





# 78 Pictures from a World of Kings, Heroes, and Demons

## The Houghton Shah-nameh

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The Metropolitan Museum of Art is particularly fortunate in having been given a series of seventy-eight miniatures from one of the greatest of all Iranian manuscripts, the Houghton *Shah-nameh* ("The Book of Kings"). The gift of Arthur A. Houghton, Jr., Chairman of the Museum's Board of Trustees, these miniatures are in themselves a major collection of paintings from the early years of the Safavid dynasty, a period that has not otherwise been well represented in the Museum's collection.

The manuscript of which these miniatures form a major part was created for Shah Tahmasp (reigned 1524-1576), the second Safavid shah, whose titles are given in an illuminated rosette near the beginning of the volume. His name and titles are also discreetly inscribed above a gateway in the miniature on folio 442 verso, while the date A. H. 934 (A. D. 1527/28) is given on another architectural detail: since this appears on folio 516 verso, it seems clear that the project was begun a number of years earlier.

Only two miniatures are inscribed with artists' names, one by Mir Musavvir (fol. 61v), and one (fol. 521v) that appears to have been added ten or fifteen years after the completion of the project. This painting, the Tale of Haftvad and the Worm, is inscribed by Dust-Muhammad, a notable scribe and painter whose commentary on painting, artists, and calligraphers in an album he assembled for Bahram Mirza, a brother of Shah Tahmasp, is one of the most informative contemporary art historical sources. This "account of past and present painters," written in 1546, refers to an outstanding masterpiece by Sultan-Muhammad, who was known as the Zenith of the Age, showing "people clothed in leopard skins." The picture, which was "in a *Shah-nameh* of the Shah, was such that the hearts of the boldest painters were grieved and they hung their heads in shame before it." Sultan-Muhammad's miniature can be identified as one in the Houghton volume (fol. 20v, The Court of Kayumars),

### BACK COVER, FRONTISPIECE

*Reproduced on the back cover is one of the great Tabriz master Sultan-Muhammad's earliest miniatures for the Houghton Shah-nameh. The covering demons in the detail shown opposite were influenced by XV-century Turkoman prototypes. Even in defeat these sly monsters appear confident, as though hatching another evil plot*

### FRONT COVER

*To most enjoy Iranian painting, one must keep an eye peeled toward odd corners. In this detail from the Houghton Shah-nameh, immediacy is added to a dramatic scene by bright-eyed and lively onlookers, who reveal the painter Sultan-Muhammad's keen observation of his contemporaries*

*All the miniatures illustrated in this article are from the Houghton Shah-nameh, created for Shah Tahmasp (reigned 1524-1576). Colors and gold on paper, pages approximately 18<sup>1</sup>/<sub>2</sub> x 12<sup>1</sup>/<sub>2</sub> inches. Gift of Arthur A. Houghton, Jr., 1970.301.1-76*

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This brief account of the Houghton manuscript is based upon a fuller study written by Professor Martin Bernard Dickson and the author, to be published by Harvard University Press. The author is extremely grateful to Professor Dickson for historical and literary information, without which he could not have worked.

and it further attests to the book's royal origin. Dust-Muhammad also mentions two other painters, Aga-Mirak and Mir Musavvir, "two Sayyids who painted in the royal library, illustrating especially a royal *Shah-nameh* and a *Khamseh* of Nizami, so beautifully that the pen is inadequate to describe their merits." It is almost certain that the former is another reference to our manuscript (which, as we have seen, contains a miniature inscribed by Mir Musavvir), while the latter refers to a fragmentary *Khamseh* dated 1539 to 1543, now in the British Museum (Or. 2265).

Inasmuch as all librarians' and owners' commentaries have vanished from the *Shah-nameh* (if indeed they ever existed), its peregrinations from the time when Dust-Muhammad's inscribed miniature was added until 1800 are uncertain, though its extraordinarily fresh condition, showing few ill effects from damp, insects, or many other hazards of Eastern libraries, proves that it was treated with due regard and care. In 1800, the book was in the imperial Ottoman library in Istanbul, where synopses of the subjects depicted were written on the protective sheets covering each miniature. These synopses are the work of Muhammad 'Arifi, a librarian in the service of the Turkish Sultan Selim III (reigned 1789-1807).

After 1800, the Houghton manuscript returned to the shadows of the Ottoman library, from which it emerged sometime prior to 1903, when it was one of the major items in an exhibition of Islamic art held in Paris at the Musée des Arts Decoratifs, to which it was lent by Baron Edmond de Rothschild. Since that time, the *Shah-nameh* has remained in Europe and America, although it was not included in any of the major exhibitions of Islamic art held later in Munich (1910), Paris (1912), London (1931), or New York (1941). Mr. Houghton acquired it in 1959, and he has lent miniatures from it to several smaller exhibitions held in New York recently. The first of these was held at the Grolier Club in the spring of 1962; the second was a benefit for the St. Paul's School art program at Knoedler's in 1968; and a third was *The Classical Style in Islamic Painting* in the Morgan Library, 1968. A single miniature was lent to the tenth anniversary exhibition of the Asia Society in 1970.



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The Houghton *Shah-nameh* is a remarkable manuscript in many respects. The quality of many of its miniatures is virtually unsurpassed in Iranian art and its masterpieces are among the world's supreme paintings. While several royal *Shah-namehs* have come down to us from the fourteenth through the nineteenth centuries, none is grander in scale than this one, with its 256 unusually large paintings, countless illuminations, and rich binding. Furthermore, because of the scarcity of surviving buildings, textiles, and other examples of the decorative arts, this book is perhaps the most impressive monument of early Safavid culture. While the other major royal manuscripts of the period now contain at most fourteen contemporary miniatures, the Houghton volume can be considered a portable art gallery. In it, the evolution of Safavid painting can be traced through the crucial years of the early 1520s to its maturity in the mid-thirties and beyond. Most of the major Safavid artists contributed to it, several of whom have been little more than names to us until now. In almost every case, known works by these masters were so rare that it was difficult, if not impossible, to gain much understanding of their styles. From the study of the Houghton manuscript, it has been possible not only to identify more of their work, but also to follow their evolution as painters during a critical period, and to gain fresh insight into the formation and development of Safavid civilization.

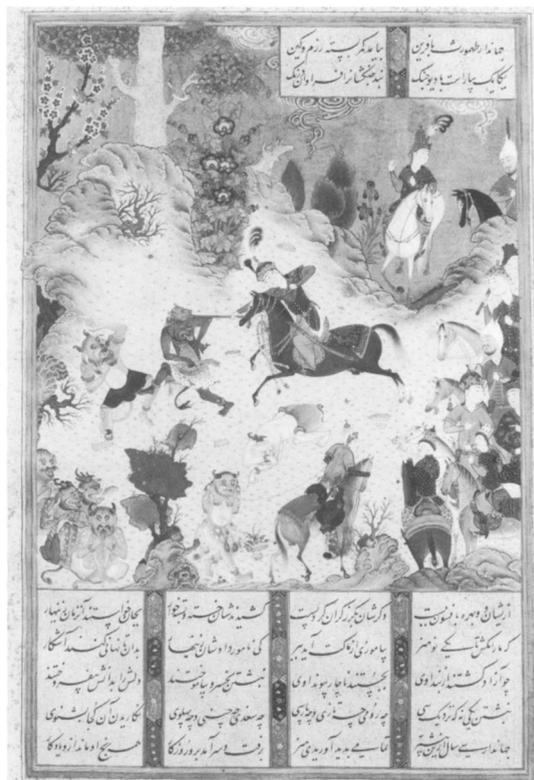
Shah Tahmasp, for whom the volume was made, belongs in the company of such creative patrons as Jean, Duke of Berry. Born in Tabriz in 1514, he was sent as an infant to Herat, where his upbringing might be likened to that of an imperial Roman educated in Athens. For Herat, the former capital of Sultan Husayn Mirza, still contained the superb poets, painters, and philosophers of the last flowering of the Timurid period. Bihzad, generally recognized as Iran's greatest artist, continued to live and work there at this time, and his mode of painting was that which first appealed to the prince. This is attested in a copy of 'Arifi's *Guy u Chawgan* ("The Ball and the Polo Stick"), now in the Leningrad Public Library, which was copied out by Prince Tahmasp in 1523 for Qazi-yi Jahan, the Safavid nobleman who had been appointed his *lala* (a combination of regent and father figure) and who accompanied the infant governor to Herat. The small volume, regrettably unpublished, contains miniatures in Bihzadian style by the leading court artists.

But the manner of Bihzad, which is extremely miniaturistic, naturalistic, and Apollonian, was not that of the court at Tabriz, where Tahmasp's father, Shah Isma'il (reigned 1502-1524), apparently encouraged a mode of painting far more in keeping with his charismatic nature. Born in 1487, his genius as a leader was revealed early. After annihilating the Turkoman rulers, he assumed the crown at Tabriz in 1502. By 1514, the year of Prince Tahmasp's birth, he had taken Herat, Shiraz, Samarkand, and Bukhara—in short, he was master of Iran. According to a Venetian traveler, writing in 1518, "This Sophy is loved and revered by his

people as a God and especially by his soldiers, many of whom enter into battle without armor, expecting their master Isma'il to watch over them in the fight." He is said to have been amiable as a girl, lively as a fawn, and stronger than any of his lords. His poetry was often heretical and ecstatic. "The signs of Noah have appeared in me," he wrote, "the flood is bursting forth." "I am the Pir of the Twelve Imams." "I am the sire, and the sired." "I am Faridun, Khusraw, Iskandar, Jesus, Zahhak." Such pronouncements would have caused a man to be burned alive a few decades later. But, while he wrote in a wildly mystical vein, he also strove to prove his descent from the Prophet by forging documents, including a family tree. Like many conquerors and innovators, he was earthy, dynamic, inconsistent, and torn between reverence and hatred for the old order.

His family had intermarried with the White Sheep Turkoman dynasty of Tabriz; and he grew up in the area of Gilan on the Caspian, where Turkoman influence was strong. Many miniatures and manuscripts from Turkoman Tabriz show the kind of painting to which Isma'il must have been exposed in his youth. It is fervid in spirit, a world of dragons, monster-birds, and mighty warriors. At least since the fourteenth century, when Tabriz was the capital of the Mongols, Oriental influence was strongly felt by the artists. Inasmuch as Tabriz was a crucial trading center, to which goods were brought from China, Central Asia, India, and Europe, its artists were exposed to all sorts of exotic motifs. Tabriz painters were familiar with (and made copies of) Italian prints, European manuscripts, Indian art, and, particularly, Chinese pictures and objects. Dragons and other Far Eastern motifs were borrowed from imported pictures, metalwork, pottery, and textiles. These were incorporated into their miniatures by succeeding generations of artists, who handed down tracings and sketches as part of their stock in trade. And since artists were considered a valuable part of the spoils, along with the royal library, when one political dynasty followed another, these motifs remained in use throughout Mongol, Jala'irid, Timurid, and Turkoman times, and contributed to a continuity of style at Tabriz from the fourteenth through the fifteenth centuries.

