



NOTABLE ACQUISITIONS

1982-1983 THE METROPOLITAN MUSEUM OF ART

NOTABLE ACQUISITIONS

1980-1981

Selected by Philippe de Montebello, Director

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FOREWORD

The usefulness of *Notable Acquisitions*, now in its third year of publication, rests upon not only its providing an illustrated record and an informative survey of curatorial ambition and resourcefulness in the acquisition of works of art, but also its displaying the generosity of those friends of the Museum without whom this publication would have, in many areas, fallen considerably short of being notable. Indeed, this issue of *Notable Acquisitions*, no less than its predecessors, reflects an acquisitions policy determined as much by happenstance as by governance, not so much because of the lack of availability of exceptional works of art as by the capricious nature of the art market and the lamentable inadequacy of the Museum's unrestricted funds. Consequently, the departments figuring most prominently in these pages are those fortunate enough to have access to funds earmarked for their use and whose devoted and staunch friends were exceptionally and commendably prodigal with gifts.

Thus, thanks to the Classical Purchase Fund, the Greek and Roman department was able to enrich its collection with a particularly exquisite and masterly red-figured plate by a leading Greek vase painter, Epiktetos. Signed by the artist, this plate is one of a dozen painted by the master in the early years of the fifth century B.C.; it is unquestionably one of his finest creations. Once again, through the resources of the Cloisters Fund, several outstanding works of medieval art have further strengthened what is already the preeminent collection in this field in the United States.

This year one in particular of the many collector-friends of the Museum must be singled out for his unparalleled contribution to the Metropolitan's holdings in an extremely important field, yet one long neglected by the Metropolitan, that of Chinese paintings. The Honorable Douglas Dillon, in collaboration with the Museum's Special Consultant for Far Eastern Affairs, Professor Wen Fong, has spurred collecting efforts in this area by the addition of many superb paintings, beginning with the acquisition in 1973 of a group of Sung and Yüan paintings from the C. C. Wang Collection and eventually including other masterworks dating from the earliest periods of Chinese history through the Ch'ing dynasty.

A selection of Chinese paintings, hanging scrolls, and painting albums recently given to the Museum is featured in this publication, and a detail of one of the most captivating appears on the cover. It is worth noting that out of the 140 Chinese paintings of exhibitable quality in the Museum, over 90 bear a credit line with the name of Douglas Dillon or The Dillon Fund. The publication of this issue of *Notable Acquisitions* follows the opening of the Douglas Dillon Galleries, which for the first time has revealed to our visitors the full measure of Douglas Dillon's contributions to the Metropolitan as well as the range and quality of the Museum's collection of Chinese paintings.

Philippe de Montebello
Director, The Metropolitan Museum of Art

ANCIENT NEAR EASTERN ART



Bronze Plaque with Two Male Figures Supporting a Roller

Iran or Mesopotamia. Early 18th century B.C. Bronze, $3\frac{3}{8} \times 4$ in. (10×10.5 cm.). Purchase, Norbert Schimmel and Schimmel Foundation Inc. Gifts and Rogers Fund. 1980.407.1

This bronze plaque of the second millennium B.C., decorated with two male figures wearing short kilts, was acquired during the past year at an auction in Paris. The bronze belongs to a class to which eight other examples have been assigned (see Barnett and Calmeyer, rel. refs.). These objects, which are decorated with male or female figures, lions, goats, monkeys, and plants, all have loops, brackets, rings, and sometimes rollers for suspension. They have been variously described as harness decoration (see Barnett), belt buckles (see Calmeyer and *Reallexikon*), furniture decoration (see Buchanan), and implements used in the fabrication of textiles (see Moorey). The appearance of the human figures suggests a date for these works of art in the early second millennium B.C. (see Moorey). A notable feature is the arrangement of the hair so that one lock, gathered from the crown of the head, falls forward on the brow. This unusual hairstyle is worn by a male figure, possibly a priest, on Old Babylonian seals of the eighteenth century B.C.

None of the bronzes published as belonging to this group comes from a controlled archaeological excavation. Dealers and collectors have claimed that individual pieces are from either Mesopotamia or Iran. The provenance given for the Museum's piece in the Drouot sale catalogue is Luristan. An unpublished example, decorated with two nude female figures who support a roller above their heads, is, according to the excavator Tahsin Özgüç, to whom I owe this reference, from a grave in Level IB at Kültepe in central Anatolia. The date of this level is the early eighteenth century B.C.

During the first half of the second millennium B.C., contacts between Iran, Mesopotamia, and Anatolia were numerous. Assyrian

merchant colonies existed in Anatolia, including an important one at Kültepe, and written documents as well as works of art testify to the continuous exchanges—peaceful and warlike—between Mesopotamia and Iran. It is not surprising, therefore, to find objects of similar type and function in these widely separated geographical areas. Although most of the decorated bronze plaques of the type we have just acquired, incorporating loops for suspension and/or rollers in their design, appear to be executed in Babylonian style, an example in the Louvre (Moorey, p. 141, fig. 4) may be an Elamite work, and Prof. Özgüç believes that the Kültepe piece is of North Syrian manufacture.

The Museum's new bronze and the related plaque from Kültepe raise the number of pieces in this group, as it has been defined, to ten. However, it is likely that one other type of bronze figural plaque was used in a related fashion and belongs to the same class. In that variation, a single female figure grasps a ring or a loop above her head and stands over an oval or rectangular bracket. Examples are in the Erlenmeyer Collection (see M. L. and H. Erlenmeyer) and in the Museum of Fine Arts in Boston (unpublished). The female figure decorating the Boston plaque is similar in style to the females on the published plaques, and the presence on both the Erlenmeyer and Boston bronzes of loops and rings for suspension suggests that the pieces, although varying somewhat in form, belong to the class established by Barnett and Calmeyer.

A more complete publication on the Museum's new Babylonian bronze, including photographs of related objects from Kültepe that Prof. Özgüç has generously offered to supply, is planned.

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POH

Horse Cheekpiece

Iran (northwest?). Early 1st millennium B.C. Bronze, 4 in. (11.5 cm.). Gift of Louise Crane, in memory of her mother, Mrs. W. Murray Crane. 1980.324.3

That this object is a cheekpiece for a horse is clearly indicated by both the central hole through which the now missing bit was secured and by the six spikes at the rear used to bruise the horse's cheek for better control. The scene represented is the so-called master-of-animals motif, where a central figure—here probably a heroic mortal because he lacks otherworldly attributes—holds an animal on either side of him. The man kneels on one knee and is oriented to the left, but his face and torso are shown frontally for awesome effect. He has a thin mouth, prominent nose, large and round eyes framed by thick brows that meld with his hair, which forms a curl at his shoulders, and a plain cap covering his head. Distinctive is his beard, which is divided into three thick, pointed units. While his hair is clearly incised, corrosion makes it difficult to determine whether the beard and moustache were likewise deco-



rated. The clothing consists of a short-sleeved frock and a kilt that seems shaped to protect the hero's modesty. Vertical incisions decorate the borders of the sleeves and kilt, and crosshatched incisions framed by vertical ones indicate boots.

The hero grasps two animals by the neck in a menacing, even destructive fashion, and it is possible that the creatures are meant to be dead. They certainly appear limp, although their front legs seem to grasp the two palm (?) trees that frame the scene. The swellings on their horns, which curve back to touch the hero's curls, indicate that the creatures are ibexes. The ear of the ibex on the viewer's left is extended and touches the hero's shoulders, while its companion's is short and simply projects upward. The latter's foot touches that of the hero, and its extended tail rests on his thigh; the left ibex has no tail, and its rump abuts the hero's knee. Both creatures have incised body markings, but corrosion prevents a full description.

The Museum's cheekpiece, which has been referred to as the Stora cheekpiece, was at one time in the possession of the Stora Art Gallery in Paris before it passed to the Crane Collection. Its mate exists and was at one time in the David-Weill Collection, before being acquired by the Louvre. It would seem that the pair was found (not excavated) together and separated by dealers. Both are basically the same in form and features, except for the following minor differences in the David-Weill/Louvre piece (judging from photographs): the hero's head seems more vertically positioned and the beard slightly longer; the ears of both ibexes touch the hero's shoulders, and there is a space below one ear; the tips of the trees are blunt and not neatly articulated; and for the sake of symmetry in the pair, the hero kneels in the opposite direction. These disparities surely indicate separate castings and modelings.

Although both pieces have been known since 1931, they consistently have been confused, so that in publications our cheekpiece has been labeled as being in the David-Weill Collection, while the latter piece was listed as being in the Stora collection.

In a recent monograph (*A Decorated Breastplate from Hasanlu, Iran*, University Museum, University of Pennsylvania, Philadelphia, 1980, pp. 11–16), Irene Winter has discussed the iconographical motif of the kneeling master of animals, demonstrating its ancient history in various areas of the Near East going back to the third millennium B.C. In the early first millennium B.C., when the cheekpieces surely were made, such scenes were common throughout the Near East. For example, they are represented in the art of North Syria in the ninth century B.C. at Karatepe, Carchemish, and Zincirli (see Orthmann, rel. refs.), in most cases with the central figure depicted frontally. The scene is also represented in contemporary Assyrian art on reliefs, but there the central figure is

always represented (sometimes standing) in side view (Winter, figs. 39–41, 68). However, none of these North Syrian and Assyrian compositions provide any specific elements or stylistic features that would indicate an origin for our cheekpiece.

The province of Luristan would be a logical provenience for the object, for no other culture in the Near East has yielded such a large quantity and variety of metal horse cheekpieces and bits. In addition, the master-of-animals motif is commonly depicted there, not only on the characteristic Luristan openwork heavy bronze pins and idol standards (see Moorey, rel. refs.) but, more significantly, on cheekpieces (including types where the scene is enclosed in a square frame) that are not far removed in form from the Museum's piece and its mate (see Potratz, rel. refs.). Yet one immediately notes that the execution of all these Luristan objects is cruder than that of our cheekpiece, and the central figure, albeit frontally rendered, is usually a demon who stands upright. Far more important, the style of those objects and of Luristan art in general, which is abstract and highly stylized, is far removed from the more naturalistic tendency evident on our cheekpiece. Kneeling figures do occur on Luristan disc-headed pins (see Godard, rel. refs.); in some instances they are shown frontally, but alone, while in others they hold creatures by the neck. Again, however, the formal parallel between such pins and the cheekpiece pair is precluded by the difference in style and attitude. Thus while there is some artistic relationship between the Museum's cheekpiece and mate and those from Luristan, the former cannot be attributed to a Luristan background.

At the site of Hasanlu in northwestern Iran, three bronze objects relevant to the study of this piece's provenance were excavated. Each depicts a kneeling male figure represented frontally and mastering animals. One is a superbly executed horse breastplate with a representation of a helmeted and elaborately clothed figure grasping a bull by its front leg with each hand; the second is a bowl showing a figure holding a bull by the tail with one hand and a weapon in the other; and the third is a squared vessel handle with finger grip that depicts in openwork a figure suspending two animals upside down (Winter, fig. 17 and foldout, pp. 63–64). None of the representations depict the same type of beard, hair, hat, and animal positioning as the Metropolitan's cheekpiece; nor did the Hasanlu site provide the same type of object. Yet the Hasanlu objects do have the same iconography, and the formal relationship between the squared vessel handle and the Museum's cheekpiece and mate is obvious.

Winter has cogently argued that there is no reason to assume that the three pieces were locally made at Hasanlu, and she has concluded that they could have been made elsewhere in northwestern Iran, an area famous for its high-quality metalwork. The same conclusion, I believe, may be drawn for the Museum's cheekpieces. They were certainly not made in Luristan, and there is no indication that they were made further south in Elam. The cheekpieces probably come from an area to the north of Luristan, one that was in contact both with that province and with the northwest. The exact place of origin must at present remain a mystery because of the lack of excavated parallels, but I believe that the divided beard will eventually supply the clue; at present I know of no other example. Finally, it should be noted that there are other horse cheekpieces that, although traditionally attributed to Luristan, should be reattributed to other cultural areas within Iran (see Muscarella, rel. refs.; Winter, pp. 18–19, note 91), probably also to an area north of Luristan. This includes the only other cheekpieces known to me that closely parallel the pair under discussion, which may derive from the same workshop. In the Christie's sale catalogue of November 17, 1977 (pl. 3, no. 53) is a complete pair representing a standing hero grasping by the neck two ibexes framed by palm (?) trees. Except for the hero's clothing, beard, and standing position, all other features, including the hero's face, hair, and cap, the posture of the ibexes, and the tree frame, are exactly matched on the Metropolitan and Louvre pieces.

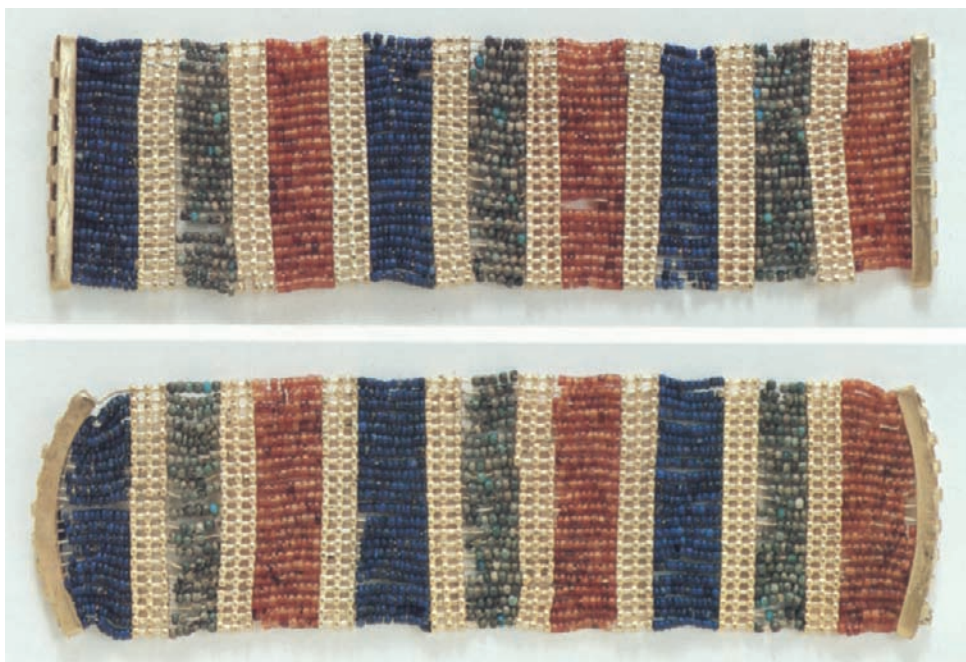
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REL. REFS.: Orthmann, W. *Untersuchungen zur spätethitischen Kunst*. Berlin, 1971, pls. 15a, 32d,e, 82e; Moorey, P. R. S. *A Catalogue of the Persian Bronzes in the Ashmolean Museum*. Oxford, 1971, pls. 33–38, 55–56; Potratz, *op. cit.*, figs. 75–76, pls. 69–71; Godard, A. *L'Art de l'Iran*. Paris, 1962, figs. 34–36, 81; Muscarella, Oscar White, in *Notable Acquisitions: 1979–1980*. New York, Metropolitan Museum of Art, 1980, p. 9.

OWM

EGYPTIAN ART



Royal Bracelets

Dynasty 18. c. 1545–1525 B.C. Gold, carnelian, turquoise (?), and lapis lazuli; 6 × 1¼ in. (15.2 × 4.3 cm.). Purchase, Lila Acheson Wallace Gift. 1980.410.3–4

These exquisite bracelets of gold and stone show some of Egyptian jewelry's finest craftsmanship. They are composed of blue, red, and green beads threaded on gold wire and terminated neatly by hinge-and-pin clasps.

The bracelets are a pair, inscribed on one side for Queen Sitamun and on the other for Queen Ahmose-Nafertari. The orange-red beads, of a translucent, mottled carnelian, have sharp edges and are comparatively uniform in diameter and width. The green beads, probably turquoise, have suffered the most by absorbing oils to become grayish brown. A few, however, still retain their original bright blue-green color to indicate the original brilliance the bracelets must have had. They seem to have been made originally as spheres rather than cylinders, and they are the least uniform in shape. The blue beads—lapis lazuli—are slightly smaller than the carnelian, their edges are slightly rounded, and they are more varied in width. They are a rich, luminous, deep color. In one bracelet the carnelian sections are generally nine

beads wide, the turquoise seven, and the lapis ten. In the other the carnelian sections are generally eight beads wide and the turquoise seven, while two of the lapis portions are ten and the other is eight. Some beads have surely broken and been lost, but it seems that slight variations within a section were allowed to accommodate slightly different sizes of beads.

The gold used is a rich yellow color, indicating high carat; it has platinum-group metal inclusions. The spacer bars (included to hold the strands separate) are composed of three vertical rows of gold balls, twenty-two beads high, fitted over gold tubes. The bracelets were formed by threading a gold wire (strip-drawn or -twisted) through one clasp half, stringing a row of stone beads and spacers, looping the wire through two holes in the other clasp half, doubling back through a second row of beads and spacers, and twisting off in the first clasp half.

When the clasp halves were brought together, loops in each half intermeshed to receive a pin (now missing) for closure. The inscriptions on the outside and inside surfaces of each clasp half, to be read from top to bottom, are legible when the bracelets are closed. On one object they read "The King's Wife Sitamun, beloved of Amen" on one side and "The King's Mother Ahmose-Nafertari, beloved of Amen-Ra" on the other. The second bracelet is inscribed "The God's Wife, Sitamun, beloved of Amen" on one side and "The God's Wife Ahmose-Nafertari, beloved of Amen-Ra" on the other. The hieroglyphs were made with different tools and by different hands. They show—according to Peter Dorman—

paleographic details appropriate to metalwork in the period of their owners.

The original possessor of these bracelets was probably Sitamun, since the chasing of her inscription is superior to that of Ahmose-Nafertari's and thus more consistent with the rich composition of the bracelets (gold wire rather than linen thread; finely cut and graded carnelian and lapis beads). Furthermore, she seems to have been long outlived by Ahmose-Nafertari. (There is a bit of resin and linen on a surface naming Sitamun, but this does not illuminate the question.)

The history of these bracelets is uncertain. They seem, however, to have been in a collection, along with the armlets described below, since the beginning of the century. When acquired, the bracelet with straight clasp was bent out of shape, and it is possible that the bracelet with curved clasp halves had been straightened before we acquired it. The curved clasp halves are a puzzle; the loops within them are unbroken.

These bracelets have features correlating with those of early Dynasty 18 jewelry from the Treasure of Ahhotpe in the Cairo Museum: the tricolor pattern of red-blue-green; the use of wire rather than thread; and the hinge-and-pin clasp (not known in the Middle Kingdom). They are especially close to a bracelet inscribed for King Ahmose (CG 52070), the husband of Ahmose-Nafertari and the father of Sitamun. Their width is similar to that of impressions found on the wrists of Ahmose-Tumersi (1½ inches); the diameter of our bracelets when closed is approximately 1¾ inches, demonstrating the small size of the Egyptians. The wire matrix would not have allowed much bending; yet the mention of the state god Amen in each inscription speaks for a temporal rather than funerary use. Perhaps they were rarely taken off, as is the case with jewelry worn in the Near East today.

Sitamun was most likely the daughter and certainly the daughter-in-law of Ahmose-Nafertari, who outlived her. Indeed, the Ahmose-Nafertari inscriptions seem to show greater signs of wear. The title "King's Wife" for Sitamun indicates that her inscriptions were made in the reign of her husband, Amenhotpe I; likewise Ahmose-Nafertari's title "Mother of the King" indicates the same reign.

These bracelets make a significant addition to the Metropolitan's famous collection of Egyptian jewelry because they are essentially intact. (Our Lahun, Hapi, and Senebtisi arrangements of beads are partially based on supposition; those in the Hyksos and Three Princesses treasures are made from beads bought individually.) They are also unique because they are inscribed for two owners—and for the female owners themselves rather than the king in whose reign the jewelry was made. The bracelets give historical evidence of a little-known queen (Sitamun) and represent a very famous queen for whom there are few contemporary monuments. Our new acquisitions fill a gap in our chronological presentation of jewelry, and we are delighted to have them.

Pair of Armlets

Dynasty 18. c. 1545–1525 B.C. (?) Gold, bronze or copper, carnelian, green faience or glass, blue glass, and lapis lazuli; 6⅞ × ¾ in. (16.4 × 1.1 cm.). Purchase, Lila Acheson Wallace Gift. 1980.410.1–2

These armlets match the color, pattern, and technique of the bracelets described above. They are, however, a cheaper version, and interesting for comparative purposes. Indeed, if we are correct to think that the less carefully made inscriptions (for Queen Ahmose-Nafertari) were applied for the second owner, perhaps these armlets were made for her to supplement the bracelets. On the other hand, items of varying quality are known in the treasures of Ahhotpe and Tutankhamun.

While slight diversity in bead size and number was noted in the bracelets, these characteristics are much more varied in the armlets. The beads vary in size among their types (the red are strung in groups of four, while the blue and green are in groups of three); yet their sizes within each section fluctuate so much, and the gold beads between are so uneven in number and size, that the individual sections are haphazard in appearance. Furthermore, when closed these armlets do not have a symmetrical, continuing alternation of colored and gold sections: a blue section is omitted on each armlet, and the sections on either side of the clasps are gold. In addition, all of the beads display a range of hue: the carnelian, from translucent white to milky orange and red; the green (glass or faience, brighter in color than the discolored turquoise of the bracelets), from off-white to turquoise; the blue (lapis lazuli and blue glass), from whitish to dark blue; the gold, from silvery to pale yellow to copper.

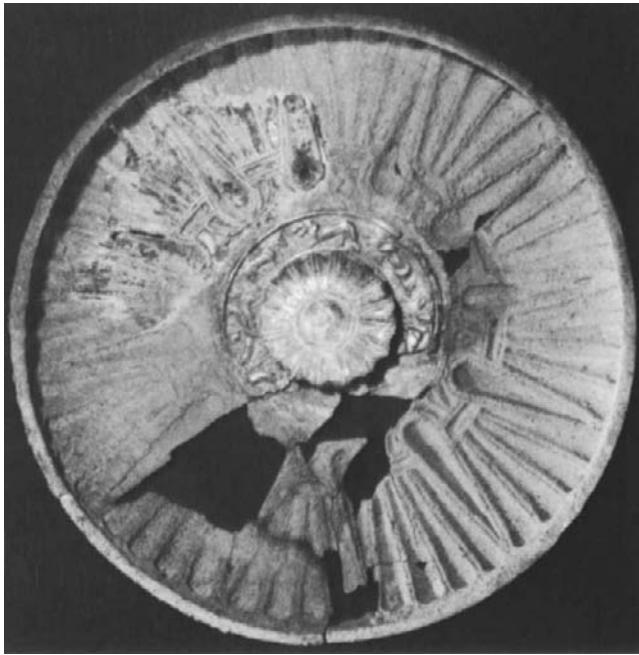
The inferior quality of the armlets (as compared to the bracelets) is also seen in the goldwork. The spacers are only a single bead wide and are placed asymmetrically in each armlet (there are four in one and five in the other). The wire is copper or bronze, rather than gold (though it is of regular diameter). The clasp is thin gold.

When acquired, the armlet now fastened with its pin had a number of wires broken and beads loose, though the pattern was essentially preserved. There was resin on both sides of both armlets; on the one shown open here, the pin was missing and resin filled the clasp. Both were shaped as hoops.

The provenance of these armlets is the same as that of the inscribed bracelets, and they must date to the same period if not the same owner(s). Further, while the armlets are not finely made, they may be the first occurrence of a type of ornament known from Egyptian tomb painting but until now not extant in actual form. Noblewomen and servants are often represented with narrow bangles on the forearms, worn between tightly fitting bracelets at the wrist and armlets above the elbow. Alternatively they may have been worn on the upper arms, as the diameter of the closed example is two inches.



GREEK AND ROMAN ART



Phiale Mesomphalos

Greek. 6th century B.C. Silver, diam. 8 $\frac{3}{8}$ in. (21.92 cm.).
Classical Purchase Fund. 1981.11.13

The twelve flowers radiating from the center of this phiale mesomphalos, or libation bowl, are a Greek adaptation of the Egyptian lotus, but the collar around the omphalos is decorated with animals and monsters in purely Greek style—possibly Corinthian. The omphalos itself is divided radially into sixteen sections and crowned by a small central dome. The omphalos and surrounding flange (or collar), which retain traces of gilding, were worked separately and soldered onto the bowl. Phialai of this size are relatively rare in Greece, and ours must be one of the earliest.

D. B

Two Rattles

East Greek. 6th century B.C. Gold, 1 $\frac{1}{16}$ in. (2.78 cm.), diam. 1 $\frac{3}{8}$ in. (4.9 cm.). Purchase, Classical Purchase Fund, Rogers Fund, David L. Klein, Jr. Memorial Foundation, Inc. and Mr. and Mrs. Martin Fried Gift, and David Tunick Gift, in memory of his daughter, Allison Hope Tunick. 1981.11.11–12

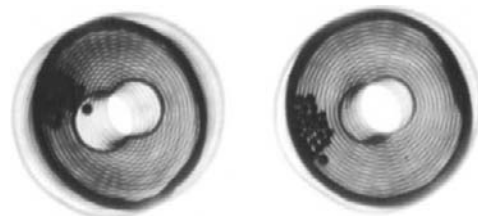
These spoils are made of sheet gold left plain on the concave sides and decorated with concentric ridges on the top and bottom. Each one contains small, spherical pellets of gold that rattle when the piece is handled. Three pairs of similar objects exist in the Mu-



seum's collections: two of gold (66.11.29–30; 68.11.21–22) are East Greek, one of silver comes from Cyprus (74.51.3589–90). Eight other pairs and one singleton are known. The cumulative evidence indicates that sets of two are usual and that at least four pairs came to light in tombs; most of the provenances are in the eastern part of the Mediterranean world (Rhodes, Cyprus, and East Greece), though a pair in the British Museum from the Castellani Collection may have been found in Italy. While these objects were clearly intended to rattle, the circumstances under which they were used completely elude us. The practices, in any case, were known over a wide geographical area and were sufficiently important to warrant fine craftsmanship and precious metals.

Unpublished.

JRM



X-RAY PHOTOGRAPH

Entries by Dietrich von Bothmer, *Chairman*; Joan R. Mertens, *Curator*; Maxwell Lincoln Anderson, *Curatorial Assistant*

Trapezoidal Relief

Greek. Late 6th century B.C. Bronze, max. w. as preserved, $3\frac{1}{16}$ in. (10.06 cm.). Rogers Fund. 1980.11.19

The relief belongs to a class of decorative bronzes that were probably used for wooden boxes or as facings for leather straps on the insides of shields. The motif of two heraldic lions is an old one, perhaps ultimately of Mesopotamian origin. Sometimes the space between the forelegs of the lions is filled with the figure of a running man; here it seems to contain a frontal bull's head.

The technique employed in the relief is repoussé (hammered over a matrix), and the designs, readily copied, are known from many parts of the ancient world, with Argos or Corinth considered their chief centers of production. For the rather mannered style of the heraldic lions, Humfry Payne has suggested a date in the late sixth century B.C.

Unpublished. For the class and type see H. Payne, *Necrocorinthia*, Oxford, 1931, p. 226.

DvB



Five Silver Vessels

Greek. Late 6th century B.C. Silver. Incense burner, $11\frac{1}{8}$ in. (28.2 cm.); phiale, diam. $6\frac{3}{4}$ in. (17.1 cm.); kyathos, $9\frac{1}{8}$ in. (23.25 cm.); alabastron, $6\frac{1}{16}$ in. (16.45 cm.); oinochoe, $4\frac{7}{16}$ in. (11.3 cm.). Classical Purchase Fund. 1980. 11.12–16

The group consists of a phiale mesomphalos, an oinochoe, an alabastron, a kyathos (ladle), and an incense burner. The alabastron has two lugs in the shape of ducks' heads, tongues on the shoulder, and a rosette on the bottom; the body proper is divided into three zones by ornamental bands. The kyathos terminates above in a loop formed by two rampant lions; the stem is fluted. The ducks' heads are repeated on the conical support of the incense burner. One of them is perforated to accommodate a chain (of which seven links are preserved) that secured the removable lid to the incense burner proper. The finial of the lid is in the shape of a cock.

The shapes and decorative elements of these five silver objects link the group to the other archaic silver vessels in the collection that are associated on stylistic grounds with one or more East Greek workshops of the second half of the sixth century B.C.

DvB



Black-Figured One-Handled Cup attributed to the Inscription Painter

Chalcidian. c. 540 B.C. Terracotta, $3\frac{1}{16}$ in. (9.7 cm.). Purchase, Mr. and Mrs. Robert E. Hecht, Jr. Gift. 1981.11.4

There are only three Chalcidian cups of this shape—one in Brussels (A 3599), one formerly in Castle Ashby and now on the Basel market, and ours. All three are by the Inscription Painter. The Castle Ashby cup shows a siren between two panthers, but the Brussels example and ours have dancing youths. One-handled cups of this shape are common in Etruscan bucchero and black-figure: the existence of the shape in Chalcidian, not suspected or recognized until recently, lends additional support to the assumption that Chalcidian vases were made not in Chalcis on the island of Euboea but in Italy, perhaps by Chalcidian immigrants.

Unpublished.

REL. REFS.: Parallels in Brussels and (formerly) Castle Ashby: Boardman, J., in *Corpus Vasorum Antiquorum: Great Britain*, fascicule 15, *Castle Ashby* (1979), p. 19. The attribution of the two other cups is Boardman's.

