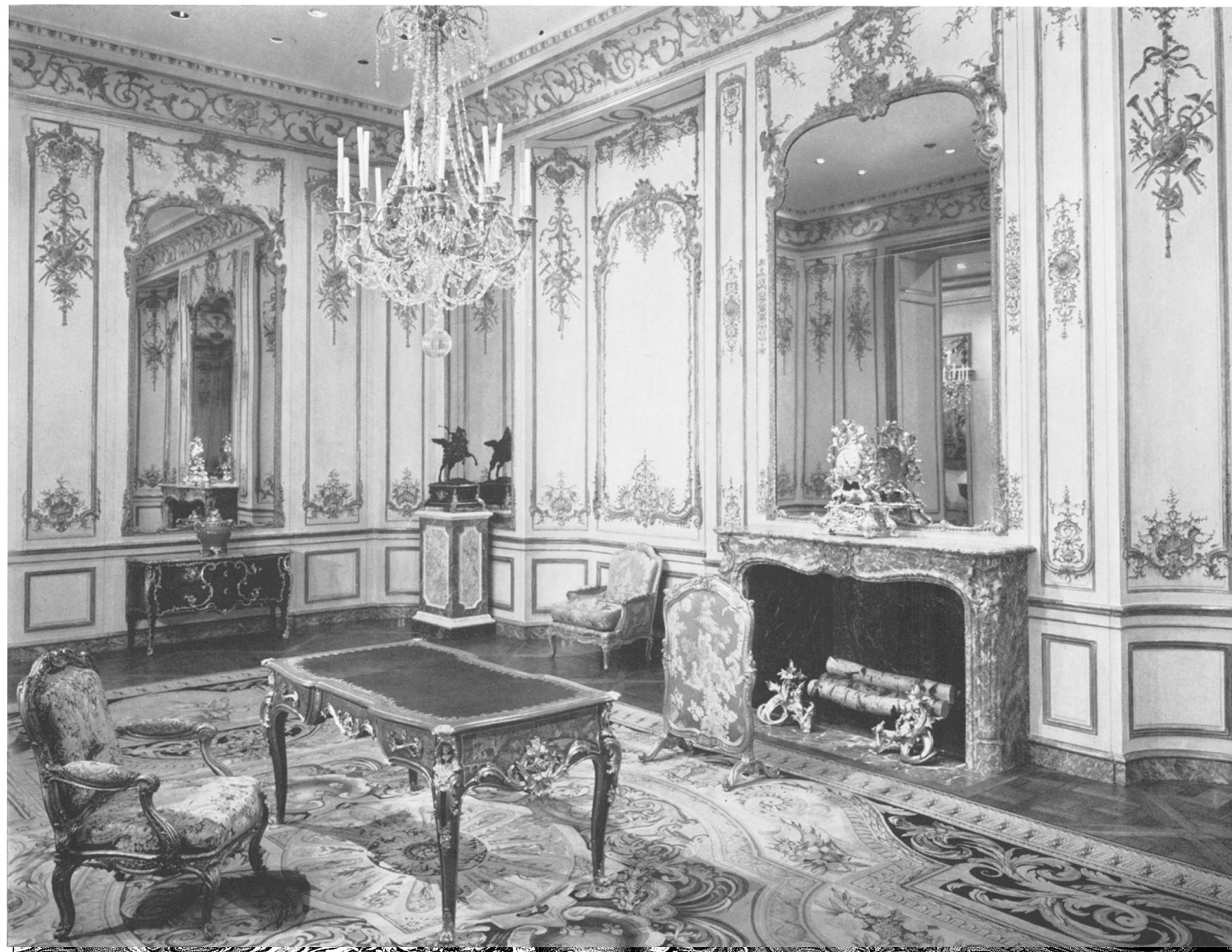
When the Comtesse de Varengeville died in 1732, the hôtel passed to her daughter, Jeanne-Angélique Roque de Varengeville, Duchesse de Villars. It was probably she who commissioned the finely carved woodwork now at the Museum (Figures 9-14) from the sculptor-designer Nicolas Pineau (1684-1754).

Pineau would have been the logical choice to carry out this work, since he had already collaborated on the decoration of the gallery at the Hôtel de Villars for the Duchesse's

husband, Louis-Hector, Duc de Villars, one of Louis XIV's greatest military commanders (Figure 5). (The Hôtel de Villars is now the town hall of the seventh arrondissement in Paris; the decoration has been dispersed.) Undeniably the most sought-after decorator and woodcarver in Paris during the early and middle years of Louis XV's reign, he put his talents at the service of a number of architects who entrusted him with the carved interior decoration of houses they had designed, many of which stood in the Faubourg Saint-Germain within a few hundred yards of the Hôtel de Varengeville. Nicolas Pineau was also renowned for his draughtsmanship—more than four hundred and fifty ornamental sketches of his have been preserved in

public collections alone. A drawing attributed to him (Figure 8) shows scattered elements—fantastic birds perched on the scrolled corners of the doorframes and fanlike devices set above heart-shaped cartouches—close to the motifs that occur on the carved woodwork at the Museum. His importance as a stylistic innovator derives in large part from the series of engravings taken from his designs, which circulated widely and propagated his concept of the rococo style not only through France, but also over most of Europe. Together with his contemporaries Juste-Aurèle Meissonnier, Thomas Germain, and Jacques de Lajoue, Pineau helped to invent an extreme version of the style known as the *genre pittoresque* or *contraste*, which was

7. *Room from the Hôtel de Varengeville. The design is attributed to Nicolas Pineau (1684-1754). French, about 1735. Painted and gilded oak. Acquired with funds given by Mr. and Mrs. Charles Wrightsman, 63.228.1*



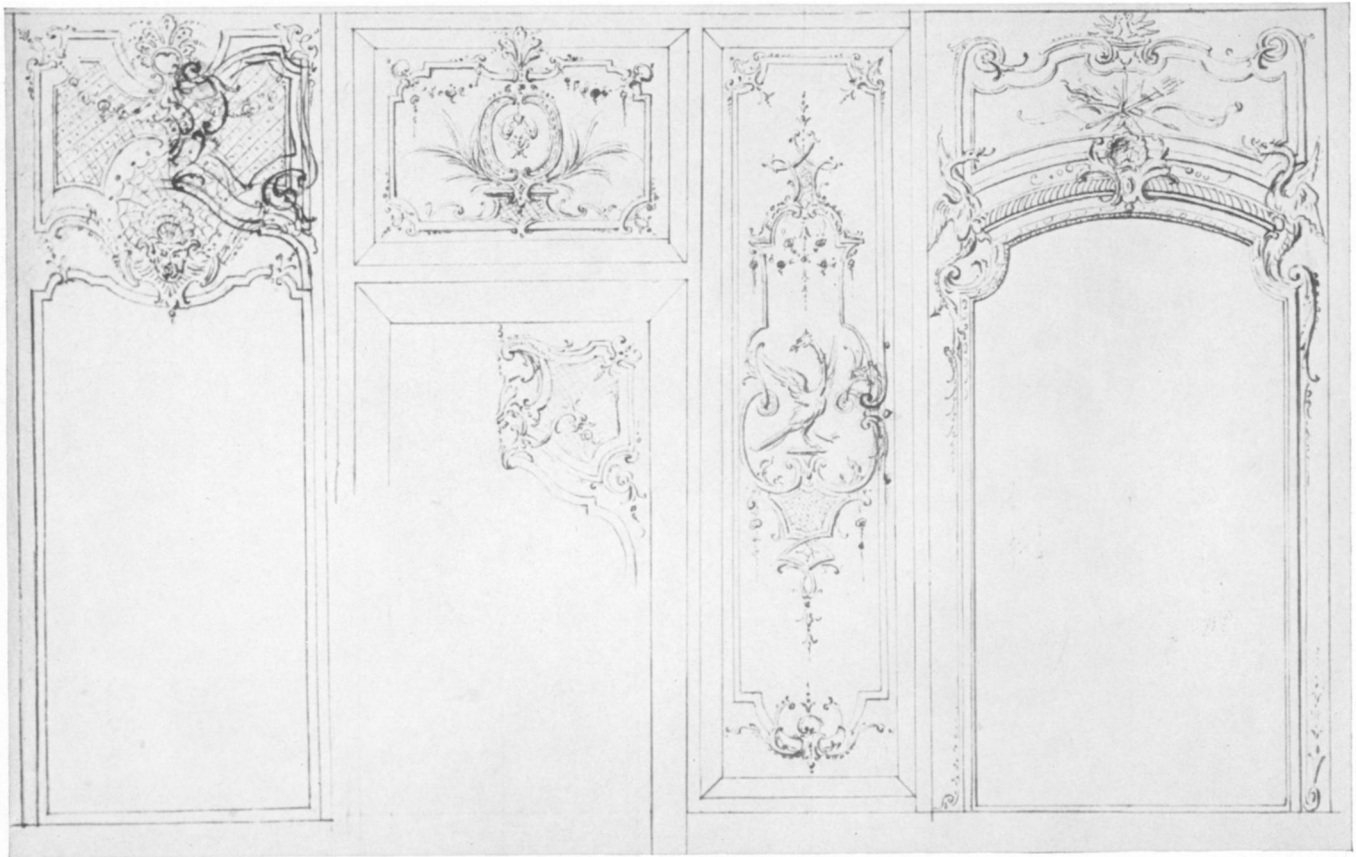
characterized by asymmetry. This phase of the rococo originated in about 1736, a year or so after the genesis of the Museum's paneling, and flourished until 1754, the date of Pineau's death.

While it was still in place at the Hôtel de Varengeville, the general plan of the room was observed and duly recorded. It then had a semicircular end wall pierced by two windows, "... *un charmant salon terminé en hémicycle à deux fenêtres*," as described by Alfred de Champeaux in 1891, writing from memory. From this description it is tempting to infer that the original elements of the room fitted behind the semicircular projection on the ground floor of the garden front (Figure 4), which does not appear on the 1727 plan (Figure 3) and might have been added by the Duchesse de Villars. Unfortunately, this projecting bay has three windows rather than two and the room behind it is clearly too small ever to have accommodated all the old

panels now at the Museum. The interior of La Maison de l'Amérique Latine has in fact been remodeled, so that it is impossible to establish the exact location of this *boiserie* in the Hôtel de Varengeville.