One of the pictures given to the Museum by Mr. Houghton is strongly reminiscent of the Turkoman idiom of Tabriz. This miniature, Tahmuras Defeats the Divs (back cover, Figure 1), tells of one of the ancient Iranian heroes, who conquered Ahriman and his army of demons, whom he spared after they had promised in return to teach mankind a new and unspecified art. This turned out to be the alphabet, a bad bargain. The demons instructed Tahmuras in a dangerously divisive assortment of



1. *Tahmuras Defeats the Divs.*  
 11<sup>1</sup>/<sub>8</sub> x 7<sup>3</sup>/<sub>8</sub> inches. Fol. 23v.  
 1970.301.3

scripts, including Greek, Arabic, Persian, Soghdian, and Chinese. The painting is humorous and brilliant in handling. A cluster of chained demons (frontispiece) carries on the Tabriz tradition of demon painting, while the huge central flower owes its inspiration to the Chinese ornamental blossoms long admired at the Turkoman courts. Influence from European art is also apparent here, as in the foreshortening of several horses.

Such markedly Turkoman characteristics as the inhabited rocks, from which profoundly comical earth spirits glare in human and monster form, must have been more to the taste of Shah Isma'il than to his son. Like many other miniatures from the first part of the volume, this painting seems far closer in spirit to Shah Isma'il than to Prince Tahmasp, for whom the volume was made. It supports the notion that the book was begun by the father's painters as a present for Prince Tahmasp upon his return from Herat in 1522. This picture, one of the earliest in the volume, can be ascribed to Shah Isma'il's leading Tabriz artist. In it there are no traces of the influence of the great Timurid master Bihzad, who was made director of the royal library in 1522 (and who very probably came to Tabriz from Herat in that year, along with Prince Tahmasp and Qazi-yi Jahan). One wonders if this delightful picture does not represent an effort on the part of the shah and his artist to wean the newly arrived prince away from his Herat taste.

A second picture presented by Mr. Houghton recounts the incident of a tyrant, Zakhak, who has fainted after hearing a wise man's interpretation of a terrifying nightmare: a warrior, as yet unborn, would carry out the horrors of his dream (Figure 2). It reveals the strong impact of Bihzad upon a leading Tabriz artist. Although far larger and more complex than any of the pictures in the Leningrad 'Arifi manuscript written by Prince Tahmasp himself in 1523, it is so stylistically akin as to seem of the same date. Unless we look closely at such details as the figures leaning over the fence toward the right side of the composition (cover), which are painted with the same earthy humor and sketchiness found in Tahmuras Defeats the Divs (back cover), we might be tempted to assign this picture to Bihzad himself. The minutely brushed, small-scale figures, logically arranged architecture and personages, naturalistic characterizations, and restrained palette are the work of a brilliant Tabriz artist striving to beat the Herat master at his own game.

زند بر سرت گززه کاوری  
 ولاورد و گفت اگر بخوری  
 کی کاو پرمانه خواهد بدین  
 چو سخاک لبش نیشخاک و کوش

بیدت وار و زیوان کبوی  
 کسی نینه بهانه پ زدی  
 جحس نجوی را و این خواهد بدین  
 تخت اندر اقا دور و ز میوش

چرا بندوم با نیش سپت کین  
 وزان ورد کرد و پرا کینه پیش  
 بدین کین کشد گززه کا و سر



کرانایه ارشش تخت بلند  
 نشان سر میدون کرد جهان  
 برآمد برین روز کار سیه و راز  
 نجپه فریدون ز ما در ز باد

تا سپید روش زیم کردند  
 همی با جیست اشک کار و نمان

چو آمد دل ما جور با جاسیه  
 نه آرام بودش خواب و نه خورد

تخت کین اندر آوری پای  
 شده زورش بر ولا جور د

کشید از دنا نشینت کین فرز  
 جهانرا سیه کدی که آمد نساد

One of the central plots of the *Shah-nameh* concerns the wars between the Iranians and the Turanians, their usually villainous rivals. The Five Pledges of Bizhan and Giv to Kay Khusraw (Figure 3) illustrates the Iranian shah's offer of rich rewards to a heroic father and son who volunteered to carry out a series of especially dangerous feats against the enemy. The painting can be assigned to about 1525 or slightly later, by which time the more progressive Safavid artists had contributed to a synthesis between the two major strands of art, those of Tabriz — which we have noted in the miniature of Tahmuras (back cover) — and of Herat, which is well represented by Zahhak Faints (Figure 2). Through the overall unity of the picture, we can isolate characteristics of the two traditions. The forceful rhythms, strongly two-dimensional treatment of carpets, awning, and figures, and boldness of scale look back to Tabriz, while the basic harmoniousness, characterizations, and delicate use of line can be traced to the influence of Bihzad. The miniature can be assigned to another of the leading Safavid artists who was here — as in many of his other pictures done for the Houghton manuscript — painting in a simplified style, motivated in part at least by the requirements of a superhumanly vast project. Like the painter of the Tahmuras miniature, he succeeded in inventing a manner of designing and painting that is less time-consuming than his usual mode without sacrificing quality.

وزار لک بنو زینر بود شاه  
 کرد خوان زینخ پیشگاه  
 دو صد خسترو و پای کپربز  
 یکی خسروی اسپرود که

بروز ز دینار و مسک و کهر

پری وی ده با کلاه و کمر



از ایند شوم تا سو کی سده رود  
 سپه دار سالار توران سپاه  
 که نامی خستبر ز د کاوش شاه  
 دلیری ز ایران اید شدن  
 بشه کیو گشت ایشان گزشت

و به بر روان سیاوش درو  
 بر او روان که همه سپهر باد  
 ز کار سیاوش گزشت او تنبا  
 همه کاسه زود آتش اندرون  
 بر او ختن کو که گزشت

چنین گشت کین به یار کز بربخ  
 زمینم یکی کو به بیند بلند  
 چنان خاست کمان که کس نشیر  
 زمینم فرو بست آن در  
 بدان که انجبا بود زرم کا  
 همه خزر آتش اندر زرم

نزار و دینخ از پی تاج و کج  
 فرو نشت بلاش از صد گزند  
 از ایران توران کی گزشت  
 چو دینخ کرد خست شاه را  
 پتین سپهرم اندر ما ند سپاه  
 بنیسر که از جای مرغ کجتم

یکی خنک با شیرن افکند پی  
 سر اسیمه شید مستان دار کوی  
 سپیده جو بر زد سر از برج  
 همه ز کله سر سبر کشته بد  
 سی کرد کو در هر سر سو نگاه

که این دشت جنگست ناجای  
 بر لدا سیکه ابر باراشتر  
 بش کز نکه کرد کیو لیسر  
 زمین سبر سرجون کل اغشی  
 زد دشمن بنفر و دسر دم سپا

سپاه اندر آمد بگرد سپاه  
 بزیر سر مست بالین نرم  
 همه دشت از ایران کشته بد  
 درین دشت فکون کرد کوی  
 بدان اندکی بر کشید ندیخ

یکی با تک برخاست از ترکا  
 ز بر تیغ و شمشیر و کوبال کیم  
 ز لشکر دیسران و مردان  
 رخ زندگان کشته جوین  
 سپایه ز ترکان جو مور و ط



پدر بی سپر شید سبر بی پدر  
 چنین آمدین کسب تیز کرد

همه لشکر کشن زیروز بر  
 کخی شاد مایه زده کا به

One of the most evocative characteristics of the Houghton manuscript is its lively description of contemporary life, especially when the artists yielded to their penchant for caricature. While the Turanians Devastate the Besotted Iranian Camp (Figure 4) illustrates one of the darker moments in the wars between Turan and Iran, the artist appears to have been poking fun at the Safavid military establishment. Tents, costumes, and other accouterments are accurately contemporary. On stylistic grounds, this miniature can be assigned to a follower of Sultan-Muhammad, the outstanding artist of the court of Shah Isma'īl who later became the leading master of Shah Tahmasp's ateliers. Less progressive than the major painters, this assistant never fully adjusted to the impact of Bihzad, but when he was at the peak of his form, as here, he painted with compelling verve. His craggy profiles, soldiers resembling sacks stuffed with rocks, and goggle-eyed horses identify his style unmistakably.

As the *Shah-nameh* project developed over the years, a new generation of artists developed from apprentices to journeymen to masters. Their work was admired, and they were assigned subjects for this major manuscript. At times, spaces seem to have been left vacant for their work in the first part of the book, though it also seems possible that less admired pictures were replaced. In any event, the first illustration to the epic proper, in which the poet's elaborate parable of the ship of Shi'ism is described (Figure 5), can be attributed to one of the leading younger artists. Although he was to gain greatly in refinement, his character as an artist is already pronounced. His favorite personality types are recognizable, along with his accurate eye for still life, his enthusiastic representation of textures, and even his formulae for such things as water.

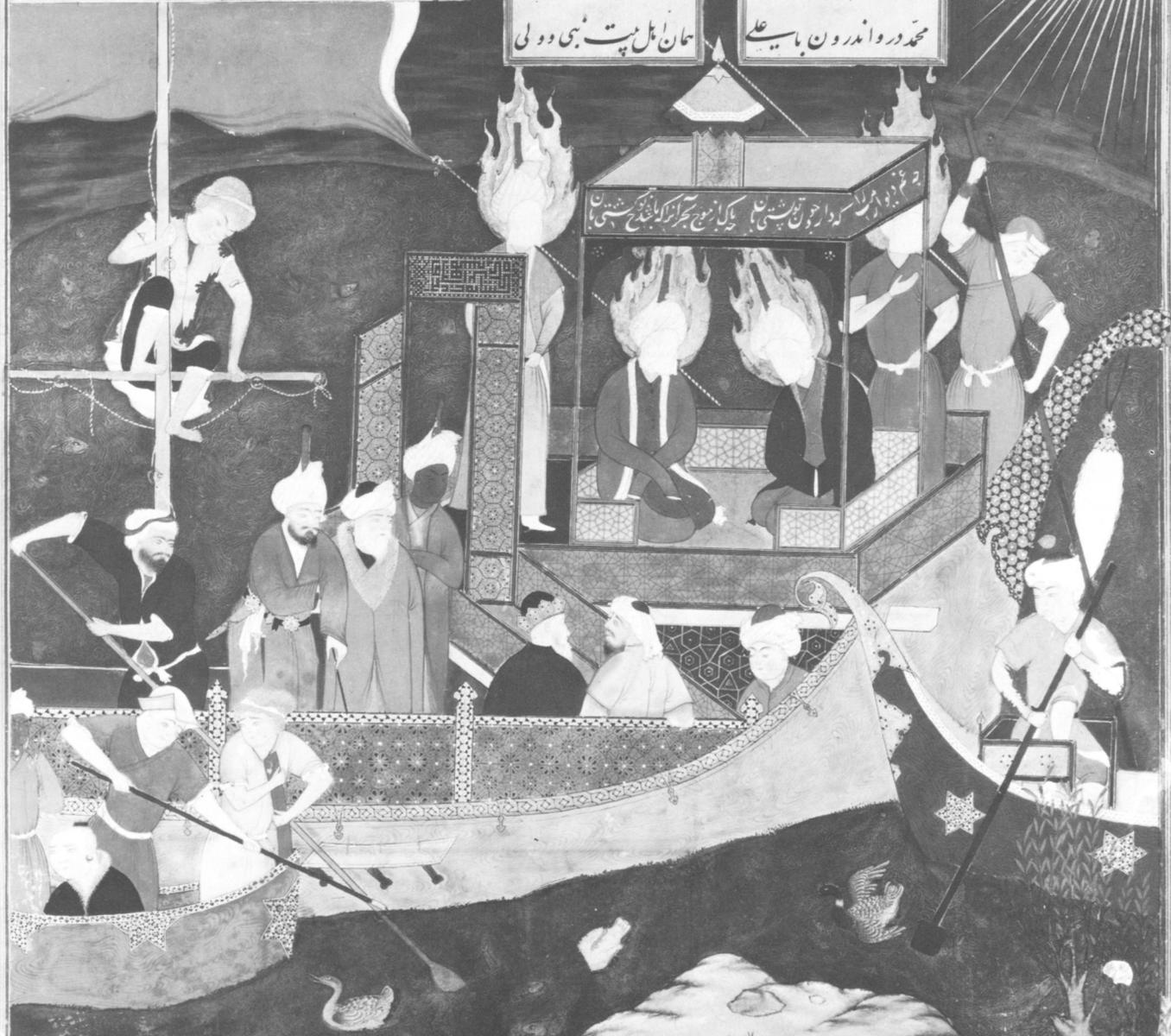
5. *Firdowsi's Parable of the Ship of Shi'ism.*  
12 1/2 x 9 5/16 inches. Fol. 18v. 1970.301.1