DvB





Red-Figured Plate

Attic, c. 520–510 B.C. Signed by EPIKTETOS as painter. Terracotta, diam. $7\frac{1}{8}$ in. (18.7 cm.). Classical Purchase Fund, Schimmel Foundation Inc. and Christos G. Bastis Gifts. 1981.11.10

The plate shows the rare subject of a boy perched on a rooster, his toes braced against the framing line, reserved in red, of the tondo border. It was found in Vulci on the property of Lucien Bonaparte, prince of Canino, in 1828 and twenty years later passed into the collection of the second marquess of Northampton at Castle Ashby, where it remained until his great-great-grandson, the seventh marquess, sold the entire collection of vases at Christie's (London) on July 2, 1980. It has since been cleaned. The plates by Epiktetos are all by the same potter and differ from other contemporary plates in that they are not equipped with two holes on the rim for suspension. Nine complete plates by Epiktetos are known (of which two are now lost), as are fragments of three others. One of the latter, found on the Acropolis in Athens, bears the signature of Epiktetos as potter, and it is not too farfetched to credit Epiktetos in his capacity as potter with the creation of a special shape of plate. Seven of his complete plates were found in Vulci in the excavations of Lucien Bonaparte: perhaps they were exported as a set.

To the full bibliography by M. Robertson in *Corpus Vasorum Antiquorum: Great Britain*, fascicule 15, *Castle Ashby* (1979), pp. 25–26, add *Cat. Christie 2 July 1980*, pp. 70–71.

DvB

EUTHYMIDES (potter)

Red-Figured Oinochoe

Attic, c. 510 B.C. Terracotta, as preserved, $6\frac{1}{8}$ in. (16.3 cm.). Purchase, Leon Levy Gift and Classical Purchase Fund, 1981.11.9

The subject represented on this oinochoe, or wine jug, is the Judgment of Paris, with the Trojan prince, as often in archaic art, running away. Hermes restrains him by seizing his lyre. He is followed by Hera, Athena, and Aphrodite. Behind the three goddesses Iris approaches, together with a seventh figure who rushes up: perhaps Eris, whose apple of discord led to the judgment.

Though there are many gaps (only the heads of Aphrodite and Iris are fully preserved), the drawing is extremely skillful, with great emphasis on the rich garments—no two of which are identical—and subtle changes in stance and gestures.

Euthymides, whose name appears on the incised potter's signature on the foot, is otherwise known to us only as the contemporary and friendly rival of Euphronios. Though the shape of the vase and its floral pattern work firmly date the vase in the period of the "pioneers," as Euphronios, Euthymides, Phintias, Smikros, and their colleagues are called, the drawing is more mannered than that of Euthymides and cannot be his. Rather, as has been suggested by Herbert A. Cahn, the connection with the Sosias Painter should be explored, and certain surprising links with the very early



work by Makron (placement of wings of Iris, pattern work of the garments, and drawing of female breasts) cannot be ignored.

BIBLIOGRAPHY: *Kunstwerke der Antike*. Cat., Münzen und Medaillen A.G., Basel, March 9–19, 1972, no. 101; Schauenburg, K. "Parisurteil und Nessosabenteuer auf attischen Vasen hocharchaischer Zeit." *Aachener Kunstblätter* 44 (1973), p. 39, note 27.

D. B

Red-Figured Support

Attic. c. 520 B.C. Terracotta. On each side, sphinx. As restored (stem copied from a similar stand) 10¼ in. (26.2 cm.). Gift of Mr. and Mrs. Norbert Schimmel. 1980.537

When the support and its mate were offered to the Museum in 1965, the Purchasing Committee authorized the acquisition of

only one of the two (65.11.14), and if Mr. Schimmel had not stepped in and offered to buy this stand, the Museum would have had neither piece, since the vendor refused to separate the pair. Now, fifteen years later, the two are once again united.

There are not many vases that we know were potted and painted as a pair, and ours is the more desirable since the shape is unique in Attic red-figure. It is an elaboration on an Etruscan shape, not uncommon in bucchero, and evidently made in Athens for the Etruscan market. Its technique combines sculptural forms (the heads and cut-out wing tips) with painted decoration, and the painting represents a mixture of both black-figure and (predominantly) red-figure. The style of painting resembles that of the Euergides Painter.

The pair is fully discussed in *Revue Archéologique* (1972), pp. 83–92.

D. B



1980.537



65.11.14

Black-Figured Alabastron

Etruscan. c. 530–520 B.C. Terracotta, 7½ in. (18.1 cm.).
Purchase, Mr. and Mrs. Martin Fried Gift. 1981.11.7

The figural decoration on this alabastron is arranged in two zones. Above, Herakles, long branch in hand, approaches a centaur (Pholos?) who carries two branches; on the other side two centaurs are depicted with uprooted trees, perhaps a prelude to the centauromachy. Below, a flute-player leads a procession of five women who hold hands as if in a dance. The last one also holds a struggling duck by the neck.

The shape of the alabastron is borrowed from Attic pottery, but the style of drawing is closer to East Greek schools, such as Clazomenian (especially in the procession). The pattern work on the bottom recalls the tongues often found around the handles of Caeretan hydriai.

Unpublished.

D. B



Handle of a Strainer

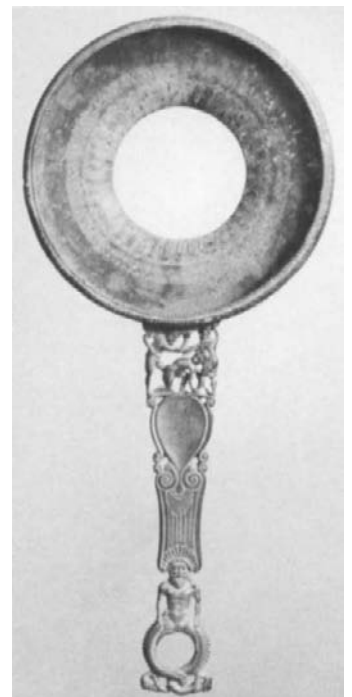
Etruscan. Late 5th century B.C. Bronze, l. 12⅜ in. (21.4 cm.).
Classical Purchase Fund. 1981.11.8

The handle terminates below in a giant, with two serpents that take the place of legs. The intertwined snakes form a ring from which the strainer could be suspended. At the other end of the handle a gorgoneion treated in low relief is attached by means of four snakes to a square frame. Between the two figural parts, the flat handle has a leaf-shaped thumb rest and two palmettes in relief, head to head, which are repeated on the underside. A third palmette, above the gorgoneion, served as attachment to the bowl of the strainer proper.

The newly acquired handle is a welcome parallel to a strainer from Civit  Castellana (12.160.8), in the Museum since 1912, which follows the same scheme of decoration with squarish *  jour* relief, thumb rest, and anguiped giant. (The handle of the other strainer [12.160.8] had been wrongly attached to a bowl [12.160.9]; the correct assembly was made in 1963.)

Unpublished.

D. B



Portrait of a Man

Roman. c. A.D. 239–50. Marble, 8¾ in. (22.2 cm.). Gift of Louise Crane, in memory of her mother, Mrs. W. Murray Crane. 1980.303.1

Through portraits they commissioned, Roman citizens often emulated their emperor—particularly by imitating his hairstyle and facial expression as they are described in contemporary official art. This marble portrait head conforms to the imperial style of the time of the emperor Balbinus, which favored a crew cut and stubbly beard, together with a knit brow calculated to suggest concern for affairs of state, and eyes cast heavenwards.

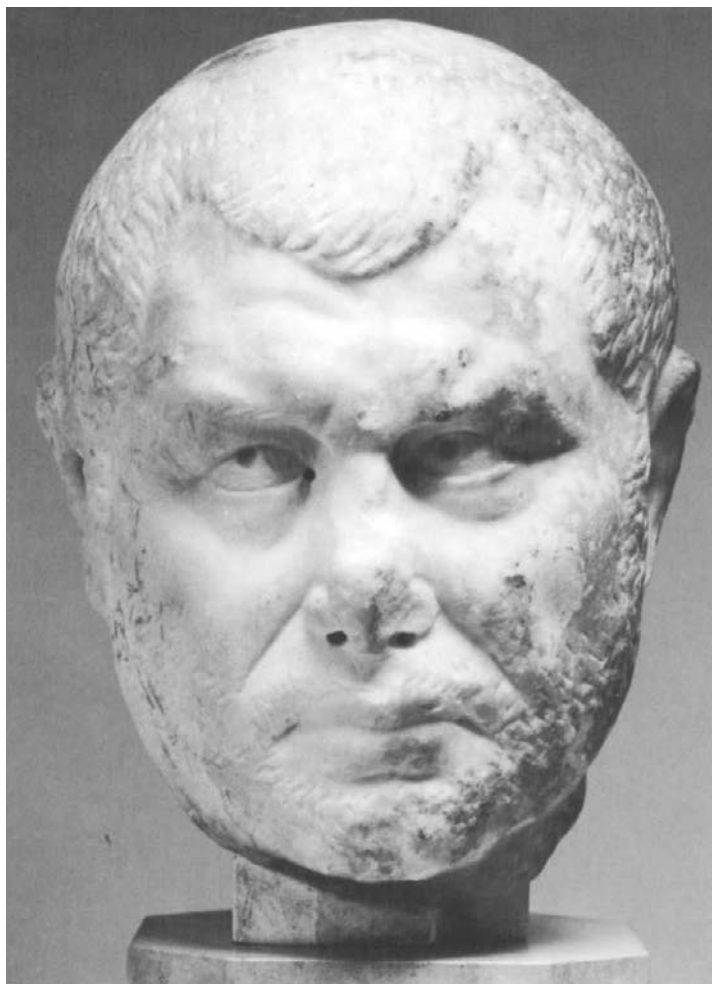
The man described in the portrait is probably not the emperor but a private citizen who has sought to cultivate his resemblance to the educated and much-loved ruler. Balbinus reigned for only ninety-nine days, from April 22 to July 29, in the year 238, before he was slain in the streets of Rome by the Praetorian Guard. Court sculptors accordingly had little time to celebrate him, but his portrait type was immediately quite popular, as over a score of

private portraits, including this one, attest (see Wegner, rel. refs.). The type persisted for about a decade beyond the emperor's assassination. The head, as first suggested by C. C. Vermeule (see von Bothmer, bibliography), may have belonged to a figure reclining on a sarcophagus lid as Balbinus does on his own sumptuous sarcophagus, now in the Praetextatus Catacomb Museum in Rome (M. Gütschow, "Das Museum der Prätetstat-Katakomben," *Atti della Pontificia Accademia Romana*, 3rd ser. 4, no. 2: 85–89, figs. 16–20, pls. XI–XII). It might instead have surmounted a portrait bust situated in a niche.

BIBLIOGRAPHY: von Bothmer, D. *Ancient Art from New York Private Collections*. New York, 1961, p. 31, no. 121, pls. 39, 40–41 (This work credits H. Hoffmann as the first to identify the portrait as that of Balbinus.); Poulsen, V. "Tre oldtidsportraetter." *Meddeleser Ny Carlsberg Glyptotek* 18 (1961): 22–23, note 9; Balty, J. and J. C. "Notes d'iconographie romaine." *Bulletin de l'institut historique Belge de Rome* 44 (1974): 33, note 49.

REL. REFS.: Wegner, M. *Caracalla bis Balbinus*, part 3, vol. 1, *Das römische Herrscherbild*. Berlin, 1971, pp. 241–43, 246–49, pls. 75, 78–79; for additional examples see Balty, bibliography.

MLA



ISLAMIC ART



Biconical Gold Bead

Greater Syrian. 11th century. Fabricated from wire and strips of sheet; decorated with granulation. L. 2 in. (5.1 cm.); max. diam. $1\frac{1}{16}$ in. (2 cm.). Sheikh Nasser Sabah al-Ahmed al-Sabah Gift, in memory of Richard Ettinghausen. 1980.456

Spanning more than a millennium, the history of Islamic jewelry is a long and illustrious one, punctuated by numerous high points. The goldwork of the Fatimid period in Greater Syria sometime within the eleventh century merits the supreme position as the finest and most decoratively complex group within this history. Indeed, it deserves an important place in the annals of the art of jewelry making in general.

The biconical bead, belonging to this category of Fatimid goldwork, is one of only two such beads known. Constructed solely of filigree on a strip-support, with the paired twisted wires surmounted by grains of more than one size, the surface of the bead is totally covered with beautifully executed leaf scrolls, which unroll themselves along the full length of each of the bead's five sections.

REL. REF.: Katz, K., Kahane, P. P., and Broshi, M. *From the Beginning: Archaeology and Art in the Israel Museum, Jerusalem*. New York, 1968, p. 131 and fig. 111.

MJ

Roundel

Iranian. 11th century. Gold sheet, wire, filigree, and granulation; formerly set with stone. Diam. $2\frac{1}{16}$ in. (7.1 cm.); max. thickness $\frac{5}{16}$ in. (0.7 cm.). The Nasli Heeramanek Collection, Gift of Alice Heeramanek. 1980.344

This roundel not only possesses marvelous delicacy and beauty, but also yields fundamental insights into the nature and spread of types in medieval Islamic jewelry. It thus continues the Islamic department's series of important acquisitions in recent years of jewelry from Islamic goldwork's finest period.

The most striking observations to be made about the piece concern its combination of features associated with Seljuq (eleventh–twelfth century) Iran and others previously thought to

be confined to work produced in Fatimid (eleventh–twelfth century) Egypt and Syria. Among the features related to Syro-Egyptian work is most notably the filigree construction of the front, laid as it is on a backing of narrow strips of gold. However, these backing strips are here very thin and laid in a quite regular (radial) manner, whereas in the Fatimid pieces the strips are much thicker, vary considerably more in dimensions, and are placed strategically to tie the filigree together though appearing from the back somewhat haphazard. Nevertheless, owing to a denser filigree surface as well as the arrangement of the backing strips (seen in its most perfect realization in the biconical bead [1980.456], also here discussed), the strips are much less visible from the front in Fatimid filigree than here. An additional difference is that the Fatimid filigree surface itself is typically composed of foliate arabesques of doubled twisted wires filling variously shaped compartments, and this, combined with the denser surface, gives a much heavier and warmer effect.

Yet another difference between this piece and Fatimid work is that one knows of no instances of Fatimid pieces with either the concentric rings of narrow strips of sheet employed here to separate front from back or anything comparable to the back constructed of solid sheet.

Features corresponding closely to those of Iranian pieces include the S-curves terminating in circles (see the narrow borders and the filling of the field around the circular elements) and the openwork pattern of 60- and 120-degree lozenges, made up of triskeles of doubled wires. This use of doubled wires apparently was deeply ingrained in the work habits of the artist; it is visible on the base area where one of the large hemispherical bosses is missing.



Entries by Marilyn Jenkins, *Associate Curator*; Manuel Keene, *Research Associate*; David G. Alexander, *Research Assistant*, Department of Arms and Armor

The original function or manner of wearing of this piece (the wire and ring at the "top" are of course modern) is uncertain. There is a small (about one millimeter in diameter) hole laterally through each point, which almost certainly was for the threading of a wire or string holding a pearl or precious stone between each pair of tips; but all these holes are of the same size and in the same position, and nothing else exists that would indicate how the piece may have been attached. The radial symmetry of the design and accompanying lack of indication of orientation or attachment tend to suggest that it was not a pendant, while its extreme delicacy seems to rule out attachment to, for example, a belt, even one of cloth. Possibly it was sewn to some article of clothing, using some or all of the holes, which also held the bordering pearls or beads.

Only one comparable piece is known, having been published in 1945. (See rel. ref., where it is called a "bracteate" and dated to the "Achaemenid or pre-Achaemenid" period, perhaps partly on the basis that it was said to have been excavated at Assur.) Both the published piece and the Metropolitan's were formerly in the collection of the late Mrs. Christian R. Holmes, but the present whereabouts of the former is unknown.

REL. REF.: Pope, A. U. *Masterpieces of Persian Art*. New York, 1945, pl. 31e.

MK

Mace Head

Iranian. 15th century. Rock crystal, 3¼ in. (8.2 cm.), diam. 3¼ in. (8.2 cm.). Rogers Fund and funds from various donors. 1981.86

Maces, like other weapons, were often used as symbols of authority in the Islamic world. They were either zoomorphic, exemplified by the cow's head associated with the heroes Faridun and Rustan, or were fashioned from precious materials such as gold, jade, or rock crystal. Less than a dozen rock-crystal mace heads dating to prior to the seventeenth century have survived, and they are mostly from the Fatimid period.

This inscribed mace head has a round body, a curved, fluted top, and a more angular, fluted bottom. A cylindrical hole that is slightly wider at the top was drilled through the center, and the



shaft was probably wedged in with a circular cap. Traces of cuprite in the hole indicate that the shaft was metal, and like later surviving examples, it was probably also gilded.

The inscription, in archaistic Kufic, reads "Nowzar ibn Isfandiyar." This Persian name suggests that the mace head is Iranian in origin. Such an attribution is confirmed by the style of the inscription, especially the head of the *wāw*, which overlaps its tail in the name "Nowzar." The only known parallel to this feature is found in an inscription on the fifteenth-century Friday mosque in Herat.

BIBLIOGRAPHY: *Catalogue of Islamic Ceramics, Metalwork, Arms and Armour, Glass and Other Islamic Works of Art*. Sale cat., London, Sotheby Parke Bernet, April 12, 1976, pp. 42-43, no. 96A (ill.).

DGA

MEDIEVAL ART AND THE CLOISTERS

Dragonesque Brooch

Romano-Celtic. 1st century A.D. Bronze and enamel, 2 in. (5 cm.). Rogers Fund. 1980.450

About the time of the Claudian invasion of Britain in A.D. 43, the "dragesque" brooch became popular in England, primarily in the military districts of the north. The type spread to southern Scotland and stayed in fashion in Britain and Scotland until the end of the second century A.D. Studies of the development of the type permit us to place our example at the end of the first century because of the lively presence of the dragon and the degree of complexity of the enamel decoration with its four squares of green? (now missing) and blue champlevé enamel flanked by four curved, tapering terminal panels. Descending in form from an Iron Age prototype, the design of the enamel decoration on this piece classifies it as an excellent example of Celtic metalwork in Britain under Roman rule.

Unpublished.



KRB

her four-tiered gem- and pearl-studded necklace. The empress's bust is set on a plinth, which is bordered with pearls and decorated with a guilloché pattern. When the weight was suspended by its hook, it could be moved along a ruled steelyard to establish the weight of the commodity hung from the opposite side.

Weights in the shape of empresses were very popular in the Early Christian and Byzantine periods, and many survive in private and public collections in America and abroad. None, however, equals the Museum's new acquisition in quality. Although governed by the hieratic style customary for Early Byzantine weights, the face, hair, jewelry, and clothing are sensitively and carefully modeled. The eyes especially are uniquely realistic in comparison with the wide-open vacant gaze of even the best pieces.

Scholarship is generally in accord in recognizing portraits of members of the ruling Theodosian house in existing empress weights. Pulcheria (414–53), Licinia Eudoxia (439–55), and Galla Placidia (c. 390–455) have been cited in recent literature. But Theodosian empresses were usually portrayed according to dynastic rather than individual traits, and in spite of the careful modeling of the Museum's new weight, it cannot convincingly be attributed on the basis of present evidence as a portrait of a particular lady.

Unpublished.

REL. REF.: Weitzmann, K., ed. *Age of Spirituality: Late Antique and Early Christian Art, Third to Seventh Century*. Exh. cat., New York, Metropolitan Museum of Art, 1979, nos. 327–28.

MEF

Steelyard Weight and Hook

Byzantine. First half 5th century. Weight: bronze filled with lead; hook: brass. $9\frac{1}{8} \times 4\frac{1}{4}$ in. (23.5 × 11 cm.); 5.04 lbs. (2.29 kg., or 7 Byzantine litrae). Purchase, Rogers Fund, Bequest of Theodore M. Davis, by exchange and Gifts of George Blumenthal, J. P. Morgan, Mrs. Lucy W. Drexel and Mrs. Robert Levy, by exchange. 1980.416 a, b

The weight is cast in the form of the bust of an empress who is portrayed frontally, holding a furled scroll in her left hand and raising her right hand from beneath her mantle in a gesture of speech. She is elaborately coiffed, with tightly curled waves framing her face and braids drawn up from the nape of the neck to turn under just in back of the forehead in a style popular in the Late Antique and Early Byzantine periods. The richness of her jeweled diadem, from which depend strands of large pearls, is echoed in



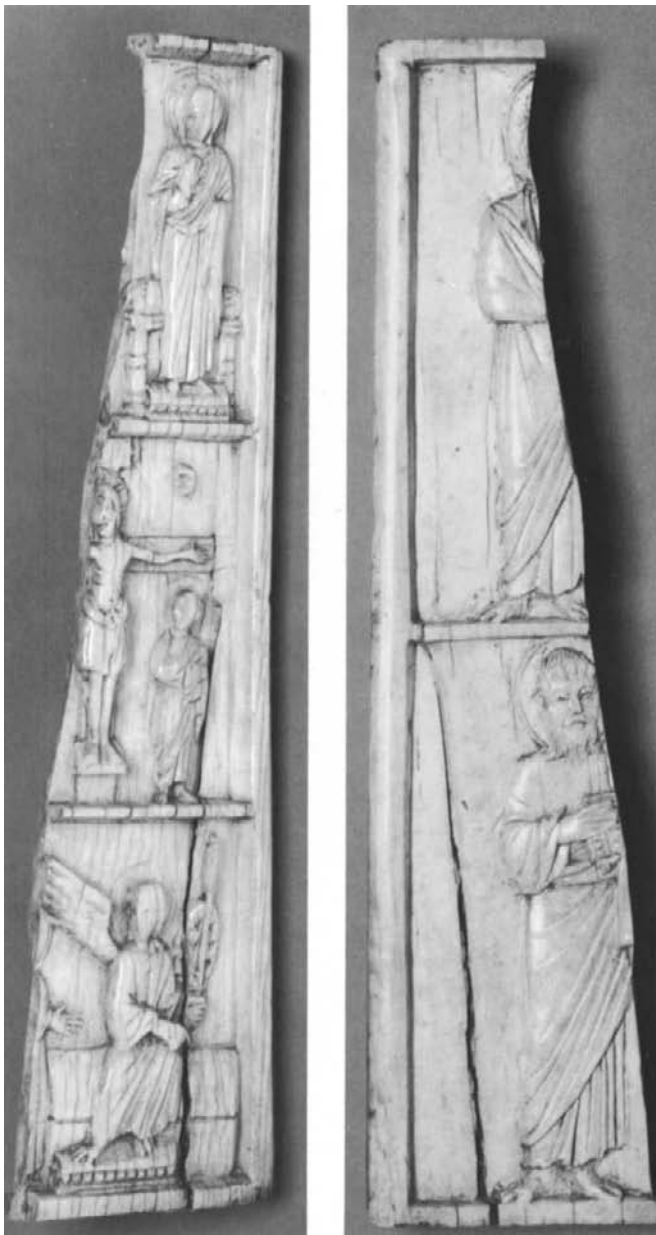
Entries by William D. Wixom, *Chairman, Medieval Art and The Cloisters*; Carmen Gómez-Moreno, Margaret English Frazer, *Curators*; Charles T. Little, *Associate Curator*; Katharine Reynolds Brown, *Senior Research Associate*; Jane Hayward, *Curator, The Cloisters*; Timothy Husband, *Associate Curator, The Cloisters*

Left Wing of a Triptych

Byzantine (said to have come from near Braga, Portugal).
10th–11th century. Ivory, $7\frac{1}{16} \times 1\frac{1}{16}$ (max. w.) in. (19.3×3 cm.). Rogers Fund. 1980.294

The Annunciation, the Crucifixion, and the Women at the Tomb of the Risen Christ are depicted on the inner face of the now fragmentary ivory panel. Two standing apostles in low relief, one holding a book, are carved on the exterior. The panel's right rounded edge, which is cut with dowel holes for hinges, shows that the ivory formed the left wing of a triptych. Three more Christological scenes probably were carved on the missing right wing, and a single or several subjects filled the larger central panel as on triptychs in Paris, Munich, and Leningrad. The Museum's panel belongs to a relatively small group of Byzantine ivories decorated with feast scenes, of which the Museum's excellent ivory collection has had no representative.

The ivory has been dated in the tenth century and attributed to the so-called Romanos Group as identified by Adolf Goldschmidt and Kurt Weitzmann in their corpus of Byzantine ivories. The style of the scenes, however, seems to be a later development of that of the tenth-century Ascension panel in the Museo Nazionale



(Bargello) in Florence. The closest counterparts for the slender, somewhat elongated, and lively figures, however, are found in eleventh-century Constantinopolitan manuscript illustrations such as a Gospel book in the Bibliothèque Nationale in Paris (gr. 64, e.g. fol. 103r) and the Psalter in the British Library (Add. gr. 19352, e.g. 63v) written by the monk Theodore for the Studite monastery in Constantinople in A.D. 1066.

EX COLL.: Ernst and Marthe Kofler-Truniger, Lucerne.

BIBLIOGRAPHY: Schnitzler, H., Volbach, F., and Bloch, P. *Skulpturen: Sammlung E. und M. Kofler-Truniger, Luzern*, vol. 1. Lucerne and Stuttgart, 1964, no. 10, p. 13; *Medieval and Renaissance Works of Art from the Collection of Ernst and Marthe Kofler-Truniger, Lucerne*. Sale cat., London, Sotheby Parke Bernet, December 13, 1979, no. 16.

REL. REFS.: Goldschmidt, A., and Weitzmann, K. *Byzantinische Elfenbeinskulpturen*, vol. 2. Berlin, 1934, especially nos. 4, 22, 58–59.

MEF

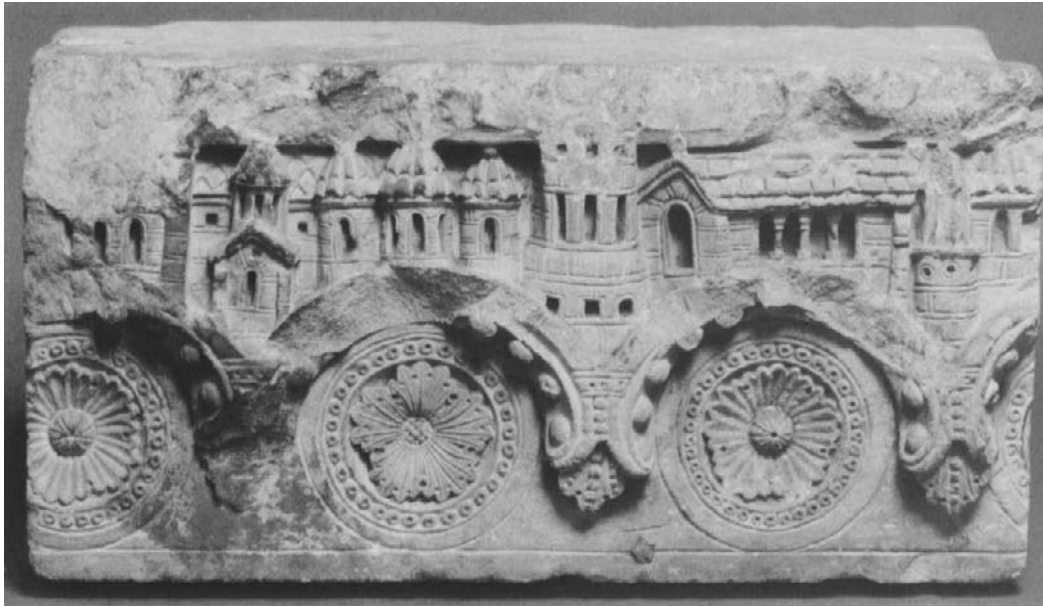
Architectural Frieze

French (southern Burgundy, Cluny). Second quarter 12th century. Limestone, $11\frac{1}{2} \times 22 \times 8\frac{3}{4}$ in. ($29.2 \times 55.9 \times 19.7$ cm.). The Cloisters Collection. 1980.263.1

Elaborately carved on the face of this horizontal limestone block is a series of miniature buildings with windows and simulated tile roofs. Several of these structures are rounded: some represent apsidal chapels, while others seem to be towers. An arcaded building, possibly a church, is shown at the right. The masonry courses are clearly indicated throughout. Appearing below is a portion of four beaded and coupled arches terminated with suspended foliate and beaded tongues. These arches enframe a series of large, veined rosettes centered within drilled, beaded borders. The back of the block is carved with a simpler frieze of small coupled rosettes centered on drilled rings and supported below by horizontal moldings. The lowest of these moldings is decorated with an encircling fillet decorated with drilled beads. Though suffering some surface damage, both faces of the block are nonetheless remarkable for their refined balance of form, texture, and line.

The original architectural context of the piece is uncertain. That this double-sided relief was part of a longer frieze of several similarly carved blocks is clear in the way the design is interrupted and in the recesses for connecting ties in the upper surface. One related fragment is in the Fogg Museum, and two are in the Glencairn Museum of the Academy of the New Church in Bryn Athyn, Pennsylvania. While these works are sufficiently distinct from each other that one may not assume that they are contiguous, they may be considered collectively from an architectural point of view. Carmen Gómez-Moreno has suggested that this relief decorated the upper facade of one of the houses of Cluny. In such a hypothetical context, the carving would have been seen both from the interior recess of a second-floor gallery as well as from the street below. A date in the second quarter of the twelfth century may be assumed on the basis of the similarity of some of the decorative elements to architectural fragments associated with a destroyed chancel barrier or choir screen created for the third abbey at Cluny during the abbacy of Pierre de Montboissier, le Vénérable (1122–56). One of these fragments is in The Cloisters (47.101.23). The outstanding feature of the newly acquired relief is its engaging miniature architectural panorama. One is tempted to see in this frieze a schematic representation of Cluny III itself, which in the twelfth century was a marvel for its multiplicity of contiguous structures, apsidal chapels, towers, and arcades.

The center of a great and powerful monastic order with one thousand far-flung dependencies or priories, the abbey of Cluny was one of the most important abbeys in twelfth-century Europe. The appalling demolition of 1798–1823 left only the southern arm of the transept of the abbey and a group of architectural elements and sculptural fragments. The abbey's architecture and decoration



are seen reflected in several of the Cluniac buildings still extant elsewhere. Direct knowledge of the rich sculptural decoration of Cluny III is dependent upon an appreciation of fragments from the abbey itself and from the houses nearby.

EX COLL.: Raymond Pitcairn, Bryn Athyn, Pennsylvania.