Champeaux, in his short account of 1891, alluded to the disposition that had already overtaken the *boiserie*: "Another hôtel belonging to the Gontaut-Saint-Blancard family [proprietors of the Hôtel de Varengeville between 1869 and 1884], partially demolished by the new boulevard, formerly housed a charming salon having a semicircular end wall with two windows. . . . This complex was recently made over by Mme Charcot [Dr. and Mme Jean-Martin Charcot owned the hôtel from 1884 until the time of writing] to M. le Comte Pillet-Will." In other words, the room had been transferred from one house to another. Instances of the transfer of paneled rooms and their adaptation to new settings occur in the eighteenth century, but the

8. Design for paneling, attributed to Nicolas Pineau. French, about 1735. Pen, black ink, red chalk, and pencil drawing, $9\frac{1}{2} \times 14\frac{5}{8}$ inches. The Cooper-Hewitt Museum of Design, Smithsonian Institution, 1911-28-254



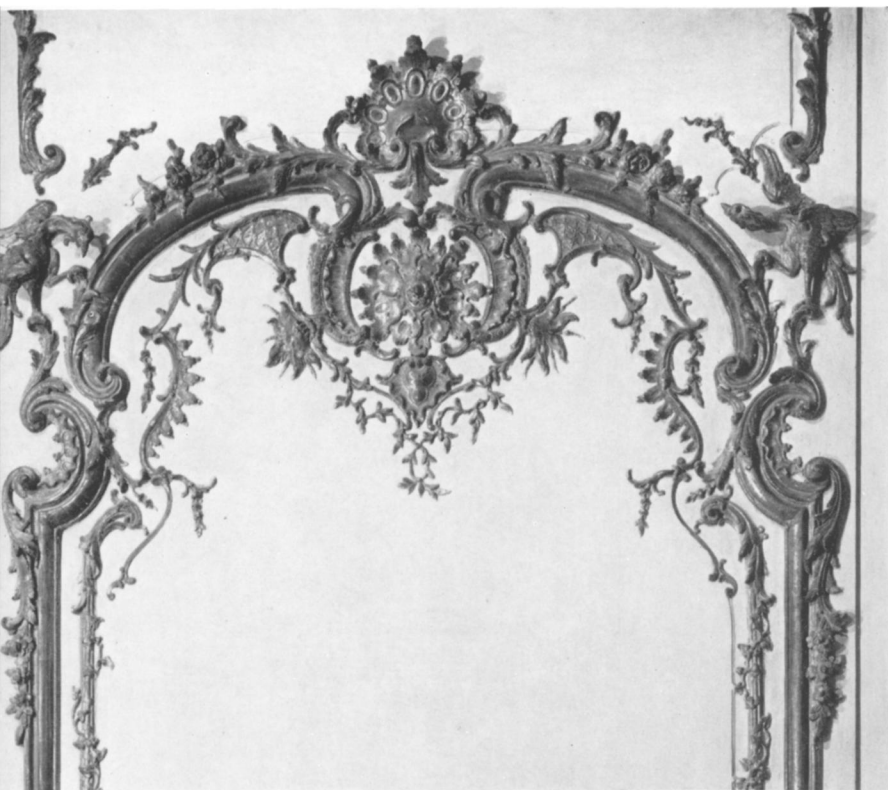
practice became much more common in the nineteenth, due to the upheavals caused by numerous “improvements.” Accordingly, the old woodwork elements of the Hôtel de Varengeville room – the plaster ceiling was not included – crossed the Seine and were erected in the Hôtel Pillet-Will at 31 rue du Faubourg Saint-Honoré.

After Comte Frédéric-Alexis Pillet-Will, a regent of the Bank of France, bought this site in 1886, he demolished the existing early eighteenth-century house with notable interiors of the late Louis XVI period, replacing it with a modern building in the Louis XV style, which he filled with “period rooms.” His scheme embraced the woodwork of the Hôtel de Varengeville room, which was then reshuffled in its new setting (Figure 6; the arched overdoors with their oval portraits were brought from another source) to create an effect undoubtedly very different from that of the original room on the left bank. The paneling remained at this location (adjoining the present American Embassy) for almost seventy-five years. On March 18, 1963, a public auction of the fittings of the Hôtel Pillet-Will, including this room, was held *in situ*, and shortly thereafter the *boiserie* was bought for the Museum with funds given by Mr. and Mrs. Charles Wrightsman. Then came the turn of the house itself, stripped of its contents. It fell to the demolition crew (only the nineteenth-century gatehouse remains standing), and a modern steel and glass structure, destined to house the Japanese Embassy, has risen in its place.

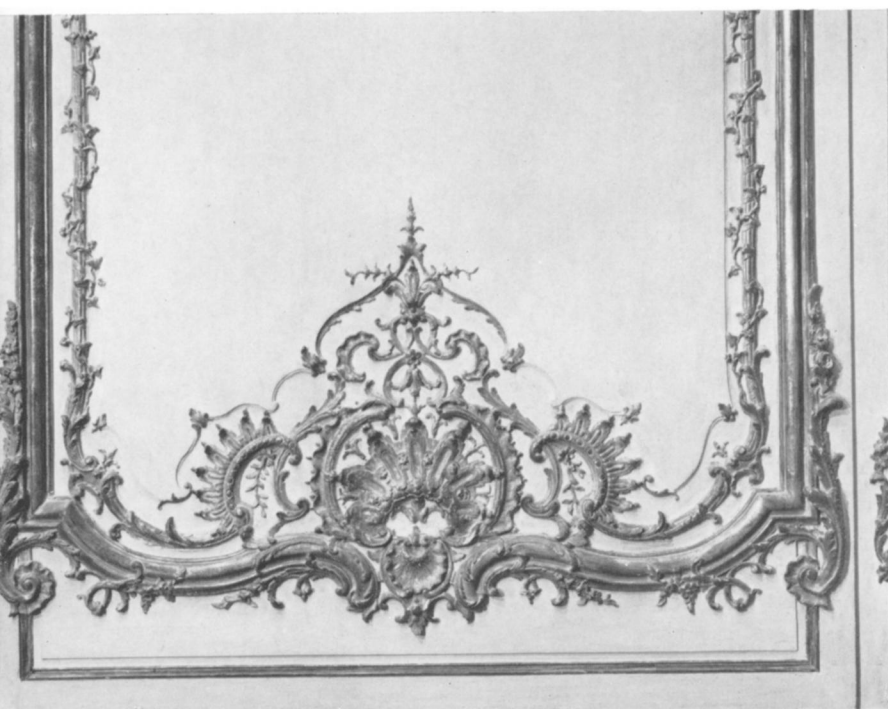
At the Museum, the Varengeville paneling has been assembled to serve as an effective setting for furniture. The ground plan was extended so it now fills a space just over forty feet long by twenty-three feet wide and eighteen feet high. This entailed the manufacture of nine new panels in Jansen’s workshops, Paris, during 1963-1964, to supplement existing elements. As the room is set up now, the old elements include the six carved mirror frames and the pair of double doors, together with all the components of the chimneypiece wall, with the exception of the pair of narrow *pilastres* on either side of the chimneypiece



9. Detail of the carving on a mirror frame in the Varengeville Room

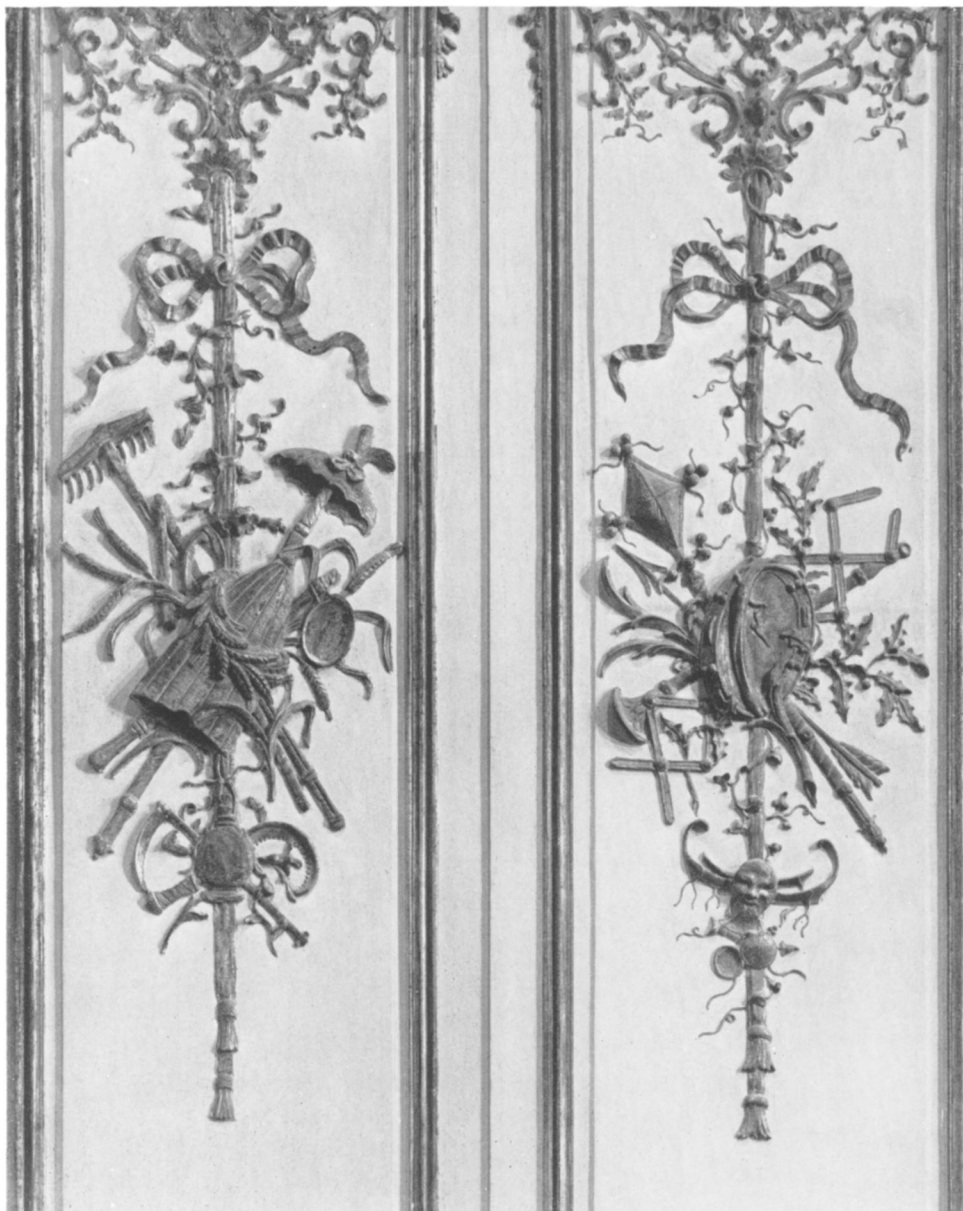


10, 11. Details of the wide panels in the recesses of the Varengeville Room



and the soffits of the two shallow recesses. Of the remaining twelve long panels set into the entrance wall and short side walls, five are old and seven are new. Two new carved door-frames and overdoors were made in the workshops of Alavoine, Paris, in 1969, to frame a pair of allegorical paintings of cupid subjects by François Boucher and assistants. The room lacks windows; two modern doorways lead into it at points where window reveals might have stood. The *fleur-de-pêche* marble chimneypiece, given to the Museum by J. Pierpont Morgan in 1906, is roughly contemporary with the old woodwork, as is the flooring, which consists of oak squares of the type called *parquet de Versailles*. The plaster cornice of the room is modern, though derived from antique precedents, while the modern ceiling rosette is closely modeled on an engraved design of Nicolas Pineau. The painstaking effort of rehabilitating the scattered pieces of the Varengeville room to form the harmonious interior now at the Museum began early in 1966, when the wooden shell of the room was erected on a metal framework. The costs of the complete installation were borne by Mr. and Mrs. Wrightsman.