منم بنده حسن میت نبی  
 جو نجات کشتی برو ساخته  
 محمد درو اندرون با بی علی

پستایند خاک پای وحی  
 ممد باد بانها بر افراخته  
 همان بل پست نبی و ولی

حکیم این جهان را جو دریا نهد  
 یکی برین کشتی بسان عروس

بزرگمخته موج از تو تند باد  
 پارا پسته جمجمه خروس



بدانیت که موج خواهد زد  
 همانا که باشد مرا و پستیکه  
 اگر چشم داری بگیر سر ای

کس از غمته پسر و نوجو اشد  
 خداوند تاج و لود او پیر  
 بنزد نبی و ویسه کیر جای

خسرو مندر کز دور دریا بید  
 بدل گفت اگر با نبی و و چه  
 خداوند جوی می و کهن  
 کرت زین بر آید کجا نیست

کرانه نه سپدا و بن ما بید  
 شوم غم سه تدم دارم و بیازنی  
 همان چشمه شیر و ما معین  
 جین است وین من راهت

خندکی میزانت مرد دلیر  
 سخی دیدی سر و آستینک او  
 وزان پس به شیره یازید  
 سر از تن جدا کرد و بکند خوا

تن شیر کشت از جنگ سیر  
 سه دیکر بر دتیر بر جک او

دگر تیر بهرام زد بر سرش  
 بر د نیره بر میسان دده

فرو رخت چون آب چون آب برش  
 که شد سنگ خار آب چون از او  
 تن شیر چکے بد و نیم کرد  
 وزان بس فرود آمد از کوه سب



خوشی برآمد کرد آن سپن  
 کرفش سپه دار چن در کنار

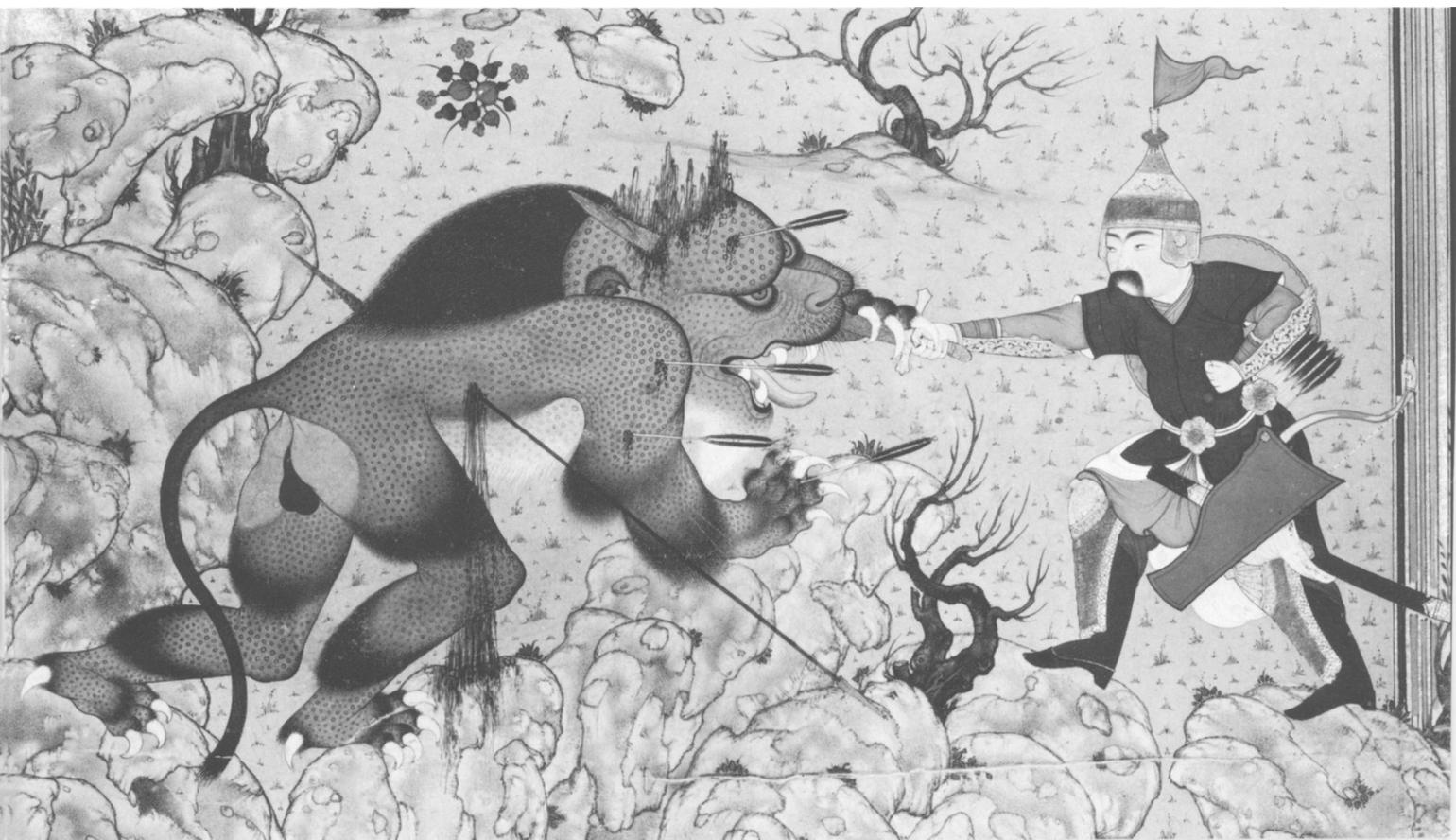
گزا و ارگشتی بدر زمین  
 وز آن پس و را خواند سخی شیر

بزدیک خاقان خرامیدشاد  
 ازان شته خاتون خاقان برت  
 بهرام بر افشیرین خواندند  
 جو خاقان حبیبی با یوان رسد

سخنما ز سپه کیسه سخی کرد یاد  
 دمان دمان تا بر کوه نخت  
 و را پهلوان زیر می خواندند  
 فرستاده محشر بان بر کردند

Among other things, the Houghton *Shah-nameh* is a marvelous bestiary, containing a weird zoo of dragons, fabulous birds, and such specialized creatures as the lion-ape (Figures 6, 7), a mountain monster that had swallowed the favorite daughter of the queen of Turan. Bahram Chubin, the defeated rebel Shah of Iran, who had gone in exile to Turan, was asked by the queen to slay the beast, which he did by a combination of arrows, a lance, and a sword. As depicted here, the lion-ape is ornamentally spotted, pleasantly furry, and credible. Like many of the pictures in our manuscript, this one can be assigned to two artists—a leading master who planned the miniature and contributed some of the drawing and coloring, and a lesser one who was responsible for most of the execution.

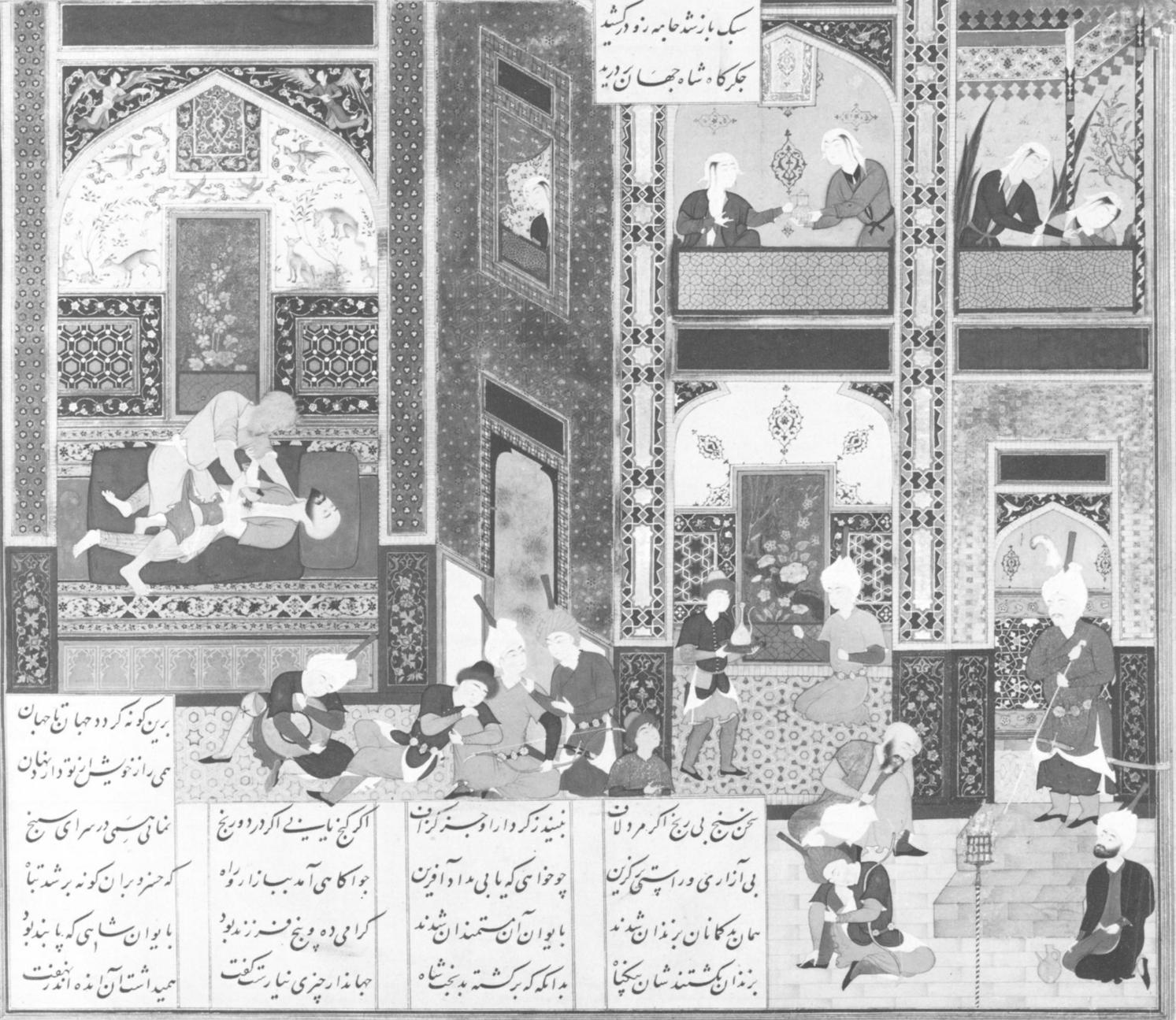
6, 7. Bahram Chubin Slays the Lion-Ape. 11 1/16 x 7 3/4 inches. Fol. 715v. 1970.301.74