BIBLIOGRAPHY: Gómez-Moreno, Carmen. *Medieval Art from Private Collections, A Special Exhibition at The Cloisters*. Exh. cat., New York, Metropolitan Museum of Art, 1968, no. 29 (ill.); Seidel, Linda, and Cahn, Walter. *Romanesque Sculpture in American Collections*, vol. 1. New York, 1979, p. 143.

WDW

in a cloister. Its original function is suggested by the size of the figure, its weight-bearing pose, the abbreviated manner of articulation, and the considerable weathering of the stone. While worn by the elements, the sculpture nevertheless retains a strong visual presence conveyed in such details as the deep-set, staring eyes, the arched brows, and the grooved ribs of the torso. Corbels formed an integral part of the structural decoration of nearly all Romanesque churches and often assumed human or animal form. Those in human form were perhaps intended to be the medieval equivalent of the classical atlantes. Although the provenance of this corbel is not known, the style and figure type relate to other Romanesque corbels in southwestern France, such as those at Quercy or Corrèze. The acquisition of this corbel provides an example of an important type of architectural sculpture not previously represented in the collection of the Department of Medieval Art.

CTL



Fragment of a Corbel in the Form of a Crouching Man

Central or southwestern French. 12th century. Sandstone, 11½ × 7½ in. (28.5 × 20 cm.), diam. 1¾ in. (33.5 cm.). Gift of Roy R. Neuberger. 1980.475

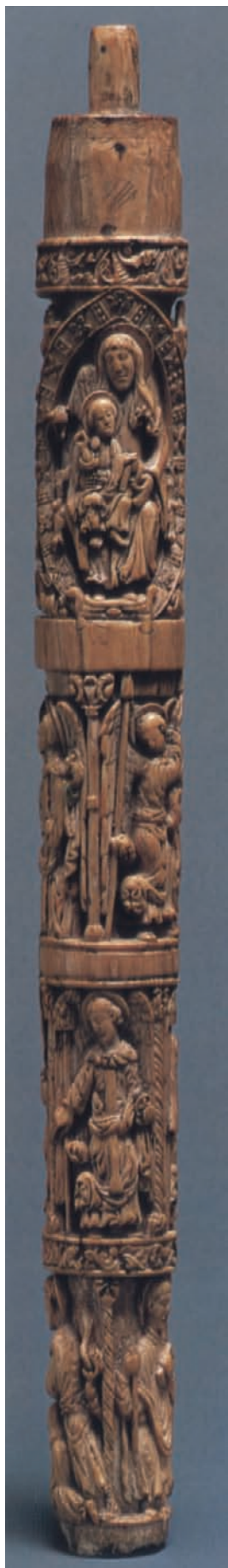
This crouching male figure probably served as a corbel—a support figure on the exterior cornice of either a church or a beamed walk

Portion of a Crozier Shaft

Probably English. First half 12th century. Ivory, 11¼ in. (28.6 cm.), diam. 1¾ in. (3.5 cm.). The Cloisters Collection. 1981.1

During the Middle Ages, ivory was utilized for an extraordinary range of secular and ecclesiastical purposes. This delicately carved cylinder formed the upper portion of a crozier—one of the key symbols of ecclesiastical authority. Originally it fitted into an ivory crook (or tau) at the top and a shaft at the bottom (now both lost). Croziers are rarely decorated with such an elaborate self-contained iconographic scheme. The shaft is divided into four bands depicting two principal realms—one celestial, the other terrestrial—each heralded by angels. At the top is Christ enthroned within a mandorla, composed of ten bust-length Elders of the Apocalypse and supported by seraphim. This type of inhabited mandorla is an extremely rare feature in medieval art, occurring only twice in twelfth-century Spain. The heavenly vision is amplified on the opposite side by the enthroned Virgin and Child, who appear in a “mandorla of light” decorated with stars. On the throne next to the Virgin is the dove, a direct reference to the Incarnation.

The two central registers are filled with angels dressed as deacons, who stand within arcades, each holding an orb and a long staff surmounted by a lantern, possibly a reference to Christ as the Light of the World. The bottom register features the installation of an unidentified bishop, who sits upon a high-backed episcopal chair and receives his miter from an angel who descends from the register above. Simultaneously, the bishop receives a crozier being



offered by an unknown secular donor who kneels before him. Another nimbed deacon offers another object to the bishop, and a second ecclesiastical saint stands within an arcade holding a book and a staff. Since the bishop has no nimbus, the image probably commemorates his actual installation in the presence of the donor, who is depicted offering the crozier to which this shaft belongs.

The figural style and technical virtuosity of the carving are almost without parallel in twelfth-century ivories. Densely filled with richly animated figures, the entire surface is a source of continuing fascination and discovery. The micro-carving of details is nothing short of extraordinary; witness, for instance, the alpha and omega in Christ's nimbus, and the hand of God at the apex of the mandorla. The chief characteristic of the style is the animation and turbulence of the abundant drapery. The figures themselves are somewhat thickset, with fleshy faces and large hands. These features appear in a small group of ivories, all of which are crozier shafts (now in Florence and London). Opinions on the localization and date of this group have varied significantly—from northern Italy to northern France to England and from the early twelfth century to around 1200. In support of an English attribution is the almost eccentric interest in voluminous, fluttering drapery, which also occurs in some Canterbury manuscripts of the second quarter of the twelfth century. Furthermore, the shaft's rich surface qualities, intricacy of carving, and inventive departure from traditional iconographic formulas make it a striking prelude to the complexity of carving and iconography found on the walrus-ivory cross at The Cloisters, probably the work of Master Hugo for Bury Saint Edmunds and dating to around 1150. Furthermore, this curious interest in energized drapery patterns seems to spring directly from a continuing tradition of the Utrecht Psalter style, which had a rejuvenating effect on English art during the first half of the twelfth century. In spite of this ivory's inexact localization, its exceptional quality and imaginative iconography in themselves make it a pivotal work in the development of Romanesque art and a magnificent addition to our comprehensive collection of medieval ivories.

EX COLLS.: Karl Ferdinand von Nagler, Berlin; Kaiser Friedrich Museum (1835–1936); Homberg Collection, Paris (until 1949); private collection (until present).

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CTL





Reliquary Chasse

English (Canterbury). c. 1200. Copper gilt, 7 × 10 × 4½ in. (17.8 × 25.4 × 11.4 cm.). The Cloisters Collection. 1980.417

Traditional in shape and self-contained, this oblong reliquary chasse with a sloping roof, lion feet, and openwork crest is remarkable not only for its simplicity of form, sturdy construction, and fine technique, but also for its animated decoration and important iconography. The embellishment of the plaques that form the body and roof of the chasse was achieved through the techniques of casting, engraving, chiseling, burnishing, and fire-gilding. This decoration is visually offset by separately cast and riveted border moldings that serve to hold the chasse together.

The reliquary is held closed by means of a hasp at the front, suspended in a pinned tongue-and-groove fashion from a stylized floral shape that partially echoes, in reverse, the palmettes of the crest. The tongue-and-groove mechanism, which recurs at the lower edge of the rear panel, may have been the connecting point for the iron chain that must have once secured the chasse in place. These closing and attachment mechanisms, as well as the sturdiness of the construction itself, testify to a concern for the security of the now lost relics inside.

Intended primarily as a reliquary for an altar, this work must have been designed for the dim light of a church interior and the flickering illumination of candlelight. In the Middle Ages, when its original overall gilding was still intact, the decoration was discernible by means of the varying refraction of light on the beveled surfaces of the incised lines and textured backgrounds, as is still the case in the less worn areas of the back panel. Today, with much of the gilding worn off the more exposed surfaces, the designs are mostly read as gilded lines and textured backgrounds against the warm light-chocolate natural patina of the copper.

The series of holy personages represented in the medallions, each identified by an inscription, is of special importance and completeness. Christ, flanked by Peter and Paul, appears at the center of the front panel of the lid, while Mary, with Ursula and Cordula, is depicted in the center of the opposite side. On the front vertical panel on the lower level are represented four canonized archbishops of Canterbury: Saint Elphege (martyr and twenty-

eighth archbishop, 1005–12), Saint Thomas Becket (martyr and thirty-ninth archbishop, 1162–70), Saint Dunstan (twenty-fourth archbishop, 960–88), and Saint Anselm (thirty-fifth archbishop, 1093–1109). The back panel shows Saint Blaise, the bishop of Sebaste in Armenia, martyred in 316 and known to have been represented by a relic in the Canterbury monastery of Saint Augustine, which was originally dedicated to Peter and Paul. Next to Blaise is Saint Augustine (the first archbishop of Canterbury, 597–605), to whom this monastery was dedicated. Canonized kings, Edward the Confessor (king of the English, 1042–66) and Edmund (king of East Anglia, 855–70), are shown on the end panels. The representation of five archbishops of Canterbury, two saintly British monarchs, and two female martyr saints thought to have come from Britain (Ursula and Cordula) gives this reliquary chasse a unique and special connection with Canterbury, the preeminent diocese in Britain.

The stylistic and paleographic details not only emphasize the English character of the chasse, but also, together with the iconography, firmly establish its origin in Canterbury around 1200. The nervous calligraphic aspect of the medallion busts and the emphasis on animated gesture are found throughout Anglo-Saxon manuscript illustrations before the Norman Conquest in 1066 and continue to appear in post-conquest English manuscripts, especially Canterbury examples. The abandonment of purely Romanesque formulas for physiognomy or drapery in favor of classical or Byzantine-inspired ones—particularly in the busts of Christ, Peter, Paul, and Mary—helps to establish a date in a transitional period between the Romanesque and Gothic periods, c. 1200. The inscriptions, while occasionally eccentric* and not the work of a scribe—they are the work of an engraver or metalworker copying models supplied to him—also tend to support this dating. For example, the formulation of the letters is related to that of the letters on the paten at Canterbury from the tomb of Archbishop Hubert Walter (1193–1205) (see Jackson, *rel. refs.*). The use of crosshatched background for the foliate decoration is very similar to this feature

*The alpha and omega are given as *A M*. Another English inversion of the *w* may be seen in an ivory (School of Herefordshire, about 1150) illustrating the Deposition (see Beckwith, *rel. refs.*).

on the chalice found with the Canterbury paten. Moreover, the overall "Englishness" of the design of the plaques on our chaise is underscored by a comparison with a series of reliquaries, ciboria, and other containers commonly accepted as English work of the second half of the twelfth century (see Swarzenski, *rel. refs.*). The Cloisters chaise seems to evolve from the traditional system in these works of horizontally arranged figurative medallions, separated and surrounded by foliated vine tendrils. Of particular interest in this regard and also from the viewpoint of overall form is a secular wooden chaise attributed to Canterbury and dated to the mid-twelfth century (see Zarnecki, *rel. refs.*). The crowned-bust reliefs and the foliate or palmette decorations—stone fragments of about 1190 from the west front of the Almonry Chapel of Canterbury Cathedral—are especially telling in both form and detail. For example, the figure proportions, details of costume, and facial features of these reliefs are very similar to those of the busts of King Edmund and King Edward on our chaise (see Zarnecki, chap. XI, pl. 1). Lastly there are many points of comparison in style, physiognomy, costume, and foliate decoration with the stained-glass windows in Canterbury Cathedral dating from 1178 to about 1215 (see Caviness, *rel. refs.*).

While the historical ramifications and a more precise dating of the chaise are still under study, it is entirely clear that this acquisition adds another important focal point to the Museum's rich collections of English medieval art. The chaise's fine proportions and rich decoration are immediately apparent. Closer study reveals the marvelously free and nervous line drawings of the various holy personages. These drawings, confined within the firm outlines of the medallions, are combined with the interspersed foliated tendrils and rosettes and the careful and logical construction, so that the chaise may be admired for its extraordinary balance of freedom and control.

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WDW

Theodosius on the Way to the Cave, from the Legend of the Seven Sleepers of Ephesus

French (cathedral of Rouen). 1205–10. Pot-metal glass with grisaille paint, 21¾ × 15½ in. (55.2 × 39.3 cm.). The Cloisters Collection. 1980.263.4

Though a popular legend in the Middle Ages, the Seven Sleepers of Ephesus was a rare subject in art. As far as is known, it was illustrated only once in a stained-glass window—in the nave of the cathedral of Notre Dame at Rouen in the first decade of the thirteenth century. That the legend had been translated into English in the eleventh century may account for its use in the window in the Norman capital at Rouen and for another of its rare appearances on the shrine of King Edward I.

The story concerns seven Christian brothers who, under the persecution of the emperor Dacian, refused to sacrifice to idols. The brothers hid in a cave from which one of the brothers, named Malchius, went out each day to buy bread. Dacian's soldiers discovered the hiding place and sealed the entrance with a large stone. Instead of dying of asphyxiation, the brothers were put to sleep through divine intervention. Many years later, the cave was opened because of impending construction on the site. The brothers awoke and again sent Malchius to buy bread. When the baker

saw the coin given in payment, he recognized it as an ancient gold piece and seized Malchius as a thief. He was brought before the magistrate and the bishop to explain his crime. The bishop recognized this as a miracle and informed the new emperor, Theodosius. Curious to see the miracle for himself, the emperor went on horseback to visit the cave (the scene shown here) and found the brothers giving thanks for their deliverance.

This panel is one of eleven that still exist from the lost window. Four are in collections in the United States, and the rest are in such fragmentary condition that they are now in storage in the Monuments Historiques in France. Our piece's presence in the nave of the cathedral is verified by a description of the glass written in 1837 by the French historian E. H. Langlois. It was also recorded, prior to World War I, by the art historian Jean Lafond, who saw the panel together with others from the same window that were stored in one of the towers of the cathedral.



The scene was not originally rectangular in shape. Like those at Chartres, made at the same time, the nave windows of Rouen were composed of scenes grouped in clusters and surrounded by richly ornamented borders resembling translucent carpets. In 1270, however, all the nave windows at Rouen were removed in order to permit the addition of chapels along the side walls. The windows of the new chapels, in accordance with the architecture of the period, were much narrower than those of the original nave. But the stained glass, according to a document that described the rebuilding, was so highly regarded that it was altered to fit the new windows and reinstalled in the chapels. This accounts for the present shape of the panel and for the narrow borders at the sides of the scene. These contain the castles of Castile and Fleur-de-Lys, the arms of France, first employed by King Louis IX.

The master who painted this window, known as the Master of Saint John the Baptist, is named after another window he painted at Rouen. Characteristic of his work is the bold silhouetting of the figures, cut in glass of light or bright colors, against the deep blue of the background. His is a strong, expressive style with a sense of the drama of the narrative imparted by the poses and gestures of the figures. Critics of medieval stained glass have acclaimed the work of the Master of Saint John the Baptist as the best of its period, rivaling windows at Chartres and Bourges.

EX COLL.: Raymond Pitcairn, Bryn Athyn, Pennsylvania.

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JH

Two Scenes from the Life of Saint Nicholas

French (cathedral of Soissons). 1210–15. Pot-metal glass with grisaille paint, 21½ × 15½ in. (54.6 × 39.3 cm.) each. The Cloisters Collection. 1980.263.2, 3

Though there is no documentary evidence of a window depicting the life of Saint Nicholas at Soissons, his legend was one of the most popular and most frequently reproduced in stained glass of the medieval period. He was one of the principal saints in the Christian calendar, and no fewer than six churches built in the first half of the thirteenth century in France still contain windows devoted to his life. Given the popularity of this saint and the number of windows at Soissons, one would expect to find his legend included in the glazing program there.

The choir of the Cathedral of Saint-Gervais-et-Saint-Protais at Soissons was begun about 1200 and consecrated in 1212. Presumably at least some of its lower windows were completed by the latter date. The cathedral was severely damaged by the Huguenots in the seventeenth century and during the French Revolution was used as a powder magazine, which blew up with serious consequences to the ambulatory windows. Many of them, perhaps including those depicting the life of Saint Nicholas, were completely destroyed. In fact, only a handful of original panels still remain in situ: most of the glass that survives from Soissons had been removed before its destruction and is now preserved in museums.

The two scenes depicted in these panels come from the early part of the saint's life and are rarely included in windows devoted to his legend. They concern a corrupt Roman consul who, during an uprising against the emperor, condemned three innocent knights to death for treason. This scene, shown in the first panel, now

contains only two of the knights. The third soldier, a part of whose arm is shown, and who would have appeared on the right of the panel, has been cut off. The inscription reads ICO/LAVS: PRESES/MILITES ("Nicholas takes the soldiers"). In the second scene, Saint Nicholas, who has heard of the consul's action, forces his way into the palace, upbraids the wicked man, and demands the freedom of the three knights. He pleads their cause so successfully that the three soldiers are released.

The rich, brilliant color of these two panels is typical of other glass of this period. Another distinguishing stylistic feature is the small, tubular molded folds of the drapery. This style of molded folds, because it appeared in all the arts at the end of the twelfth century, has been called the Style 1200. Stained glass at Soissons reflects an earlier version of the Style 1200, probably inspired by antique models, that appeared in the Meuse valley. A new principle of composition for stained-glass windows seems to have been developed at Soissons. It is discernible in these two panels and in others illustrating the life of Saint Blaise that are now in the Musée Marmottan in Paris. In place of the cluster-medallion type employed in the nave of Chartres, in which the scenes were grouped as lobes or circles in centralized compositions, these panels are rectangular with the scenes set in arcades. This formula would be repeated later in the choir of Chartres and would become a standard type by the middle of the thirteenth century, but in these scenes at Soissons the arcade was an innovation.

In spite of losses to the right-hand edges of both these panels, they are in a remarkably good state of preservation. The grisaille paint is in almost perfect condition, and the patina, normal in medieval glass, has not altered its color. The only important replacement is the shirt of the guard's tunic in the second scene. These panels from Soissons are not only fine examples of early Gothic stained glass, but also the only such objects of this period in the collections of the Metropolitan Museum.

EX COLL.: Raymond Pitcairn, Bryn Athyn, Pennsylvania.

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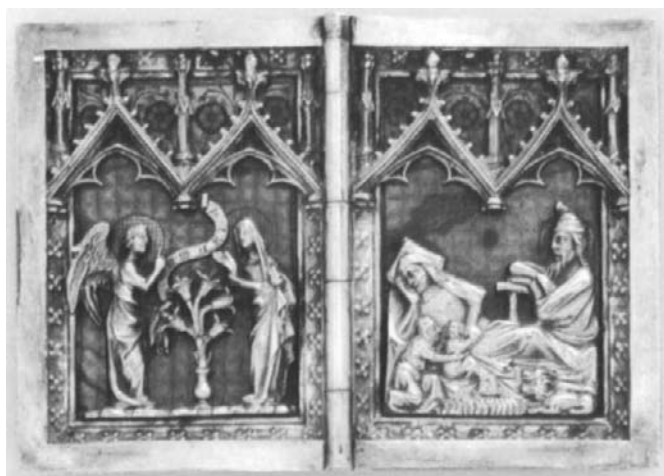


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JH

Diptych with Scenes of the Annunciation, Nativity, Crucifixion, and Resurrection

German (Lower Rhine, possibly Cologne). First quarter 14th century. Silver gilt with translucent and opaque enamels, $2\frac{1}{16} \times 3\frac{3}{8}$ in. (6.1 × 8.6 cm.). Gift of Ruth Blumka. 1980.366



An outstanding example of Gothic silversmith work and enameling, this small devotional diptych achieves a gemlike quality through its accomplished technique and graceful style. The Crucifixion and the Resurrection are represented on the outer wings, executed in *basse taille* translucent and opaque enamel, each scene set below two crocketed gables pierced with quatrefoils. The Annunciation and the Nativity are represented on the inner wings, executed in silver-gilt relief against a tessellated background of translucent enamel, each scene placed below an architectural setting similar to that of the outer wings but here in applied relief. The inner scenes are partially and the outer scenes entirely surrounded by a silver-gilt concave molding decorated with X-shaped appliqués. The whole is set in an unornamented, hinged gold frame of a later date.

The enamels of the outer wings relate this diptych to a relatively small group of similar objects all dating to the first half of the fourteenth century and variously attributed to Parisian, Rhenish, and English workshops. Included in the group are a tabernacle retable (Parisian, 1325–40) now in the Museo Poldi Pezzoli, Milan; a devotional triptych (English, 1325–50) in the Victoria and Albert Museum, London; another devotional triptych (English, 1345–50) also in the Victoria and Albert Museum; a devotional diptych (English, c. 1325) now lost but known from a drawing published in 1796; the reliquary shrine of Elizabeth of Hungary (Parisian, 1340–50), now at The Cloisters; and a pendant enamel leaf (Lower Rhenish, c. 1340) now in The Metropolitan Museum of Art. Enamels of comparable style, technique, and scale form a much larger group and have been localized in such widely separated centers as northern Spain, Hungary, London, and Vienna.

The mobility of craftsmen and the resultant transmission of styles make the localization of this diptych difficult. The problem is further complicated by the palpable stylistic differences between the enamels of the outer wings and the cast figures of the inner wings. The enamels, while qualitatively of the highest order, are distinctly of a more emphatic and boldly cut style than enamels

associated with the Parisian or northern French workshops. Close comparisons can be made, however, with enamel work of the Upper Rhine. A series of roundels on a reliquary casket attributed to a Constance workshop and dated to 1290–1300, now in the Kestner-Museum, Hanover, and particularly the enamel medallions on a chalice now in the abbey of Wettingen near Zurich, also attributed to Constance and dated between 1325 and 1350, have much in common with the enamels of our diptych. It may not be without significance that all three examples conform to the tradition of deep-cut enamel work associated with Constance, but all also combine the unusual opaque red with translucent enamels. On the other hand, the broad-plane drapery with deep tubular but softened folds, the strict triadal arrangement of figures, and the angled hand gestures counterpoised by a slight *hanchement* point



clearly to the refinements of the Cologne style. Striking parallels can be drawn to a number of works of varied media including manuscript illumination, panel painting, and stained glass, all unquestionably originating in Cologne and dating between 1310 and 1330: a missal, c. 1330, now in the Hessisches Landesmuseum (Ms. 874), Darmstadt; a painted diptych with the Crucifixion and Coronation of the Virgin, c. 1330, from the parish church of Saint George, Bocholt; and a stained-glass window with the Crucifixion, 1310–20, also in Darmstadt. The finely detailed and elegantly composed cast figures of the Annunciation on the inner left wing, separated by a banderole and a vase of madonna lilies, fall directly into a Cologne tradition of cast high-relief figures set under elaborate arcades of trefoil arches and crocketed gables, which continued well into the second half of the fourteenth century. The figures of the Nativity scene, however, though no less detailed, are not as finely styled as those of the Annunciation and are curiously of larger scale. Carmen Gómez-Moreno has pointed out that the inclusion of a midwife in the Nativity scene is derived from an iconographic type of Eastern origin that appears more typically in Austria. This observation, along with certain stylistic parallels, led her to suggest a possible Austrian origin for this diptych.

The apparent contradiction posed by the disparate stylistic, iconographic, and technical aspects of this diptych would be largely palliated if the piece emanated from a major workshop employing large numbers of immigrant craftsmen. As the compositional, formal, and, to a large degree, stylistic characteristics are predominantly Lower Rhenish, Cologne suggests itself as a probable locus for such a workshop. Throughout the fourteenth century Cologne became an increasingly important center of artistic production, and owing largely to the extraordinarily talented Parler family, its impact was apparent from the Rhineland to Prague. In its cosmopolitan workshops, the stylistic traditions of individual artists fused and eventually transmuted, culminating toward the end of the century in the International Style. While the origin of this diptych cannot be established with any certainty, the

refinements of style, the accomplished enameling technique, and the richness of the metalworking point to a major workshop influenced by varied traditions but centered in the Lower Rhine during the first several decades of the century.

EX COLLS.: John Edward Taylor, London; Ruth and Leopold Blumka, New York.

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TH

Capital, Shaft, and Base

French (Charente-Maritime). c. 1300. Limestone with traces of polychromy. Total h. 73 $\frac{3}{4}$ in. (187.5 cm.); capital 15 $\frac{1}{2}$ × 20 $\frac{1}{4}$ in. (39 × 51.5 cm.); shaft 43 $\frac{1}{2}$ × 15 in. (110.5 × 38 cm.); base 15 × 20 $\frac{1}{16}$ in. (38 × 51 cm.). Rogers Fund. 1981.9a–c

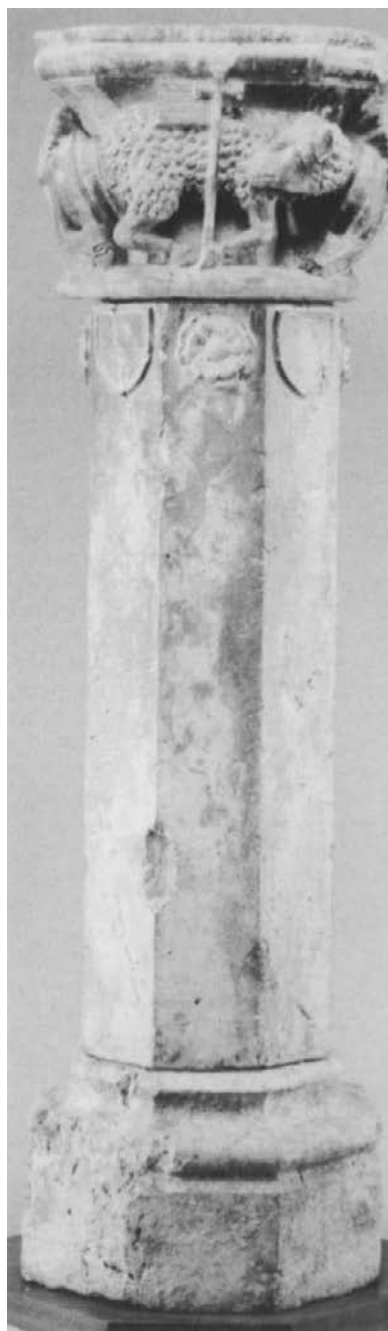
Carved in a white and extremely hard, marblelike limestone, this piece is composed of three elements: an historiated capital, an octagonal shaft, and a base. The capital has a low abacus, octagonal in shape, decorated with a rounded molding. Carved in high relief and with a sharpness that the hardness of the stone allowed, the front of the capital represents the Veronica Veil—the visage of Christ as it was imprinted on the cloth used by Veronica to wipe his face on the way to Calvary. It follows an iconographic tradition that goes back to now lost Eastern representations, especially the Mandylion of King Abgar, or Holy Image of Edessa, which was in Constantinople from 944 to 1204 and was copied many times. The origin of that lost painting is unknown, but according to legend it was a true portrait from Christ's time.

In our sculpture, the hair is parted in the middle and falls down on either side, forming soft waves. The forehead is flat, and the oval-shaped eyes with concave pupils—once painted—are placed rather close together under curved eyebrows. The long, straight nose is clearly defined in spite of being partly broken. The cheeks are high and rounded, and the pressed-together lips are surmounted by a moustache parted in the middle and curving down at the corners of the mouth. The beard is also parted and forms two curls at its tip and two on either side. The top and arms of the cross appear behind the head but are not enclosed in a nimbus, as is usually the case.

Two remarkably beautiful angels kneel on either side of the capital, each stretching forward to grasp an upper corner of the veil with one hand while gently holding a folded vertical border with the other. The exquisite heads are crowned by wavy hair held by a diadem decorated with rosettes, and the faces have rounded cheeks and delicately pointed chins. The eyes once had painted pupils, traces of which can still be detected. The wings run parallel to the abacus and are horizontally divided in bands in which the feathers are described by short and oblique incised lines that form a herringbone pattern. The capital is meant to be seen from below; the legs closer to the viewer beneath and the underside of the angels' bodies are carved almost in the round, while the other legs are hidden by the drapery that falls down in the background in simplified folds. The angel on the left has a decorated girdle and the one on the right, a cord ending in tassels.

The side opposite the Holy Face represents the Lamb of God; the two images are a perfectly normal iconographic combination. Also carved in very high relief, the lamb holds the cross with the flag between the hooves of its bent legs and turns its head backwards. The wool is described by sharply defined curls. The visible eye has a concave pupil that, as in the eyes of Christ, was once painted.

The top of the shaft, just under the collarino of the capital, is



decorated with carved roses alternating with shields that once must have been painted with coats of arms. The roses have a double series of five heart-shaped petals around a central boss carved to simulate the anthers of the stamens. The octagonal base has a torus under a narrow border and a simple plinth.

Apart from the break in the nose of the face of Christ, the condition of this piece is unusually good. The wear from exposure to atmospheric elements that is characteristic of many sculptures once part of architectonic monuments is lacking in the present example, which probably was never exposed to weather conditions. It has been alleged that this pillar came from a crypt, where it would have supported the intersection of four groin vaults: the total height would be too low for the nave of a church, but it is exactly right for a crypt. Further evidence has been obliterated because the top of the capital was at some point filled in and smoothed down with cement.

Though some characteristics of the capital belong to the thirteenth-century style, such as the heads of the angels and the depiction of the Veronica Veil hanging from the two upper corners (an iconography that begins around the middle of the same century), the elements of the base seem to indicate a date closer to the fourteenth century. Until further research can be done, the closest dating of this piece will remain at about 1300. As for the provenance, we have only an undocumented account that it came from the crypt of a church long ago demolished in Aubeterre, Charente-Maritime. There are, however, additional supporting facts that make the Charente-Médoc region the most probable for this work. Historically this area of western France was part of old Aquitaine. Veronica (also known as Véronique, Fronica, Bérénice, and Venisse, among other names) is a legendary figure appearing only in the Apocrypha but very popular during the Middle Ages in France, where it was believed that after the Crucifixion she built a hermitage in Soulac, Médoc. She was supposedly buried in that town and was known as "the apostle of Aquitaine." (Actually the name Veronica must be a derivation of *vera icon*, or "true image," referring to the portrait of Christ.) Aquitaine was for centuries under English dominance, and the roses in the shaft under the capital are all identical to the Lancaster roses in English Gothic monuments. The Lancasters were connected with the Plantagenets of Aquitaine in the early thirteenth century, and it seems quite possible that the crypt where this architectural element stood originally belonged to the Plantagenets. This would also account for some similarities of style and iconography found between our acquisition and certain architectonic decorations and sculpture found in England around the same time. No other area of Europe would be so likely as Aquitaine, moreover, given the popularity representations of the Veronica Veil gained in that region. To my knowledge there is no other representation of this subject in sculpture before the fourteenth century, although it was very common in painting from much earlier and from the East to the Atlantic.