The visitor's attention is quickly drawn to the extraordinary wood sculptures by Nicolas Pineau, which include trophies carved on eleven flat and rounded panels. These motifs, which hang from tasseled bowknots, symbolize abstract concepts and qualities. Four of the allegories allude to the Seasons (Figure 12), the others to Military Fame (Figure 13), Princely Glory, Truthfulness, Music, Poetry, Commerce, and Gardening (Figure 14). Their symbolic content does not detract from the effectiveness of the trophies as superb ornaments that contrast with the more purely decorative sculpture of the mirror frames and wide panels of the recesses (Figures 10, 11). Profusely carved with C-scrolls, S-scrolls, fantastic birds, palmettes, foliage sprays, and bats' wings, these elements impart a rococo virtuosity and movement to the room rarely matched by comparable ornament in France. The degree of inventiveness that Pineau brought to such compositions, combined with his abilities as a sculptor, earned him praise



12-14. Trophies in the Varengeville Room, symbolic of Summer and Winter (above),
Military Fame (top right), and Gardening (below right)



15, 16. Façade and doorway of the Palais Paar, 30 Wollzeile, in a photograph of about 1900. Historisches Museum der Stadt Wien



from his contemporaries. Shortly after his death, the draughtsman and engraver Charles-Nicolas Cochin the younger wrote an ironic defense of the rococo style that appeared in the *Mercure de France* for February 1755. The author ventured an opinion—evidently sincere—of Pineau’s merits: “It is to him that we are obliged for the superiority that we have acquired, and which we can maintain; and it can be said to his glory that everything most opposed to the classical taste owes its invention, or its perfection, to him.”

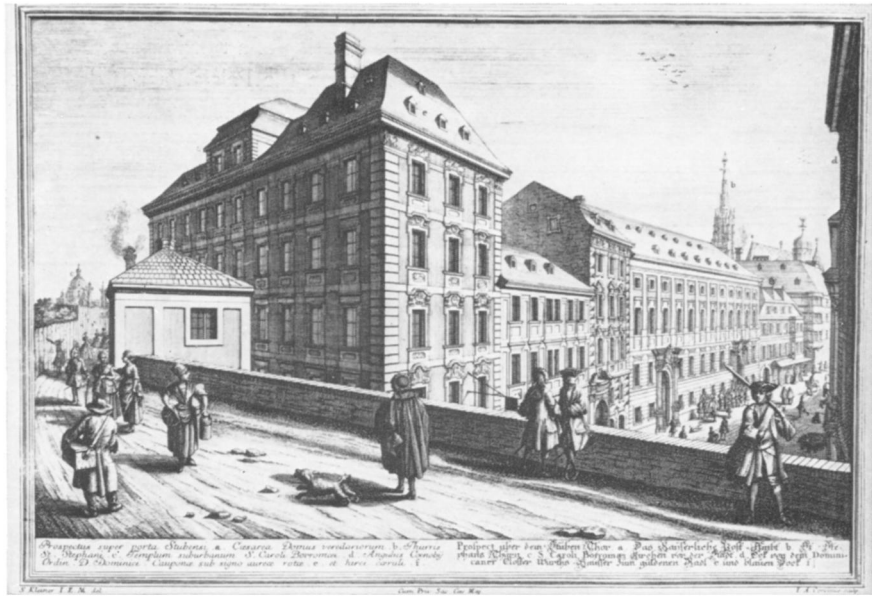
The Varengeville Room is now largely furnished with loans from the collections of Mr. and Mrs. Charles Wrightsman. Foremost among these is the red japanned writing table made for Louis XV in 1759 by Gilles Joubert, who became *ébéniste du Roi* (cabinetmaker to the king) in 1763 (Frontispiece). The inventory number 2131, painted on the underside of the central portion of the desk, has enabled it to be identified as the “*bureau de travail de laque rouge*” delivered by Joubert on December 29, 1759, for Louis XV’s study at Versailles (the desk will be fully described and discussed in a forthcoming volume of the Wrightsman collection catalogue). This piece of furniture, of primary importance, stands in the center of one of the Museum’s thirty-foot-long Savonnerie carpets, woven between 1685 and 1697 for the Grande Galerie of the Louvre. Other Wrightsman loans include a pair of gilded walnut folding stools attributed to the *menuisier* Nicolas-Quinibert Foliot, and dated about 1738 (catalogued in *The Wrightsman Collection*, volume I, by F. J. B. Watson, New York, 1966, no. 50), a pair of gilded beechwood bergères of about 1765, signed by a member of the Cresson family of *menuisiers* (no. 17 of the same catalogue), a pair of fine marquetry commodes, signed by Jacques Dubois and dated about 1755 (no. 93), and a magnificent pair of bronze equestrian statuettes of Fame and Mercury, reductions of the marble groups of 1701-1702 carved by Antoine Coysevox, now standing at the entrance to the Tuileries Gardens. The room also serves as a setting for a pair of monumental gilded beechwood armchairs, signed by Nicolas-Quinibert Foliot, bought with

funds given by Mrs. John D. Rockefeller, Jr., in 1966. Part of a set ordered in Paris in 1753 by Count Johan Hartvig Ernst Bernstorff, Danish ambassador to the court of Versailles, these chairs are covered in the original Beauvais tapestry, and formerly stood in the Tapestry Room of the Bernstorff Palace, Copenhagen.

Adjoining the Varengeville Room in the Wrightsman galleries is a room from quite another source. The pine room from the Palais Paar in Vienna, painted sky blue touched with gold (Cover, Figure 25), is an example of the belated rococo, a tamed, simplified version of the exuberant style that left its imprint on the adjacent gold and white room. Understated though it may be, this room makes up in the perfect accord of its parts for what it lacks in bravura.

The Palais Paar, formerly at 30 Wollzeile, in the first district of Vienna (Figure 15), was built by an unknown architect in about 1630 for Baron Johann Christoph von Paar. The Wollzeile, which once formed the principal traffic route in the direction of Hungary, was named for the weavers and wool merchants who lived there in the twelfth century. It now runs about five hundred yards on an east-west axis, parallel with and to the north of St. Stephen's cathedral (the bell tower of St. Stephen's, visible in two engraved views, Figures 17, 18, indicates its relative position to the Palais Paar). This street, which could still be described in 1929 as "a hotch-potch of architectural styles from the seventeenth to the twentieth centuries," has since declined into commercial squalor. The Palais Paar itself was demolished in 1938, and a featureless seven-story apartment house, its ground floor rented out to shops, now stands on its site.

The Paar family traces its lineage to the twelfth century. For more than a century after 1520, its members succeeded each other in the office of postmaster for the Steiermarkt, a region lying to the southwest of Vienna. Between 1624 and 1630 the scope of this office was broadened to include all of Austria. The office of postmaster was immensely lucrative at the time, and the revenue that accrued from his new charge enabled



17. View from the Stubentor, showing the long façade of the Palais Paar below the bell tower of St. Stephen's Cathedral. Engraved by I. A. Corvinus after Salomon Kleiner. 9 x 13¾ inches. From *Wahrhafte und Genaue Abbildung Aller Kirchen und Clöster . . . der Keyserl: Residenz-Statt Wien*, III (Augsburg, 1733). *Historisches Museum der Stadt Wien*

18. View from the Stubentor bastion, showing the back of the Palais Paar at the right. This side of the palace overlooked the Augustinian nunnery of St. Jacob, suppressed in 1783. Engraved by G. D. Heüman, after Salomon Kleiner. 9 x 13¾ inches. From *Wahrhafte und Genaue Abbildung . . .*, I (Augsburg, 1724). *Harris Brisbane Dick Fund*, 30.68.19(1)



Baron Johann Christoph von Paar to undertake the building of a town palace. By virtue of its function the Palais Paar is designated *Das Kayserliche Post-Ambt*, "The Imperial Post Office," in an engraving published in 1733 that shows the Wollzeile viewed from atop a medieval bastion then standing, the Stubentor (Figure 17). The long façade of the palace is clearly visible four houses in; the letter *a* on the near side of the roof next to the first dormer window refers to the text below.

The "Post Office" covered more ground than is indicated in this engraving. It was in fact a quadrilateral structure of truly palatial dimensions, built about a central courtyard. The building and the surroundings in which it stood can be seen in the center of a detail from a bird's-eye view of Vienna first published in 1785 (Figure 19). The Wollzeile is the street near the Stubentor in this detail (in-

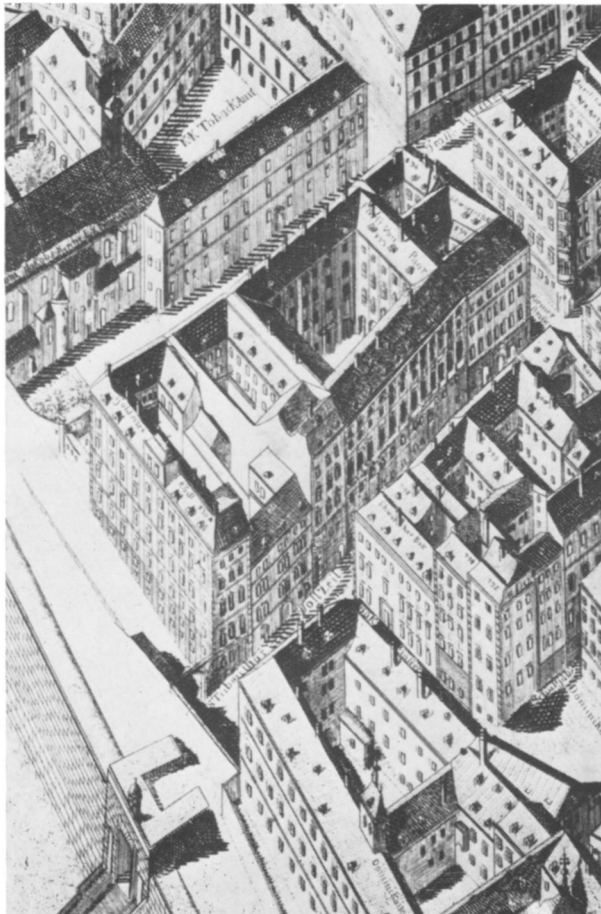
scribed *Wollzeile*), and the roof of the Palais Paar bears the legend *Fürst von Paar 833* (digits referring to the old street number assigned to the building). Another engraving, of 1724, represents the back elevation (Figure 18; the roof is again designated by the letter *a*); the extensive stables necessary to carry on the post-office business were located here, on the ground floor.