ز پیش نیاید پرستار ز نو  
 جو بر بسم بدید از آید باز  
 یکی چا در نوبس در کشید  
 سبک باز شد جابه زو در کشید  
 جگر کا شاه جهان درید

یکی طشت زرین بر پشته بود  
 نه گاه سخن بود و نه شکام از  
 بدان تاریخ جان سپار باید

ابا جامه و ابد پستان آب  
 همی کرد جزو بر دشت  
 همی جا به بار با پوشید شانه  
 بر مزمن همی نوبه کرد از کنان  
 بشد سر مرز و خجری بست  
 در خانه ناپوش را بست



سخن سخ بی بی جگر مردان  
 بی آزاری در آستی گزین  
 همان مکانان برندان شدند  
 برندان گشتند شان سچنا

بنیاد ز کردار او بسته گزین  
 چو خواهی که مانی بد او آفرین  
 با یوان آن گشتند ان شدند  
 بد آنکه که بر گشته بد بخت شاه

اگر کوچ نیامیند اگر در دویج  
 جو اکا می آمد بب زار روه  
 کرامی ده پنج من ز ند بود  
 جهاندار چیزی نیار گشت

برین گونه کرد جهان جان جان  
 همی راز خویش از تو در آید بان  
 نمائی همی در سراسی سخ  
 که خضر و بران گونه بر شد تبا  
 با یوان شاهی که پانند بود  
 همی داشت آن آمده آنقدرت

The Assassination of Khusraw Parviz (Figure 8) illustrates one of the historical parts of Firdowsi's epic, in which a deposed shah is killed by a paid assassin on the order of his weak and intimidated son. In the text, this tragic episode in Sasanian history is described with deep feeling and a mounting sense of hopelessness. In the picture, the assassin, whose face has been somewhat abraded, is painted rather more naturalistically than usual. For the most part, however, the artist has dwelt upon the setting, a palace by night. The ladies of the harem wander about obliviously; the pageboys and watchmen gossip or sleep on duty. This picture is the work of another of the younger artists, who had grown up at Shah Tahmasp's court. The violent campaigning, low humor, and high spirits of the early years of Safavid rule would probably have seemed coarse and offensive to his ilk. As we can see from his painting, this was a time for understatement. Only by the closest scrutiny, by alerting all of our sensibilities, can we detect the horror. Times have changed. Humor has given way to wit; monsters such as the lion-ape no longer scare; cruel deeds are now shown at a distance, as though to keep the blood from our hands. By the time this picture was painted, Shah Isma'il's ecstatic poetry would have been condemned as the raving of a dangerous fanatic; and the miniatures from the first years of the project must have seemed disturbingly old-fashioned.

## Notes

Although thousands of Safavid manuscripts of our period have survived, only a handful can be considered to be of comparable artistic importance:

About 1526: *Hafiz Diwan*, Cambridge, Fogg Art Museum, four (formerly five) miniatures.

1526/27: *Nawa'i Collected Works*, Paris, Bibliothèque Nationale, sup. turc 316, six miniatures.

1539-1543: *Nizami, Khamseh*, London, British Museum, Or. 2265, fourteen contemporary miniatures.

1556-1565: *Jami, Haft Awrang*, Washington, D. C., Freer Gallery of Art, 46.12, twenty-eight miniatures.

Ali, a sixteenth-century Turkish source, claims that Shah Isma'il was concerned about Bihzad's safety at the battle of Chaldiran, near Tabriz, in 1514. This story is not given elsewhere, and would seem to be apocryphal.

یکامک پارس است با دیو جنگ

بند جگشا ز افسران و انزنگ



ریشان و بهره با فسون تیت

دگرشان بگر ز کران کر دست

کشند شاخسته و تبخوا

بیا خواستند آژمان نهیار

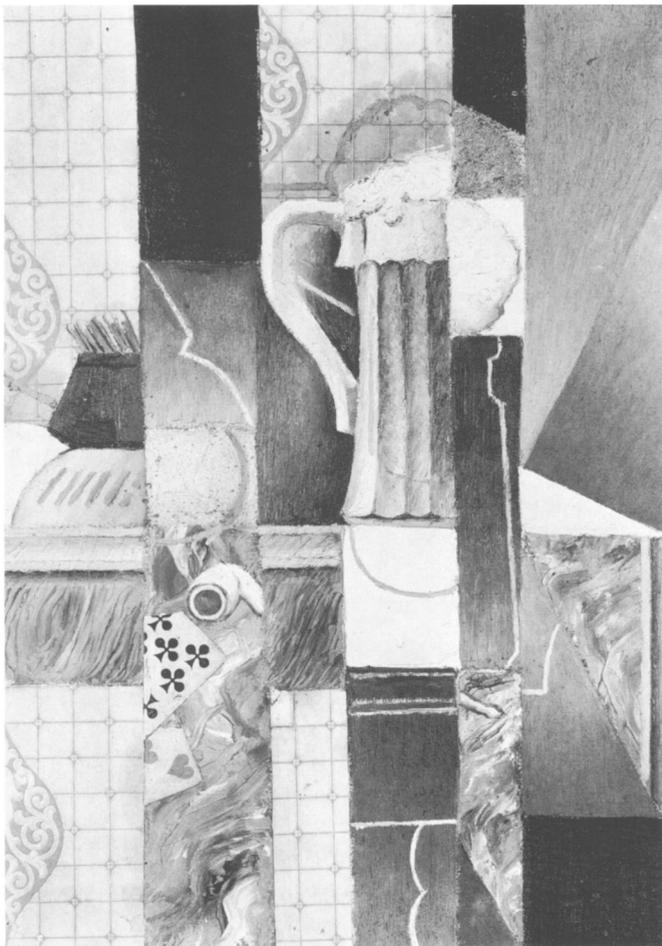
# The Temperament of Juan Gris

DOUGLAS COOPER

Art historian and guest director of *The Cubist Epoch*

*The Cubist Epoch, a comprehensive display of cubism in all its aspects, is presented jointly with The Los Angeles County Museum of Art. Including more than 300 works of art, it will be on view at the Metropolitan Museum from April 9 through June 8*

*Playing Cards and Glass of Beer, 1913, by Juan Gris (1887-1927), Spanish. Oil and collage, 20<sup>3</sup>/<sub>8</sub> x 14<sup>3</sup>/<sub>8</sub> inches. The Columbus Gallery of Fine Arts, Columbus, Ohio, Gift of Ferdinand Howald, 31.61*



Though highly respected and praised, Juan Gris has never been properly recognized as the great creative artist he undoubtedly was. In America, for instance, he has been the victim of a foolish prejudice, which consists of believing that after 1918 his painting declined in inspiration and interest. But I suspect that Gris's temperament, or artistic personality, has also played a part in delaying full appreciation of the masterly nature of his work as a whole. For Gris's painting is austere, his method of composition depends to a great extent on intellectual reasoning and calculation; he put little emphasis on sensuous and emotional values and avoided any conscious form of humor. Therefore Gris's paintings oblige the spectator to think before he begins to enjoy them. But, on the other hand, Gris's formal equations and his insistence on the facts of reality are the source of great visual satisfaction, just as his eminently personal sense of color is evocative, fresh, and exciting.

José Victoriano Gonzales, who in 1906 adopted the pseudonym of Juan Gris, was born in Madrid on March 23, 1887, of a bourgeois family. Once his elementary schooling was over, Gris worked under an academic artist in Madrid and, for a while, attended the School of Art and Industry, where his training was primarily of a technical and scientific nature. But a passion for drawing and painting seems to have declared itself early and, since Gris's financial resources were extremely meager, he hastened to turn this to profitable account by submitting humorous drawings to the Spanish periodicals *Blanco y Negro* and *Madrid Comico*. However, by the age of nineteen, Gris, like many other aspiring young Spanish artists of his generation, became acutely aware of the provincial climate of his native land and felt inexorably drawn to Paris, then the artistic center of the world. As a result, he left home for Paris in the fall of 1906 and arrived there with no money but a firm resolve to make his mark as a serious artist.

Somehow Gris found his way to Montmartre and to the now famous studio building known as *le bateau-lavoir*, where he established himself in a modest studio alongside his compatriot Pablo Picasso. During the next few years he managed to keep himself alive by continuing to make humorous and satirical drawings for such popular French periodicals as *L'Assiette au Beurre*, *Le Cri de Paris*, *Le Témoin*, and *Le Charivari*. But at the same time he was working on his own to become a serious painter. At last, at the end of 1911, he felt sufficiently sure of the progress he had made to allow some of his works to be

shown in the shop of Sagot, a Montmartre junk dealer. Thereafter, he exhibited regularly in the *salons* with his friends and began to make a personal contribution to cubism.

During these first five years in Paris, Gris had been a silent but actively observant witness of the birth and progressive development of cubism. Early on he had become friendly with Picasso, and through him had met Braque and various other painters as well as poets and critics like Guillaume Apollinaire, Max Jacob, André Salmon, and Maurice Raynal, who were closely associated with the cubist painters. Although Gris was fully conversant with the cubist pictorial idiom and the aims of its creators, he preferred to start independently from the beginning in order to arrive at his own form of cubist painting, rather than starting from the point to which Braque and Picasso had progressed by 1911. That is to say, Gris — essentially thorough and methodical — began, as had Braque and Picasso four years earlier, from a personal re-examination of what had been achieved by Cézanne in order to pursue his stylistic discoveries in accordance with conceptions of his own. Thus his pictorial aims were, from the start, more or less the same as those of Braque and Picasso but, as his own painting idiom evolved, so Gris came to invent other compositional and representational devices to give pictorial reality to the solid, tangible aspects of things.