Unpublished.

CG-M

MASTER MARCUS

Italian (Venetian). Active 1396–1411

Church Bell. 1411

Northern Italian (Venice). Bronze, 22½ in. (58 cm.); diam. 14½ in. (42 cm.); 130 lbs. (59 kg.). Gift of Nathaniel Spear, Jr. 1980.542

The bell has a crown consisting of two confronted pairs of angular loops, through which wooden crossbars were passed for hanging, and two canons or ears, through which iron bands passed to secure the bell. The whole is surmounted by a circular loop. The two side ears show a great deal of wear. One of them, in fact, is so worn that it would have broken off completely if the bell had continued to be used. It must have been this particular ear that held the most



weight when the bell was swung for ringing. The original clapper, now missing, would have been attached to a ring on the inside. The bell has an undecorated band between two raised lines at the neck and a similar one at the shoulder that bears the inscription: M[agister] · MARCVS · FILIVS · 9[quondam] · M[agistri] · VENDRAMI · ME · FECIT · + · M · C · C · C · XI · ("Master Marcus, son of the late Master Vendramus, made me in 1411"). Above the inscription appears the master's personal mark, consisting of three lines forming a sort of tripod surmounted by a cross. Master Marcus is documented as a native of Venice, the son of Master Vendramus; this is how the inscription appears in his earlier, documented bells, the first of which is from 1396. It seems from the inscription of the present example that Master Vendramus was already dead in 1411.

Apart from the natural and most convincing wear of the crown, the bell is in excellent condition. It shows little signs of corrosion, and the patina has a very pleasant color. In general the bell has an appealing and elegant shape, and the gothic lettering of the inscription is accurate and harmoniously designed.

The composition of the metal is probably in keeping with the standard recipe for bell making—a higher percentage of tin than regular bronze and some additional lead. The metal composition as well as the thickness of the wall were important factors determining the tone of the bell.

This is a rare example of a medieval bell that has known provenance and is signed and dated. It was originally in the parish church of Lisignano, a small town near Pola in the south of the peninsula of Istria. Istria, which is now part of Yugoslavia, belonged to Austria at the time the bell was put to use. At some point in history, probably during the First World War, this bell, together with all the others in the region, was destined to be melted for the manufacture of war material, a common fate of bells throughout the world and throughout history. It was by sheer luck that the particular antiquity of this bell was discovered in time, and the Samassa Bell Foundry in Leibach, Austria, kept it as a museum piece and eventually sold it.

Until now, the Medieval department, which is otherwise rather rich in bronze and brass objects of the twelfth to the sixteenth century, has had no example of bells of any period within the scope of its collection, and this is one more reason for making this gift a most welcome acquisition.

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CG-M

Five Heraldic Roundels

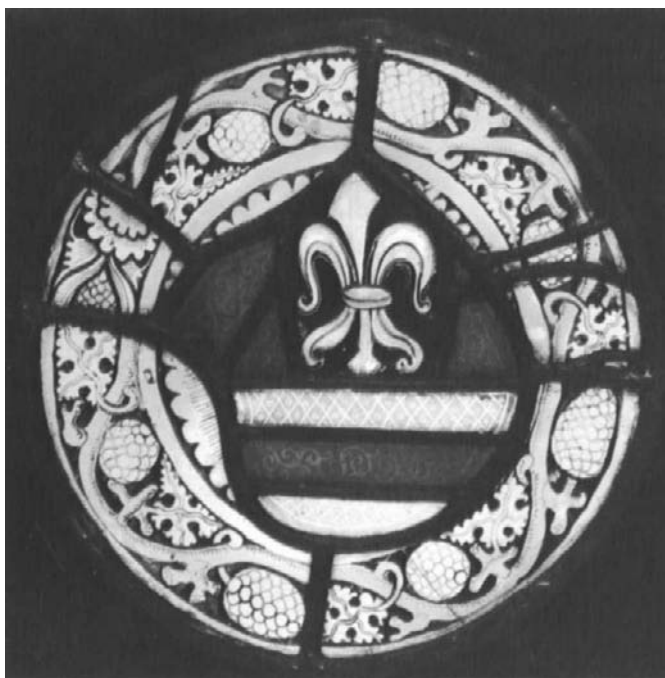
German (Middle Rhine). c. 1500. Pot-metal glass with grisaille paint and silver stain, diam. 8¾ in. (22.3 cm.). The Cloisters Collection. 1980.214.1–5 (illustrated, 1980.214.1)

These five roundels, together with a sixth that is now in the Rheinisches Landesmuseum in Bonn, were formerly placed in the transom light above the main door of Schloss Niederburg in Gondorf on the Moselle River. There is no certainty, however, that this was their original location, since Baron von Liebig, the owner of the castle, was a collector of stained glass.

Each of the roundels contains an armorial shield of colored glass surrounded by a garland of grape clusters and leaves painted in silver stain. Each of the central shields contains a different coat of arms. The only one to be positively identified so far is the roundel in Bonn, which bears the arms of Achtermann, a family originating in the city of Bonn.

The armorial devices in The Cloisters roundels are as follows:

1. Per pale barry of gules and argent; argent, in fess a rose gules.
2. Argent, a rooster gules, with crown beak and talons or. This might be the shield of the Blarer family, whose members lived in Saint Gall and Constance.



3. Per fess, argent, a demi-stag issuant gules; checky argent and gules.
4. Per bend in gules a fleur-de-lys argent in a bend sinister; argent a bend gules. This may be the shield of a branch of the Tengin family. The combination of a bend with a bend sinister is unusual (illustrated).
5. Or, five daisies argent on a mount vert.

The type of arms shown in these roundels indicates that their owners were of the patrician rather than the burgher class and obviates the possibility that the glass might have come from a guild house or town hall; rather, they probably belonged to the members

of a confraternity or honorary society based on social rank. The significance or location of this society is as yet unknown.

EX. COLL.: Baroness Angelica von Liebig, Gondorf.

BIBLIOGRAPHY: Bremen, Walther. *Die alten Glasgemälde und Hohlgläser der Sammlung Bremen in Krefeld*. Cologne, 1964, pp. 34–35.

JH

A Group of Six Stained-Glass Roundels

German, Flemish, and French. 15th and 16th century. Silver stain and grisaille paint on colorless glass, diam. 8–9½ in. (20.3–23.7 cm.). The Cloisters Collection. 1979.185,186; 1980.223.1–6 (illustrated, 1980.223.6)

Silver-stained roundels were made in profusion in all countries of northern Europe at the end of the Middle Ages. One of the main reasons for their popularity was their use in secular buildings. In guildhalls they depicted the crafts or patron saints of the guilds of the town. In private residences they illustrated a scene from the Bible or a saintly legend favored by the owner. Gifts of these silver-stained roundels were made by friends to the builder of a new house. These housewarming presents were set in diamond-pane windows of clear glass, evidence of the new prosperity and domestic comforts required by the affluent middle class of fifteenth-century Europe.

Playing at Quintain (French, fifteenth century), illustrated here, is one of the most unusual of the group in that it depicts a game. Quintain began as a tilting exercise for knights in training for the joust, who practiced by tilting at a dummy or shield. Human



quintain substituted an armed knight seated on a three-legged stool for the target. In balance quintain, the type shown in this roundel, a seated man held up one leg, placing his foot against that of a standing man who tried to unseat him. This type was usually played by peasants rather than knights. The sport became a courting game in the fifteenth century, as depicted in this roundel.

Another uncommon subject in this group of roundels illustrates the sixteenth-century method of hunting quail. A man hidden by a blind on which is painted the image of a bull drives a covey of quail into a funnel-shaped net. Domestic labor—often the labors of the months, which had religious as well as cyclical significance—was a frequent subject for roundels.

Often these roundels were made in sets. One of our group entitled *Architectura* (German, sixteenth century) shows stonemasons and carpenters practicing their trade. One of the keys to the origin of this piece is the masons' marks shown carved in some of the blocks of stone, which are of the type that was used in Augsburg. Another clue is the inscription lettered in a cartouche at the top of the scene. A series of drawings for roundels depicting the Seven Mechanical Arts by the Augsburg painter Jörg Breu the Elder (1475–1537) exists in the collection of the Historisches Museum in Dresden, and there are four copies in the Graphische Sammlung Albertina in Vienna. Neither set is complete, both lacking *Architectura*. But the size, composition, and figure types of the drawings—which include *Vestiaria* (Weaving), *Agricultura* (Agriculture), *Coquinaria* (Culinary Arts), *Militia* (Military Arts), *Mercatura* (Mercantilism), and *Metallaria* (Metallurgical Arts)—suggest that our roundel is the lost *Architectura* that would have completed the set. Each of the drawings contains a cartouche with an inscription similar to that in the stained-glass roundel. Stained-glass shops frequently purchased drawings from painters and just as frequently mass-produced their popular roundels. Designs were often swapped or handed down by glass painters. One of the most prolific sources for roundel designs in the later Middle Ages was engravings and woodcuts. Prints were cheap to acquire, and there was no prejudice against copying.

One roundel that has an iconographic peculiarity indicating that it must have been commissioned for a guildhall is *Saint Mark Writing the Gospel* (Dutch, c. 1500). The apostle, traditionally shown barefoot, here wears sandals. Saint Mark's identity as the patron saint of the shoemakers' guild explains his unusual footgear.

These roundels, which did not require the additional leading necessary for colored glass, were less costly and easier to produce. They were enlivened by the brilliant yellow of the silver stain, a second coating of which would produce a deep amber color, as shown in still another of the group—*Samson and Delilah* (Flemish, early sixteenth century). The light tonality of the colorless glass, delicate mats of grisaille paint, and silver stain made these roundels ideal decoration for the small windows and dark interiors of late medieval buildings. The variety of their subjects has provided a wealth of sociological data on the tastes, interests, and activities of late medieval society.

JH

Saint Stephen

Southern German (Lower Bavaria). c. 1515–20. Workshop of Hans Leinberger (active 1510–30). Lindenwood with traces of polychromy, 33 × 21½ × 8½ in. (83.8 × 54.6 × 21.6 cm.). Bequest of Gula V. Hirschland, 1980. 1981.57.2

The saint is shown seated upon a low, partially draped, backless seat. He wears a deacon's dalmatic over a long tunic and holds in his right hand an open book supporting three rocks, the instruments of his martyrdom. Curvilinear locks of hair hang to his shoulders and frame the smoothly modeled, youthful face. The work is carved from three pieces of wood: one for the figure itself and two for the lateral extensions of the seat. The modeling is so convincing that when viewed from the front, the work—in fact a

sculpture in relief—appears to be rendered fully in the round. The sculpture is well preserved except for the loss of much of the original polychromy, of which there are traces throughout.

Attributed to an artist working closely with one of the foremost late Gothic sculptors of Lower Bavaria, Hans Leinberger of Landshut (active 1510–30), this sculpture is an especially welcome addition to the Museum's collection of German sculpture of the period. It is our only significant representative of Leinberger's and his immediate followers' style. This style is particularly notable for an animated rendering of drapery, which has an internal life of its own with an entrancing combination of deeply scalloped recesses, doughlike thickening of the outer ridges, broken connecting folds, and inexplicably swirling edges. This visual drama contrasts with the benign facial expression of the young saint. The sculpture was probably once part of a series of such seated figures of saints that may have included Saint Lawrence, another deacon saint often combined with Saint Stephen in late Gothic sculpture.

EX COLL.: Private collection (Baron Kornfeld?), Budapest; [Georg Schuster, Munich].

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WDW



ARMS AND ARMOR

Parrying Dagger

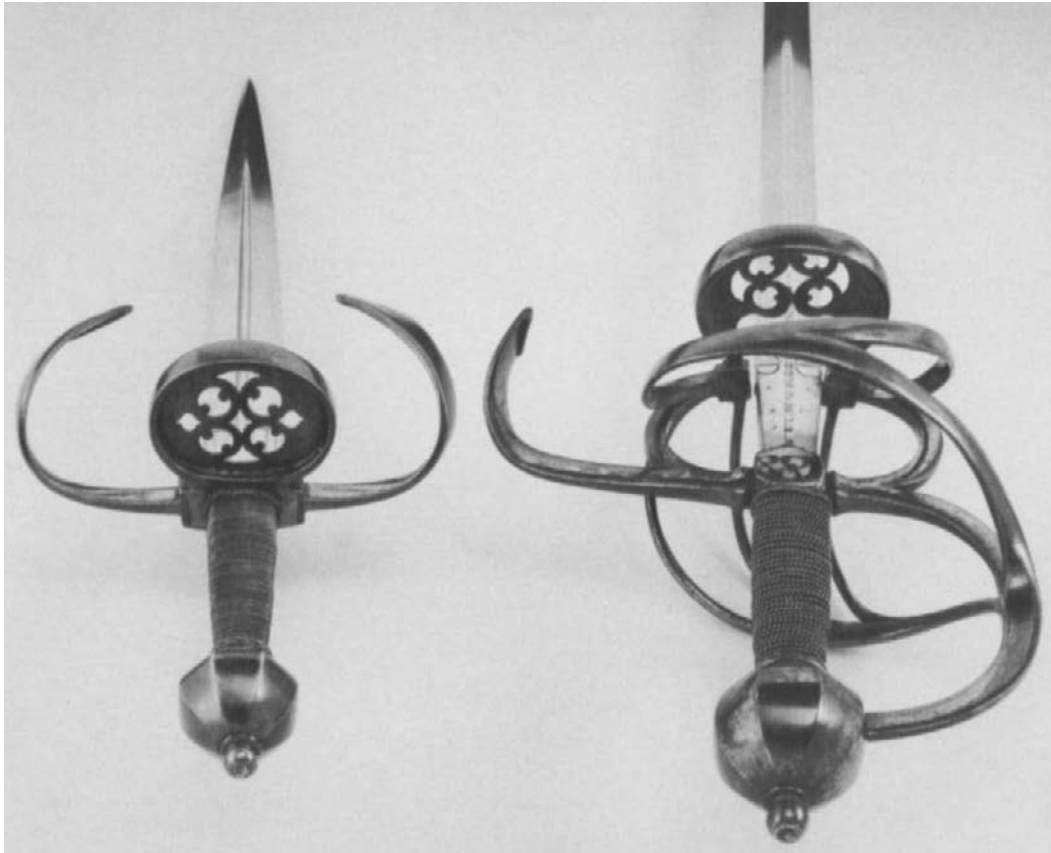
German (Saxony). c. 1610. Steel, guard and pommel blackened; grip wire-wrapped over wooden core, 18½ × 6 in. (47 × 15.2 cm.). Purchase, The Sulzberger Foundation Inc. Gift. 1981.2

In his fundamental treatise *Opera Nova* (1536), the renowned Bolognese fencing master, Achille Marozzo, introduced a parrying dagger specially designed to be held in the left hand while the right hand wielded a thrusting-sword or rapier. These parrying daggers, called *pugnale bolognese* after Marozzo's hometown, were distinguished by a guard composed of long, curved quillons and a large side ring. The curved quillons were designed to catch and immobilize an opponent's rapier blade; the side ring was a protection for the knuckles of the holding hand.

For the next century and a half it became *de rigueur* for a gentleman who considered himself a schooled and skilled fencer to carry a garniture of rapier and matching dagger on his sword belt. The long, slim rapier would have been worn on the left hip, suspended almost horizontally from an intricate arrangement of a wide, multi-buckled scabbard pouch and a narrow cross-strap, while the sturdy companion dagger was worn on the right side

(both weapons were positioned for a cross-draw) and fastened directly to the belt by a small scabbard loop.

The dagger recently acquired is of a well-known type used by the *Trabanten* of the palace guard of the prince-electors of Saxony, at Dresden, during the reigns of electors Christian II (1601–11) and Johann Georg I (1611–56). Most of the members of this guard were gentlemen in their own right, handpicked from younger sons of noble families, well trained in the arts and skills of the cavalier. The former electoral armory at Dresden, now the Historisches Museum, still owns a large number of these very attractive and highly desirable weapons, in spite of numerous sales of objects from the armory's collections during the nineteenth and twentieth centuries. In our extensive collection of edged weapons there is a fine trooper's sword of the Saxon *Trabantenleibgarde*, but up to now we had no companion dagger for it. Our recent acquisition fills this gap admirably; its hilt matches that of the rapier almost perfectly, down to the intricate perforations of the plate filling the side ring. These perforations, incidentally, besides having decorative value, served the very real purpose of lightening the total weight of the weapon and also of entrapping a rapier point that hit the guard ring.



Two Blades (*Wakizashi* and *Tantō*) in Storage Scabbards

Japanese. 1980. Blades: steel; hilt cuffs (*habaki*): brass; storage scabbards (*shirasaya*): wood. *Wakizashi* blade $23 \times 1\frac{1}{2}$ in. (58.5 \times 3.5 cm.); *tantō* blade $8\frac{1}{4} \times \frac{3}{4}$ in. (20.9 \times 1.6 cm.). Dated April, 1980, and signed: Yoshindo and Sōji Yoshiwara. Gift of Yoshindo Yoshiwara, 1980.467ab; Purchase, Morihiro Ogawa Gift, 1981.52ab

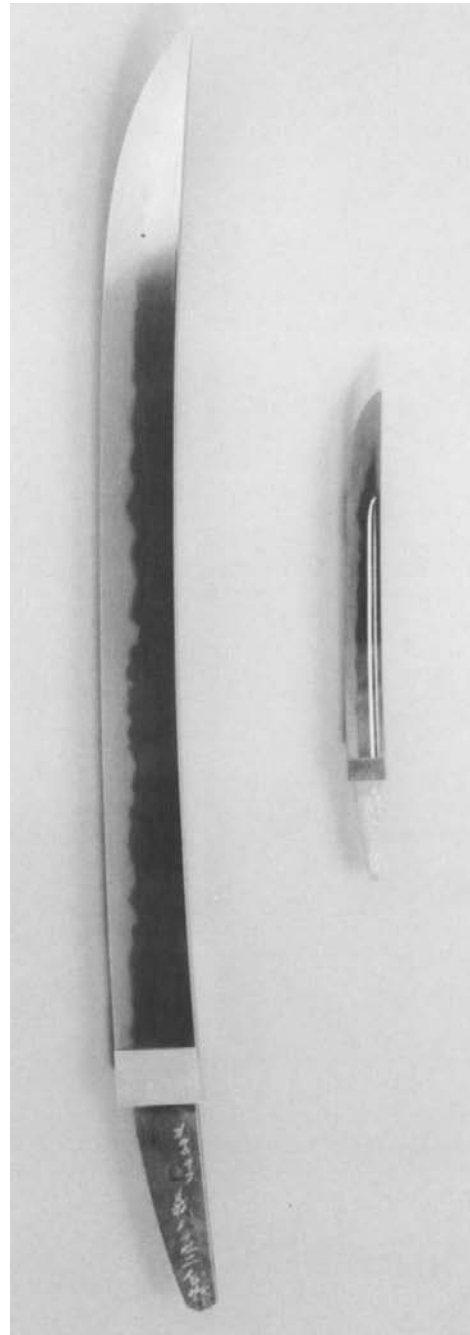
The samurai's sword, and especially its blade, was for centuries and still is an object of almost religious admiration in Japan, but it also has gained an ever increasing appreciation among Western, particularly American, collectors and connoisseurs.

The painstaking care with which the Japanese swordsmith created his blades, surrounding every detail of their manufacture with precisely prescribed ritual, brought forth a functional object whose practical qualities—keenness of edge and durability of steel—were equaled by its beauty. The elaborate forging process produced a layered structure within the body of the blade, which shows itself as intricate patterns on the polished surface, enhanced by the dramatically emphasized temper line (*hamon*). Both surface pattern and temper line are distinctive features of individual masters and their schools; their fashioning techniques were closely guarded workshop secrets. Our *wakizashi*, for instance, is in the Koto-Bichu style; the *tantō* is of the Yoshiwara school.

Japanese swords are usually parts of a garniture, called *daishō* (literally, "long-short"), consisting of a longer and a shorter weapon—either a sword and a dagger, or more specifically two matching swords. To wear two swords of unequal length, a three-foot-long *katana* and a two-foot-long *wakizashi*, was the privilege of the samurai class. Other combinations could be a long (over three feet) *tachi* and a short dagger, *tantō*.

The present garniture of two blades, *wakizashi* and *tantō*, is rather unusual, but it is of great technical and historical interest, as these two are the very first Japanese blades in traditional style made outside of Japan. This was done on the occasion of the Japanese Sword Symposium at Dallas, Texas, during April and May, 1980, where Japanese master smiths and polishers demonstrated their crafts.

These blades were made by Yoshindo and Sōji Yoshiwara as gifts for the Metropolitan Museum; they bear the signatures of the masters, the place name (*Darasu*, i.e. Dallas), the date (April, 1980), and a dedication inscription to the Metropolitan Museum on their tangs. The *wakizashi* blade was personally delivered to us by R. B. Caldwell of Dallas, one of the sponsors of the symposium, and the *tantō* blade by Morihiro Ogawa, research associate for Japanese arms in our department, to whose efforts we owe this donation.



EUROPEAN SCULPTURE AND DECORATIVE ARTS



Reliquary Casket

Italian (Florence). 1446. Gilt bronze, cast, engraved, and chased, with enamel on copper. $7\frac{1}{2} \times 7\frac{3}{4} \times 3\frac{1}{4}$ in. ($19 \times 19.5 \times 8.5$ cm.). Rogers Fund. 1981.130

This exceedingly rare Early Renaissance casket in the shape of a sarcophagus carries the date of 1446 as part of the following inscription engraved on its end panels: HOC OPS/FECIT FIE/RI DÑA M/ATEA VS/OR RENTII and PRO ANIM/A SVA ET/SVORVM/MCCCC/XLVI ("Domina Mattea, wife of Renzo, had this work made for the sake of her soul and those of her loved ones. 1446"). The front and back of the casket are divided by cable-fluted Corinthian pilasters into three compartments, each of which displays a molded, round-headed arch with a shell motif engraved in its tympanum and set on twisted columns. Similar arches embellish the short ends of the casket. As already noted by Middeldorf (see bibliography), the design was inspired by that of a Late Antique sarcophagus of the type represented by the so-called Honorius sarcophagus in the Mausoleum of Galla Placidia at Ravenna. But it is important to notice that the unknown goldsmith who created this object has replaced the barrel-shaped lid of the sarcophagus with a pyramidal cover whose proportions are purely Renaissance. The overall design is calculated so that the height of the casket's body is the golden section of its width. Furthermore, the height of the lid is identical

to that of the body of the casket, and if one draws two imaginary lines parallel to the larger triangle of the cover, their meeting point will be precisely the central opening through which one formerly saw the relics contained in the casket. Clearly the artist responsible for this reliquary was closely in touch with the thinking of such avant-garde Florentine architects as Brunelleschi, who died in 1446, and Leon Battista Alberti, whose Tempio Malatestiano in Rimini was erected between 1446 and 1450.

The architectural clarity of this design is enhanced by the vigorous modeling of the casket's architectural elements, as well as by the bold engraving of the acanthus-foilage ornament in the triangular panels and of the figures of saints in the niches. The gilding is original.

Two of the round medallions on the lid are lost, but the other two, enameled in deep blue, black, and red, show a bishop and a female saint, who could possibly be the patrons of Florence, Saints Zenobius and Reparata. Of the four figures engraved in the niches, Saint John the Baptist and Saint John the Evangelist may be identified with some confidence. The other two are a saintly hermit and a monastic saint, perhaps Saint Benedict.

The architectural character of this casket has been rightly compared with that of the Sacro Cingolo reliquary in the cathedral of Prato, executed in the same year, 1446, by Maso di Bartolomeo. It is worth suggesting, however, that while Maso seems to have been in touch with the *botteghe* of Donatello and Luca della Robbia, the master of the present reliquary may perhaps be sought among the goldsmiths who assisted Ghiberti for the reliefs of *The Gates of Paradise*, the chasing of which was completed in 1447.

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Entries by Olga Raggio, *Chairman*; Jessie McNab, James David Draper, Clare Le Corbeiller, William Rieder, *Associate Curators*; Alice M. Zrebiec, *Assistant Curator, Textile Study Room*

OR



Panel Depicting the Crucifixion

Northern Italian. c. 1450–1500. Cypress, $13\frac{1}{2} \times 26\frac{1}{4} \times \frac{7}{8}$ in. ($35 \times 67 \times 2.3$ cm.). Gift of Sir John Pope-Hennessy. 1980.519

This panel depicting the Crucifixion was originally the top of a casket or box made in northern Italy in the second half of the fifteenth century. The composition appears to have been copied from a lost wall painting by Altichiero (active c. 1369–c. 1384) or his school in Padua or Verona. It is one of very few examples where a large religious composition has been copied onto the lid of a casket. The technique of pen on wood with a cut-away, punched background was continued well into the sixteenth century on a variety of boxes and cassoni that have been attributed to workshops in the Adige Valley (notable examples in the Museo d'Arte Antica, Milan, and the Victoria and Albert Museum, London).

WR

Crucifix

Northern Italian. Late 16th century. Corpus probably Milanese; base signed by GIUSEPPE DE LEVIS of Verona (documented 1585–1600). Bronze (corpus gilt bronze), total h. $23\frac{1}{2}$ in. (59.7 cm.). Purchase, Gift of Irwin Untermyer, by exchange. 1981.76a–c

Although this crucifix is a powerfully direct devotional image, its corpus and base are quite obviously from different workshops. Giuseppe de Levis, signer of the picturesque base, could never have managed the finesse of the corpus. It is likely, however—even if it cannot be proved—that the base was made with this particular corpus in mind. They appear to be contemporaneous, and they form a most harmonious composition. It is not too bold to speculate that the first owner of the corpus prized it enough to bring it to Giuseppe de Levis's Veronese workshop to have it mounted.

The gilt corpus is both austere and elegant, the hair framing the face in soft waves. The head of Christ is set almost straight on his neck, not yet fallen, and the face wears an expression of heroic resignation. The hands and feet are chased with exceptional care; one might well consider these the refining touches of a goldsmith. The sculptural style is not easy to localize, but a likely center for it is Milan of the Counter-Reformation. The well-knit, forthright anatomy, the austerity, and the attention to detail in the corpus are to be found in large-scale sculptures of Milan Cathedral by followers of Annibale Fontana, toward the close of the sixteenth century, such as Francesco Brambilla the Younger and Gianan-



drea Biffi. Both of these artists modeled compositions for goldsmiths and bronze founders and in their larger works employed similarly cloudlike waves of hair to enframe the features.

In subject and style, the base, a symbolic depiction of Mount Golgotha, is an excellent foil for the simple display of Christ's Passion. On it are Adam's skull and several symbols of the earthly corruption over which Christ triumphed. They include snails, shells, and a hedgehog (a traditional sign of the devil), as well as impressions of actual coins. The two Roman coins, one of Nero, signify the time of Christ, while the Venetian ducat with the winged lion of Saint Mark served to bring the Passion closer to inhabitants of the Veneto. The base is the most colorful of the numerous objects that survive from Giuseppe de Levis's busy foundry. Luckily for posterity, he often signed his bronzes, and on the inner sleeve that supports the cross, this hitherto unrecorded example is signed with the familiar raised letters JOSEH/DE·LEVIS/VER·F·, within a wreath. The signature is identical to that on a perfume-burner in the Metropolitan (41.100.84), which is dated 1599.

JDD

MICHEL ANGUIER

French. 1612–86

The Flood. 1649

Terracotta relief, 13¼ × 12½ in. (33.5 × 32 cm.). Rogers Fund. 1980.322

Soon after the election of Pope Innocent X (1644–55), it was decided that the Roman basilica of San Giovanni in Laterano was in urgent need of restoration. The architect chosen in 1646 for its extensive remodeling was Francesco Borromini, who was to complete the project under the supervision of the pope's closest adviser, Msgr. Virgilio Spada, by the Jubilee Year of 1650.

Among the main features of Borromini's restructuring of the church was the design of a series of niches along the main nave, and above these a series of marble reliefs or mosaics with scenes from the Old and New Testament. These scenes were to recall the subjects of the frescoes that had been originally painted along the main nave of the Constantinian basilica.

To carry this out, Virgilio Spada commissioned a series of twelve large-scale stucco reliefs. The nine artists chosen by Spada were among the younger sculptors who had been practicing their art in Rome under the aegis of the two leading masters of the city, Bernini and Algardi. Among the six Italians and three Frenchmen, Michel Anguier had the largest share. In 1648 and 1649 he was paid for three stucco reliefs, some figures of angels, and several papal coats of arms, all executed for the basilica.

One of the three reliefs was *The Flood*, and the present terracotta relief, recently discovered, is a sketch-model for it. Another, for the relief *The Crucifixion*, has been purchased by the Victoria and Albert Museum.

The carefully thought-out composition and painterly technique of our sketch-model differ in many details from the finished stucco relief, where the group of a man lifting a woman into a tree to seek refuge under a stretched cloth has been replaced by two Ionic capitals and the figures of three men clinging to a crumbling building.

Some elements of Anguier's composition—the arch in the distance, the swimming horse—are motifs borrowed from *The Flood* in Raphael's Vatican *Logge* and Peruzzi's frescoes at Santa Maria della Pace. But the elongation of the figure of the old man on the left of the relief, with its diagonal tension and *repoussoir* function, and the grimacing of the people terrified by the cataclysm that is about to engulf them recall the undercurrent of Flemish realism so typical in French early seventeenth-century painting.

When Anguier was chosen for the Lateran commission, he had been in Rome since 1641. His main concern had been to study the antiquities of Rome, which he did while making a living by



working on various sculptural enterprises such as the decoration of the pilasters of the nave of Saint Peter's under the direction of Bernini. He was a proficient artist and a good draftsman, with a distinctly personal style formed in Paris at the school of his first teacher, Simon Guillain. This sketch-model shows how much he remained influenced by lessons he had absorbed from the painters of the second School of Fontainebleau.