A comparison of the views of 1724 and 1733 leaves no doubt as to which façade related to the humble function from which the family wealth derived and which was intended to express the magnificence of the house of Paar. The Wollzeile front was indeed impressive with its two doorways (Figure 16), each surmounted by the owner's arms carved in stone: a double-headed eagle, the collar of the Order of the Golden Fleece strung from its outspread wings.

Well above the street, behind the range of twelve great windows (Figure 15), lay a series of four state apartments, one of the glories of the palace. The outfitting of these rooms considerably postdated the early baroque fabric of the palace itself. It was not until 1765 that the remodeling of all the interiors on the principal floor was decided upon by Count Wenzel Johann Joseph von Paar. The four splendidly refurbished rooms behind the façade may then have provided a setting for celebrations held to mark the betrothal of the Austrian Archduchess Marie-Antoinette to the future Louis XVI of France. Whatever the case, they must have served Count Paar's turn, for in August 1769 he was raised to the rank of prince by the Empress Maria Theresa, who named him to accompany her daughter to France on her wedding journey in 1770.

An impression of his still new decorations is conveyed by an account of 1792: "The palace of Prince Paar stands near the Stubentor, and is splendidly furnished within. The principal bedroom is hung with a rich French fabric that cost ten ducats a yard, the canopied bed being hung with the same material. The chairs are covered with silver material, while the doors are inset with mirror glass. In a many-mirrored, white and gold room hangs a rock-crystal chandelier that

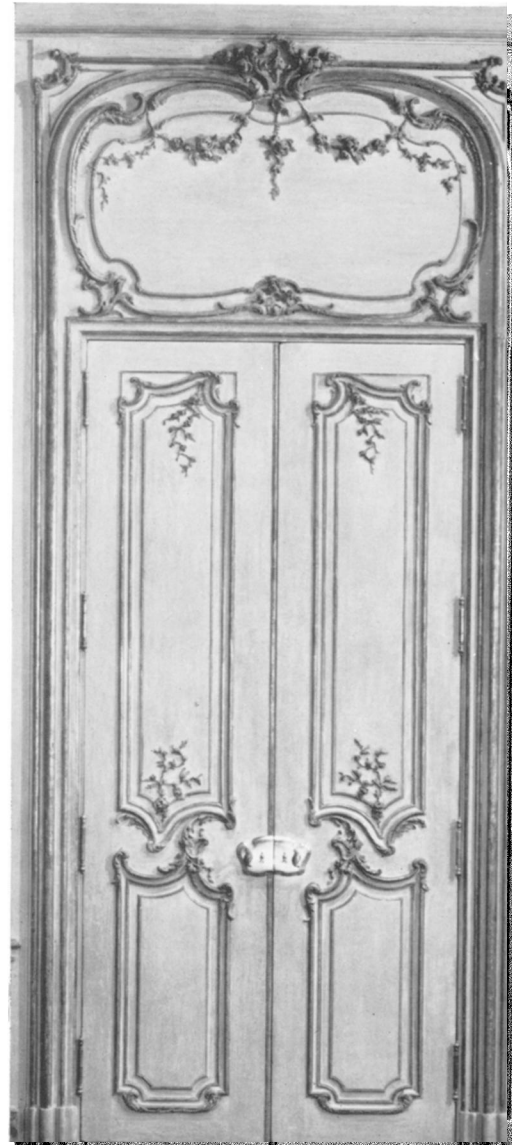
19. Detail of a bird's-eye view of Vienna, showing the Palais Paar in the center. Engraving after a drawing by Joseph Daniel von Huber, 1785. Historisches Museum der Stadt Wien

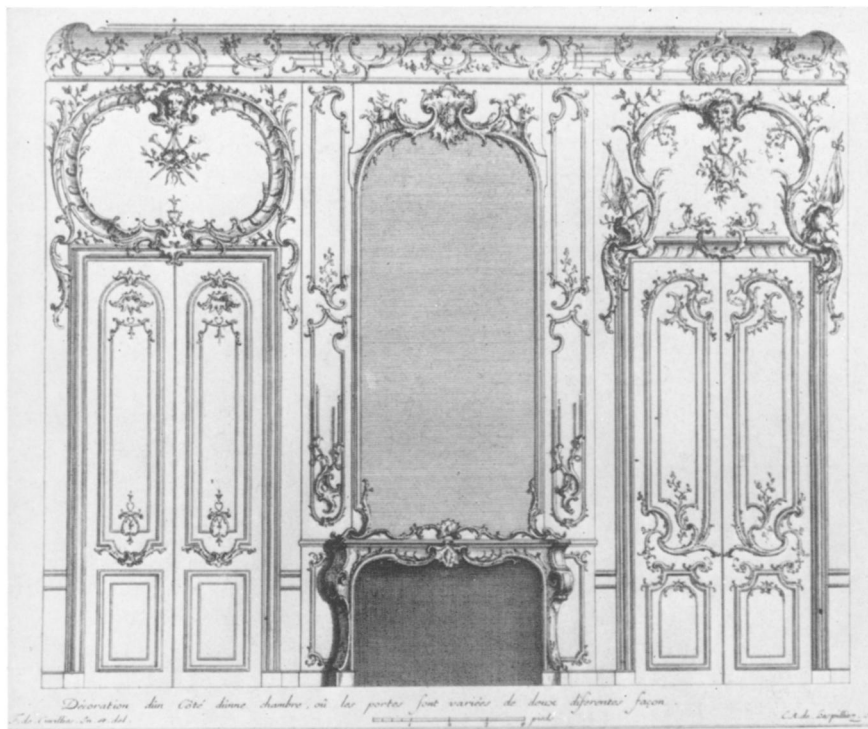


20. *Bill dated January 5, 1769, for the paneling of the Parade Room in the Palais Paar, signed by the architect Isidor Canevale and the sculptor Johann Georg Leithner. From a sales prospectus published about 1930 entitled Boiseries, Superportes du Palais Prince P., Vienne*

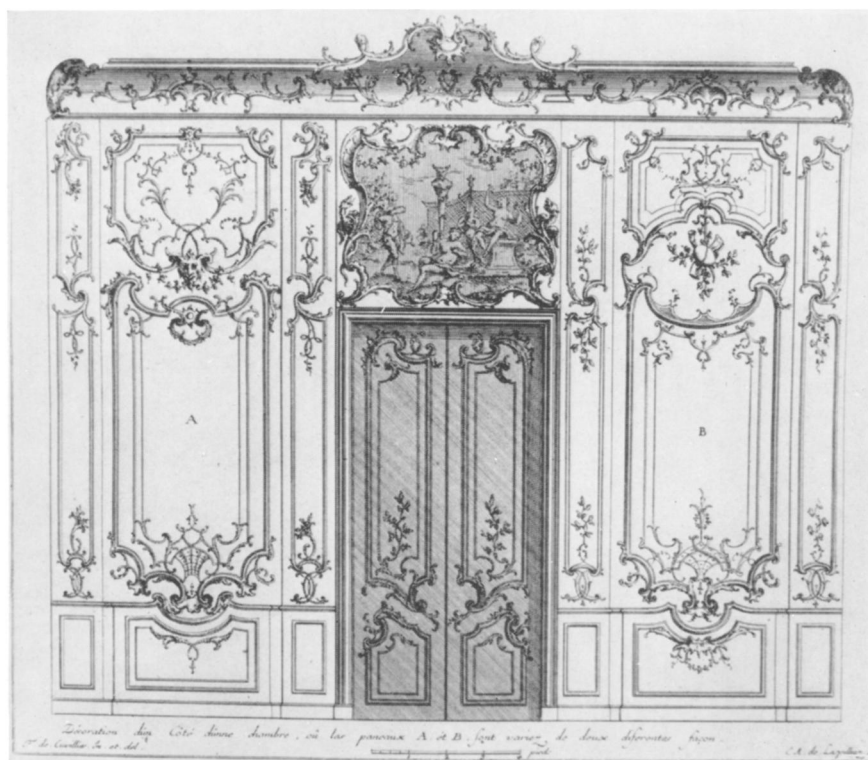
21. *The Parade Room in the Palais Paar.*
Photograph: Historisches Museum der
Stadt Wien

This black and white photograph captures a highly ornate interior space, characteristic of 18th-century Baroque or Rococo architecture. The room is defined by its intricate stucco work and decorative panels. On the left, a large, arched doorway leads to another room. The central focus is a double door with glass panels, topped by a decorative pediment and a large, dark, oval-shaped painting or mirror. To the right of the door is a large, ornate mirror or painting. The walls are covered in intricate stucco work, including a large, oval medallion on the ceiling and a complex, branching structure. The floor is made of large, light-colored tiles. The overall impression is one of grandeur and elegance.





23, 24. *Designs for interiors by François de Cuvilliers (1695-1768), engraved by C. A. de Lespilliez. German, 1740-1745. 10¼ x 11⅞ inches and 10 x 12 inches. The Cooper-Hewitt Museum of Design, Smithsonian Institution, 1951-165-32, 1921-6-D79. Above: The heart-shaped cartouche over the doors on the left and the carving of the double doors on the right resemble corresponding elements of the Paar Room. Below: The carved elements of the doors and the triple moldings of the paneling are similar to motifs in the Paar Room*



cost 16,00 gulden." The "many-mirrored, white and gold room" alluded to in this passage was almost certainly the *Parade-zimmer* or Parade Room (a room for "showing off"), which lay behind the seventh, eighth, and ninth windows of the *piano nobile*, counting from the right (Figure 15). There were five tall mirrors set into the sumptuous paneling of the Parade Room, in addition to a pair of mirrored doors (Figure 21). Photographs of this, as well as other rooms in the house, appear in a sales prospectus (entitled *Boiseries, Superportes du Palais Prince P., Vienne*) published shortly before these interiors were dismantled and dispersed in about 1930. Several facsimiles of bills for work on the Parade Room are also bound with this prospectus. These facsimiles (the original bills were confiscated, together with the rest of the Paar archives, after the last war, and are now presumed to be in the castle of Trebon, Czechoslovakia) not only itemize the various woodwork elements of the room, but also specify the year of their execution, 1769, and supply the names of the architect and sculptor responsible for them. One of the bills, signed by a sculptor named Leithner, is headed "For Her Excellence Countess von Paar in the Parade Room the following sculpture works after design and instruction of Herr von Ganneval" (Figure 20). Little is known about Johann Georg Leithner, a sculptor who was a member of the Vienna Academy from 1757 until his death in 1785. "Herr von Ganne-



val,” however, designates the French-born architect Isidor Canevale (a name variously spelled in documents: Canavall, Carnevale, Khönival, Cannival, Ganneval, and so forth), who began his professional practice in Vienna in about 1760. All or part of several neoclassic buildings still standing, including the General Hospital on the Alserstrasse and the Josephinum, a medical school for army officers on the Währingerstrasse, have been attributed to Canevale, who died in 1786.