For example, Gris used more accentuated chiaroscuro in his early works than Braque or Picasso had ever done, and used directed light to fragment his forms. Then he devised a linear network that imposed a formal organization on his canvas while allowing him to represent different simultaneous aspects of an object within each enclosed area. Next Gris developed a system of parallel, but subtly displaced, vertical and oblique planes covering the whole surface of the canvas, on which he either represented some particular aspect of an object or completed its representation by drawing a complementary aspect, thus repeatedly shifting the angle of vision. After 1912 Gris composed with areas of strong local color without involving himself in the modulating effects of light. And lastly, Gris used black as a constituent element, often evoking some part of an object through its negative silhouette.

Gris's first big group of cubist paintings (1911-1913) are therefore bolder, less dependent on the nuances of fine painting, more assertive and visually legible than comparable works by Braque and Picasso. They are methodical

*Landscape at Céret, 1913, by Gris. Oil on canvas, 36<sup>1</sup>/<sub>4</sub> x 23<sup>5</sup>/<sub>8</sub> inches. Moderna Museet, Stockholm*



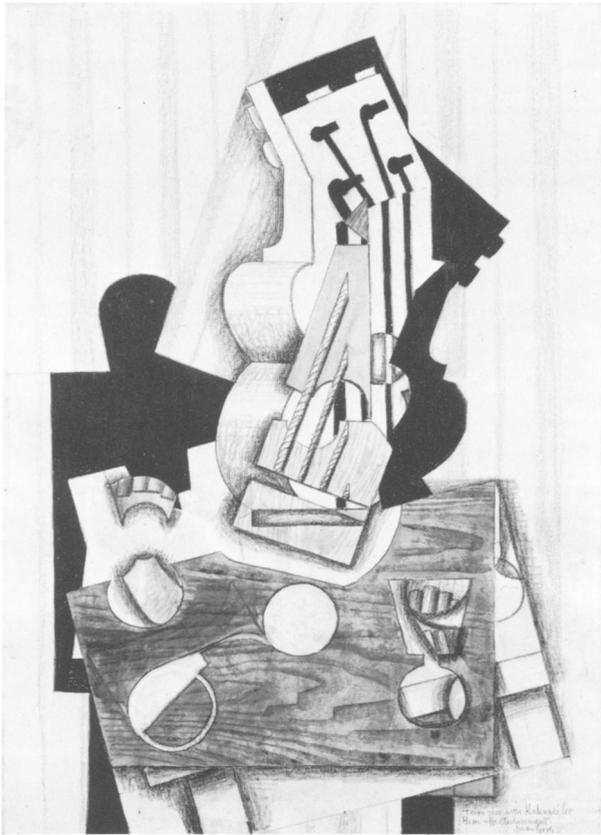
cally thought out rather than empirical and imaginative. But they are truly cubist in spirit: Gris, like Braque and Picasso, was concerned with giving as accurate and complete a representation as possible of tangible reality as we know it intellectually to be. Gris's approach to painting differed from that of Braque and Picasso in that his was a more scientific type of mind, depending on analysis and reasoning rather than instinct. And this approach had been encouraged by his early training in the methods of science and engineering. Moreover, after 1914 it found expression through his method of first drawing in a formal composition, based on a predetermined division of the canvas into a harmonious arrangement of colored forms that he himself referred to as "flat, colored architecture." This procedure first became evident when Gris began to work with pasted papers, because he would cut these to the required shapes and then paste them together as an overall design before giving them objective meaning by overdrawing, by adding representational details, and by introducing chiaroscuro to create volume and separate one plane from another.

Now it was in this second stage that Gris, who did not hesitate to seek help from mathematical calculations at the start, proved he was not the victim of any theory or geometrical formula. For whenever Gris felt that he must modify, even transform, the colored elements of his basic composition to keep from distorting the reality of the objects and the spatial relationships between them, he did so. Thus Gris's pictures convey visually convincing images of reality because he knew how to temper science with intuition. Gris's cubist works are more constructed, more absolute, more solemn and intense, artistically less free and fanciful than those of Braque and Picasso, but because of the intervention of his sensibility they are not coldly intellectual or schematic. And this becomes increasingly evident after 1915, when Gris, like Braque and Picasso, set about extending the expressive possibilities of his style and began to cultivate the sort of sensitive and sensuous element in his pictures that he had discovered in works of the French school by artists like Fouquet, Louis Le Nain, and Boucher, as well as the school of Fontainebleau.

Having said this, it is impossible not to go on to discuss the more active role that this compensatory side of his nature — the lyrical as opposed to the intellectual, the sensuous as opposed to the severe — began to play in Juan Gris's conception of painting from 1920 onward. Right from the start Gris had accommodated his feeling for sensuous values not only in the richness of his color but also in his subtle differentiations of texture. However, at this early stage, when he was primarily concerned with problems of composition, of pictorial form, and with establishing his pictorial grasp on reality, Gris gave precedence to his sense of "flat, colored architecture" and subjected his lyrical instincts to

*Harlequin with Guitar, 1917, by Gris. Oil on wood panel, 39<sup>1</sup>/<sub>4</sub> x 25<sup>1</sup>/<sub>2</sub> inches. The Alex Hillman Family Foundation, New York*





*Still Life with a Guitar*, 1913, by Gris. Watercolor and charcoal, 25<sup>5</sup>/<sub>8</sub> x 18<sup>1</sup>/<sub>4</sub> inches. Private collection, New York. Photograph: Taylor & Dull



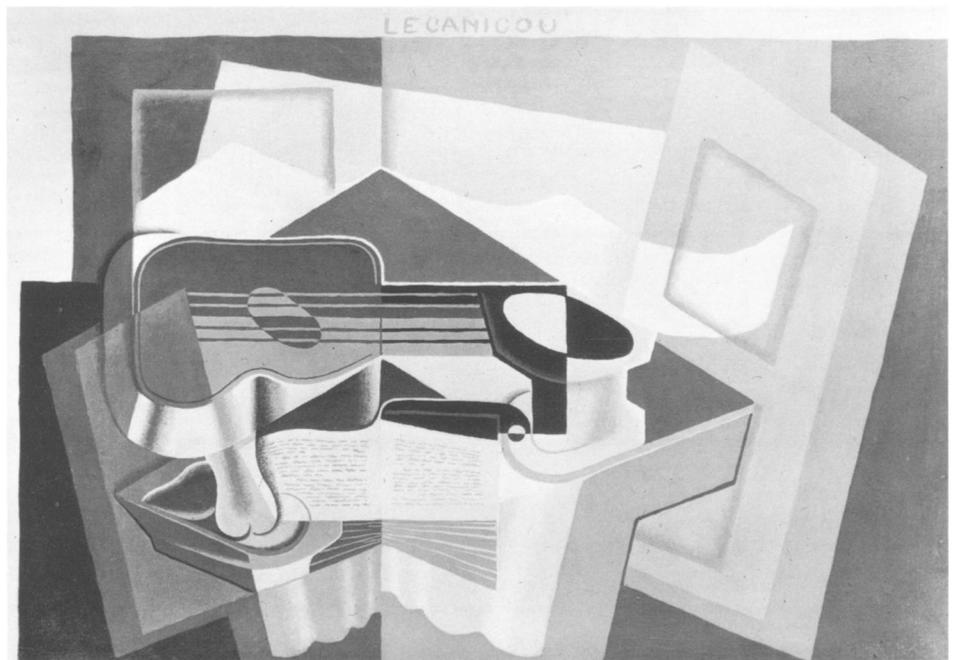
*Still Life*, 1917, by Gris. Oil on wood panel, 29 x 36 inches. The Minneapolis Institute of Arts, Minneapolis, Minnesota, The John R. Van Derlip Fund, 51.20

*Still Life*, 1920, by Gris. Oil on canvas, 28<sup>3</sup>/<sub>4</sub> x 36<sup>1</sup>/<sub>8</sub> inches. Rijksmuseum Kröller-Müller, Otterlo



an overriding classical discipline. After 1920, however, Gris relaxed this conception because he was ready to adopt a much freer, more rhythmic, less abstract style. He then allowed his geometrical calculations to become a scarcely visible, underlying structure beneath a looser style of representation involving an inventive and freely flowing use of line. No longer did he want his compositional elements visibly to coincide with the forms of natural objects. Instead, geometry became a semitransparent base over which he could freely inscribe the shapes and constituent elements of the subject he wanted to represent. Thus he could establish a varying linear surface rhythm and bring objects into a new and, so to speak, "rhyming" relationship with each other by creating formal analogies between them. The result was that Gris's painting became more lyrical than before, but also more legible. Indeed, he himself said that his post-war work was to his earlier work as poetry is to prose.

Gris's later painting has never found favor in American eyes, and it must be admitted that much of the work he did in 1922-1923, a transitional period, is weaker and less profound than anything he had painted before 1921. But between 1924 and his death in May 1927, Gris found a new stylistic strength and pictorial equilibrium, so that while the forms in his pictures are more precise and the geometrical element is more evident, the formal "rhymes" and linear rhythms lose nothing of their lyrical inspiration. Thus one half of Gris's work complements and completes the other, and it is a mistake to attribute his change of style to weakness or loss of inspiration.



*Le Canigou, 1921, by Gris. Oil on canvas, 25 $\frac{1}{2}$  x 39 $\frac{1}{2}$  inches. Albright-Knox Art Gallery, Buffalo, New York*

# NEW YORK SKYSCRAPERS:

## *The Jazz Modern Neo-American Beutilitarian Style*

ARNOLD LEHMAN *Chester Dale Fellow, Twentieth Century Art*

**T**he architectural vitality of a city is fragile. It lives on the energetic individual gestures of each structure. It matures on a cooperative spirit among them. However, the disruption of the urban fabric, the destruction of architectural scale, the tediously vitreous development of business and residential areas — all are devastating, enervating acts, settling an absurdist oneness over the city. A quick tour of Third, Park, or Sixth avenues clarifies Le Corbusier's distinction of a half-century ago between construction and architecture: "The purpose of construction is TO MAKE THINGS HOLD TOGETHER; of architecture TO MOVE US."

This post-World-War-II uniformity is distinct from the proudly individualistic towers of the nineteen-twenties and thirties, those "cathedrals of commerce" and castles in the sky, whose success separately and as part of the cityscape came from a demand for individuality — in design, decoration, color, mass.

The American skyscraper school, developed in Chicago primarily within the framework of the eclectic Beaux-Arts tradition, was dominant in New York. The city's Zoning Resolution of 1916, producing the set-back arrangement, forced architects to choose between a tower on part of the site with no height restriction or a pyramidal structure whose mass would be set back several feet for each height increase over the maximum allowed for a vertical elevation using the full site. Most often, a compromise evolved. Also, architects would no longer be able to treat their work simply as façades.