Michel Anguier returned to Paris in 1651 and soon obtained important commissions such as a large-size figure of Leda for Nicolas Fouquet, also in the Metropolitan, and the stucco decorations of the apartment of Anne of Austria in the Louvre. H. Sauval rightly referred to him as "l'un des plus gracieux et des plus excellents sculpteurs de notre siècle."

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OR

MATTHEUS VAN BEVEREN

Flemish. 1630–90.

Cupid on a Lion. c. 1675–90

Ivory statuette on ebony-and-ivory base; statuette 8⅞ in. (21.9 cm.), base 4½ in. (10.4 cm.). Purchase, Gifts of Ogden Mills and Irwin Untermyer, by exchange. 1980.220

The subject is an allegorical equation of the sort dear to the seventeenth century: the infant dynamo astride a lion is to be read as an emblem of Strength tamed by Love.

The ivory's known history starts in 1884, when it was first recorded at Mentmore, the country house of the earls of Rosebery. It went almost unnoticed at the much-publicized Mentmore sale in 1977. Only in New York was it recognized as a work of the Antwerp sculptor Mattheus van Beveren. Van Beveren is a recent discovery, whose style has become discernible thanks to the publications of Christian Theuerkauff. The typical van Beveren child here, like those in an ivory Madonna in Amsterdam and in an ivory-and-ebony monument to James II at Windsor Castle, has concentrated piquant features, hair massed away from the face, and energetic gestures performed by tiny hands and feet made with technical virtuosity. Van Beveren and his shop also paid much attention to classical ornament, as seen on this base in the garlands and Cupid's crossed torches.



The contrast of materials was basic to Baroque sculpture in Antwerp, where van Beveren's peers employed black and white marbles, analogous to the ebony and ivory of the statuette and its base, in the making of tombs. This opposition underscores the dramatic message of the statuette, the most flamboyant Baroque ivory to enter our collection. A coarser version of the composition, minus the base, in the Bayerisches Nationalmuseum, Munich, can be traced to the eighteenth century—it was the property of Kurfürst Johann Wilhelm von der Pfalz in Düsseldorf by 1751—but it can only be described as a copy.

JDD

Liturgical Bucket

Italian (Naples). 1712 or 1713. Silver, 5¼ in. (12.5 cm.).
 Datemark: Naples 1712 or 1713; maker's mark: G. P, probably for Giuseppe Palmentiero. Purchase, Gift of Mrs. William C. Breed, by exchange. 1980.461



Without an accompanying spoon or aspergillum, it is impossible to tell the original function of this bucket, but the form of the vessel indicates that it was used for holding either incense or holy water, both essential concomitants in the Roman Mass and in some Protestant masses.

The marks on both bucket and handle are only partly struck but appear to indicate the information given above. The date 1712 or 1713 is just visible in the Naples hallmark, revealing that the thistle shape and foliated scroll of rather syncopated form, both popular in the seventeenth century, survived surprisingly late into the 1700s.

The bucket possibly was the gift of a noble Spanish family to a church dedicated to Saint Liborius in southern Italy; round the lip is engraved a representation of the saint, vested as a bishop and depicted with his attribute—three small stones upon a book—and a coat of arms (at present unidentified) featuring a fess held in the mouths of two dragons, a heraldic charge characteristic of Spanish rather than Italian heraldry. The bucket may also have had some very particular significance in its home church. It was made during the reign of Pope Clement XI (1700–21), who suffered from the stone and designated July 23 as the day in the church calendar for honoring Saint Liborius, who was invoked in cases of the stone.

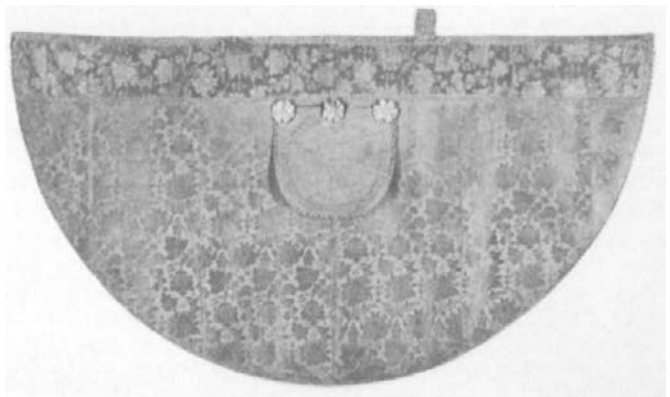
JMcN

Cope

Italian. Early 18th century. Silk, gilt metal, bast; main fabric: silk satin ground with pattern brocaded by wefts of silver-gilt metal on silk core bound in 1/3 twill. 55½ (max.) × 103¼ (max.) in. (138.4 × 262.3 cm.). Purchase, Rogers Fund and Joan Kaminski and Everfast Fabrics, Inc. Gifts. 1980.312

Sumptuous fabrics without any particular religious imagery were often used to make ecclesiastical vestments. This cope, in its original state, is composed of four full and two partial widths of a handsome red silk satin with an asymmetrical floral pattern, shown here in detail. The same fabric is used for the orphrey band, the morse, and the hood, which are, in addition to the cope as a whole, bordered in metallic lace. The hood is trimmed with an additional band of metallic lace and three bows of brocaded ribbon.

The various floral and design elements of the main fabric, as well as the pattern organization in general, can be related to Italian textiles, particularly Venetian silks of the fifteenth century. The asymmetrical undulating composition and motifs of stylized blossoms, pomegranate buds with superimposed rosettes, and multi-lobed leaves with rounded edges are all inspired by the earlier fabrics. Also similar is the combination of solid-color ground with pattern in glowing metallic thread. The familiar motif of the opened pomegranate is borrowed from yet another group of Italian Renaissance silks and velvets.





More specific to the eighteenth century is the device of “threading” together flowers and leaves of diverse types on one thin stem. This motif appears in the so-called bizarre silks, which are often thought to be of Italian manufacture and are contemporary with the cope. Elegant and enigmatic, this unusual example of early eighteenth-century textile arts adds another dimension to the study of fabrics of the period.

AMZ

Group of Iberian Jewels

Pendant (*Lazo*)

Portuguese. First half 18th century. Gold and diamonds, l. 3¾ in. (9.5 cm.).

Pendant

Spanish. 18th century. Gold and diamonds, l. 3¾ in. (9.8 cm.).

Pair of Earrings

Spanish. 18th century. Gold and emeralds, l. 2½ in. (6 cm.).

Pair of Earrings

Spanish. Probably 19th century. Gold and jacinths, l. 5 in. (12.7 cm.).

Gift of Marguerite McBey. 1980.343.9,8a-c, 24-25, 32-33

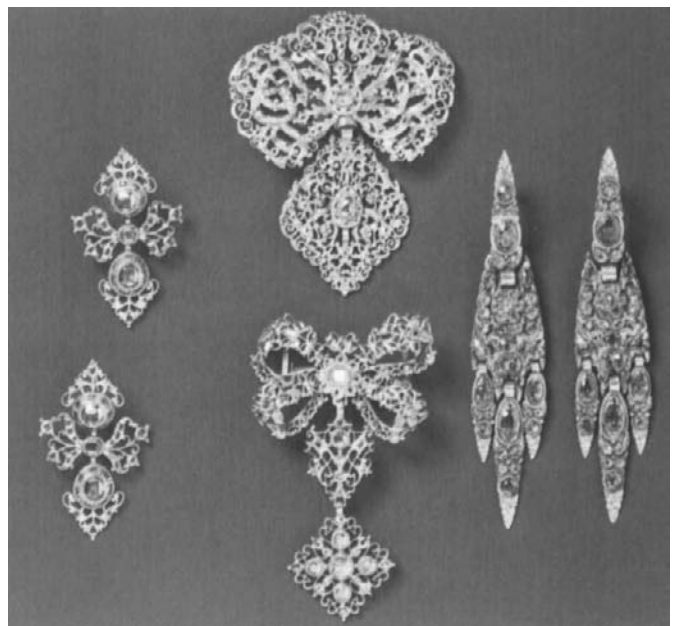
In contrast to the figural jewels of the Renaissance—in which symbolism and allegory were realized by enameling, the fortuitous shapes of pearls, and simply cut stones—eighteenth-century jewels abound in ribbons, flowers, and scrollwork, alive with the glitter of diamonds and other faceted gems. This could not have been done with the old table-cut stones, which simply swallowed up light and gave none back. But with the discovery and exploitation of Indian diamond mines in the mid-seventeenth century came—also from India, it is believed—the multifaceted rose cut, to be followed at the end of the century by the brilliant cut. These new techniques brought out the full reflectivity of the diamond and completely transformed the nature of jewelry design from color and static composition to ever changing movement and light.

The international style of eighteenth-century jewels often defies specific attribution, but pieces from Spain and Portugal—as can be seen in examples from the McBey collection—retained certain regional characteristics. Of typical form is the *lazo*, or bowknot ornament, a form transposed in the mid-1600s from textile design to goldsmithing. In the *lazo*, the bow is suggested by a conventionalized outline filled with lacy openwork scrolls sparkling with

faceted diamond chips. A detachable pendant is suspended from the bow: another characteristic feature of Peninsular jewels, which were made in sections and could be shortened or lengthened at will. Bowknot jewels—common to both Spain and Portugal—might be worn as bodice ornaments, at the neck, or even, in a smaller version, in the hair. A more literal Spanish version (shown below the Portuguese *lazo*) has flattened loops on the back for a ribbon to be passed through to hold it around the neck. The use of ribbons was not confined to necklaces: two pairs of Spanish tiered earrings in our collection hung not from the earlobes but from a bow-tied ribbon looped through the back and passed over the head.

The earrings—one pair set with emeralds, the other with jacinths—exemplify a characteristic taste for colored stones, a partiality undoubtedly encouraged by the abundance of gemstones (including the bulk of the diamond supply after about 1725) in Spain's South American colonies. The warmth of color imparted by these stones is enhanced by their gold settings. Silver was the usual foil for diamonds, as it increased their reflectivity, and several ribbon and floral ornaments in our collection are particularly effective in this respect. But it is in the less dazzling Hispanic jewels, which display such a felicitous balance of design, gemstones, and goldsmith's work, that we see the softer grace and elegance of the eighteenth century.

CLC



ALBERT-ERNEST CARRIER-BELLEUSE

French. 1824-87

Leda and the Swan. c. 1870

Cast terracotta, 14½ in. (36.8 cm.). Purchase, Rogers Fund and Mr. and Mrs. Claus von Bülow Gift. 1980.123

Carrier-Belleuse, best known as the employer of Rodin, was an essential participant in the eclectic Second Empire style. Here he unites elements from seemingly irreconcilable opposites: the composition of a brooding, supine Leda by Michelangelo, from a lost painting familiar through copies, and the fancy attributes and svelte line of the *Diana of Fontainebleau*, a French Mannerist marble in the Louvre long attributed to Jean Goujon. Carrier's approaches to the handling of surface and to the character of the drama are lighthearted, showing the fullness of his debt to the eighteenth-century master of terracotta statuettes, Clodion. To the



lessons of past masters he adds touches entirely his own—notably, the crinkled drapery and the delightful way in which Leda's long fingers echo the sinuous line of the swan's neck. Carrier's terracottas, cast but with details modeled and added by hand, were a staple of Second Empire decoration. A variant composition of the Leda exists in bronze; larger statuettes in terracotta (19 $\frac{1}{16}$ in.) as well as plaster (23 $\frac{3}{8}$ in.) were in his studio sale of 1887.

JDD

Length of Fabric (detail)

Russian. Early 20th century. Compound weave: satin ground with pattern bound in plain weave and 1/3 twill. Silk, cotton, silver-plated copper; applied color, glass beads, gold-plated copper bits, 176 × 31 $\frac{3}{4}$ (selvage to selvage) in. (447.2 × 80.6 cm.). Gift of Monique W. Wiedel. 1980.267

This extremely long panel is a valuable addition to the collection of Russian textile art, not only as a technical tour de force but also for the documentation it brings with it. Woven into the heading of the fabric is an inscription in Russian, repeated three times, which gives the name of the manufacturer, G. I. Zaglodin, stresses the metallic content of the piece (2 percent plated silver), and mentions the gold medal won by the firm in the 1900 Paris Exposition Universelle.

The silk-weaving factory of Grigory Ivanovitch Zaglodin was located near Moscow in the small village of Rakhmanovo in the district of Bogorodsk. Three Zaglodin brothers—Nicolas, Spiridone, and Grigory—were associated with the family textile manufacture founded in 1864 in the same town, but by 1900 Grigory had apparently formed his own company, as the awards jury for the Paris Exposition cited two different Zaglodin ateliers and presented each a gold medal. The report of this jury described the exhibit of Grigory as consisting of textiles of gold and silver, chasubles and dalmatics, and, in general, "splendid stuffs."

A clear manifestation of the love of ornament and embellishment that characterizes Russian decorative art, this textile is a prime example of the "more-is-more" aesthetic. While the general impression given by the textile is that of freedom and spontaneity, the production of the fabric was quite labor-intensive and involved several distinct processes. The basic pattern, that of large showy flowers, is actually one motif repeated three times across the width of the fabric, which is woven with silk warp and wefts of cotton and two types of metal thread. The first type, a combined thread of a cotton core about which a silver-plated copper strip has been

wrapped, is used in areas where higher relief and the effect of solid silver were desired. The second, a flat strip of silver-plated copper, was employed to produce a luminous, shimmering quality.

The exuberant hues of the textiles are attributable to the free-hand application of color over the woven fabric. Blues and greens of varying shades predominate in the area illustrated, but the colors change throughout the length of the fabric, sometimes subtly, sometimes drastically, with blues, violets, greens, yellows, oranges, magentas, and reds merging and contrasting with each other. Those areas that appear to be quick impasto brushstrokes are a clever deception. Closer inspection reveals these "painted" highlights and shadows to be deliberately arranged clusters of clear and colored glass beads and bits of gold-plated copper that have been carefully glued down to the fabric. Viewed from a distance this panel may call to mind the paintings of Monet or Pissarro; however, it can just as easily be compared to a seascape or landscape by the famed Russian tonal painter Isaac Ilyich Levitan (1860–1900).

The use of this textile is unknown, but it almost certainly seems to have been intended as an exhibition or display piece to demonstrate the talents and abilities of the Zaglodin atelier. While some contemporary Russian textiles were inspired by native peasant art and others by the Arts and Crafts Movement, this extraordinary panel is an excellent and important example of the opulence that flourished under the czars and would soon pass away with the impending political changes.

REFS.: *World's Columbian Exposition 1893 Chicago: Catalogue of the Russian Section*. Exh. cat., St. Petersburg, 1893, p. 264; Commission impériale de Russie à l'Exposition universelle de 1900. *Catalogue générale de la section russe*. Exh. cat., Paris, 1900, p. 291; Ministère du commerce, de l'industrie, des postes et des télégraphes. *Rapports du Jury International de l'Exposition universelle de 1900. Groupe XIII. Fils, Tissus, Vêtements*. Paris, 1902, p. 593.

AMZ



COSTUME INSTITUTE



Lady's Summer Peignoir

English. c. 1827–30. White cotton piqué and mull, l. at center back 58½ in. (148½ cm.). Purchase, Irene Lewisohn Bequest. 1981.13.1.

The summer peignoir or morning dress of white piqué is the type of garment worn at the breakfast table or perhaps as far outside the house as the garden. It typifies the Romantic mood of the late 1820s, a transitional moment between the skepticism of the early 1820s, a transitional moment between the skepticism of the early years of the century and the full-blown Romanticism of the 1830s. As the first quarter of the nineteenth century progressed, frankness gave way to subtlety in feminine attitude and fashion silhouette. A combination of modesty, idealism, and sentimentality was consciously assumed by those women who chose to immerse themselves in the fantasy of Romantic ideas. The shape of stylish dress changed from the vertical column of the Neoclassical aesthetic to the elaborated and curving forms of the Romantic ideal. This dress with its delicate mull ruffles and ribbons was meant to charm and present the picture of modest but intriguing beauty. The shape of the sleeves, the corseted waist, and the wide skirt all served to express a womanly image but keep the reality of the woman inside undetectable and therefore mysterious and desirable. Through these elusive means the Romantic woman hoped to reclaim the adulation of the men alienated by the century's earlier liberalism

and aggressiveness and to exercise a "civilizing" influence that would transform the rough-edged, dominating husband into the idealized romantic lover.

REFS.: Cunnington, C. Willett. *Feminine Attitudes in the 19th Century*. London, 1935; Cunnington, C. Willett. *English Women's Clothing in the 19th Century*. London, 1937; Blum, Stella. *Ackermann's Costume Plates: Women's Fashions in England, 1818–1828*. New York, 1978.

JLD

Smoking Costume

American (?) c. 1845. Wool, silk, and cotton; l. robe at center back 55 in. (140 cm.), trousers at side 45½ in. (115.5 cm.), belt 44½ in. (113 cm.). Purchase, German Fur Industry. 1981.12.4a–c

At first glance fashions for men during the nineteenth century appear somber and unchanging, a foil with an air of respectability for the fragility and frivolity of women and their apparel. And indeed, the sartorial splendor of the true nineteenth-century dandy depended essentially on constrained subtlety with a stress on perfection of fit and detail. There were, however, times when a well-dressed nineteenth-century man allowed himself to slip into more fanciful attire. One such occasion was created by the fashion for smoking that returned in the early 1800s after having been displaced in the eighteenth century by the use of snuff. Smoking soon developed into a social addiction and a Romantic pastime for men. Because the smell of smoke was deemed particularly offensive to women, men would retreat to taverns or smoking rooms of their clubs to puff on their pipes and cigars while they enjoyed the pleasure of male companionship. So common had this practice become, that in 1839–40 Alfred Forrester, in his manuscript *A Few Words About Pipes, Smoking and Tobacco*, warned: "Married ladies pray be cautious how you deprive your husbands of the sober quiet enjoyment of a domestic pipe or cigar, be sure that by so doing you will drive them to the club or tavern where you cannot calculate their expenditure of cash, time and health, all to your loss, beside the risk of bad company, gambling, intoxication, etc." Apparently many ladies were well aware of the lure of nicotine and its attendant evils and without totally capitulating their position, compromised by allocating a room in the house for smoking. They further encouraged their men to wear dressing gowns or smoking costumes: by making their men more comfortable and affording them an opportunity to wear flamboyant costumes that were in sharp contrast to usual conservative male attire, women made staying at home appealing. Smoking costumes and their distasteful odor of smoke were confined to the smoking area. These costumes had their origins in the oriental-style kaftans or banyans that were worn for leisure at home as early as the late seventeenth century. The prevalent Romantic mood of the early and mid-nineteenth century plus the preference for Turkish-style carpet slippers encouraged a fashionable gentleman's venture into oriental fantasy. Soon after its initial appearance, the oriental aspect of smoking costumes was adapted for leisure wear in the form of housecoats, dressing gowns, and in particular, lounging jackets, which continued well into the twentieth century, retaining the name "smoking jackets."

Our costume is a particularly fine example of this unique style of male dress. What makes it rare and an exceptionally welcome addition to our collection is the fact that it survived complete with

matching trousers. Made of fine twill wool printed in bands of East Indian motifs, the costume is trimmed in the Ottoman tradition with coral braid. The robe is sewn entirely by hand and lined with red china silk quilted over cotton padding. In spite of its Eastern overtones, the robe has Western mid-nineteenth-century features not found in oriental kaftans, such as a flat collar, shaped arm-scyes, an inner drawstring at the waist, and a matching belt.

It is reasonable to assume that the costume was made for a dandy. A more conservative gentleman would have resisted wearing trousers that had drawstrings at the waist and ankles to simulate the baggy pants of the East. These details are also strong evidence that the clothing was designed to be worn as a smoking costume.

REFS.: *New Columbia Encyclopedia*, 4th ed., s.v. "cigar and cigarette," "smoking"; *Encyclopedia Britannica*, 9th ed., s.v. "tobacco"; *George Arents Collection Catalogue*. George Arents Collection, New York Public Library, Volume IV and Index; Forrester, Alfred. *A Few Words About Pipes, Smoking and Tobacco*. Author's manuscript, 1839-40. George Arents Collection, New York Public Library; Fairley, William. *Tobacco, Its History & Consumption by the Habits of Smoking, Chewing and Snuffing*. London, 1858. George Arents Collection, New York Public Library; Fowler, Harriet P. *Our Smoking Husbands and What to Do with Them*. New York, 1879. George Arents Collection, New York Public Library; Corti, Egon Caesar. *A History of Smoking*. Trans. by Paul England. London, 1931, pp. 187-207; Buck, Anne. *Victorian Costume and Costume Accessories*. New York, 1961, p. 160.

SB



Skating Costume

English. c. 1870. Quilted maroon satin and white fur; l. jacket at center back 27 in. (69 cm.); skirt 45 in. (114.3 cm.). Funds from various donors. 1980.72.lab

Although in England ice-skating dates back to the Middle Ages, there appears to be no record of special dress for women skaters until the emergence of a sizeable moneyed middle class during the second half of the nineteenth century. With affluence came an increase in leisure time and a widening interest in sports as not only recreation but also social activity. To accommodate the physical requirements of various sports and at the same time appear fashionable, women turned to their dressmakers for appropriate costumes.

Our costume, which can be dated about 1870, reflects the basic silhouette of its period, but for ease of movement it is shorter, looser, and devoid of the frills and ruffles that are identified with the fashions of that time. Made of opulent maroon satin trimmed with white fur and quilted for warmth, it was a practical yet fashionable skating outfit. In the short story "The First Skating Lesson," which appeared in *Peterson's Magazine* in December, 1870 (p. 424), the author, Frank Lee Benedict, describes just such a costume: "Ann Forsyth almost always looked pretty but never prettier than she did standing there in her coquettish short dress with its loosely fitting velvet jacket, ermine-edged, a jaunty hat with a floating feather and her beautiful hair allowed to fall in loose, heavy waves about her shoulders."

REFS.: *Godey's Lady's Book*. January 1870, pp. 23, 292; *Peterson's Magazine*. December 1870, frontispiece; *Victoria Magazine*. February 1871, p. 35; Cunningham, Phillis, and Mansfield, Alan. *English Costumes for Sports and Outdoor Recreation*. London, 1969, pp. 301-11.

SB

MUSICAL INSTRUMENTS

PAULUS ALLETSEE

German (Munich). Active c. 1698–1738

English Violet. 1726

Wood and various other materials, l. 33 $\frac{3}{8}$ in. (86 cm.). Funds from various donors. 1981.7

Despite its horticultural name, the English violet is actually a rare bowed instrument of obscure origin, produced chiefly in Germany and Austria during the eighteenth century and scored in just a handful of little-known works. Our example, labeled “Paulus Alletsee Hof Lauten und Geigenmacher in München 1726,” is one of only two in this country (the other is in a private collection); both were made by the same minor master and represent the acme of his craft. Unlike violin-family instruments—which typically have four strings, an arched back, f-shaped soundholes, and a scroll surmounting the pegbox—this hybrid violet has seven bowed strings plus nine additional strings that vibrate sympathetically (as in the related but smaller viola d’amore), a flat back like a viola da gamba’s, flame-shaped soundholes, and a charming blindfolded Cupid figurehead. The instrument’s most distinctive visual feature is its wildly baroque outline, but the ornate, pierced fingerboard and matching tailpiece of ebony are unusually elegant. Less noticeable but equally tasteful is an oval rosette carved into the spruce top beneath the fingerboard. No one today has yet mastered this beautifully preserved violet—it lacks a standard tuning formula, and the bow technique is formidable—but according to Leopold Mozart (*Gründliche Violinschule*, 3rd ed., Augsburg, 1787) it should have a strong, warm tone owing to the large body size and number of strings.

JOHN BROADWOOD AND SONS

Grand Piano. c. 1807–10

English (London). Wood and various other materials, l. 7 ft. 5 in. (227.5 cm.). Gift of Irvin G. Schorsch, Jr. 1980.428

The pianos of John Broadwood (1732–1812) and his sons James and Thomas were widely appreciated by musicians outside England even before the London firm presented a grand piano to Beethoven in 1817. Our collection is fortunate in now having six instruments by these major manufacturers, whose designs were especially influential during the late eighteenth and early nineteenth centuries. This grand piano, inscribed over the keyboard “John Broadwood & Sons. Makers to His Majesty & the Princesses Great Pulteney Street Golden Square London” and stamped with serial number 4032 (c. 1807–10) on the stand, fills an important gap between our other grands of 1792 and 1827, a period during which Broadwood’s models evolved rapidly. For example, the two widely separated pedals mounted on the front legs of the 1792 grand here have been increased to three and brought together under the center of the keyboard, allowing the pianist more tonal variety and greater convenience. Except for its pedal assembly this piano retains the handsome appearance of a late eighteenth-century instrument. The case is crossbanded with figured mahogany panels, while the keyboard is surrounded by contrasting panels of satinwood. The keyboard spans five and one-half octaves (FF–c¹), an increase of seven notes in the treble over the earlier example. Happily, this distinguished piano is fully restorable to playing condition and so will have a welcome role in performances and recordings at the Museum.



Damaru

Tibetan. Late 19th century. Wood, skin, and cloth; diam. 7 $\frac{7}{8}$ in. (20 cm.). Rogers Fund. 1980.354ab

The *damaru* is a sacred drum of Tibet and northern India, originally a shaman's implement but later played in Buddhist rituals (especially of the esoteric Vajrayana discipline) in conjunction with a small prayer bell or *dril-bu*. As the more powerful instrument, the *damaru* punctuates major sections and endings of mantras and liturgical chants. Its loud, intrusive sound helps the worshiper attend to his prayers and sharpens his perception. The priest flips the drum rapidly from side to side with his right hand, causing pellets suspended from the drum's waist to strike the two skin heads. One *damaru* in our collection is made of human crania joined dome to dome, but usually the body is composed of two

wooden bowls. Our recent acquisition, found in Darjeeling, is notable for its painted decoration, rare on these instruments. According to various interpretations, the eight exquisitely detailed scenes, rich in symbolism involving animals, deities, and stupas, may represent episodes in the life of Mahasila, or the images may relate the drum to a Cho'd ceremony concerning the ritual death of the ego. Although the drum is modern, its iconography remains obscure to the uninitiated. A cloth band around the *damaru's* waist holds groups of cowrie shells, while the flexible handle terminates in multicolored tassels and streamers; these elements too have hidden meanings. When not in use, the drum is protected by a fitted woolen case. This instrument complements a group of Tibetan monastic instruments also purchased this year.



EUROPEAN PAINTINGS



LUCAS CRANACH THE ELDER
German. 1472–1553

Portrait of a Man with a Gold-Embroidered Cap. 1532

Oil on canvas, 20 × 14 $\frac{3}{4}$ in. (50.8 × 36.5 cm.). Signed with winged serpent and dated (center left). Bequest of Gula V. Hirschland, 1980. 1981.57.1

Cranach is recorded as being in Wittenberg in 1505 in the service of Frederick the Wise, elector of Saxony. As court painter and head of a large workshop, he served three successive electors until his death in 1553. In addition to the large number of altarpieces and small secular paintings he produced for the electors, he painted their own portraits as well as those of their families and households. The black-and-yellow striped attire of the sitter in the present example indicates that he may have been a member of the household of one of the dukes of Saxony.

This portrait is a significant addition to the Metropolitan's German Renaissance paintings and complements the two male portraits by Cranach already in the collection. *Portrait of a Man with a Rosary* (11.126.2) is an early work (about 1510), in which the sitter's character is realized in subtle, naturalistic terms; *John*,

Duke of Saxony (08.19) is a work of about 1537 in which the forms are more stylized and the effect more heraldic. The portrait bequeathed by Mrs. Hirschland, in which the finely drawn and very individual head is posed with quiet but unquestionable dignity above the bold, abstract pattern of the costume, is an especially appealing example of the portrait type that Cranach had developed by the early 1530s. It is an example of the artist's mature style that is relatively free of the mannered stylizations that begin to appear with increasing frequency in the works of the late thirties and early forties.

BIBLIOGRAPHY: Friedländer, Max J., and Rosenberg, Jakob. *The Paintings of Lucas Cranach*. Ithaca, N.Y., 1978, p. 136, no. 339, pl. 339.

MATTHIAS STOMER

Dutch. c. 1600–c. 1650(?)

Old Woman Praying. c. 1635–45

Oil on canvas, 30 $\frac{3}{4}$ × 25 $\frac{1}{4}$ in. (77.8 × 63.8 cm.). Gift of Ian Woodner, 1980. 1981.25

The gift of Stomer's *Old Woman Praying* is especially welcome, since the Museum's extensive collection of Dutch and Flemish pictures includes only two clear examples of the Caravaggesque movement in northern Europe: Baburen's *Two Musicians* in the Lehman Collection, and ter Brugghen's *Crucifixion with the Virgin and Saint John*. The former is a characteristic secular subject of the Utrecht School, the latter an exceptional instance of an interpretation of a traditional religious image within that school. The Stomer, by contrast, illustrates the important Caravaggesque achievement of treating religious subjects (or, in this case, religious content) in genrelike terms. Stomer, following Honthorst, Baburen, and Flemish Caravaggesque painters like Gerard Seghers, emphasized the physical presence of earthy types in an attempt to vividly evoke their character and the event depicted. To this end



Entries by John Pope-Hennessy, *Consultative Chairman*; Katharine Baetjer, *Curator and Administrator*; Charles S. Moffett, *Curator*; Walter A. Liedtke, *Associate Curator*; Lucy Oakley, *Research Assistant*

Stomer gave his modeling a leathery quality, an exaggerated Caravaggesque effect that he exploited especially in paintings of old women by lamplight.

Stomer's career is perhaps less familiar today than that of other important Caravaggesque painters because, even by their standards, he appears to have been so much on the move. He supposedly came from Amersfoort and may have been a pupil of Honthorst during the 1620s in nearby Utrecht. The first reliable document records his residence in Rome in 1630–32. He previously must have been in Flanders, since his style was certainly inspired in part by Antwerp artists like Abraham Janssens, Jordaens, and Rubens. From Rome he went to Naples and then, by 1641, to Sicily, where he worked in Messina and Palermo. Stomer's style would have come as no novelty in these cities where Ribera and Caravaggio himself had already been active.