In the course of the nineteenth century, the Paar family moved into smaller quarters in the Palais, and rented the principal rooms

to three Russian ambassadors. After the First World War, the owners decided to devote more time and resources to their country estates. As a result, all the *boiseries* of the main floor were sold in about 1930. These included the reception rooms (the present whereabouts of the Parade Room has not been determined), a sequence of smaller rooms overlooking the central courtyard, and the living quarters at the back of the house above the stables. At the time, elements of two of these smaller units were sold to an English collector, Sir Philip Sassoon. Like the pieces of the Varengeville room, these

25. *Room from the Palais Paar now in the Metropolitan Museum*

lots of paneling were then shipped to another destination, 25 (later 45) Park Lane, Sir Philip's London residence. The *disjecta membra* were there recombined to form a dining room and antechamber, and adapted to fit a house that had been standing since 1895. After the Second World War, these elements were dismantled (the Playboy Club now occupies a modern building at 45 Park Lane) and were bought for the Museum with funds given by Mr. and Mrs. Wrightsman.

The room now in the Wrightsman galleries approximates the dimensions of the Varengeville Room; it measures about forty feet six inches long, twenty-four feet six inches wide, and sixteen feet high—two feet lower than its neighbor. The blue color of the woodwork matches traces of the original painted surface, discovered under layers of overpaint at the time the paneling was removed from Sir Philip Sassoon's house. Very few new elements have had to be provided to supplement the existing parts. As in the Varengeville Room, the frames and reveals of the two tall entrances are modern, as well as the pair of arched window surrounds on the south wall, and the four pairs of frames for the French windows (these were closely based on photographs of the window treatment in the Palais Paar). These four windows are lit from behind, and hung with modern blue velvet curtains. The plaster cornice and ceiling are modern and derive from illustrations in the prospectus on the Palais Paar. An eighteenth-century *brèche d'Alep* marble chimneypiece has been set into a long wall of the room, while the old oak flooring is again *parquet de Versailles*.

The pair of double doors in the Paar Room (Figure 22) compare so closely in style and idiom with those in the Parade Room (Figure 21) that a common source for both may be postulated. The Museum's room must therefore date between 1769 and 1771, when Isidor Canevale was supplying designs for remodeling the Palais. Furthermore, the sculptor Johann Georg Leithner is likely to have worked on both schemes.

One of the double doors of the Paar Room stands open to allow the visitor a glimpse of

the adjoining Varengeville Room. Both rooms proclaim their rococo inspiration, but specific stylistic similarities between them are hard to detect. The Varengeville Room seems to embody a style in the full vigor of development, while the Paar Room epitomizes the final chastened frolic of the rococo before its subsidence into neoclassicism. When considering this disparity, it is well to bear in mind that the rooms are separated in date by thirty-five years, and that when the Paar Room was created, Austrian architects and designers were more subject to German and Italian influences than to French. The remodeled interiors of the Palais derive, in fact, more directly from the ornament prints of an architect trained in Bavaria, François de Cuvilliers (Figures 23, 24), than from Pineau's brilliant improvisations.

The Museum's blue room now serves as a well-balanced setting for a few capital pieces of furniture. Among the objects lent by Mr. and Mrs. Wrightsman are a pair of carved and gilded oak console tables, of about 1735-1740 (no. 81 in *The Wrightsman Collection*, volume I), a pair of carved and gilded beechwood armchairs, signed by a member of the Cresson family, dating about 1760 (no. 6), a rectilinear writing table veneered with mahogany, 1775-1780, signed by the cabinet-maker Jean-François Leleu (volume II, no. 150), a magnificent gilt-bronze wall clock set with figures symbolizing the Triumph of Love over Time, the case by Charles Cressent, about 1733 (II, no. 182), a pair of gilt-bronze andirons in the form of crouching lions, dating a few years earlier than the room (II, no. 195), and a set of four gilt-bronze wall lights, each with three elegantly entwined candle branches, in the full rococo style (no. 229). The warm blue of the paneling is subtly enhanced by the colors of the second of the Museum's great Savonnerie carpets from the series woven for the Grande Galerie of the Louvre, rolled out in the center of the floor.

Taken together, the Wrightsman rooms realize to the fullest extent the goals put forward in a recent article on museum recreations of this sort: "The artistic period room aims to exhibit in a tasteful manner outstand-

ing examples of the interior architecture and decorative arts of a period. This kind of room is a device for museum display that emphasizes not only the beauty of the objects shown but their general cultural period. The artistic period room stresses quality, connoisseurship, and taste."

In the summer of 1966, Mr. and Mrs. Wrightsman decided to remodel a gallery devoted to furniture and objects, largely of the Louis XVI period, adjacent to their two rooms. It became possible at this time to raise the height of this room by two feet four inches and to reduce its length by just under two feet (it now measures fifty-eight feet two inches long by twenty-three feet four inches wide and eighteen feet four inches high). These changes, slight though they may appear from this description, greatly improved the proportions of the gallery, which now approximates the classical dimensions so characteristic of the eighteenth century (Figure 26). The remodeling also entailed the casting of a decorated plaster cornice and two ceiling rosettes, as well as the laying of modern oak

flooring copied from the *parquet de Versailles* in the Varengeville and Paar Rooms. To mark the visual center of the east wall, a white marble and bronze chimneypiece of about 1775 and a roughly contemporary carved, painted, and gilded overmantel from the Hôtel de Jumilhac, Paris, were installed in the gallery (seen on the left in Figure 26). These are the gift of Mr. Wrightsman. Four of the six beautiful canvases painted by Hubert Robert in 1777 for the Comte d'Artois's bathroom at Bagatelle, given by J. Pierpont Morgan in 1917, now hang in this gallery, together with five of a set of eight Beauvais tapestries from the series called *Les Fêtes Italiennes*, woven in 1762 after designs by Boucher for the Château de Gatelier, the gift of Ann Payne Robertson in 1964. Complementing this décor, the gallery is furnished with preeminent objects lent by Mr. and Mrs. Wrightsman. Among these are a carved and gilded beechwood firescreen, signed by Georges Jacob, delivered for the boudoir of Queen Marie-Antoinette at the Château de Fontainebleau, 1782-1786 (*The Wrightsman*

26. *The Louis XVI Gallery, remodeled with funds given by Mr. and Mrs. Charles Wrightsman, 1966-1969*



Collection, I, no. 74), a marquetry upright secretary, signed by the cabinetmaker Guillaume Beneman, supplied for the study of Louis XVI at the Palais de Compiègne in 1787 (no. 107), a large-scale vase and pedestal carved from an antique porphyry column with gilt-bronze mounts attributed to Pierre-Philippe Thomire, about 1773, a pair of twenty-four-branch rock-crystal and gilt-bronze chandeliers, about 1790, and a set of four gilt-bronze wall lights, made for the study of Marie-Antoinette at the Château de Saint-Cloud, 1787-1788. (The vase, chandeliers, and wall lights will be discussed in forthcoming volumes of the Wrightsman collection catalogue).

The configuration of objects in the brilliant

setting of the Wrightsman rooms and Louis XVI gallery adds a new dimension to the French wing at the Metropolitan Museum, which should be a source of pleasure to the visiting public for many years to come.

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27. A woodworking shop, after a drawing by Jacques-François Amand (1730-1769), French, etched by P. Chenu. About 1770. In the foreground at the left a panel is being prepared; on the right a workman is holding a square of parquet de Versailles. 15½ x 18 inches. Cabinet des Estampes, Bibliothèque Nationale, Paris

“Valuables and Ornamental Items”:

The Collection of Mr. and Mrs. Alastair Bradley Martin

Private collectors, if they wish and if they are clever, often have great advantages over museums in acquiring works of art. They are free to move quickly and to exercise personal predilections, regardless of scholarly or popular fashion. They can make purchases in an instant, taking unexpected opportunities, whereas approval for museum purchases sometimes involves time-consuming deliberations. Their collections, even more than those of museums, reflect their individual tastes, their enthusiasm, and their perseverance.

To reveal some of the different approaches to collecting, and to provide an arena in which the public may view works of art that are privately owned, the Metropolitan Museum has initiated a program to present exhibitions of the holdings of individual collectors. Recent shows have included Far Eastern art gathered by Florance Waterbury and Greek vases belonging to Walter Bareiss.

The collection of Mr. and Mrs. Alastair Bradley Martin (known as the Guennol Collection, *guennol* being “marten” in Welsh) will open as part of the Centennial series of exhibitions in the Blumenthal Patio on November 6. The Guennol Collection is unique and courageous, for the Martins have attempted to accumulate a variety of objects from many different fields. As other collectors do, they strive for excellence in every purchase they make, but, unlike some, they don’t mind leaving lacunae in their collection, and they are proud of the objects they have purchased in “eccentric, ignored” fields. Because of their collecting philosophy, the Martins were acquiring pre-Columbian and African art before The Museum of Primitive Art was founded and before the Metropolitan Museum became a serious competitor; they have been able to develop a group of Olmec jades that Mr. Martin considers among the best in the world. And they have been highly successful in finding small gems of great beauty and historical importance in medieval art. The Hours of Catherine of Cleves illustrated on the next page, half of which is in the Guennol Collection and half in the Morgan Library, is a superb example of fifteenth-century illuminated manuscripts.

Though eclecticism has led some collectors to create meaningless jumbles of unrelated, insignificant objects, it has given the Martins an open-mindedness that has allowed them to build a collection replete with aesthetically and historically valuable works of art. They have escaped the pitfalls of eclecticism largely because Mr. Martin is quick to admit that he is not an art historian. He has learned a great deal about those fields in which he has collected, but he has no pretension of being an expert in them. He does, however, know many of the experts, and he says that he uses them as dictionaries. He seeks their advice and opinions, but ultimately he depends on the judgment of his eye. Usually the curatorial appraisal and his sensitive eye are in accord, but on one occasion – when he showed an art historian the Limoges enamel hunting horn (see pages 156-157) – he trusted his eye rather than desist from purchasing what the expert deemed a fake. Since its acquisition the horn has been fully authenticated, and Mr. Martin learned that it had been in the possession of man-of-letters Horace Walpole in the eighteenth century.