The increasing use of an industrial vocabulary by Austrian, Dutch, and German designers was reinterpreted here less severely, with a continued interest in decoration. To this end, French sources, both from the ever potent Beaux-Arts school and from the elegantly stylized forms from the 1925 decorative arts exposition in Paris, were immensely influential. Russian constructivism, Italian futurism, American streamlining, and technological advances in materials and methods became equally important as the third decade of the twentieth century ended.

The New York skyscraper brought antithetical styles together. The stripped-down utilitarianism of the Bauhaus merged with the intense interest in decoration of the French art déco. New materials were employed in highly original ornament. Cost was less a factor when a skyscraper could serve as the primary advertisement for a corporation (although the Depression kept down otherwise astronomical building expenses).

During the nineteen-twenties and thirties, not every New York building was progressive in design or spirit. Those lagging behind said something about eclectic tastes. The leaders, however, reflected more interest in the honest reality of the future than in the subtle fantasies of the past. None were anonymous or speechless.

## Chanin Building, 1929

122 East 42 Street

Irwin S. Chanin, architect; Sloan & Robertson, general plan

BELOW, LEFT

“New York—City of Opportunity” was the theme of the Chanin Building’s decoration. The two series of bronze reliefs and grilles in the Lexington Avenue vestibules were intended to express the opportunity theme by portraying the evolution of mental and physical life in a kind of Horatio Alger narrative. The style shows the influences of late cubism, Italian futurism, and a modern classical revival, but the dominant conception was the significance of geometric linearism and its ability to communicate mental and physical force. The abstract motifs of the grilles not only complemented the symbolism of the reliefs but also covered ventilating ducts in a particularly good illustration of “beautification” of forms.

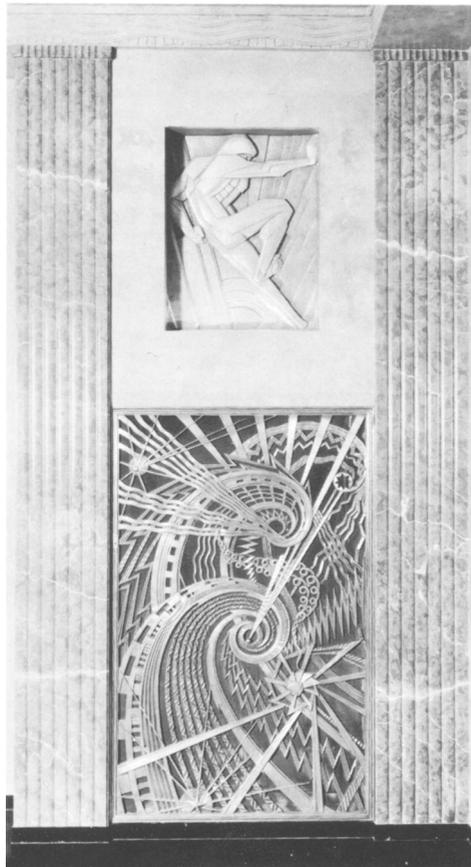
The Effort panel, one of four in the physical life series, is set into Istrian nuage marble and between pilasters of red Altico. The designer’s explanation of his work: “The figures stand with feet and hands ready to repel all opposing forces or to thrust aside all stationary obstacles in the path to the goal. Muscular lines denote tremendous physical exertion.” The grille continues this interaction of forces, its spiral convulsions thrusting forward, breaking through the rigid lines in its path, causing shock waves in an overall display of incredible dynamism.

BELOW, RIGHT

These magnificent gates, brilliantly combining machine, electronic, architectural, and abstract forms, are an expression of what was considered the modern aesthetic, often called “modernistic” or “moderne.” The cogwheels suggested the interlocking aspects of business, and the stacks of coins at the base, its rewards.

*Bronze relief and grille entitled Effort by René Chambellan in collaboration with Jacques Delamarre*

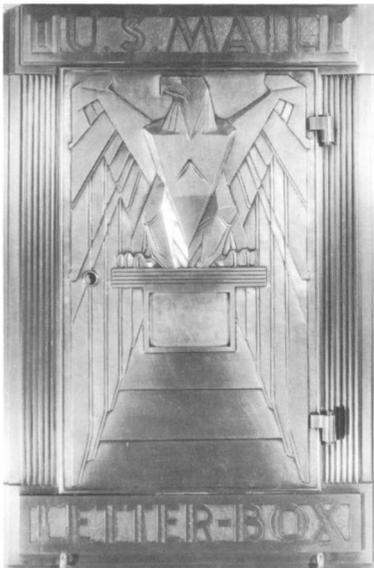
*Nickel-plated entrance gates to executive offices on the fifty-second floor by Jacques Delamarre*



Interior photographs:  
Albert Rothschild

This fifty-six-story structure set no height records. It was merely the third tallest of New York's towers, even before the erection of the Chrysler and Empire State buildings. It was received, however, with unparalleled fanfare and critical acclaim for its vigorous exterior massing and magnificent interior detail. From the bronze entrance frieze and patterned terracotta cladding at street level, through its massive base with carefully planned and articulated setbacks, to the boldly vertical tower with its strongly modeled forms, the Chanin Building was hailed as a splendid example of the "modernistic" style.

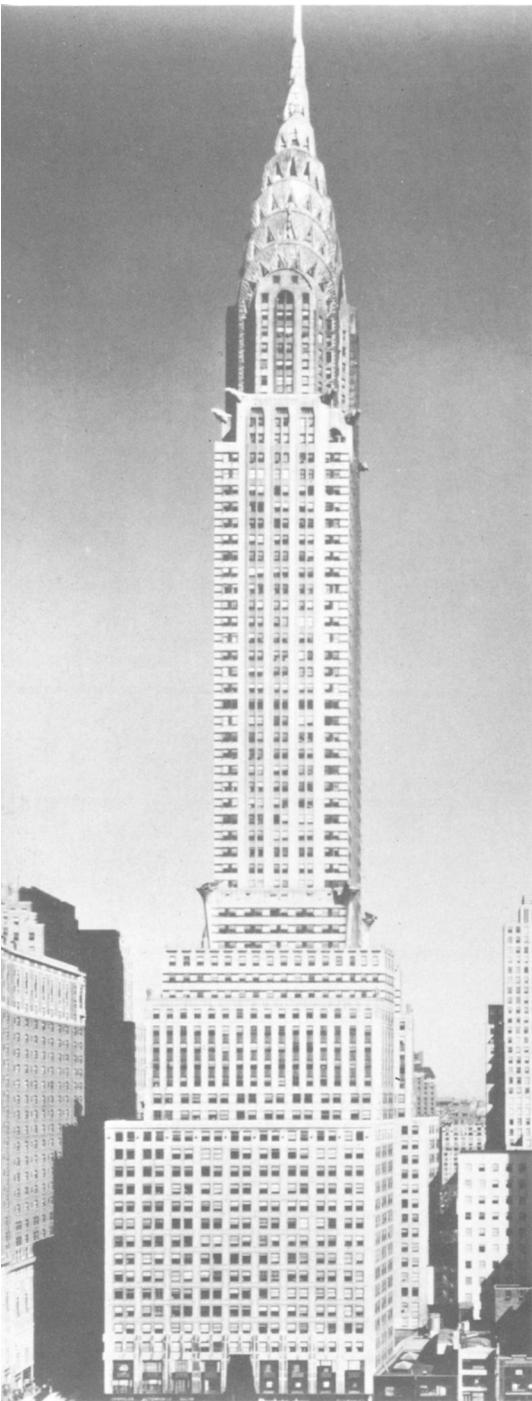
During this period, mailboxes received an unusual degree of attention and served as important examples of a building's decorative style. This boldly stylized bald eagle on the lobby mailbox is particularly noteworthy for the designer's ability to render the flat plane of the box into an intriguing three-dimensional space.



Bronze mailbox by Jacques Delamarre



Photograph: Wurts Bros.



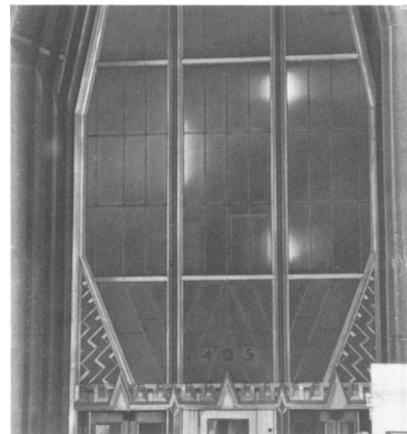
## ***Chrysler Building, 1930***

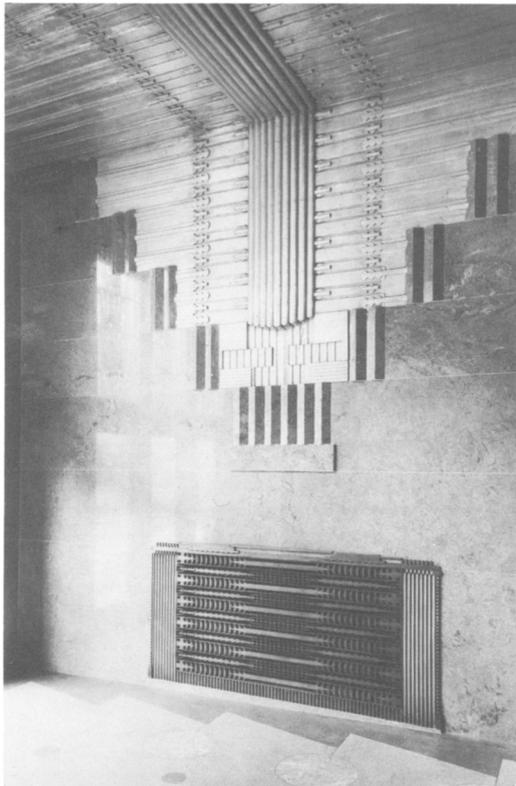
*405 Lexington Avenue*

*William Van Alen, architect*

**C**ommissioned by Walter Chrysler, this skyscraper was to symbolize both the prestige and progressive modernity of the company that bore the founder's name. In eighteen months, the tower rose to its completed height of 1,046 feet, becoming the world's tallest until the erection of the Empire State. Van Alen's design of base, shaft, and spire was both elegant and virile. He contrasted classically rich materials such as marble, onyx, and rare woods with modern metals, and his early use of stainless steel and aluminum for the exterior is particularly striking. The stainless-steel-wrapped spire, eight stories high, with its radiating triangular windows, crowns the structure and sets it apart from all others. The 185-foot finial brought the structure to full height. This Nirosta-stainless-steel needle, only eight feet square at its base, rose up from inside the yet-floorless frame of the tower in a ninety-minute publicity stunt. The façade is enlivened with gargoyles in the forms of the winged helmet of Mercury (the Chrysler radiator-cap symbol) at the thirtieth floor and steel eagle heads at the fifty-ninth. A unique brick frieze of racing cars with hubcaps of polished steel circles the thirtieth floor.