The subject of Stomer's picture would also have found ready acceptance among Italian collectors, but it conforms to a distinctly Northern tradition. A man or woman in prayer recalls the portraits of donors in Netherlandish altarpieces and is often found in prints after 1600. Most memorably in the work of Rembrandt, aged people represented the wisdom of long experience, and the old woman in this painting would have brought to mind a spiritual life that continues after death.

BIBLIOGRAPHY: Nicolson, Benedict. *The International Caravaggesque Movement*. Oxford, 1979, p. 96.

WAL



JAKOB OCHTERVELT

Dutch. 1634–82

The Love Letter. c. 1670

Oil on canvas, 36 × 25 in. (91.4 × 63.5 cm.). Gift of Mr. and Mrs. Walter Mendelsohn (one-sixth undivided interest). 1980.203.5

The picture represents an attractive young woman in an affluently appointed room reading a letter that has been brought in by a maid, who retires with a tray and pitcher. Another young woman, perhaps the lady's sister, arranges her fashionable coiffure. The common theme of the love letter is treated with sensitivity and novelty, for the artist seems to suggest two different responses to the affectionate words.

Ochtervelt was reputedly the co-pupil of Pieter de Hooch under Nicolaas Berchem in Haarlem around 1650. He married in 1655 in his native Rotterdam, where he is recorded to have lived until 1672. He moved to Amsterdam by 1674 and enjoyed a prosperous career there until his death. As the leading Rotterdam painter of elegant genre scenes, Ochtervelt was influenced by Ludolf de Jongh, Frans van Mieris, de Hooch, and Vermeer. Though he was approximately the same age as the three last-named artists, his first distinctive works date somewhat later than theirs and thus associate him with younger painters like Godfried Schalcken and Caspar Netscher. The Museum has pictures by all the artists mentioned, but only Netscher's *Card Party* is a comparable example of Dutch genre painting in the late years of its extraordinarily rich development. The dress and hairstyle of Ochtervelt's figures indicate a date of about 1670.

Ochtervelt's pictures of this period reveal a profound debt to Gerard ter Borch, whose *Curiosity* and *The Toilet* provide points of reference in the Museum's collection. The subject, style, and specific motifs like the satin dress, the little dog, and the maid holding a tray compare closely to those of the older master.

Only about 100 paintings by Ochtervelt are known. This one has never before been published but is a characteristic work of excellent quality. The Museum's Ochtervelt joins the dozen widely dispersed paintings by the artist in American museums.

WAL

GIOVANNI BATTISTA TIEPOLO

Italian (Venetian). 1696–1770

The Apotheosis of the Spanish Monarchy

Oil on canvas, 33½ × 27½ in. (84 × 69 cm.). Gift of Mr. and Mrs. Charles Wrightsman. 1980.363



In 1762 Giovanni Battista Tiepolo, by then the most famous decorative painter in Venice and indeed in Europe, was persuaded to move to Madrid, with his sons Domenico and Lorenzo, to undertake the decoration of the Royal Palace. Before leaving Venice he prepared a model for the ceiling of the Throne Room. Arriving in Madrid in the first week of June, he set to work on executing this colossal fresco, which was completed in 1764. Thereafter he started work on a smaller fresco in the adjacent Saleta, the queen's antechamber. The larger fresco represents the Glory of Spain and the smaller the Apotheosis of the Spanish Monarchy. An early sketch-model for the smaller ceiling was secured for the Metropolitan Museum in 1937, and the present sketch, presented by Mr. and Mrs. Charles Wrightsman, is a somewhat later study. It differs from the first in a number of respects, notably the inclusion of the standing figure of Apollo—holding a scepter and lyre and wearing a laurel wreath—to the right of the central personification of the Spanish Monarchy and, directly below, of a seated frontal figure of Venus. Both appear in the completed ceiling. Tiepolo also seems, however, to have referred back to the earlier sketch when preparing the cartoon. The Tiepolo collection in the Metropolitan Museum is exceptionally fine, and the presence of two sketches for one major commission affords an invaluable illustration of the creative method the artist employed.

JP-H

GEORGE STUBBS
British. 1724–1806

A Favorite Hunter of John Frederick Sackville, Later Third Duke of Dorset. 1768

Oil on canvas, 40 × 49¾ in. (101.6 × 126.4 cm.). Signed and dated lower right: Geo. Stubbs/ pinxit. 1768. Bequest of Mrs. Paul Moore, 1980. 1980.468

George Stubbs, born in Liverpool, was the son of a successful tanner and leather merchant. He was largely self-taught, and,

except for a trip to Rome in 1746, he spent his early years in the north of England. For two decades from about 1759, when he settled in London, he commanded the field as an animal painter with his coolly detached and meticulously accurate and individual portraits of dogs and horses with their owners, riders, and stable hands. His *Anatomy of the Horse*, published in 1766, was widely acclaimed. Stubbs's paintings appealed to those who enjoyed the pleasures of rural society, and he was patronized by prominent sporting enthusiasts of the day.

Despite the popularity of his paintings, Stubbs attracted little critical notice in his lifetime. His work, which is exhibited in a number of English museums, is well represented in this country only at New Haven, and the vast majority of his pictures are still privately owned, in many cases by descendants of the people who commissioned them.

The present canvas, which is said to have remained with the Sackville family until 1930, is the first Stubbs to enter the Museum's collection. The bay shown must have been a favorite hunter of John Frederick Sackville, who succeeded to the dukedom of Dorset in 1769, the year after this picture was painted. A seated groom in a jockey cap holds the reins of the horse in his left hand and reaches out with his right to stroke the back of a small, black dog. The setting is rather typical: a summer landscape with a view into the distance and a pool of still water at the center, framed at the left by the trunk of an oak. It may be supposed that the picture was painted at Knole, the Sackville family seat.

By purchase, gift, and bequest, the Museum has now secured representative examples of the work of eighteenth-century horse painters of three generations: John Wootton (c. 1686–1765), James Seymour (1702–52), and George Stubbs. It is Stubbs who transformed sporting art, and he is now regarded as one of the most innovative painters of his age. The duke of Dorset, who evidently ordered the present painting, must also have commissioned in 1796 the group portrait that Hoppner painted at Knole of the duke's young offspring, *The Sackville Children* (53.59.3).

BIBLIOGRAPHY: [Taylor, Basil]. *Sport and the Horse*. Exh. cat., Richmond, Virginia Museum of Fine Arts, 1960, p. 34, no. 29, pl. 1 (color).

KBB





HENRY FUSELI (Johann Heinrich Füssli)
Swiss. 1741–1825

The Wild Huntress on Her Flight to the Lapland Witches

Oil on canvas, 40 × 49¾ in. (101.6 × 126.4 cm.). Purchase, Bequest of Lillian S. Timken, by exchange, Victor Wilbour Memorial Fund, The Alfred N. Punnett Endowment Fund, Marquand and Curtis Funds. 1980.411

Fuseli is one of the most powerful imaginative painters of the late eighteenth and early nineteenth centuries. His subjects were drawn from a great variety of literary, mythological, and historical sources, and many of his pictures, such as *The Nightmare* (1781; Detroit Institute of Arts), explore the dark imagery of the subconscious mind. In 1791, inspired by the success of Boydell's Shakespeare Gallery, Fuseli began the paintings for his so-called Milton Gallery. Forty works from the series were exhibited in 1799 and seven more added in 1800. The present picture is mentioned in a letter by Fuseli of April 30, 1794, and appears to have been completed by August, 1796. Shown in 1799 under the title *Lapland Orgies*, it illustrates a simile in *Paradise Lost* comparing the hellhounds surrounding Sin to those who

... follow the night hag, when, called
In secret, riding through the air she comes,
Lured with the smell of infant blood, to dance
With Lapland witches, while the labouring moon
Eclipses at their charms.

[2.662–66]

"Night hag" is an epithet of the Greek goddess Hecate, who was identified with the moon and was said to preside over witchcraft and magical rites. Supposed to ride through the air by night, she was also associated with nightmares. Here she appears charging across the night sky on horseback, enveloped in a lunar glow and accompanied by a pack of spectral hounds. In the foreground a witch bends over the body of a child.

The compact power and sinister quality of the image approach the intensity of Goya's "black paintings." Fuseli was, however, a highly cultivated artist, and the figures of the woman with knee raised and the child in front of her seem to have been inspired by Michelangelo's Ancestors of Christ in the lunettes of the Sistine

Ceiling, while the spiraling horse may derive from the same artist's presentation drawing of the Fall of Phaeton (Royal Library, Windsor Castle).

When Fuseli's biographer John Knowles purchased *The Wild Huntress* in 1808, the artist is said to have told him: "Young man, the picture you have purchased is one of my very best . . . it requires a poetic mind to feel and love such a work." The painting is recorded in the extensive literature on the Milton Gallery, but it was rediscovered only in July, 1980, when it appeared at sale in London. It is regarded by Fuseli specialists as one of the master's finest paintings.

BIBLIOGRAPHY: Cunningham, Allan. *The Lives of the Most Eminent British Painters and Sculptors*. Rev. ed., London, 1879 (1st ed. 1830), vol. 2, p. 285; Knowles, John. *The Life and Writings of Henry Fuseli*. London, 1831, vol. 1, pp. 208, 408; Macandrew, Hugh. "Selected Letters from the Correspondence of Henry Fuseli and William Roscoe of Liverpool." *Gazette des Beaux-Arts*, 6th ser. 62 (1963): 212, 214–15; Schiff, Gert. *Johann Heinrich Füssli's Milton-Galerie*. Zurich, 1963, pp. 14, 18, 38, 144, 163; Schiff, Gert. *Johann Heinrich Füssli*. Zurich, 1973, vol. 1, pp. 649, 704, no. 35 among lost works.

LO

GEORGES SEURAT
French. 1859–91

Landscape at Saint-Ouen. c. 1881

Oil on wood, 6% × 10 in. (16.8 × 25.4 cm.), attached to slightly larger panel, 6% × 10¾ in. (17.5 × 26.4 cm.). Gift of Mrs. Bernice Richard. 1980.342

Landscape at Saint-Ouen, also known as *Landscape with a Pile of Wood*, was painted about 1881. It was originally in the collection of the artist's friend Félix Fénéon (1861–1944), a critic who was the earliest and most enthusiastic spokesman for the Neo-Impressionist movement. When Fénéon showed this picture to Edmond-François Aman-Jean (1860–1936) in 1935, the latter immediately recognized it as a work that Seurat had painted in Saint-Ouen, a suburb of Paris.

This extremely simplified impression of the landscape along the Seine reflects Seurat's early inclination toward synthesis of form and a systematic brushstroke. Moreover, it anticipates the artist's

definition of art as formulated in a letter to his friend Maurice Beaubourg in August, 1890: "Art is harmony. Harmony is the analogy of contrary and of similar elements of *tone*, of *color*, and of *line*, considered according to their dominants and under the influence of light. . . ."

Landscape at Saint-Ouen is one side of a panel that was painted on both sides but was split about 1950. The other side, now in a



private collection in Paris, depicts a landscape with Puvis de Chavannes's *Poor Fisherman* on an easel in the foreground.

BIBLIOGRAPHY: de Haucke, C. M. *Seurat et son oeuvre*. Paris, 1961, p. 4, no. 7, p. 5 (ill.); Nochlin, Linda. *Impressionism and Post-Impressionism, 1874–1904*. Sources and Documents in the History of Art Series. Englewood Cliffs, N.J., 1966, p. 113.

CSM

GUSTAV KLIMT

Austrian. 1862–1918

Portrait of Serena Lederer. 1899

Oil on canvas, 74 × 33½ in. (188 × 85.4 cm.). Signed (lower right corner): GUSTAV / KLIMT. Purchase, Catharine Lorillard Wolfe Collection, Bequest of Catharine Lorillard Wolfe, by exchange, and Wolfe Fund; and Gift of Henry Walters, Bequest of Collis P. Huntington, Munsey and Rogers Funds, by exchange. 1980.412

Serena Lederer, wife of the Viennese industrialist August Lederer, was one of Klimt's earliest and strongest supporters. Indeed, she encouraged her husband's patronage of the artist despite bitter opposition to his decorations for the Great Hall of the University of Vienna (1898–1907). In their residence at Bartgensteingasse 8, the Lederers assembled one of the largest private collections of the artist's work, including the present picture, one of Klimt's earliest commissioned portraits. Unlike many of his later portraits, which depict women in elegant, often eccentric period costumes against richly articulated decorative backgrounds, the portrait of Serena Lederer, painted in 1899, is an image of unusual delicacy and simplicity. Her face is especially sensitively rendered, and there are few other portraits by Klimt in which the sitter's character is conveyed with equivalent intensity. Indeed, it rivals the beauty and sensitivity of the well-known *Portrait of Sonja Knips* (Österreichische Galerie, Vienna), painted in the preceding year.

Stylistically the painting reflects a variety of interests. The palette of pinks, blues, and mauves indicates an awareness of contemporary French avant-garde painting, especially Symbolism and the work of Monet in the nineties; the muted parallel brushstrokes are evidence of a knowledge of Post-Impressionist

technique; the composition recalls Whistler's *Symphony in White* paintings; and the sweeping curve and shape of the dress are slightly Art Nouveau in character. Nevertheless, Klimt here transcends any such influences and sources and creates a wholly individual and exceptional image, which Rodin regarded as one of the great portraits of its time.

Several preparatory drawings were made for this painting. They reveal that Klimt considered a variety of positions for the sitter's arms and arrangements of her dress before choosing the strikingly graceful pose of the final composition. In 1901 he exhibited the portrait in the tenth exhibition of the Vienna Secession, an indication of the importance that he accorded the painting.

BIBLIOGRAPHY: Novotny, Fritz, and Dobai, Johannes. *Gustav Klimt*. New York and Washington, 1968, pp. 312–13, no. 103, pl. 17.

JP-H



DRAWINGS



ANTON VAN DYCK
Flemish. 1599–1641

Christ and the Pharisees (recto)
Christ and a Pharisee (verso)

Pen and brown ink, brown wash, 6 × 8½ in. (15.2 × 21.5 cm.). Gift of Victor Sordan. 1980.515

Van Dyck's success as a portraitist has tended to overshadow another side of his artistic nature that manifested itself in religious and mythological subjects. His religious pictures were painted primarily in his native city of Antwerp, where he spent his formative years (from about 1609 to 1620) under the formidable influence of Peter Paul Rubens. Our new drawing probably dates toward the end of this period. Studies on both sides depict the New Testament scene in which Christ, asked by the Pharisees to interpret the tax law, replies, "Give back to Caesar what belongs to Caesar . . ." (Matthew 22:15–22). It became the subject of a painting by Van Dyck (Palazzo Bianco, Genoa) that for many years was thought to have been executed in Genoa in the 1620s

but is now believed to be an earlier work that had been transported from Antwerp to Genoa at the artist's request.

According to Horst Vey, the horizontal lines drawn at the lower edge of the sheet suggest that Van Dyck was copying a painting such as *The Tribute Money* by Rubens (1611–12; M. H. de Young Memorial Museum, San Francisco). While the hostile Pharisee in the drawing closely resembles that in the painting, the variant drawn on the verso of this sheet is conceived as a Roman, the type Van Dyck selected for his final version. Furthermore, the reverse drawing shows a single Pharisee confronting Christ, perhaps indicative of the artist's interest in a painting of the same subject by Titian that became his ultimate source. Titian's composition, consisting of Christ and two figures, was known to Van Dyck only through prints made after it by Cornelis Galle the Elder (Hollstein, 48) and Martin Rota (Bartsch, XVI, 250, 5). The emphatic pointing gesture of the Pharisee on both sides of our drawing, possibly taken from the figure of Saint Peter in Leonardo da Vinci's *Last Supper* (a copy by Van Dyck exists in Madrid), was substituted in the end by Rubens's solution, which shows one hand pointing to the other (holding a coin).

Van Dyck's close association with Rubens as studio assistant, collaborator, and follower, and his uncanny ability to imitate—almost to mimic—his master's style in painting and drawing have long occupied art historians. At times it is impossible to distinguish with certainty between the two artists. In this drawing, however, Van Dyck's idiosyncracies are clearly apparent, as is his preference for the rich and dramatic effect produced by the dark and opaque iron-gall ink. Like Rubens, he first outlined his pictorial concepts in pen, in a highly abbreviated shorthand, and then added shadows and bolder lines in dry brush as his thoughts continued to develop. Unlike Rubens, however, he typically concentrated on the main actors of the scene, placing them in the shallow foreground and directing the viewer's eye to their facial expressions and gestures, which he animated by dramatic accents and sweeping lines that created a rhythmic pattern across the surface of the picture plane. Rubens, who was of a different artistic temperament, instinctively thought in terms of more elaborate compositions conceived in spatial depth and filled with figures chosen for the role they would play in a compositional whole.

BIBLIOGRAPHY: Vey, Horst. "Einige unveröffentlichte Zeichnungen van Dycks." *Musées Royaux des Beaux-Arts Bulletin* (1957): 180–81, figs. 2–3; Vey, Horst. *Die Zeichnungen Anton van Dycks*. Brussels, 1962, vol. 1, no. 41, vol. 2, pls. 54–55.

HBM

CHARLES DE LA FOSSE
French. 1636–1716

Head of a Young Girl, Studies of Her Right and Left Hands and of Her Right Foot

Red, black, white, and yellow chalk, 14¼ × 10¾ in. (36.7 × 26.5 cm.). Harry G. Sperling Fund. 1980.321

Charles de La Fosse has studied from life a modest but self-assured little girl who served as the model for the figure of the young Virgin Mary in the *Presentation of the Virgin in the Temple*, an altarpiece he painted in 1682 for the religious of the Carmelite order in Toulouse (now in the Musée des Augustins, Toulouse). In the painting, the Virgin—a veil on the back of her head, her left hand at her breast, and her right hand at her side—mounts the steps of the Temple with her bare right foot forward.



Accounts of the Presentation of the Virgin in the Temple in Jerusalem occur in several of the apocryphal gospels and in *The Golden Legend*; we are told that Anne and Joachim, the parents of the Virgin, brought her to the Temple so that she might dedicate herself to the service of the Lord. And though she was but three years old, she joyfully climbed the steep temple steps unaided.

In composition, choice of physical types, and lighting and color, La Fosse's painting in Toulouse reveals the double influence of Titian and Rubens. But in this preparatory drawing for the painting, the influence of Rubens is paramount, extending even to the choice of drawing materials—the variously colored chalks that the Flemish master used with such authority in his studies after the living model. The use of *trois crayons* (usually natural black, red, and white chalks), following the example of Rubens and then of La Fosse, became widespread in France in the eighteenth century; and Watteau was the greatest master of the medium.

The incisive yet tender way in which the model has been delineated here might seem to owe something to the example of Watteau, but in fact La Fosse's drawing was made two years before the former's birth. The influence works in quite the other direction. We know that Watteau owed a great deal to the example of La Fosse as both draftsman and painter, and at the beginning of Watteau's career and at the close of La Fosse's, they both lived in the Parisian *hôtel* of their mutual patron, Pierre Crozat.

JB

EDME BOUCHARDON

French. 1698–1762

The East Wind (*Le vent d'orient*)

Red chalk, 15 $\frac{1}{16}$ × 10 $\frac{1}{16}$ in. (39.4 × 27.6 cm.).

Harry G. Sperling Fund. 1981.15.2

Bouchardon was the French sculptor of the eighteenth century most faithful to the classical ideal. He was a slow and painstaking

craftsman, and his careful search for ideal form is amply documented in his drawings. Red chalk was his preferred medium, and he used it with such suave authority that his chalk figure studies were esteemed in his own time at least as much as his sculpture. In fact, many of his drawings, like the present example, were independent of projects for sculpture and intended as works of art in their own right.

Our drawing was part of a series representing the Four Winds; the figures of the South and West winds are preserved in the Print Room in Berlin-Dahlem, while the whereabouts of the North Wind is not known. *Le Vent d'orient* could be an emblematic figure in some Baroque operatic spectacle. The nude, winged youth rides on a bank of clouds silhouetted against the rising sun. He scatters flowers from his right hand, and his face is a slant-eyed oriental mask that establishes his allegorical identity.

In the eighteenth century, this design belonged to the eminent collector and critic Pierre-Jean Mariette, a great admirer of Bouchardon's drawings, which he possessed in great numbers. Mariette's superlative collection was dispersed at auction after his death in 1774, and the *Vent d'orient* reappeared in the second half of the nineteenth century in the collection of the Parisian literary lions Jules and Edmond de Goncourt. The brothers had acquired it from the satirical draftsman Gavarni. The Goncourt brothers were proselytizing devotees of French art of the eighteenth century, a period somewhat neglected by most collectors of their time, and they assembled a small, eminently refined group of drawings to illustrate and vindicate their penchant for the *dix-huitième*. At his death in 1896, Edmond de Goncourt left instructions that the cherished collection be sold at auction and the profits used to found the still flourishing Académie Goncourt. A fitting memorial to this unique collection remains in Edmond de Goncourt's *La Maison d'un artiste*, where he comments both wittily and learnedly on the drawings that hung in the house in Auteuil that he had shared with his brother, Jules. *Le Vent d'orient* was the drawing that represented Bouchardon in the highly selective Goncourt collection, and indeed it epitomizes the two special qualities of Bouchardon's draftsmanship that Goncourt neatly (and almost untranslatably) pinpoints as “la filée savante du contour” and “l'éphébisme de la ligne dans le nu académique” (“the knowing flow of contour” and “the ephebic grace of line in the academic nude”).

BIBLIOGRAPHY: Goncourt, Edmond de. *La Maison d'un artiste*. Paris, 1881, vol. 1, p. 50.

JB





CARLE VERNET
French. 1758–1836

Carriage on Its Way to a Hunt Meet (*Calèche se rendant au rendez-vous de chasse*)

Pen and brown ink, brown wash, heightened with white gouache over black chalk on beige paper. $24\frac{3}{4} \times 38\frac{3}{4}$ in. (63.1 \times 97.5 cm.). Signed in pen and brown ink at lower right: Carle Vernet. Gift of Douglass Dillon. 1980.516.1

The traditional title of the drawing, *Carriage on its Way to a Hunt Meet*, gives more than a clue to what interested Carle Vernet most in this genre scene. It is the smart carriage drawn by high-stepping thoroughbreds that is the protagonist here. Carle was very much a part of the sporting world he specialized in delineating. Son of a prosperous father (the marine painter Claude-Joseph Vernet) and a highly successful artist himself, Carle Vernet was perfectly at home among the fashionable sportsmen of the *Empire* and (with painless transition) the *Restauration*. An accomplished horseman and an expert judge of horseflesh, he was thoroughly versed in the rules of riding and hunting costume *à l'anglaise* and keenly appreciative of the latest novelties in elegant *carrosserie*.

Carle painted history pieces—especially records of Napoleonic victories—but his best and most original productions were large, highly finished drawings of sporting scenes like this fine example. Such compositions enjoyed and continue to enjoy great popularity among devotees of equine sport, and these records of the pleasures of hunt and turf were widely distributed both through reproductive engravings made by the master printmakers of the time and in lithographs executed by Vernet himself.

BIBLIOGRAPHY: Dayot, Armand. *Carle Vernet*. Paris, 1925, p. 51 (ill.), p. 185, no. 20.

JB

JACQUES-EDOUARD GATTEAUX
French. 1788–1881

Design for a Medal Commemorating the Treaty of Paris of 1814

Pen and brown ink, brown wash, and touches of white heightening. Sheet: $15\frac{3}{4} \times 10\frac{1}{4}$ in. (39.1 \times 26.9 cm.); diam. of design: $7\frac{1}{4}$ in. (18.3 cm.). Inscribed in pen and brown ink: (upper margin) IMPERIA • LEGITIMA • FOEDERE • SANCITA; (on altar at center) PACI ORBIS; (lower margin) XII MAI MDCCCXIV. Purchase, Mr. and Mrs. David T. Schiff Gift. 1980.283.1

This highly finished design is a study for a medal commemorating the Treaty of Paris of 1814, signed by the Allied Powers of Europe after Napoleon abdicated at Fontainebleau and was exiled to the island of Elba. The medal itself, acquired by the Metropolitan with the drawing, is three and one-half times smaller than this design. It was not struck by the Paris mint until 1817, following the period of the Hundred Days and Napoleon's final defeat at Waterloo. The drawing was probably intended for presentation and is in the same direction as the medal. It represents, from left to right, Alexander I of Russia, Frederick William III of Prussia, Louis XVIII of France, George III of England, and Francis I of Austria. Louis XVIII, whose portrait bust appears in profile on the reverse of the medal, was pretender to the throne of France from 1795 but only became king in fact in 1814 when he was nearly sixty, after the fall of the Napoleonic regime. This design corresponds fairly closely to the final version in metal; in the medal, certain ornamental details such as the decorative swags and sphinx border on the altar were suppressed, the lettering was enlarged and given greater prominence in the overall design, and the artist's name was added beneath the date.



Gatteaux produced nearly 300 medals during his successful career as medalist and sculptor, first under Napoleon and subsequently under the reinstated Bourbon rulers. Examples of his refined and elegant draftsmanship are extremely rare; the present design reflects his training under the Neoclassical sculptor Jean-Guillaume Moitte (1746–1810), whose drawings and bas-reliefs were equally admired. This design was conceived in the manner of a relief in miniature, inspired stylistically by the antique, and rendered with delicate but precise strokes of pen and brush in varying shades of brown wash. A certain kinship can be observed

with the work of the artist's contemporary and lifelong friend Jean-Auguste-Dominique Ingres, whom he met during his three-and-one-half-year sojourn in Rome as a student at the French Academy. Portrait drawings by Ingres of the medalist, his family, and his parents were unfortunately lost in a fire at Gatteaux's residence at 41, rue de Lille, during the Commune insurrection in the spring of 1871; the fire destroyed a great part of his famous art collection, which included more than 100 drawings by his friend Ingres.

HBM

PRINTS AND PHOTOGRAPHS

JACQUES BELLANGE

French. Active 1610–20

Balthasar. c. 1610–15

Etching and engraving, second state; one from *The Three Magi*, set of three. 12½ × 7¾ in. (30.8 × 18.7 cm.). The Elisha Whittelsey Collection, The Elisha Whittelsey Fund. 1981.1086

As painter to the dukes of Lorraine, Jacques Bellange was frequently called upon to design decorations for court festivities.



Whatever stage sets, props, and costumes he devised have long since disappeared, but forty-eight etchings survive to demonstrate the surprising richness of his inventions. Many of these prints, like those in the *Three Magi* set, no doubt record his ideas for pageants, masques, or performances of ballet, which Catherine de Bourbon, wife of Duke Henri II, introduced to the court at Nancy in 1600.

Since the *Three Magi* are seldom represented apart from the events of their famous pilgrimage, it is assumed that Bellange fashioned the figures of Balthasar and the other two kings for theatricals. Stylishly and luxuriously costumed, they reflect the brilliance of Bellange's personal vision and the influences of Parmigianino, Barocci, and other Mannerist masters.

This Museum's collection of Bellange's prints (which are rare) ranks among the world's three finest, but our set of *The Three Magi* remained incomplete for over twenty years, with only Caspar and Melchior represented. Now, we are especially pleased to acquire a beautifully printed and perfectly preserved impression of the Moorish king Balthasar, of which only seven examples are known.

BIBLIOGRAPHY: Walch, Nicole. *Die Radierungen des Jacques Bellange. Chronologie und kritischer Katalog*. Munich, 1971, no. 26, II; Worthen, Amy N., and Reed, Sue Welsh. *The Etchings of Jacques Bellange*. Exh. cat., Des Moines, Des Moines Art Center, 1975, no. 33.

CI

GIOVANNI BENEDETTO CASTIGLIONE

Italian. 1609–1663/65

Circe Changing Ulysses' Men to Beasts

Etching with touches of red chalk, 8¾ × 11¾ in. (21.1 × 30.2 cm.). Gift of Robert L. and Bertina Suida Manning. 1980.1135

The foremost Genoese painter of his period, Castiglione was also one of the most important Italian etchers. He was decidedly the most technically creative: he invented the techniques of soft-ground etching and monotype. Van Dyck, who worked in Genoa and with whom it is thought Castiglione studied, and other northern artists working in Genoa were important influences on Castiglione's art, but he was no less affected by the classicism of Poussin as well as the Baroque dynamism of Bernini during visits to Rome. He was, moreover, the Italian artist who most appreciated Rembrandt's etchings and adopted the master's use of chiaroscuro effects in his own work. Ann Percy has dated the *Circe* etching to the early 1650s, and she finds the Rembrandtesque chiaroscuro effects in this work tighter and denser than in the prints at the end of the decade.

Entries by Colta Ives, *Curator in Charge*; Janet S. Byrne, Mary L. Myers, Weston J. Naef, *Curators*; Suzanne Boorsch, *Assistant Curator*

Castiglione repeated the Circe theme several times. A related drawing, in the opposite direction and therefore probably the preliminary study for the etching, is in Darmstadt, in the Hessisches Landesmuseum, while the central figure of Circe appears as a sorceress without the character's specific attributes in a painting, which is dated to the late 1650s, in the Wadsworth Atheneum in Hartford. In other drawings (Royal Library, Windsor Castle, and Galleria degli Uffizi, Florence) Castiglione depicted the Circe theme at an earlier moment—while Ulysses' men were in the process of being changed to animals. Percy has pointed out that metamorphosis was an intriguing theme for Castiglione at this period, as were magic and sorcery. In this etching, for example, the books at Circe's feet appear to contain astrological symbols.

The red chalk, traces of which are in the figure of the lamb at the lower right, is not unlike that used by Castiglione in his own drawings. However, our etching is not an unfinished proof, and there is no compelling evidence that the red-chalk additions were made by the artist himself.

BIBLIOGRAPHY: Percy, Ann. *Giovanni Benedetto Castiglione, Master Draughtsman of the Italian Baroque*. Exh. cat., Philadelphia, Philadelphia Museum of Art, 1971, p. 145, no. E.23, p. 98, nos. 70–71, fig. 27.