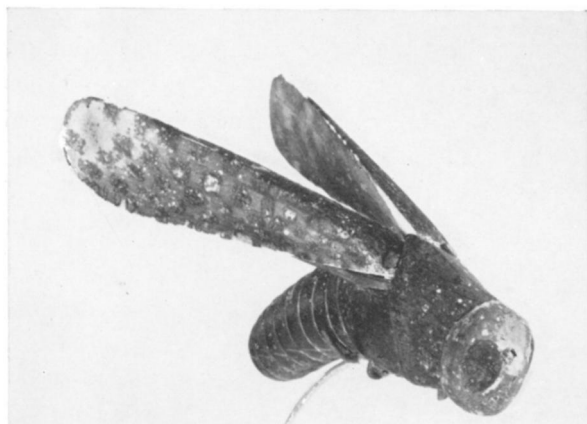
It is very fitting that Walpole, an antiquarian, art historian, and inveterate collector of “Valuables and Ornamental Items,” owned one of the Guennol pieces, since the Martins think their holdings are similar to those of this illustrious Englishman. There is, however, an outstanding difference: Walpole hoarded his possessions in his Twickenham mansion for his own enjoyment, whereas the Martins have generously shared most of their superb works of art with the public by lending them to the Metropolitan Museum and The Cloisters, The Brooklyn Museum, and other institutions in New York City. We are honored, therefore, to give our Centennial public their first opportunity to see the Guennol Collection as a whole.

THOMAS P. F. HOVING, *Director*



Trinity Enthroned. From the illuminated manuscript *The Hours of Catherine of Cleves*. Netherlandish, about 1440. Tempera, gold, and silver on vellum, 7 $\frac{1}{16}$ x 5 $\frac{1}{8}$ inches. All the objects illustrated in this article were lent by Mr. and Mrs. Alastair Bradley Martin. SL 69.82.7, G-fol. 82

Grasshopper. Egyptian, late XVIII Dynasty. Painted ivory and wood, length $3\frac{5}{16}$ inches. SL 69.40.4



Photograph: The Brooklyn Museum

This grasshopper is actually a box: its two sets of wings open to reveal a small cavity in the body in which kohl (eye paint) could be kept. It is an example of the small toilet articles shaped like plants and animals popular in the late Eighteenth Dynasty. According to John D. Cooney, who published this piece in *The Brooklyn Museum Bulletin* in 1948, it was probably made about 1350-1340 B.C., during the reign of the luxury-loving Tut-ankh-Amun. It displays superb craftsmanship in its construction and decoration: the body is skillfully carved from a single piece of ivory.

The piece is unusual in the occurrence of many protruding parts: outstretched wings (their checkerboard pattern is the Egyptian craftsman's translation of a living grasshopper's irregular markings into his own idiom of conventionalized design); antennae of opaque turquoise-blue glass, fragments of which remain; and dangling legs, indicated by six holes in the lower thorax. The legs were not meant for support, for on the underside of the head are the remains of a wooden peg that probably was attached to a base, which enabled the box to stand upright when not in use. The piece was obviously designed to be viewed from several angles, and sculpture intended to be seen in the round is also uncommon in Egyptian art.

Plate. Attic, late VI century B.C. Terracotta, diameter $4\frac{7}{8}$ inches. L 48.35.2

On the floor of this plate an Amazon is shown carrying a dead companion on her left shoulder. Modeled on the scene of Ajax carrying the body of Achilles, this subject occurs on Amazon vases as early as the second quarter of the sixth century B.C. and continues sporadically until the end of the sixth century, sometimes as part of a battle scene, at other times as a composition in itself. One of the three Greek inscriptions in the background, repeated in the exergue, says "the boy is handsome." The others are more specific and read "Melo is beautiful" (along the back and legs of the fallen Amazon) and "Korone is beautiful" (between the legs of her companion). Korone is also called beautiful on a black-figured lekythos in Lyons that has been attributed to near the Sappho Painter, and she is depicted on a red-figured cup in Berlin, the name-piece of the Thalia Painter. There her dress, action, and company make it clear that she was a hetaira, and the name, which means "crow," was a common one in her profession. Melo is not shown on other vases, but is also known as the name of a hetaira. The name is connected with the Greek word for "apple."

The underside of the plate is carefully turned. Two holes in the rim allowed the plate to be suspended when not in use. It is said to have been found many years ago in a tomb in Attica, together with a black-figured loutrophoros (a funerary vase) and another plate, decorated with a gorgoneion.



Plate. *Iranian (Sasanian), v-vii centuries. Silver, gilded, diameter 7 $\frac{1}{8}$ inches. L 63.10.2*

The popularity of hunting scenes as subjects for the decoration of silver plates in the Sasanian period is well illustrated by a number of examples in museums throughout the world. The archer in this scene sits astride an Arabian camel holding his bow ready to loose an arrow at the gazelles. Behind him is a small female who carries his quiver. The archer's crown or headdress consists of a row of discs resting on a pearled band. His long hair falls in curls beside his face and a ball covered with a silk cloth rises above his head. He wears earrings, a necklace, shoulder straps that meet in a central roundel, a belt wound around his waist, and a sword belt around his hips. In all these details and in the style and fall of his garments, the figure is typical of a Sasanian king and not a noble or god. But if this is a king, he is not one who can be identified by his crown. There are no parallels on Sasanian coins for this crown. The closest is

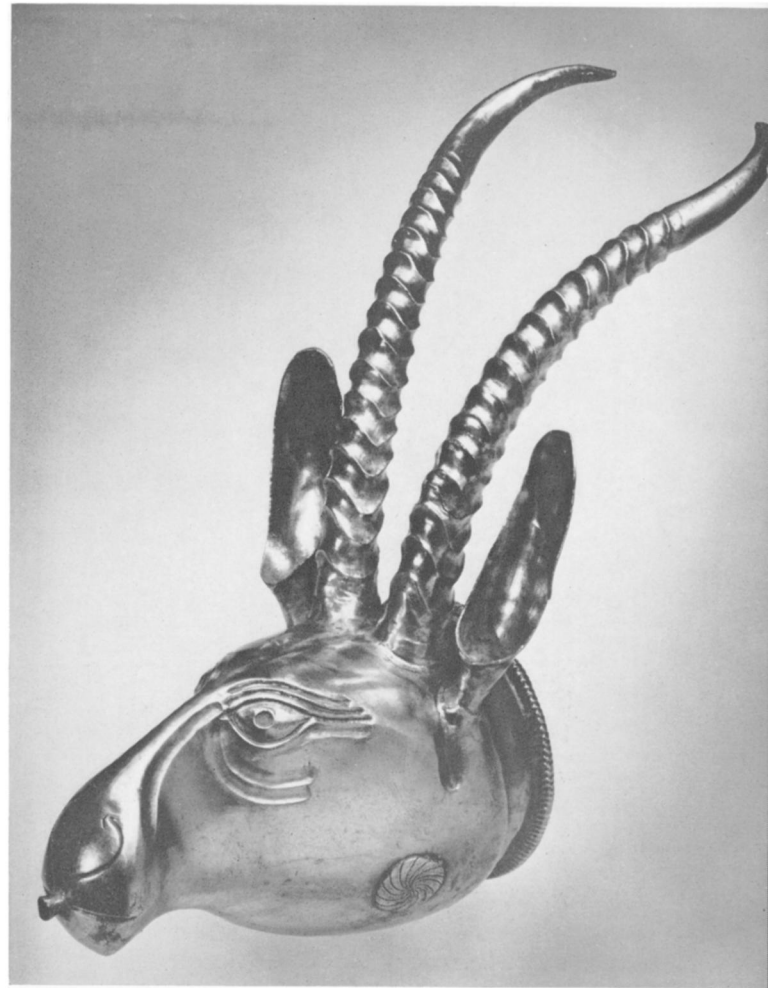
that of a late Sasanian queen Buran whose crown has discs but is otherwise totally different. Discs also decorate the bottom rim of tall caps worn by priests on Sasanian seals, and by the queen of Bahram II (A.D. 276-293) on a vessel with representations of that king and his family. Discs as ornaments on headgear were, therefore, used by Sasanian royalty and dignitaries from early times.

The scene represented here is familiar to us from later Islamic sources. The Sasanian king Bahram V or Bahram Gur (A.D. 420-438), taunted by his favorite, Azadeh, changed a male gazelle to a female and a female to a male and pinned the foot of another gazelle to its ear. The first two feats, which are the only ones illustrated here, the king accomplished by removing the horns from a male animal with a single arrow and by shooting two additional arrows into the head of a female



to represent horns. Illustrations of this same story exist in Sasanian glyptic art and on two silver plates, one possibly late Sasanian, the other post-Sasanian, in Lenin-grad's Hermitage Museum. In no instance is the crown worn that of Bahram Gur. The Guennol plate is the only rendering of this subject that, on technical and stylistic grounds, might be dated to the fifth century and the time of Bahram Gur. If this is not Bahram Gur, and the king here certainly does not wear the official crown depicted on Bahram Gur's coins, then it must be some other royal figure.

The plate is made from a single silver shell to which separate pieces were added to form the highest parts of the relief. Such high pieces were either slightly raised by hammering or, possibly, carved solid. In both cases the parts were crimped in place and fastened under a narrow lip of metal cut from the shell. The rest of the design was either chased or engraved on the plate or carved in relief by slightly reducing the background surface. The rim of the vessel and the design, with the exception of the human faces and hands, are mercury gilded. Inside the ring foot, which is soldered to the reverse, is a dotted Pahlavi inscription giving the name Tahmak, according to Richard N. Frye.



ABOVE RIGHT

Rhyton. *Iranian (Sasanian), VI or VII century. Silver, gilded, height 9½ inches. L 60.20*

Vessels in the shape of animals or parts of animals have a long history and were used for many millennia in the Near East before the Islamic era. This head of a saiga antelope, although it appears to be a sculpture in the round, was used to hold and pour liquid: there is a round hole behind the lyre-shaped horns and a short spout protrudes from the mouth. The piece comes from Iran, although its exact provenance is unknown. It is dated to the end of the Sasanian period in the sixth or seventh century A.D. largely because of the floral pattern on the plate at the back of the head and the strikingly unrealistic treatment of the head itself, the narrow

elongation of the nose, the lines around the almond-shaped eyes, and the rigid whorl of hair on the lower jaw. There are a few other complete vessel-sculptures of animals or animal and human figures, including two representing less stylized saigas, also silver-gilt and dating from the Sasanian period.