The public spaces were to be as exciting and original as the exterior. The main entrance at Lexington Avenue, a four-story glazed portal topped with a huge cast-aluminum reproduction of the Chrysler radiator cap, leads into a triangular lobby. The seemingly unbroken wall surfaces are faced with immense slabs of richly variegated rouge flamme marble. The information booth, across from the entrance, is backed with a tall niche of stainless steel encasing a digital clock. The ceiling mural by Edward Trumbull, filling a space 110 by 97 feet, shows man using natural energy to serve his needs. The elevator doors and interiors of the cabs are outstanding examples of the building's concentrated design, although executed in a more florid, French manner. They are executed in inlaid woods outlined in white metal.



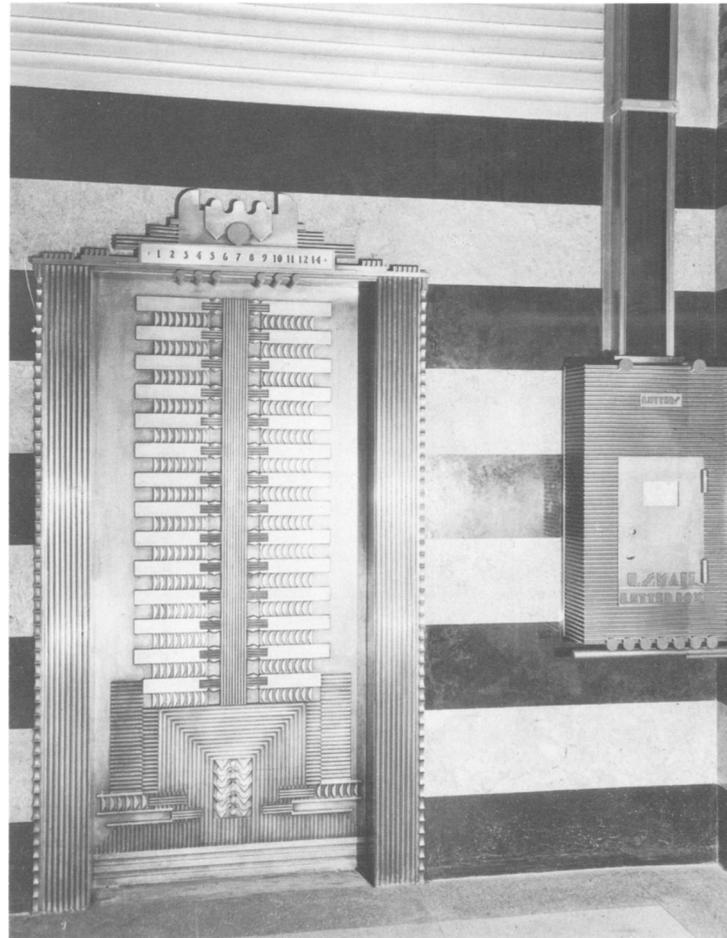


**Film Center, 1929**

630 Ninth Avenue

*Buchman and Kahn, architects*

This thirteen-story brick building, given over primarily to storage and exchange facilities for films (which were of a highly explosive nature at the time of construction), is significant for its interiors. Although the brickwork and decorative terracotta cladding on the upper floors is handled well, it is the metal and stonework of the structure's public spaces that are important. The motifs of the elevator doors, mailbox, radiator grilles, and wall and ceiling ornament recall the carefully executed textiles and metalwork of the Americas' earliest civilizations: the wall and ceiling ornament in incised and layered bronze, for instance, suggests a metallic rendering of magnificent feathered robes and hangings. The banded marble walls in the elevator lobby, the abstract patterns of the terrazzo floors, the intricate metalwork produce an exciting interior of elaborate craftsmanship.



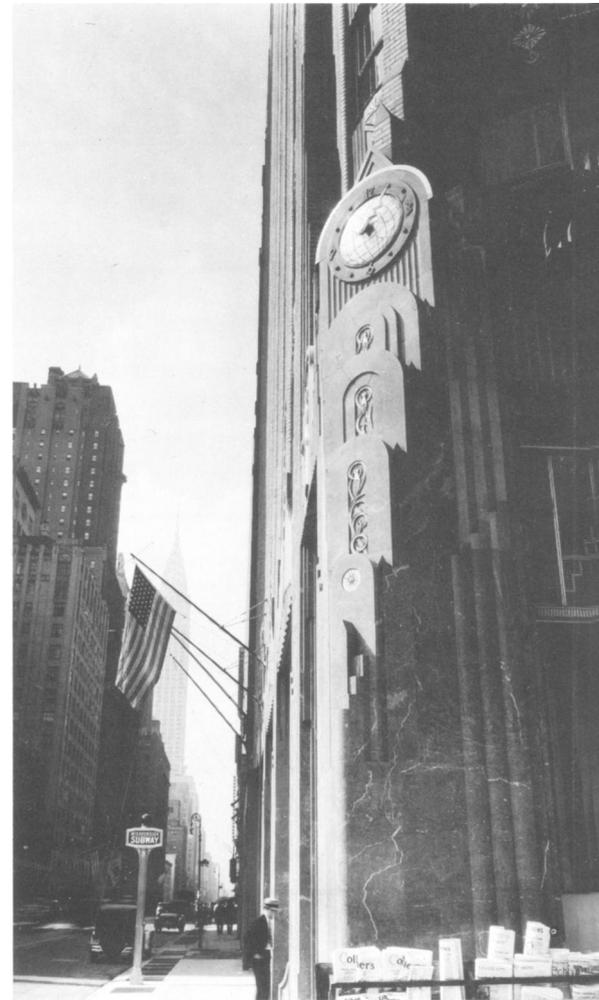
*Photographs: Sigurd Fischer*

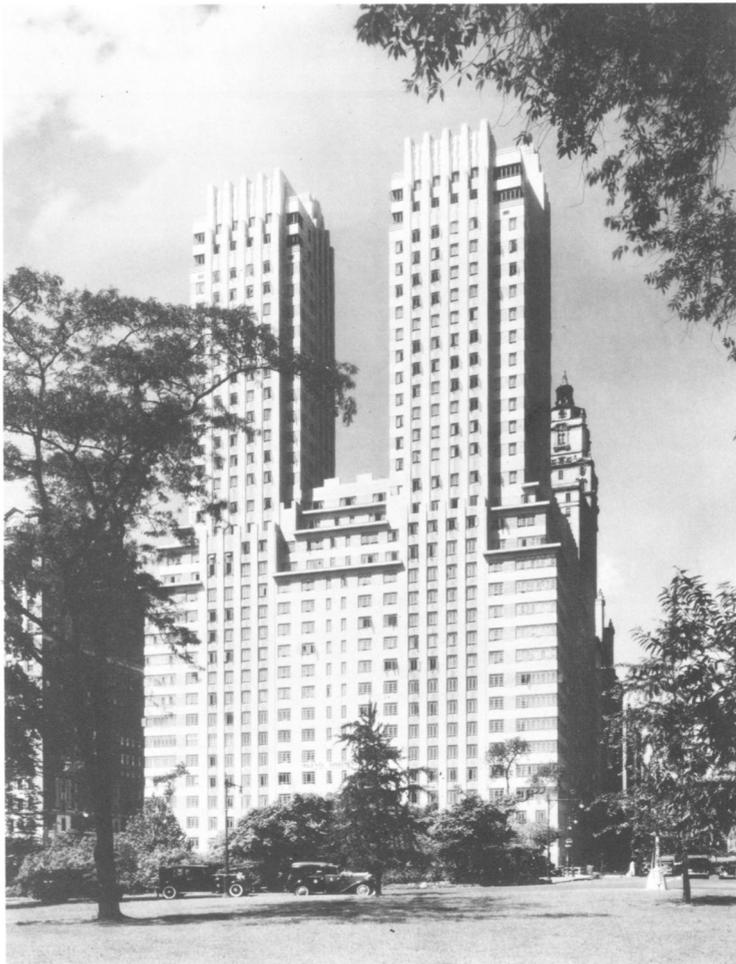


**570 Lexington Avenue, 1931**

*Cross and Cross, architects*

**A** building noteworthy for its highly original decorative treatment, this mid-town tower became the headquarters of RCA until that company moved to Rockefeller Center several years later. It is now the General Electric Building, and the designs executed for the original occupant continue to express the identity of the new tenant. The terracotta crown of this brick tower, strikingly lighted at night, symbolized the radiowaves and electric power of RCA. These radiating sparks of energy are repeated throughout the structure's decoration, in spandrels and in the friezelike ornament that runs above the first story. The sculpted figures in the crown go as unnoticed as the beautifully detailed clock at the corner of Fifty-first Street and Lexington Avenue.





*Photographs: Wurts Bros.*

### ***Majestic Apartments, 1930***

*115 Central Park West*

### ***Century Apartments, 1931***

*25 Central Park West*

*Offices of Irwin S. Chanin, architect*

**T**he Majestic, along with a year-younger sister building, the Century, was among the first to use the current office-building design for residential purposes. Chanin's use of continuous corner fenestration, horizontal and vertical banding, and a boldly articulated general design sets these buildings apart from their Beaux-Arts "period" neighbors. These thirty-story structures are closer in spirit to the design of the commercial Chanin Building or to the stark simplicity of Raymond Hood's Daily News and McGraw-Hill buildings, illustrated on the next page.



**H**ood's Radiator Building marked the beginning of his career as one of New York's most important architects. Simplifying his famous neo-Gothic design for the Chicago Tribune Tower of 1923, Hood produced a startling contrast in the Radiator Building. The same elegant verticalism was present, which would be later carried to completion in Hood's Daily News Building, but the decoration was drastically reduced. What ornament remained appeared gold in color, vividly set off against the black mass of the structure. Hood had not meant his use of dark stone to shock: rather, he disliked the hole-like effect windows produced in conventional buildings, and in black walls they were not as evident.

**R**aymond Hood's office building and printing plant for the McGraw-Hill Company entirely reverses the strongly vertical effect that he achieved in the Daily News Building eight blocks to the east, completed a year earlier. To the stark industrial vocabulary of this design, Hood has added continuous fenestration and blue-green glazed terracotta for the spandrel walls, both running in horizontal bands around the building. *The New Yorker*, which praised his News building, was highly critical of Hood's new direction, reprimanding him, ". . . the fact remains that a tall building, considered as a mass, goes up, not sideways" (July 1931).