MLM



EDOUARD MANET
French. 1832–83

The Boy with a Sword. 1862

Etching and aquatint; third state. 12½ × 9¾ in. (31.8 × 23.8 cm.). The Elisha Whittelsey Collection, The Elisha Whittelsey Fund. 1980.1077

Like Raphael and Rubens, Manet hoped to popularize his paintings by making available reproductions of them. But instead of hiring a professional engraver to copy his work as was customary before the days when photography became practical, Manet chose to reproduce his work himself, in etchings.

In the year following the completion of his painting *The Boy with a Sword* (1861), Manet etched four versions of it, probably intending to include one in the print portfolio he published in the autumn of 1862. Converting brushstrokes into inked lines never came easily to him and probably went against his artistic instincts, but Manet wisely studied the prints of Goya, where he learned how to tone etchings with aquatint. And when it came to etching a copy of his painting, which was based on a Spanish court page by Velázquez, Manet adopted the chopped and scribbled lines Goya had used when he was assigned the task of etching copies of Velázquez's portraits.

This print is the most successful of Manet's several efforts to reproduce the painting, which has been in the Metropolitan

Museum's collection since 1889. But our newly acquired etching is reversed in direction from the oil and in almost every respect has an identity of its own.

BIBLIOGRAPHY: Harris, Jean C. *Edouard Manet. Graphic Works*. New York, 1970, pp. 83–91.

CI



JASPER JOHNS
American. b. 1930

Figure 7. 1968

Lithograph, image: 27¾ × 21½ in. (70.5 × 54.6 cm.); paper: 37 × 30 in. (94 × 76.2 cm.). Signed, dated, and inscribed: For Dr. Singer. Gift of Dr. Joseph I. Singer. 1980.1120



Numerals, letters, American flags, maps of the United States—these items (all flat, all immediately recognizable, all symbols seen so often that we take them completely for granted) have appeared and reappeared in Johns's oeuvre until, by now, we almost think of Johns first when we see any of them. Although he used numerals in many prints before making the series to which *Figure 7* belongs—in three portfolios, of ten lithographs each, with one numeral and the table of 0 to 9 on each print, as well as in two lithographs and two etchings showing the numerals superimposed—this is Johns's first treatment in prints of each numeral as an image alone. Each is printed from one stone in black and from one aluminum plate in greenish gray. *Figure 7* is the only one of the series in which another image is introduced: the face smiling out from the base of the “7,” that most enigmatic of numbers, comes from perhaps the most enigmatic, and yet in a sense the most banal, painting in Western history. A year or so after publishing this series in black and gray, Johns made another, using the same stones and plates and adding one plate for each, but this time the colors of the spectrum were rolled onto the stone before printing, metamorphosing once again the character and impact of the familiar ten numerals.

BIBLIOGRAPHY: Field, Richard S. *Jasper Johns: Prints 1960-1970*. New York, Washington, and London, 1970, no. 101.

SB

DESIGNS FOR ARCHITECTURE AND ORNAMENT

JACQUES ANDROUET DU CERCEAU THE ELDER
French. 1510/20–c. 1585

Design for Goldsmith's Work

Etching lavée, 6% × 3 in. (16.9 × 7.6 cm.). The Elisha Whittelsey Collection, The Elisha Whittelsey Fund. 1980.1094.1

From an untitled set of etchings by Du Cerceau usually referred to as *Orfèvrerie d'église* comes a design for an ambiguous, three-tiered precious object. Not an *ostensoir*, or monstrance, not a reliquary, not a tabernacle—the object could, with adjustments, become any of the three. Ambiguity is typical of other designs in the set. For example, there is a monstrance that could be a mirror,



a covered font that is also a saltcellar, a tabernacle that could be a hanging lantern, and a pax that was reused to frame Mars and Venus instead of the Holy Family. Probably etched sometime between 1535 and 1540, our print has been shaded with a brush and wash in Du Cerceau's early style, making it look very like a drawing. His lifelong interest in architecture is clearly displayed.

REFS.: Geymüller, Henry de. *Les Du Cerceau*. Paris and London, 1887, p. 182; Byrne, Janet S. "Een Zeldzaam ornamentboekje uit het atelier van Jacques Androuet Du Cerceau." *Bulletin van het Rijksmuseum* 25, no. 1 (1977): 3–15.

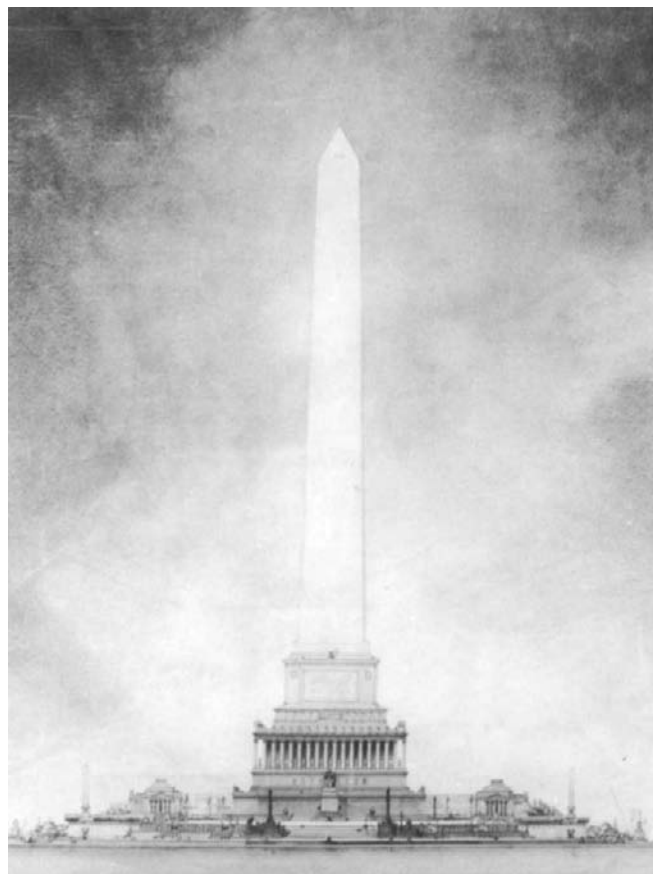
JSB

GRANT M. SIMON
American. 1887–1967

Study for the Monumental Treatment of the End of Manhattan Island. 1913

Drawing, pen, black ink, and black chalk, 69¼ × 47% in. (175.9 × 121.6 cm.). Gift of National Institute for Architectural Education. 1980.1101.4-A

As the Fifth Avenue facade of the Metropolitan Museum attests, Beaux-Arts architecture was the preeminent architectural style in New York and throughout the country during the beginning decades of this century. In 1903 the Society of Beaux-Arts Architects (one member of this group was Joseph Howland Hunt, whose father, Richard Morris Hunt, was responsible for the Metropolitan Museum's Great Hall and central facade) created a scholarship for study in Paris, following the example of the Ecole des Beaux-Arts in Paris—the successor to the French Royal Academy, which held an annual competition for students and sent the winner to Rome for three years. The first award was bestowed the following year, at the same time that the distinguished architect Lloyd Warren,



one of the founders of the Paris Prize, negotiated with the Ecole des Beaux-Arts for the privilege of allowing winners to enroll at the Ecole des Beaux-Arts without going through the formality of examinations in Paris. In 1908 Lloyd Warren established with a small fund the Paris Prize Committee, now independent from the Society of Beaux-Arts Architects. It was not until 1926, however, that the Paris Prize Fund was entirely endowed and became formally known as the Lloyd Warren Fellowship, Paris Prize in Architecture, which has since sent architectural students each year to Paris, interrupted only by two world wars. A large number of the Paris Prize drawings, which show the fascinating diversity of styles and change in twentieth-century architecture, has now been generously donated to the Metropolitan Museum by the National Institute for Architectural Education.

In 1913 the theme of the competition was "the monumental treatment of the end of Manhattan Island." The prize was won by Grant M. Simon, a pupil of the distinguished French architect working in Philadelphia, Paul Cret. Simon's imposing, truly monumental scheme shows the influence of certain proposals for the Washington Monument in Washington, D.C., in which the obelisk sat on a columned base.

Simon turned out to be a worthy recipient of the Paris Prize: his career in Philadelphia was distinguished. He designed the Municipal Stadium and the Fidelity Philadelphia Bank and Office Building in the center of the city. He was, as well, consulting architect for the Survey of Historic Germantown from 1952 to 1954 and the advisory architect to the Federal Commission for Independence National Historical Park from 1953 to his death.

MLM

STUART DAVIS

American. 1894–1964

Fabric Design with Rose Motif. c. 1934

Drawing in black, blue, and rose gouache, 19 × 25 in. (48.3 × 63.5 cm.). Gift of Mrs. Stuart Davis. 1981.1002

In order to supplement his meager income during the 1930s, Stuart Davis accepted his agent Samuel Kootz's suggestion that he create fabric designs. Over a period of four or five years he produced some fifty patterns to decorate dress materials, towels, bathmats, and the like.

Thirty-one of these surprising gouache drawings have just been given to the Museum by Mrs. Davis. At least one of them was used by an apparel manufacturer who appreciated rhythm and line. They are all extraordinary designs, for Davis seems to have put as much energy into these small decorative themes as he did into the huge murals the WPA commissioned him to paint during the same decade. Motifs such as roses, leaves, stars, sailboats, anchors, ropes, and seashells are described in the bold lines Davis learned to draw by studying billboards, eggbeaters, and contemporary Parisian paintings.

REF.: Kelder, Diane, ed. *Stuart Davis*. New York, 1971.



CI

PHOTOGRAPHS



WENDELL MACRAE

American. 1896–1980

Rockefeller Center, New York. 1936

Gelatin-silver photograph, 13½ × 10½ in. (34.2 × 26.8 cm.). David Hunter McAlpin Fund and matching funds from the National Endowment for the Arts. 1980.1116.1

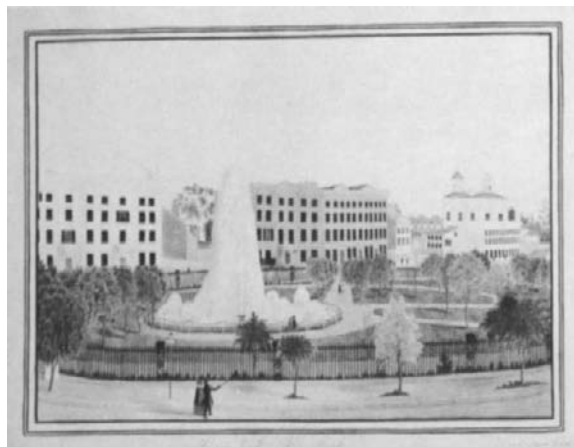
In 1936, when Wendell MacRae made his series of photographs of the just completed Rockefeller Center complex, American photography was divided into three somewhat hostile camps: the old-line pictorialists, descended from the Photo-Secession group; the neo-realists, descended from nineteenth-century documentarians; and commercial illustrators, descended from their counterparts of the period 1880–1914. MacRae was a prolific craftsman of the third category, one among many eclipsed in the annals of history by Edward Steichen, who has come to epitomize the type of photographer that shuns pure art for the demands—and financial rewards—of commerce.

MacRae rarely had the opportunity to choose his own subjects to be photographed for personal pleasure and satisfaction, but rather worked on assignment to the specifications of an art director or publisher. As a commercial artist, he would have been looked down upon by purists such as Berenice Abbott (b. 1898), who, along with many others of the same mind, was deeply resentful of photography in the service of propaganda. MacRae's *Rockefeller Center*, while not strictly propaganda, was intended to present in the best possible light a project that was seen by some social critics (including Abbott) as representing both the ravages of capitalism on common people and an insensitivity to local architectural heritage through its destruction of many picturesque brownstones.

Today, with the alleged social injustices and the loss of buildings forgotten, MacRae's interpretation can be seen for what it is: an exquisitely composed photograph that flatters the subject without being obsequious and captures the spanking newness of the site as no other medium can.

WJN

AMERICAN PAINTINGS AND SCULPTURE



SARAH FAIRCHILD
American. Active 1840s

Union Park, New York. c. 1845

Pen and ink, pencil, and watercolor on paper, 13 $\frac{3}{8}$ × 17 $\frac{7}{8}$ in. (35.2 × 45.4 cm.). Bequest of Edgar William and Bernice Chrysler Garbisch, 1979. 1980.341.3

This representation of Union Park by Sarah Fairchild, dating from about 1845, is one of twenty-three examples of American folk art acquired by the Museum in 1980 from the estates of Edgar William and Bernice Chrysler Garbisch. Union Square, located between Broadway and Fourth Avenue and extending from Fourteenth Street to Seventeenth Street, was formerly known as Union Place and Union Park. The iron fence enclosing the park, shown in this view, was installed in 1836. The fountain, constructed in 1842, was first put into operation in the same year on the day celebrating the completion of the Croton Aqueduct, which for the first time provided New York with an adequate water supply. Before the fountain was put in service, the diarist George T. Strong, a tireless observer of the New York scene, reported that it appeared as a "circular basin with a squirt in the middle, and nothing more." He subsequently pronounced it splendid. Catherine Havens, another diarist of a younger generation, noted in her diary for 1849: "I roll my hoop and jump the rope in the afternoon . . . sometimes in Union Square. Union Square has a high railing around it, and a fountain in the middle. My brother says he remembers when it was a pond and the farmers used to water their horses in it." By 1849 Union Square was surrounded by luxurious private mansions and described by E. Porter Belden as "the most fashionable portion of the city."

This early autumn view to the east across the park shows the row of buildings along Fourth Avenue (subsequently the site of S. Klein's department store) and, at the far right, to the south, the public reservoir on Thirteenth Street. The painstaking detail, the incongruities of perspective and spatial relationships, and the absorbing interest in surface design betray the hand of an artist with little formal training but a fine sensibility for descriptive

detail, color, and design. Both for its documentary value as a nineteenth-century representation of an important New York site and as a disarming rendition of a city scene, the work is a welcome addition to the Museum's collection of New York views and American folk art.

REFS.: Belden, E. Porter. *New-York: Past, Present, and Future*. New York, 1849; Stokes, I. N. Phelps. *The Iconography of Manhattan Island 1498-1909*. 6 vols., New York, 1915-28; Havens, Catherine E. *Diary of a Little Girl in Old New York*. 2nd ed., New York, 1920; *The Diary of George Templeton Strong*. Ed. by Allan Nevins and Milton Halsey Thomas. 4 vols., New York, 1952.

NS

ENOCH WOOD PERRY, JR.
American. 1831-1915

Talking It Over. 1872

Oil on canvas, 22 $\frac{1}{4}$ × 29 $\frac{1}{4}$ in. (56.5 × 74.3 cm.). Gift of Erving and Joyce Wolf. 1980.361

Enoch Wood Perry spent most of his prolific professional career in New York City, where he won a reputation as one of America's leading genre painters. Perry was born in Boston and, as an enterprising youth, saved enough money to go to Europe to study figure painting in Düsseldorf under Emanuel Leutze and in Paris under Thomas Couture. Between 1856 and 1865, when he settled in New York, Perry led a somewhat wandering existence, serving first as United States consul in Venice before working as a portrait painter in Philadelphia, New Orleans, Honolulu (where he produced several portraits of King Kamehameha IV), and Salt Lake City (where he painted Brigham Young). Finally settled in New York, Perry produced a stream of homespun genre scenes, done in both oil and watercolor, which dealt with amiable, familiar domestic and farmyard subjects that must have tugged at the memories and heartstrings of his city-bound patrons. The typical flavor of his pictures can be deduced from some of their titles: "Girl Spinning," "The Farmer's Daughter," "Thanksgiving Time," "Shelling Peas," "Grandfather's Slippers." These accurately drawn and colored pictures, presenting the most commonplace rural and domestic activities of American life, were usually charming and at times sentimental. Occasionally Perry's pictures



take on a tranquillity and monumentality and impress the viewer with their quiet strength. Such a painting is *Talking It Over*, which presents an almost theatrical montage in a barn, including a pipe-smoking farmer in a chair to the right and an elderly man seated on an upended sawbuck, counterbalancing him on the left. Surrounded by scraps of straw, cornstalks and husks, pumpkins, a large hogshhead holding pitchforks and rakes (and displaying the shadow of a horse's head), and a horse in the stall behind, the men seem frozen in a New England silence perhaps in whimsical reference to the title. Perry's treatment is characteristically friendly to the subjects, endowing them with great dignity as they occupy the center of their world.

JKH

HARRY FENN
American. 1845–1911

Caesarea Philippi (Banias). 1878

Pen and ink, wash, and watercolor on paper, 12¾ × 21½ in. (57.8 × 80 cm.). Maria DeWitt Jesup and Morris K. Jesup
Funds. 1980.298

Harry Fenn, a native of England, emigrated to the United States at the age of nineteen and subsequently became one of America's most distinguished and prolific illustrators. He provided countless finely drawn landscapes for a variety of lavish gift books that were published during the 1870s and 1880s, the most famous of which was *Picturesque America*, edited by William Cullen Bryant. Fenn was the primary illustrator for an extremely handsome four-volume book by Sir Charles Wilson, *Picturesque Palestine, Sinai and Egypt*, published in London and New York between 1880 and 1884. An engraving of our drawing *Caesarea Philippi*, which bears the date May 22, 1878, appeared in the second volume. Caesarea Philippi, an ancient town located at the headwaters of the Jordan River and known as Banias (or Paneas) in modern times, is famous as the site of the Calling of Saint Peter and the Transfiguration of Christ, both events described in the Gospels of Matthew and Luke, as noted by Fenn on the drawing. It is there Christ said of Peter: "upon this rock I will build my church." The drawing, with its attractive freedom in the handling of india ink and washes, is a typical and fine example of this little-known artist's work.

JKH



AUGUSTUS SAINT-GAUDENS
American. 1848–1907

Mrs. Stanford White (Bessie Springs Smith). 1884

Bronze, diam. 14¼ in. (36.2 cm.). Inscribed: BESSIE· WHITE/
FEBRVARY/VII/M·D·C·C·C·L·XXX·IV/FROM·
A·S^TG. Foundry mark on the rim: Cast by Lorme & Aubry./
N.Y. 1893. Gift of Anne Tonetti Gugler. 1981.55.1

Gifted, sensitive, and influential, Augustus Saint-Gaudens was the foremost American sculptor of the late nineteenth and early twentieth centuries. A devoted friend, he delighted in demonstrating his feelings of affection and admiration by creating superbly modeled relief portraits of colleagues and intimates, and members of their families. This handsome bronze medallion of Bessie White is a variant of the rectangular marble relief (1976.388) Saint-Gaudens made as a wedding gift for his close friend and collaborator, the architect Stanford White. Here, as in the marble version, Bessie's charming gesture of gently pushing the bridal veil away from her face serves both as a compositional means of displaying the features and as a symbol of her unfolding to the full promise of life.

It was not atypical for Saint-Gaudens to vary the form, medium, inscription, and dimensions of his sculpture. Such modifications were the results of the constant experimentation and alteration of details that characterized his creative process. Bearing the foundry mark of Lorme & Aubry, the bronze medallion is thought to be unique; no other bronze medallion is known. Saint-Gaudens gave the medallion to Mary Lawrence Tonetti, one of his favorite assistants. The relief hung for many years in her studio on Fortieth Street in New York, where Bessie White, a distant cousin, was a frequent visitor. Presented to the Museum by Anne Tonetti Gugler, the daughter of Mary Lawrence Tonetti, the portrait of Mrs. Stanford White is a significant addition to our distinguished Saint-Gaudens collection. When seen together with the marble, it enriches our understanding of this sculptor's working method and ultimately confirms our conviction that Saint-Gaudens achieved a vitality in relief sculpture unrivaled in America.

KG



AMERICAN DECORATIVE ARTS



Table

New York State. 1695–1730. Maple, $26\frac{1}{4} \times 34\frac{3}{4}$ (open) \times 30 in. ($66.7 \times 88.3 \times 76.2$ cm.). Gift of Mrs. Eleanor G. Sargent. 1980.499.1

Oval and circular tables became fashionable in the late seventeenth century, and during the early 1700s colonial household inventories often listed tables as “oval” and sometimes as “oval with falling leaves,” or “folding.” Today most of these would be called gateleg tables. They came in a variety of sizes, and this example is one of the many small portable tables popular at the time.

Tables of this particular form with single, turned end supports on shoe feet and plain, rectangular gates were made both in New England and in New York. The fine baluster turnings on this table, however, are characteristic of New York, where table legs of substantial proportions composed of an elongated vase above a shorter vase-, ball-, or urn-turning were favored. Tables similar to this one are also linked to New York by their history or by the use of gumwood, a material used in this period for furniture and interior woodwork almost exclusively in the Hudson Valley.

New York furniture of the early colonial period is scarce, and from the time this piece came to the Museum as a loan in 1925, it has been the prime example of an early New York table on view in The American Wing. It is fortunately now part of the permanent collection.

FGS

JOSEPH SMITH POTTERY

Wrightstown, Bucks County, Pennsylvania.

Tea Canister. c. 1769

Earthenware, $7\frac{1}{2}$ in. (19 cm.). Inscribed: Sally/Joseth/Smith. Purchase, Peter H. B. Frelinghuysen and Anonymous Gifts, and Friends of the American Wing Fund. 1981.46

The tea canister, dated 1769, is one of the earliest examples of American pottery known. This redware example is a departure from the decorative red earthenware typical of Pennsylvania. Based on a long peasant tradition, the ornament found on Pennsylvania-German redware usually consists of bold, symmetrical arrangements of tulips and birds, often embellished with humorous German inscriptions. Although decorated in the German sgraffito manner, whereby a design was scratched through the cream-colored slip, or outer coating, to expose the red body beneath, the Museum's example reflects the potter's English heritage in both its function and decorative motifs. The tea canister, or caddy, was part of the fashionable tea equipage, which was usually made of fine English pottery and porcelain rather than of simple earthenware. This canister represents an attempt by the potter to emulate an elegant, high-style form, specifically that of the English salt-glazed stoneware tea caddy of the 1740s and 1750s. However, both proportion and relief pattern have been somewhat misinterpreted here. This redware caddy is much larger than the English prototype, and its naïve and whimsical sgraffito design of a tree with oversize fruit and birds with scrolled tails bears little resemblance to the molded tea plant of the salt-glazed precedent.

This sgraffito tea canister is one of three known to survive, all attributed to the Joseph Smith pottery. In addition to the piece owned by the Museum, the sole example signed by the potter himself, a tea caddy of the same date is in the collections of the Henry Francis du Pont Winterthur Museum; a third, dated 1767, is in the collections of the Yale University Art Gallery.

ACF



Entries by Berry B. Tracy, *Curator in Charge*; Morrison H. Heckscher, *Curator*; Marilyn Johnson Bordes, Frances Gruber Safford, *Associate Curators*; Alice Cooney Frelinghuysen, *Assistant Curator*



MYER MYERS
American. 1723–95

Three Beakers. 1770–90

New York. Silver, 4 $\frac{1}{16}$ in. (10.3 cm.), diam. 3 $\frac{3}{8}$ in. (7.9 cm.).
Gift of Mr. and Mrs. Louis E. McFadden. 1980.501.1–3

Plain styles never went entirely out of fashion in American silver, even during the periods when richly ornamented forms were in vogue. These unassuming beakers, with their simple, pleasing lines and proportions, were made for a prosperous merchant by Myer Myers, the foremost New York silversmith of the second half of the eighteenth century, who for other prominent clients produced some of the most lavish American Rococo silver known. Several such outstanding pieces are in the collection. In this case the clients—Isaac Moses and his wife Reyna, who were married in 1770—ordered plain drinking vessels of a form in use since the seventeenth century. Moses, a successful merchant who lent financial support to the Revolution, was well acquainted with Myers, as both were active in the affairs of the Jewish community of New York. At the close of the Revolution, they were two of the three delegates selected to present an address of welcome from that community to Governor Clinton.

Although beakers were often made in pairs or in larger sets, most have survived singly; complete sets or even parts of sets are rare. These three beakers originally belonged to a group of at least six. They match a pair in the Henry Francis du Pont Winterthur Museum and a single beaker privately owned. All are similarly inscribed “IMR” on the underside for the first owners.

FGS

JACOB DIEHL
American. 1776–1858

Tall Clock. 1790–1810

Reading (movement) and Philadelphia (case), Pennsylvania.
Mahogany with various lightwood inlays, 104 in. (264.8 cm.).
Friends of the American Wing Fund. 1980.458

One of the watershed events in the history of clock technology was the introduction of the use of the pendulum in 1657 by the Dutch mathematician and physicist Christian Huygens. Ten years later, at the Royal Society in London, Dr. Robert Hooke demonstrated the extraordinary accuracy of clocks equipped with long pendulums. Thereafter, well into the eighteenth century, this type of clock was the favored one in England; and in America it was popular from the early eighteenth century until about 1820.

The tall case, the cabinetmaker's answer to the problem of housing the long pendulum clock, was usually made in two parts. The lower one consisted of a squarish pedestal supporting a tall shaft with a door to the pendulum and weights. The upper one consisted of the bonnet, or hood, enclosing the clock movement and its dial; a glazed door permitted adjustment of the hands and winding.

The most skillful American cabinetmakers often made these cases in the latest styles, and it is primarily for their importance as furniture that the Museum has collected tall clocks. The present

example is no exception. Its well-preserved enameled dial has a moon phase in the arched top, delicately painted floral motifs in the spandrels, and, in a fine copperplate hand, the maker's signature: Jacob Diehl/Reading. Diehl was active by 1798, when he took over the shop of Daniel Rose, perhaps Reading's most famous clockmaker. Except for its large size and elegantly pierced “sweep seconds-hand,” however, this dial is virtually identical to another by the same maker acquired by the Museum in 1976.

The difference between these clocks is in their cases: whereas the latter is housed in a walnut case inlaid with a vine-and-tulip pattern in the decorative tradition of the German settlers of central Pennsylvania, the new acquisition has an elegantly veneered and inlaid case. (In both instances examination confirms that movement and case have always been together.)

This case is characteristic of the finest Federal-style Philadelphia workmanship: in form, a continuous, flat cornice surmounts the bonnet, and a prominent rectangular panel flanked by shaped boards forms the crest; in surface ornament, a satinwood frieze



runs beneath the cornice, and large ovals are outlined with satinwood stringing and surrounded by crossbanded mahogany. This decorative vocabulary bears comparison with that of a secretary signed by the cabinetmaker John Davey; and these two masterpieces of Philadelphia workmanship are happily now on view together in The American Wing's Federal Gallery.

MHH

Attributed to LEMUEL CHURCHILL

American. Active 1805–c. 1828

Carving attributed to THOMAS WHITMAN

American. Active 1809

Worktable. 1810–15

Boston, Massachusetts. Mahogany veneer, mahogany, brass stringing, ebony turnings, and ivory inlay; secondary woods: mahogany and tulip poplar. 28½ in. (72.7 cm.). Gift of Solomon Grossman. 1980.508

An example of the Boston Regency style at its zenith, this mahogany writing-and-sewing table with lyre base was made about 1810–15. By virtue of the name “Churchill” chalked on the underside, as well as the masterful proportions and skillful execution, it is attributed to the Boston cabinetmaker Lemuel Churchill, whose only known labeled piece is a “lolling chair” in the Winterthur collection. Within a tight plan of ornament and detail, the table incorporates many characteristics of the Boston interpretation of English designs, such as the segmentally reeded ovolo corners, panels of brass stringing, and escutcheons, knobs, and rosettes of ivory and ebony. The carving of acanthus leaf and scroll on the lyre is perfectly analogous to carving by Thomas Whitman on other Boston furniture, including that on the great Derby-family bed in the Haverhill Room of The American Wing.

This superlative worktable has been known by The American Wing staff for fifteen years, and it is now indeed rewarding to see it in its final place of distinction, through the great generosity of a friend of The American Wing, Solomon Grossman.

BBT



Samuel Gragg proved himself an artist as well as a craftsman-engineer. Elastic yet elegant, innovative but stylish, the Gragg fancy chair stands today as one of the finest sculptural furniture forms of its own—or any—age.

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MJB

SAMUEL GRAGG

American. 1772–probably 1855

Chair. c. 1810

Boston, Massachusetts. Painted bentwood, 33¾ × 18¼ in. (86 × 46.4 cm.). Friends of the American Wing Fund. 1980.496

Curved in the sweeping lines of the Greek klismos, this Late Federal painted “fancy chair” reflects the prevailing high style of its era. In the bold bending of its wooden slats, however, it is unique, presaging the technological experimentation and progress of the entire nineteenth century.

Only a limited number of these fragile chairs survive: some, like this one, with front legs that are a continuation of the stiles and seat rails; and others with more conventional separate front legs terminating in goat hooves. Several chairs bear the branded mark “S. Gragg/Boston/Patent” for the chairmaker Samuel Gragg, who on August 31, 1808, was granted a patent for an “elastic” chair. Son of a rural wheelwright-farmer, Samuel Gragg may have been familiar with some of the European wood-bending experiments of the late eighteenth century, such as those in 1769 of the Englishman Joseph Jacob for constructing “hoop wheels” or in 1778 of the Frenchman M. Migneron, whose process was especially suited to the making of wheel rims from a single piece of wood.

By the early years of the nineteenth century, numerous writers in various fields had published treatises on the bending of wood. Whatever the source of his ingenious technique, with these chairs



Group of American Glass



Compote

Probably New York State. 1830–50. 3¾ in. (9.5 cm.).

Pocket Flask

Manheim, Pennsylvania. 1765–74. Probably made by Henry William Stiegel. 4¾ in. (12.1 cm.).

Decanter

Keene-Marlboro-Street Glassworks (1815–41), Keene, New Hampshire. 1815–30. 7 in. (17.8 cm.).

Sugar Bowl

Midwest. 1815–40. 7 in. (17.8 cm.).
Gift of Henry G. Schiff. 1980.502.10,26,68,85ab

Reproduced here are selections from the extraordinary gift by Henry G. Schiff of ninety-two pieces of American eighteenth- and nineteenth-century glass. This collection, which was formed over several decades, contains free-blown, pattern-molded, and blown-molded glass vessels, all contributing significantly to the Museum's existing holdings; many individual pieces are rarities of the highest quality.