The Guennol saiga is made of a number of separate pieces, such as the ears and hollow horns. At the back of the head, the plate with the floral design was soldered into place. As is usual on Sasanian silver objects, parts of the piece are mercury gilded, and there is a Pahlavi inscription under the animal's chin.



Two torques and four coins. *Celtic, about 75-50 B.C. Torques: gold, diameters $7\frac{3}{4}$ and $4\frac{3}{4}$ inches; coins: electrum, diameters approximately $\frac{5}{8}$ inch. L 53.43.1-11*

Accidentally unearthed by foresters in 1864 near Frasnes-lez-Buissenal in southern Belgium, these torques and coins are part of the Frasnes hoard. They are Celtic, and the coins, associated with the Morini and Nervii tribes, are dated about 75-50 B.C. The torques are now thought to be from this period too.

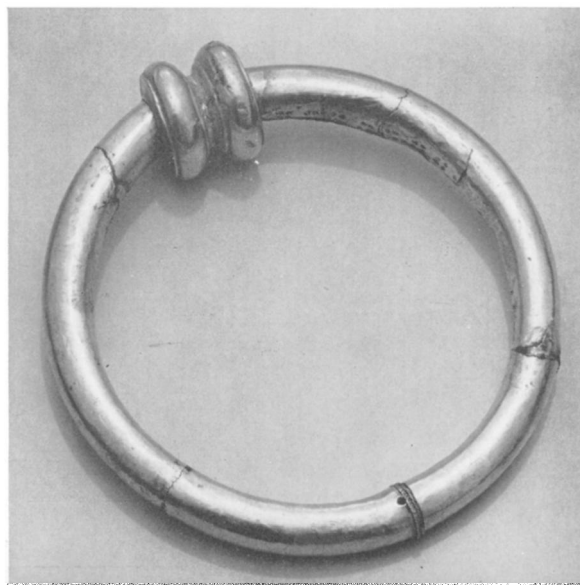
Torques of bronze or silver were commonly worn by Celtic warriors, and many have been preserved. Mr. and Mrs. Martin's gold torques, however, are rare indeed and were probably worn by people of high rank. They are made of gold sheets formed around an iron core; wax and resin were stuffed into the thin space between the gold and iron.

The larger torque, of unusually high quality, shows fine workmanship: its repoussé design of rams' heads with spiral horns and two other stylized animals are beautifully conceived and executed. The scrolls that form a lyre pattern are typical of Celtic design. It has been suggested that the undecorated, smaller torque was made for a woman or adolescent.

In addition to the four shown here, the Guennol Collection contains five more of the fifty-two coins from the Frasnes hoard. Typical examples of Celtic money, they are made of electrum, an alloy of gold and silver, and are stamped on one side with a stylized galloping horse.



Lower photographs: Charles Uht



Virgin and Child. *France (Auvergne), XII century.*
Painted wood, height 26½ inches. L 48.44

This piece represents a type of statue that originated in the Auvergne and spread to neighboring provinces. The Auvergne, a mountainous region in southern France, is known for its conservatism, and these Madonnas are conservative too, in their adherence to an eleventh-century type—some “Auvergne Madonnas” are even dated to the thirteenth century—and in their use as objects of worship.

In sculptures of this type, the Madonna is not seen in her human capacity but as the Throne of Wisdom: the Christ child sits stiffly in a frontal position in the center of her lap, just as if he were seated on a throne. The Virgin's head is emphasized: here, for instance, it is large in comparison with her body and delicately modeled. The head is often in better condition than the rest of the statue because it was not only painted more carefully but made of higher quality wood; it is joined to the torso by a dowel. The regularity of features, fine stylization of drapery, and tightly controlled design of the hair are all typical of this style.

These carvings were objects of great veneration: as cult images they were sometimes used in religious processions and some, such as the one at the pilgrimage center of Notre Dame du Puy, were associated with miracles. These truly hieratic images are Western art's closest counterpart to Byzantine icons or sacred pictures.



Triptych. *Mosan, about 1160. Oak, champlevé enamel on copper-gilt, émail brun, and silver-gilt, height 11½ inches. L 51.11*

This artfully enameled triptych once bore a relic of the True Cross in the central cavity now covered by glass; the idea related to such relics—the redemption of man—is the theme portrayed. It is the Day of Judgment: on each side panel, angels sound trumpets announcing the rising of the dead, and in the lunette above the central panel Christ appears as the compassionate, redeeming Son of Man rather than as judge. Justice is the judgment figure here: she holds the scales on which man's deeds are symbolized by three weights. Truth and Judgment, who call for man to be judged by his actions, stand on either side of the cavity, while Mercy and Piety, pleading for his salvation, kneel beneath Justice and hold up her scales. Outside Justice's mandorla are busts of Alms-

giving and Prayer as well as heads representing mankind, whose salvation is at stake.

The floral pattern on the reverse of the side panels was executed in the *émail brun* technique. An application of linseed oil to the heated copper formed a brown film; this film was partly removed to show the design in copper, which was then gilded. Art historians agree that this triptych is Mosan (from the area of the middle reaches of the Meuse River). Exactly where and by whom it was made is uncertain—it has been attributed to ateliers in Stavelot and Maastricht—but there is no doubt that the Martins own a splendid example of the small reliquaries cherished by worshipers in the Middle Ages.



Head of a Buddhist deity. *Japanese, Kamakura period, late XII-XIV centuries. Wood with traces of polychrome and gilding, height 27½ inches. SL 69.40.25a*

In the Kamakura period, Buddhism had become the religion of the people and was no longer the exclusive property of the court and monastery. New sects were established, and Zen was introduced when associations with China were renewed. Temples in Nara, which had been destroyed by war, were rebuilt and skilled sculptors were in great demand—some were brought from China—to fill these houses of worship with religious art.

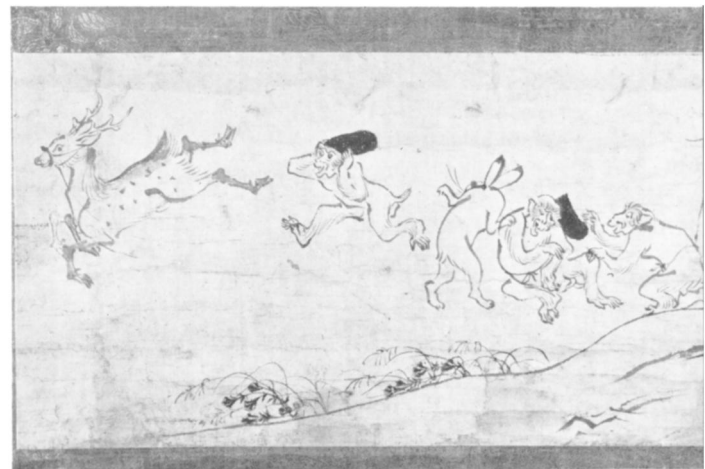
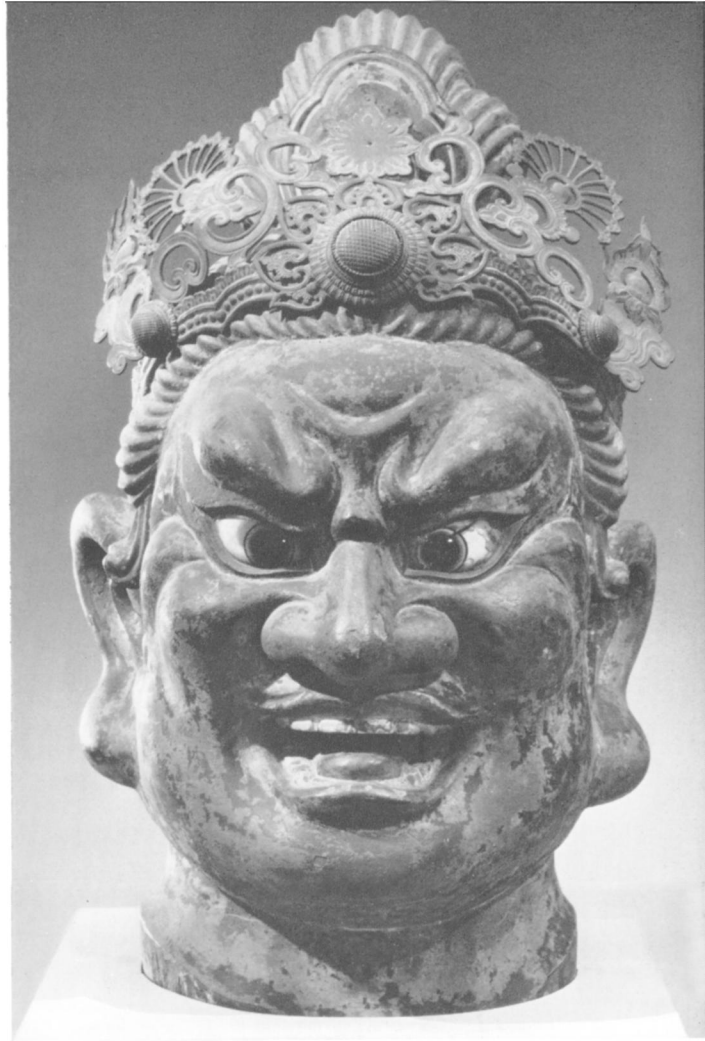
Realism and naturalism, which assumed prominent roles in the sculptural style of this era, are evident in this work. Head ornaments of separate pieces of metal and a technique of portraying the eyes, known as *gyokugan*, appeared in this period. Instead of painted eyes, rock-crystal segments were set into the sockets from inside, as in this head, and the pupils were then painted from the inside. The eyes of this deity not only flash with vigor but are also bloodshot. The impression of strength is enhanced by the larger-than-life size and the simplicity and forcefulness of the carving.

Section from a handscroll of animal caricatures. *Japanese, Fujiwara-Kamakura periods, XII-XIV centuries. Ink on paper, 11⅜ x 21⅛ inches. SL 69.40.24*

There are four unsigned scrolls that, despite the variations in their style of painting, are traditionally attributed to the artist Kakuyu (1053-1140), a painter-monk also known as Toba Sojo. Authorities have placed these narrative paintings at the end of the Fujiwara period or in the Kamakura period.

One theory holds that these are works of social satire, another that they are pointed anticlerical documents. With no text accompanying the paintings one may speculate freely on their implications.

The scroll segment belonging to Mr. and Mrs. Martin is alive with fun and satire, and the animals, drawn with a freedom new to this period, show human expressions and actions. The deer appears to be escaping, pursued by a monkey carefully donning his hat before giving chase. A rabbit and another monkey are consoling the monkey whom the deer has just thrown: his hat is falling off and he looks as though his feelings are hurt. The landscape is used only as an indication of the setting and is done in the painting style of the narrative scrolls of the time. The facility and expressiveness of the ink drawing are an outcome of the skill perfected in the commission of Buddhist copybooks.