**American Radiator -  
Standard Building, 1924**

40 West 40 Street  
Raymond M. Hood, architect

**McGraw-Hill Building, 1931**

330 West 42 Street  
Hood, Fouilhoux and Godley,  
architects



*Daily News Building, 1930*  
220 East 42 Street  
Raymond M. Hood, architect  
(The extension at the left is  
a later addition)  
Photograph: N. Y. Daily News



## Recent Acquisitions



This Mourning Virgin, once part of a Crucifixion group, is an unusually beautiful and well preserved example of south German late baroque sculpture. Carved in the round out of lindenwood, it combines a remarkably delicate and harmonious polychrome surface—pale blue, muted browns, and gilded details—with the expressive forms, charged with passionate yet controlled emotion, of the best Bavarian works of the second half of the seventeenth century. Height 37<sup>3</sup>/<sub>4</sub> inches. Harris Brisbane Dick Fund, 1971.15

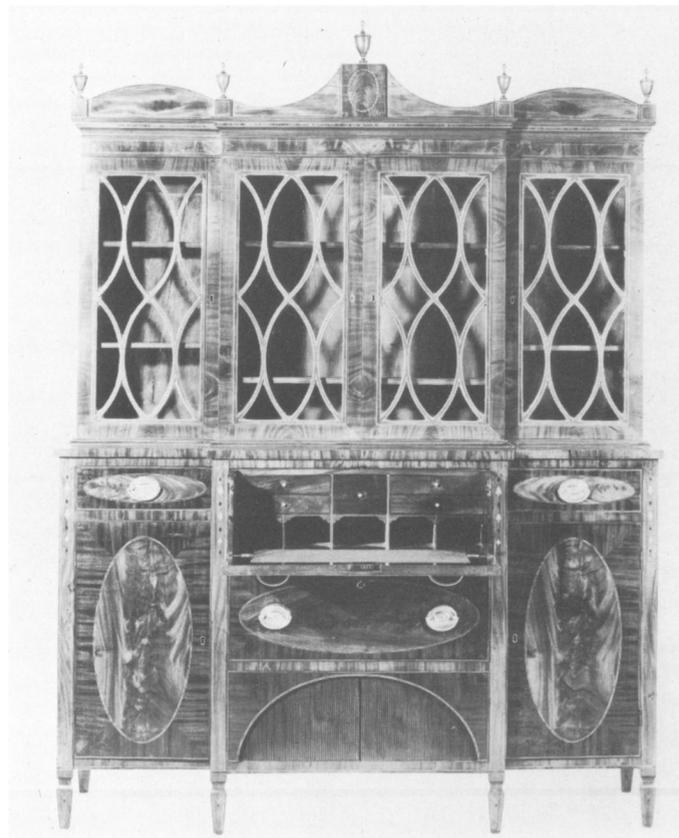
O.R.

In the first decade of the nineteenth century, a handful of cities on the American seaboard were centers for cabinetmakers working in the current English neoclassical mode. One of these was Salem, Massachusetts, where men like Nehemiah Adams, Mark Pitman, and Edmund Johnson helped to create a distinctive regional style in cabinet forms. Seen here is a masterful example of the most sophisticated of those forms, a breakfront secretary-bookcase based upon plates in Hepplewhite's *Guide* of 1787, Sheraton's *Drawing Book* of 1793, and the *London Cabinetmaker's Book of Prices* of 1793.

One of only a dozen or so of these Salem breakfront bookcases now known, this "Gentleman's Secretary" has an unusually rhythmic, well unified design. An echoing pattern of ovals not only decorates the veneered surface of the doors, drawers, and center pediment, but also forms the mullions of the glazing.

As part of a constant effort to upgrade the American Wing collections, it was acquired by exchange to replace a Salem breakfront bookcase of less distinction. Mahogany with inlay, height 8 feet. Gift of Mrs. Russell Sage, Bequest of Ethel Yocum, Bequest of Charlotte E. Hoadley, and Rogers Fund, by exchange, 1971.9

M.J.

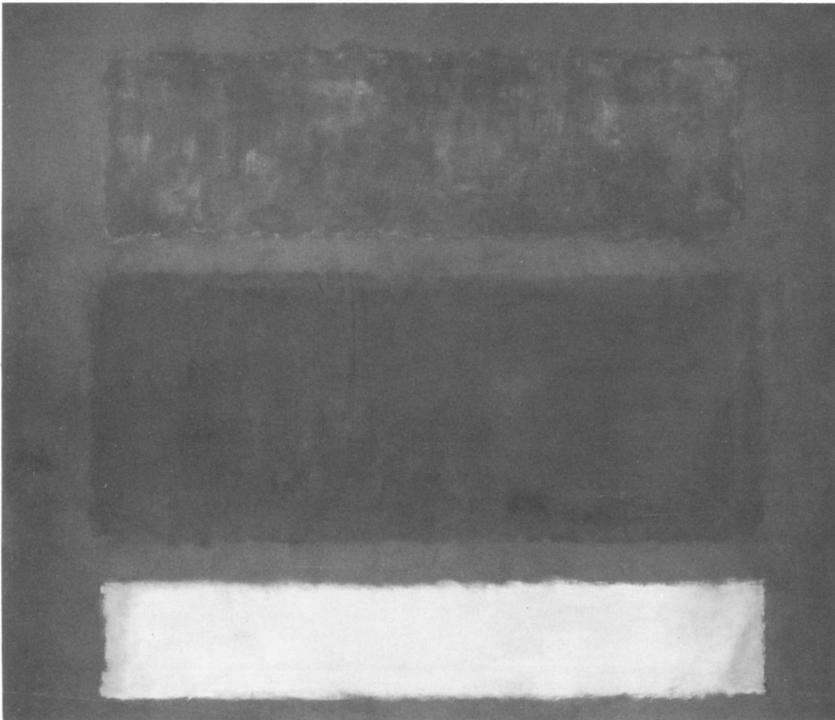
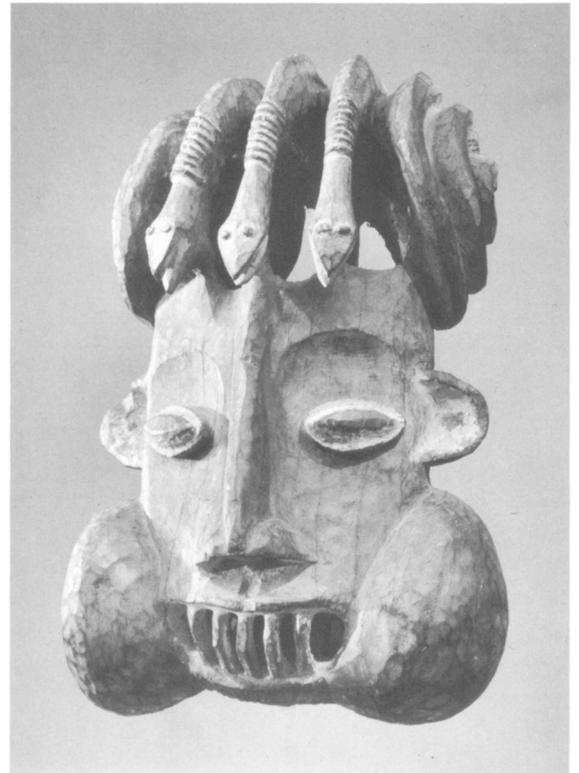


Photograph: Israel Sack, Inc.

Most of the art of the Cameroon Grasslands is connected with the chiefs and their court, and its strong, stylized forms are expressive of their power and importance.

Three snakes crown the head of this helmet mask. Very generally in African art the snake, guardian of the waters, is a symbol of fecundity in the universe. Among the Bamileke it is also an emblem of royalty, appropriate here since this mask was used in a dance associated with the enthronement of a new chief. Africa, Cameroon: Bagam Chiefdom of the Bamileke group. Wood, height 28 inches. Louis V. Bell Fund, 1971.13

R.G.



Rothko's dark pictures, of which this is a fine example, are increasingly considered his major statement. His ability to project luminosity with purples, deep reds, and dark browns shows him to be a master in the elegiac mood. This painting — *Reds, No. 16* (1960) — was the focal point in the Rothko room in last year's exhibition *New York Painting and Sculpture: 1940-1970*. We have long felt that if Mark Rothko were to be represented at the Metropolitan Museum by one painting, this should be it. Oil on canvas, 102 x 119½ inches. Arthur H. Hearn, Hugo Kastor, and George A. Hearn Funds, 1971.14

H.G.

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## Information

**The Main Building** Open weekdays, except Tuesdays, 10-5; Tuesdays 10-10; Sundays and holidays 11-5. Telephone information: 736-2211. The Restaurant is open weekdays 11:30-2:30; Tuesday evenings 5-9; Saturdays 11:30-3:45; Sundays 12:00-4:15.

**The Cloisters:** Open weekdays, except Mondays, 10-5; Sundays and holidays 1-5 (May-September, Sundays 1-6). Telephone: WAdsworth 3-3700. There is a Pay-What-You-Wish admission charge to the Main Building and The Cloisters; there is no additional charge for special exhibitions. Members free.

**Membership:** Information will be mailed on request.

**American Paintings and Sculpture:** John K. Howat, *Curator*. James Pilgrim, *Associate Curator*

**American Wing:** Berry B. Tracy, *Curator*. Mary C. Glaze, *Associate Curator*. Morrison H. Heckscher, Frances M. Gruber, and Marilyn Johnson, *Assistant Curators*

**Ancient Near Eastern Art:** Vaughn E. Crawford, *Curator*. Prudence Oliver Harper and Oscar White Muscarella, *Associate Curators*

**Arms and Armor:** Helmut Nickel, *Curator*

**The Costume Institute:** Adolph S. Cavallo, *Chairman*. William R. Osmun, *Associate Curator*. Polaire Weissman, *Executive Director*. Stella Blum and Mavis Dalton, *Assistant Curators*. K. Gordon Stone, *Costume Reference Librarian*

**Drawings:** Jacob Bean, *Curator*. Linda Boyer Gillies, *Assistant Curator*

**Egyptian Art:** Nora Scott, *Curator*. Henry G. Fischer, *Lila Acheson Wallace Curator in Egyptology*. Virginia Burton, *Associate Curator*. Kent R. Weeks and Christine Lilyquist, *Assistant Curators*

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**Islamic Art:** Richard Ettinghausen, *Consultative Chairman*. Marie Grant Lukens, *Associate Curator*. Marilyn Jenkins, *Assistant Curator*

**Medieval Art and The Cloisters:** Florens Deuchler, *Chairman*. William H. Forsyth, *Curator of Medieval Art*. Carmen Gómez-Moreno, Jane Hayward, and Margaret English Frazer, *Associate Curators*. Harvey Stahl and Jeffrey M. Hoffeld, *Assistant Curators*. Timothy Husband, *Assistant Curator in Charge of Administration, The Cloisters*. Bonnie Young, *Senior Lecturer, The Cloisters*

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**Primitive Art:** Robert Goldwater, *Consultative Chairman*. Douglas Newton, *Curator*

**Prints and Photographs:** John J. McKendry, *Curator in Charge*. Janet S. Byrne, *Curator*. Mary L. Myers and Colta Feller Ives, *Assistant Curators*

**Twentieth Century Art:** Henry Geldzahler, *Curator*

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**Arms and Armor:** Harvey Murton, *Armorer*

**Drawings and Prints:** Merritt Safford, *Conservator*

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