Hedgehog cup. *Swiss (Zurich), 1522. Wood and silver-gilt, height 10 inches. SL 69.82.6a,b*

OPPOSITE PAGE

Hunting horn (reverse), and detail of the front, showing St. Hubert in the forest of Ardennes. *French (Limoges), 1538. Enamel and silver on cow horn, length 12 inches. L 54.4*

Also included in Mr. and Mrs. Martin's collection are European works of art of the Renaissance period. The two examples shown here are characteristic of Swiss and French tastes during the second quarter of the sixteenth century.

The supercilious hedgehog is one of those naturalistically shaped drinking cups much in vogue in Switzerland. Their forms were chosen as puns on the owner's name, or as allusions to house signs or guild emblems.

According to the inscription on the gilt band around the neck, the cup "came from old master Staeffen Zaeller. 1522. [who] chose me as a welcome." Like other cups of this type the hedgehog was designed to sit on its hind legs; the oval gilt base was added in 1611 by goldsmith Kaspar Zeller, a member of the same Zurich family as Stephen Zeller. Perhaps it was Kaspar who also added the escutcheon (whose design is considerably later than 1522), bearing the arms granted to Stephen Zeller in 1517.

Whereas this Swiss drinking cup has a single-mindedly popular appeal, the masterfully executed enameled hunting horn, signed LEONARDVS LEMOVICVS [Léonard Limousin of Limoges], is typical of French court art, though it is the only known example of a horn decorated with enamel. Dated 1538, it was made at a period when Limousin had first formulated his individual style, following initial attempts to emulate Dürer, and before the influence of the Italian artists at the court of Fontainebleau changed his style. There are four hunting scenes separated by narrow silver bands, painted in opaque and translucent enamel, and graded in scale to fit the curvature and narrowing circumference of the horn. The major scene represents St. Hubert, patron saint of the hunt, in the forest of Ardennes, with the vision of a stag bearing a crucifix between its antlers appearing to him.

The reverse of the horn is more subtly colored than the front. Its grisaille painting shows once more the astounding technical perfection of Limousin's art. There are portraits of Cleopatra and of a Roman emperor, typical of the conventional imagery of the Limoges enameleurs.

This exceedingly rare hunting horn formed part of the famous collection of Horace Walpole, who had acquired it about 1750. At the time his collection was dispersed, the horn was considered important enough to be illustrated as well as fully described in *The Valuable Contents of Strawberry Hill*. It was listed as lot 48 and sold on April 25, 1842.





Man-jaguar. Mexican (Olmec). Polished black stone, height $5\frac{1}{4}$ inches. SL 69.46

At the rise of civilization in Peru and Mexico more than three thousand years ago, the first great deity to be represented was the mysterious jaguar being. He appears in the elaborately stylized art of Peru as the human, animal, or bird form with feline attributes that is the theme of most Chavín sculpture (1000-300 B.C.). In the more naturalistic contemporaneous Olmec style of southeastern Mexico he is usually depicted as part-human, part-jaguar. Such dual images, as well as many more realistic Olmec figures, may not represent aspects of the jaguar deity directly but rather symbolic portraits of ruler-priests believed to have powers of transformation.

Broken at the waist, the figure may have been in one of the traditional Olmec kneeling poses, seated cross-legged or on a bench, or standing. The position of the arms holding a plumed or tasseled object, often seen in early Maya jades and stelae, is unknown in Olmec art except in a hillside bas-relief at Chalcatzingo in central Mexico. The costume and the shape of the head and

facial features are unique. Even the size is unusual: only a few Olmec stone figures are known in the range between full-size sculpture and lapidary work.

So rare an object is hard to date precisely. It may be a creation of the little-known time between 600 and 100 B.C., when the ancient Olmec art style and beliefs were slowly changing before crystalizing into the regional variations of the Classic period.

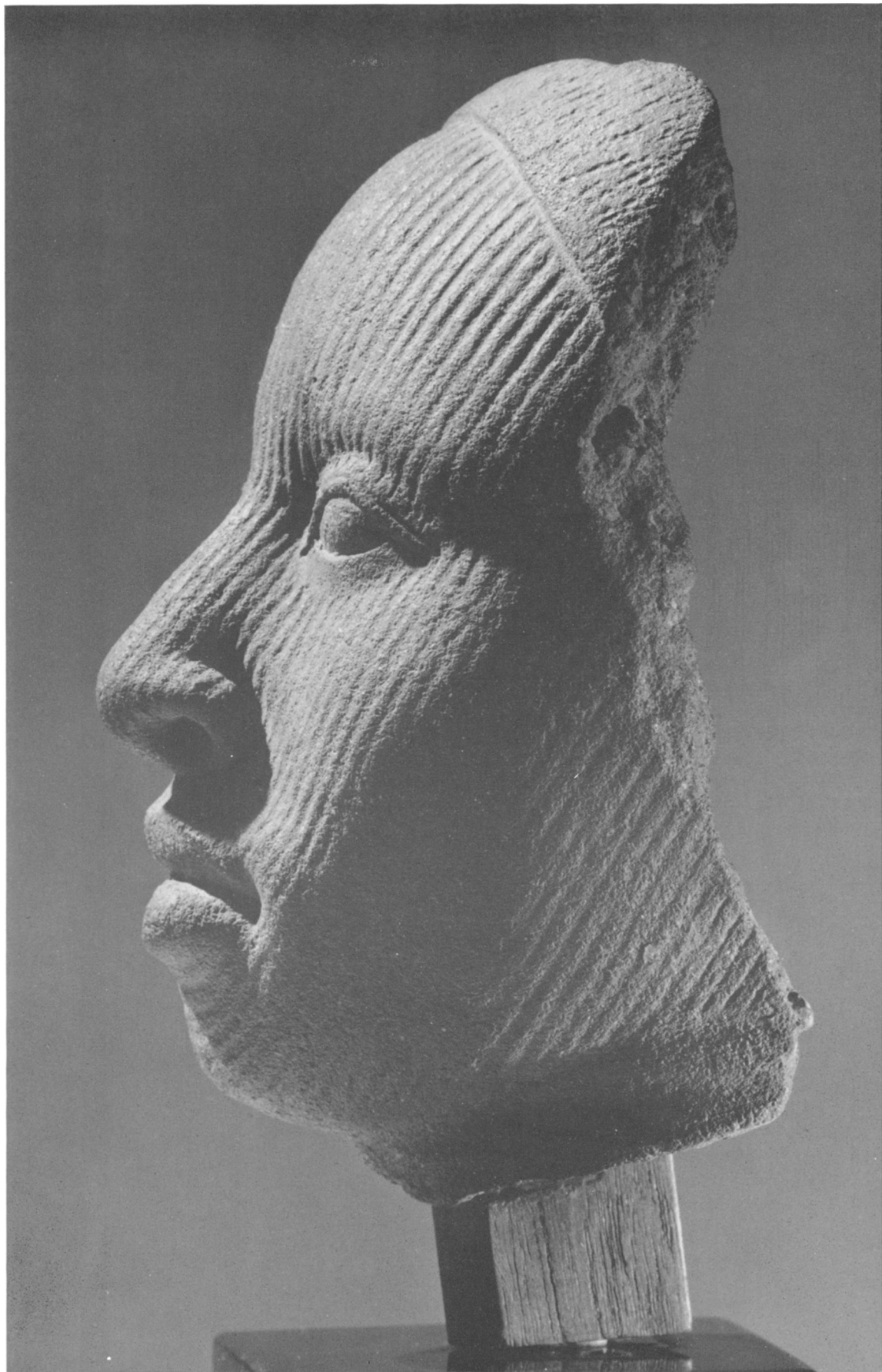
OPPOSITE PAGE

Fragmentary head. Nigerian (Ife), XIII-XIV century. Terracotta, height 6 inches. SL 69.40.40a

The first example of the medieval African style of Ife known to have been seen by Europeans, this head from the Guennol Collection appeared a decade before the Frobenius expedition to Ife in 1910, which brought seven complete clay heads to Germany. Almost all the other known Ife sculptures are still in Nigeria.

Representations of people have a long tradition in African art, but all other African schools, both ancient and recent, preferred a more geometric stylization of the human form than is evident in this head. The necks of most Ife heads, including this one, have horizontal bands of fat, still a mark of beauty at Ife. Unique to medieval Ife is the soft, lifelike modeling of both bronze and clay heads, whose subtle facial curves are enhanced by the rippling pattern of parallel lines covering the entire face except the mouth. Royalty were often depicted with such vertical striations. Although these incised lines apparently represent scarifications, they also suggest the veil of beads worn by the *Oni*, or king of Ife, to hide his face from the gaze of ordinary subjects. Clay and bronze portraits of the *Oni*, however, usually include a beaded crown, absent in this head. The *Oni*, believed to be descended from the gods, was spiritual leader of all Yoruba peoples of western Nigeria and neighboring Dahomey, and evidently possessed the finest court atelier of medieval Africa, centuries before the rise of the famed kingdom of Benin. This head may have formed part of a group of figures portraying hierarchical court scenes, as are found in more recent West African kingdoms. The regal serenity expressed in this rare head well befits an idealized portrait of a noble in the court of Ife. It embodies the best qualities of classic Ife style as beautifully as does any other known piece, notwithstanding its fragmentary condition.

Photograph:
The Brooklyn Museum



Man with Grapes. *American (Maine), XIX century.*
Painted wood, bone, wire, height 15 inches. SL 69.40.43

The Man with Grapes was found in Wells, Maine, where very likely it was made as a barroom figure or tavern sign. This stylized subject is typical of eighteenth- and nineteenth-century shop symbols made by talented but unschooled craftsmen. The figure is made of wood painted a dark green with bone inset for the eyes and wire branches holding the cluster of grapes together.

The sculptor demonstrated familiarity with an early tradition for the subject, contemporary inspiration for the outfit the man wears, and a primitivism popular through the nineteenth century in his rendering of detail. Men with grapes were used on tavern signs for eighteenth-century English pubs: two men carrying an enlarged cluster of grapes between them were shown as an illustration of the biblical tale of Two Spies from the history of Moses (Num. XIII, 23). Reducing the subject to a single man was a logical simplification by someone acquainted with the earlier sign but not its symbolism. In spite of the stylization, the clothing reflects male fashions of the 1870s. The short jacket with padded shoulders, the tight trousers, the boots with squared toes and high heels resemble designs in fashion plates early in that decade. The artist concentrated on abstracting the masses of the man's clothing rather than on the facts of anatomy. He has achieved a powerful, simple statement that is American folk art at its best.



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