The compote on the far left is an unusual blown form of unrefined blue-green glass common to nineteenth-century window-glass factories. The glass craftsman, or gaffer, has added a superimposed layer of glass, which he then tooled into a "lily-pad" motif. This particular design was original to American glassmaking and has no known European antecedent. The compote was possibly made at the Redford Glass Company in Clinton County, or at the Redwood Glass Works in Jefferson County, New York.

The amethyst pocket flask beside the compote is one of the few examples that can be firmly attributed to an eighteenth-century American glass factory. The pattern in which this flask was molded, a daisy within a diamond, has no known prototype in English or European glass. This was probably fashioned in the factory of Henry William Stiegel in Manheim, Pennsylvania, between 1765 and 1774. Stiegel's factory produced a wide variety of glassware in an attempt to wrest the market for fine glassware out of the hands of merchants who imported fashionable English glass.

A masterpiece of midwestern pattern-molded glass is the aquamarine covered sugar bowl on the far right. Probably made in Zanesville, Ohio, it illustrates the popularity of pattern-molding as a decorative technique at nineteenth-century glasshouses in western Pennsylvania and Ohio. The pattern, which is accentuated by the brilliant colored glass, is the so-called broken swirl. The ropelike effect was achieved by swirling the gather of glass on a blowpipe after the piece was initially removed from the rib mold. It was then reheated and reintroduced into the mold; thus the swirls were broken by the lines of the ribs.

The final example is the rare New Hampshire "blown three-mold" pint decanter. Blown in a full-size, three-piece hinged mold, this type of tableware was initially developed as a time- and labor-saving method to make glass in imitation of fine cut glass. Glass production in Keene centered largely on the manufacture of bottles. Table forms such as this decanter made of the same unrefined, green bottle glass are unusual.

ACF

WILLIAM FORBES

American. Active 1826–50

Rococo Revival Seven-Piece Silver Tea Set. 1840

Silver; left to right: sugar bowl and cover, 5½ in. (14 cm.); hot-milk pitcher, 7½ in. (19.1 cm.); butter dish and cover, 4¾ in. (12.1 cm.); kettle on stand, 13 in. (33 cm.); creamer, 4¾ in. (11.8 cm.); teapot, 8 in. (20.3 cm.); waste bowl, 4¾ in. (10.5 cm.). Dated and engraved: E I C; stamped: Ball, Tompkins, Black, successors to Marquand & Co., New York (retailers). Gift of Guerdon Holden Nelson, Cyril Irwin Nelson, Nicholas Macy Nelson and Michael Underhill Nelson, in devoted memory of their grandmother, Elinor Irwin Holden, and of their mother, Elise Macy Nelson. 1981.22.4ab,5,7,1,3,2,6

Tea-drinking, which had become an established ritual in America during the 1700s, by the following century demanded not only a recognized etiquette but also extensive equipage. Impressive silver tea services in the early Federal period usually included teapot, sugar and cream or milk containers, and slop bowl; subsequently, they often had numerous other pieces. Few services, however, were so extensive as this seven-piece one, dating toward the mid-century and marked not only by the noted silversmith who made it but also by the New York silver firm that sold it.

Handsome in its popular octagonal form and restrained in its decoration, this service shows the conservative taste of its period. Only the leafy cast feet of the slop bowl and the scrolling legs, shell feet, and foliage of the water-kettle stand reflect the prevailing Rococo Revival style. Unusual in a tea service is the hot-milk pot; extremely rare is the covered butter dish with pierced inner liner to keep the butter cool above ice.

With its connotations of the hospitality and polite conventions of the tea party, as well as its superb craftsmanship, this silver service of the mid-nineteenth century represents a leisured social custom that was to wane in the ensuing decades.

MJB



TWENTIETH CENTURY ART

THE MURIEL KALLIS STEINBERG NEWMAN COLLECTION: A PROMISED GIFT

This year the Museum gratefully announces the major and promised gift of sixty-seven modern paintings, sculptures, and works on paper from the Muriel Kallis Steinberg Newman Collection. Mrs. Newman resides in Chicago and is an honorary trustee of The Metropolitan Museum of Art. The entire collection was recently on view in the Museum's exhibition *An American Choice: The Muriel Kallis Steinberg Newman Collection* (May 21–September 27, 1981), which was organized by William S. Lieberman, chairman of the Department of Twentieth Century Art.

As a collector, Muriel Newman is most recognized for her outstanding selection of works by artists of the New York School. During the heroic years of Abstract Expressionism, 1945 to 1955, she perceptively collected choice examples by these artists, years before their work found public acceptance. While the focus of the collection is on this period of American art, Mrs. Newman also acquired notable works by early European modernists Juan Gris, Fernand Léger, and Jacques Lipchitz and Surrealists Max Ernst, Jean Arp, and Joan Miró. In addition, there are select pieces by American artists working in the 1960s, among them Claes Oldenburg, Paul Feeley, Kenneth Noland, and Morris Louis.

Mrs. Newman's extraordinary gift significantly strengthens the

Museum's collection of twentieth-century art. Many important artists previously missing from the department's holdings are now represented for the first time by prime examples. Sculptural additions by Surrealist-influenced Alberto Giacometti, and by Ibram Lassaw, Theodore Roszak, and Richard Stankiewicz—three artists associated with the Abstract Expressionist group—all were done in the 1950s. Produced earlier in the century, Kurt Schwitters's complex collage *Plan of Love* (1923) and Joan Miró's well-known painting *The Circus Horse* (1927) fill critical omissions in the collection's roster of European modernists.

Several other pieces in the Newman gift supplement works already owned by the Museum, either by illuminating a different phase of the artist's work or by complementing our holdings from the same period. Léger's exquisite early cityscape of 1920, *The Builders*, is a prime example of his machine-age imagery and the first work by Léger of this period to be represented in the collection. Four lyrical drawings created by Arshile Gorky between 1943 and 1947 relate closely in style to the Museum's beautiful painting *Water of the Flowery Mill* (1944). A pencil-and-crayon drawing of 1941 by Matta predates by one year the Museum's other new Matta acquisition announced in this publication.

LMM

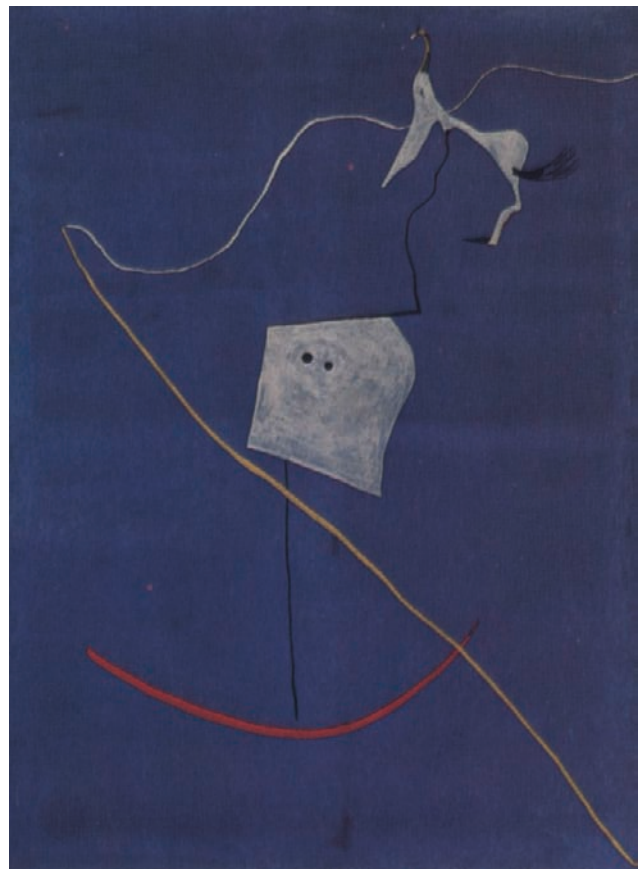
JOAN MIRO
Spanish. b. 1893

The Circus Horse. 1927

Tempera on canvas, 51¼ × 38¼ in. (130.2 × 97.2 cm.). Signed and dated (lower right): Miró/1927. Promised Gift of Muriel Kallis Steinberg Newman. SL.80.175.48

Although widely reproduced, Miró's *The Circus Horse* was last exhibited in the artist's first retrospective, organized by the Museum of Modern Art in 1941. At that time it was in the collection of Chester Dale. The recent Newman Collection exhibition brought this masterwork once again into the public eye after a lapse of forty years.

Miró's canvas was painted three years after the artist officially became associated with the Surrealist group. Prior to his joining, Miró's work had achieved a mature style resulting in fantastic, poetic visions of people, places, and objects familiar to him. Under the influence of the Surrealists, his art took a new direction: spontaneous, automatic pictographs derived from the artist's subconscious. A dozen circus pictures painted in 1927 were a coda to the over 100 fantasies he produced between 1925 and 1927. As exemplified by *The Circus Horse*, these pieces are more measured



Entries by Lowery S. Sims, Penelope Hunter-Stiebel, *Associate Curators*; R. Craig Miller, *Assistant Curator, Department of American Decorative Arts*; Ida Balboul, *Research Assistant*; Lisa M. Messenger, *Special Exhibitions and Catalogues Assistant*; Eliot Nolen, *Departmental Volunteer*

than those preceding them, though no less witty and charming, with an emphasis on line and a central focus. The major narrative elements of the ringmaster, whip, and horse are more clearly stated in *The Circus Horse* than in other works of the series, many of which simplify the theme into purely calligraphic images. The ringmaster, whose white form is fixed at the center, commands the eye of the viewer and the attention of the rearing horse with the directional movement of his cracking whip.

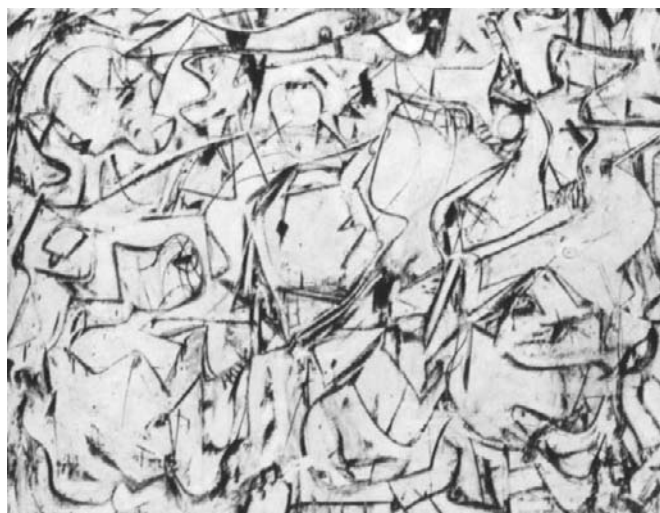
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WILLEM DE KOONING

American. b. 1904

Attic. 1949

Oil, enamel, and newspaper transfer on canvas, 61½ × 81 in. (157.2 × 205.7 cm.). Promised Gift of Muriel Kallis Steinberg Newman. SL.80.175.35



An Abstract Expressionist work of major importance in the Newman Collection is Willem de Kooning's magnificently realized

painting of 1949, *Attic*, which has been widely reproduced and exhibited. It marks the culmination of the artist's complexly energetic black-and-white series of abstractions begun three years earlier, in 1946. The first canvases depicted very simplified, black biomorphic forms on a crowded white ground. In later works in the series, like *Attic*, this form-space relationship was reversed so that white forms were on a dark ground. In *Attic* the web of white shapes is so dense that the background space virtually disappears. Although severely restricted in color, *Attic* demonstrates de Kooning's virtuosity in his sensuous and expressive handling of paint, surface, and line. In the works that immediately followed *Attic*, de Kooning resumed his use of full color.

LMM

JACKSON POLLOCK

American. 1912–56

Number 28, 1950. 1950

Enamel on canvas, 68¼ × 105 in. (173.4 × 266.7 cm.). Promised Gift of Muriel Kallis Steinberg Newman. SL.80.56

Probably the single most important work of the Newman promised gift is Jackson Pollock's dazzling silver painting, *Number 28, 1950*. It was painted the same year as *Autumn Rhythm*, the exquisite Pollock already in the Museum's collection. Although both were created by the same innovative drip technique, developed by the artist in 1947, they differ greatly in size, color, and composition. Together they demonstrate the extraordinary breadth of Pollock's expression and creativity. *Autumn Rhythm* is characteristically large, stretching almost sixteen feet long, and as the title suggests, is autumnal in coloring, utilizing mainly rusts, browns, and black. Though expansive in scale, the composition seems self-contained within the edges of the canvas, its energy visually harnessed. *Number 28, 1950*, on the other hand, conveys a different vision. By comparison, it is small in size, though still a large painting, measuring almost six by nine feet. The tonalities are cooler—mainly silver, gray, black, and white—emphasizing the metallic qualities of the paint. Most notably, the dynamic composition seems to push beyond the limits of the canvas: a lyrical vision of expansive space.

LMM



MARK ROTHKO
American. 1903–70

Number One. 1953

Oil on canvas, 68 × 54 in. (172.7 × 137.2 cm.). Signed and dated on reverse: Mark Rothko/1953. Promised Gift of Muriel Kallis Steinberg Newman. SL.80.175.62

Although associated with the Abstract Expressionists, Rothko did not share either their enthusiasm for uninhibited self-expression or their exploitation of the physical, sensual aspects of oil paint. He preferred, instead, to create rigidly formulated, spiritual compositions that minimized the textural nature of the oil medium.

By 1950 Rothko had developed a mature style of painting, which

he refined and simplified during the next twenty years of his life. The compositions that followed were devoid of representational imagery and adhered to a strictly defined structure: two or three horizontal bands of color hovered on the canvas field, producing spatially flattened, frontal compositions. Light seemed to emanate from the translucent bands, which were created by staining the canvas fibers with pigment. The artist sought to engage the viewer in an intimate relationship with the picture by surrounding him with a large canvas.

Number One, painted in 1953, is an early representation of Rothko's style and will join a later example of the artist's work, *Reds No. 16* (1960), already in the Museum's collection.

LMM



GUSTAV GAUDERNACK
Norwegian. 1865–1914

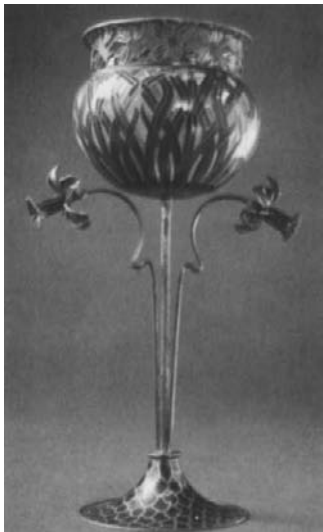
Cup. 1901

Enamel and silver gilt, 8 1/8 in. (20.5 cm.). Made by DAVID ANDERSEN, Oslo. Purchase, Friends of Twentieth Century Decorative Arts Gifts. 1981.78

The almost forgotten Norwegian expression of Art Nouveau that once won international acclaim is exemplified in a fragile flower-form enameled cup. It is a bravura example of the plique-à-jour enameling technique. While the base of the cup shimmers with

green enamel applied to a silver-gilt base, the bowl and the freestanding lavender narcissus that flank it are made of the thinnest film of translucent enamel stretched between filigree wires.

The piece bears the mark of the noted silversmithing firm of David Andersen, established in Oslo in 1876. The designer is Gustav Gaudernack, who studied in Austria and in 1892 joined David Andersen, where his designs developed from those in a historicizing Norse manner to those in a full-bodied Art Nouveau



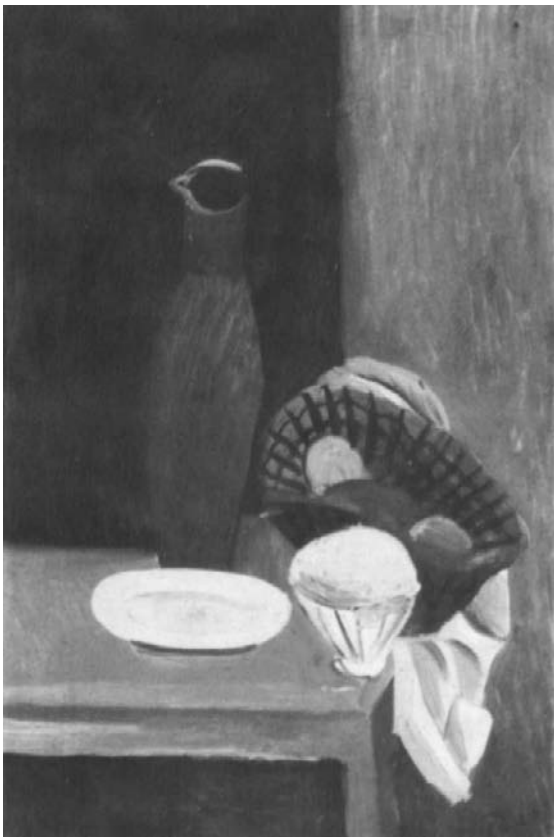
style. Outstanding among his works are approximately a dozen vessels of openwork plique-a-jour enamel. The drawing for this flower-cup signed by Gaudernack and dated 1901 is illustrated in the catalogue of the exhibition *Gustav Gaudernack* at the Kunstindustrimuseet i Oslo (Oslo, 1979, no. 81). It was showpieces such as this that won gold medals for Gaudernack and David Andersen at the Paris Exposition Universelle of 1900 and the Grand Prix at the Saint Louis Exhibition of 1904.

PH-S

ANDRÉ DERAÏN
French. 1880–1954

Still Life. 1913

Oil on canvas, 36 × 23½ in. (91.4 × 59.7 cm.). Signed lower right: Derain. Gift of Mala Rubinstein Silson. 1980.601



Shortly after the turn of the century, in the early years of Derain's career, he was considered a leading member of the Fauves, a group of painters who applied expressive, bold colors in staccato, flat patterns in an effort to free their pictures from the restraints of conventional imitative rendering. By 1906 Derain's landscapes began to return to form and structure, or, as Guillaume Apollinaire called it, "sobriety and balance." That year Derain met Picasso, and by 1908 he was frequently in the company of the artists and writers of the Cubist circle.

Although sympathetic to Cubism, Derain's own work never displayed the same extreme of disintegrated form. His paintings were more closely allied with those of Cézanne in their emphasis on construction and solidity. A series of still lifes done a few years before the outbreak of World War I shows Derain's bold, monumental style at its height. Somber—often monochromatic—palettes, stark compositions, and daring perspectives characterize these works.

Derain's 1913 painting of domestic items arranged on a table is the third and latest still life of this period to join the Museum's already considerable holdings of the artist's work. Its companion pieces are from the two preceding years: *The Table* (1911) and *Pitcher and Dishes* (1912). The artist is additionally represented in the collection by a fascinating early Fauve portrait, *Lucien Gilbert* (1905).

Our new acquisition exemplifies Derain's interest in the artistic possibilities of still-life motifs, subjects much favored by the Cubists. Another, less simplified version of our painting, which is illustrated in a 1920 article by the artist's dealer at that time, Daniel-Henry Kahnweiler, helps identify the items on the cloth-draped, brick-red table of our piece: a tall jug, handle obscured, stands in the rear, next to a woven basket filled with bread, while in front, an empty plate lies beside a fluted bowl.

REF.: Sutton, Denys. *André Derain*. Sale cat., London, Wildenstein, 1957.

LMM

DUNCAN GRANT
British. 1885–1978

The Coffee Pot. c. 1916

Oil on canvas, 24 × 20 in. (61 × 50.8 cm.). Purchase, Mr. and Mrs. Milton Petrie Gift. 1981.197

In his artistically formative years Duncan Grant was a member of the Bloomsbury circle, along with Lytton Strachey and Virginia Woolf. This group, formed in the first decades of the century, consisted of highly talented individuals tied together by heredity and family connections. They refused to accept any standard—intellectual, artistic, or moral—unless it met with the approval of their own unaided judgment.

Duncan Grant, born in Scotland in 1885, spent most of his life as an expatriate. After a childhood in India he returned to England to study at the Westminster School of Art in 1902. Like other artists of his time, he did not think he profited from art school and left to study abroad. He studied the old masters in Paris and Italy and the great Impressionists in Luxembourg at the Caillebotte Collection. Upon his return to London he entered the Slade School but quit after a term. His early works, despite a relatively sparse academic background, show an exceptional natural talent. His style, with its discreet realism, was almost too modest to leave its mark on the world.

The years between 1913 and 1919, during which he worked with a number of other young artists at the Omega Workshop in London, formed an important period in his life. Manufacturing and decorating a great variety of household objects—furniture, pottery, and textiles—he showed a great ability, and according to Roger Fry, "his fellow artists recognized the peculiar charm, the



unexpected originality, and the rare distinction of his ideas." His aptitude for devising new and seductive harmonies of color and for discovering decorative motifs in the most unlikely places was given full rein.

Grant's versatility grew out of the variety of possibilities that were opening up to British artists in the period before World War I. Vorticism, a variety of Cubism and Futurism found exclusively in England, was becoming popular; artists working in this manner were making the most radical and sustained innovations. Works by Matisse attracted and affected Grant, who was naturally sensitive to color. Some of Grant's other paintings reflect the impact of Picasso and African sculpture. Influenced also by the Fauves and Cubists, he used their discoveries and conventions with a light hand. His color was captivating and his style fluent and graceful. In his work the most banal objects might be endowed with the charm of a decorative motif without being deprived of subtleties of form and color belonging to pictorial rather than decorative design. Like Chardin, whom he admired, he took his themes from his immediate and everyday surroundings and imbued them with grace and refinement.

The Coffee Pot is one of the first pieces by an English artist in the early cubist tradition to enter the Museum's collection. The broad handling of forms and predominately angular rather than curved shapes show the Cubist influence. The pot, with its strong stripes of color and black handle, indicates the sensitive richness of color that was so natural to Grant.

Duncan Grant's art has escaped classification. Although critics have labeled every new phase of painting in this period, this artist's work is strongly marked by a style of its own that is recognizable at first sight and defies categorization.

EN

SAMUEL HALPERT
American. 1884–1930

Flatiron Building (Madison Park). 1919

Oil on canvas, 40 × 34 in. (101.6 × 86.4 cm.). Signed and dated lower left: S. Halpert, 1919. Gift of Dr. and Mrs. Wesley Halpert. 1981.36

Samuel Halpert was among the earliest of that generation of American artists (including Karfiol, Weber, Walkowitz, Demuth, Russell, Benton, Dove, Sheeler, Stella, and Hartley) who in the early part of the century sojourned in Europe—especially Paris,

where Post-Impressionism was still making its imprint and Fauvism was the new movement. Halpert was born in Russia and came to the United States when he was five years old. Although he rejected formal instruction and preferred to observe the modern masters for himself—Cézanne, Matisse, and Albert Marquet were major influences—Halpert did, however, briefly study, between 1899 and 1902, at the National Academy of Design in New York and the Ecole des Beaux-Arts in Paris. While in Paris, he exhibited at the Salons from 1903 on, and in 1911 became a member of the Salon d'Automne. In 1912 he returned to America but still made several intermittent trips to Europe. In the New York Armory Show of 1913, Halpert exhibited two paintings. His first one-man show was held in 1914 at the Charles Daniel Gallery. During his short lifetime, the artist's career was somewhat overshadowed by that of his wife, Edith Gregor Halpert, who ran the successful Downtown Gallery (established in 1926), where Halpert's American contemporaries were well represented. The artist continued to have annual shows at the New York galleries, and his first retrospective exhibition was mounted in 1927 at the Detroit Institute of Arts. After the show, Halpert remained in Detroit, where he taught until his death only three years later, in 1930. It was not until 1969 that the artist's work was once again exhibited on a large scale in a well-received retrospective at the Bernard Black Gallery.

Flatiron Building (Madison Park) is a stunning painting, with its semiaerial viewpoint, its hazy, blue light pervading the buildings, and its shadowy outlines of the streets, which are interrupted by patches of sunlight. Madison Park, in the lower center of the painting, provides a compositional break from the large rectangles of architecture lining Fifth Avenue and Broadway, the transient crowds on the sidewalks, and the rows of parked boxcars. Halpert's pervading light is almost a precursor of Hopper's. In this work, his impressionism has matured into a personal style. What Henry Geldzahler has observed about *Notre Dame, Paris* (1925), another painting by the artist, which has been in the collection since 1938, can also be said of *Flatiron Building*: "Halpert's work, pleasantly observed and expertly crafted, can be thought of as the painting of a classicizing modernist" (*American Painting in the Twentieth Century*, New York, Metropolitan Museum of Art, 1965, pp. 82–83).

IB





GEORGIA O'KEEFFE

American. b. 1887

A Storm. 1921

Pastel on paper, 18¼ × 24¾ in. (46.4 × 61.9 cm.). Purchase, Anonymous Gift. 1981.35

The early work of Georgia O'Keeffe, a leading figure in American modernism, is already represented in the Museum's collection by twelve oil paintings and three works on paper. *A Storm*, however, is the first pastel by the artist to be acquired. It displays O'Keeffe's mastery of a medium not readily associated with her work (she is probably best known today for her close-up paintings of floral subjects, such as *Black Iris* in our collection), although one to which she has returned for brief interludes over the last sixty years.

O'Keeffe's pastels were shown often during the 1920s and 1930s in exhibitions organized by her husband, Alfred Stieglitz, the great champion of American modern art. Even as late as 1952 the Downtown Gallery in New York held an exhibition composed solely of her pastels from 1915–45. For the past thirty years, however, this facet of her oeuvre has received little attention. The Museum's recent acquisition adds a new dimension to our understanding of the artist's sensitive and original handling of materials and motifs. O'Keeffe's subjects seem to be drawn from two extremes of vision: oversized, seemingly abstracted, and often fragmented images of common objects (such as plants, shells, and bones) and expressively rendered vistas of the American landscape. Whether closely focused or panoramic, her work is always autobiographical.

A Storm is one of two pastels (the other is in the Lane Foundation Collection, Leominster, Massachusetts) that capture the awesome sight of a raging electrical storm over water. Both were probably drawn at Lake George, in upstate New York, where, during the early 1920s, O'Keeffe and Stieglitz spent long summers that stretched from April to late fall. Although the compositions of the two storm pictures are very similar, significant differences suggest that our new acquisition probably precedes the other in date. O'Keeffe often does several works based on a single motif, and in most cases develops the image from a naturalistic treatment to an abstract one. In this instance, our storm picture seems to be a more faithful, naturalistic rendering of the incident, even to the

inclusion of the full moon reflected in the dark water. In general, the Lake George pictures tend to be somber in mood, relatively naturalistic in style, and focused on the strong, rhythmic lines present in the depicted landscape. *A Storm* exemplifies these qualities and illustrates O'Keeffe's mastery of the expressive use of color. A striking effect is achieved through her expert manipulation of color, medium, and subject matter. O'Keeffe creates a jolting contrast between the deep blue pastel of the sky and water, smudged and velvety, and the sharp, angular bolt of red lightning (shown as it strikes the water), accented by a pale line of yellow. After seeing the two storm pastels in a 1934 exhibition, a critic was moved to write about O'Keeffe's "thrilling imprisonment of the sky's wild splendor" (Edward Alden Jewell, "Georgia O'Keeffe in an Art Review," *New York Times*, Feb. 2, 1934, p. 15).

REF.: Goodrich, Lloyd, and Bry, Doris. *Georgia O'Keeffe*. New York, Whitney Museum of American Art, 1970.

LMM

CHARLES BIEDERMAN

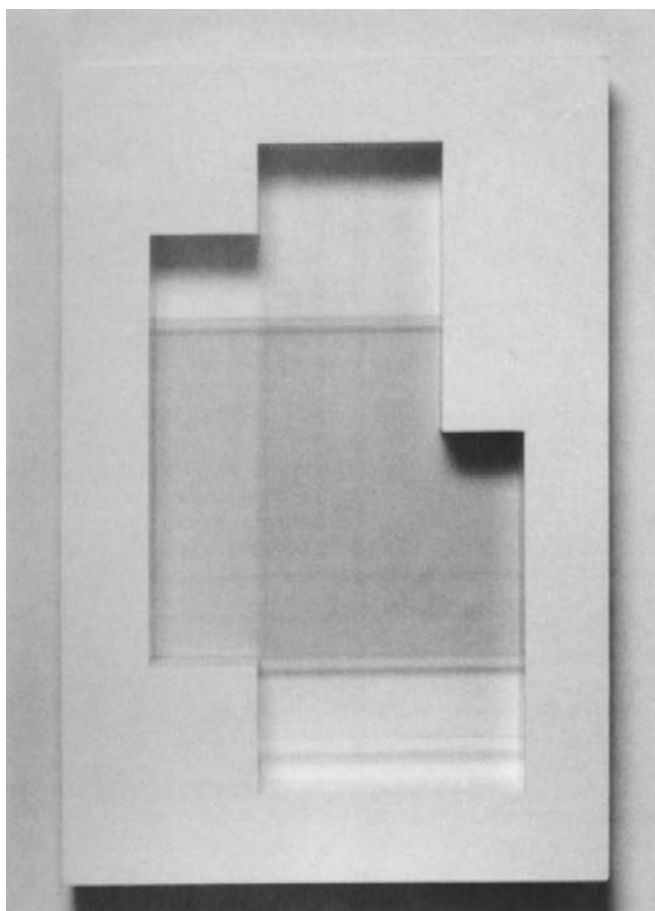
American. b. 1906

Number 18. 1938

Painted wood and plastic, 31 × 21½ × 4 in. (78.7 × 54.6 × 10.2 cm.). Signed and dated on reverse: Charles Biederman 1938. Arthur Hoppock Hearn Fund. 1980.419

In the early years of his career, Charles Biederman experimented with Cézanne's concepts, Post-Impressionism, Cubism, and finally, total abstraction. In 1934, he left the Midwest for New York and remained there until 1940, except for a trip to Paris in 1936. He was exposed to other influential modern masters—namely, Léger, Miró, and Mondrian—in New York and was given his first one-man show at the Pierre Matisse Gallery in 1936. At that time, Biederman exhibited a number of paintings showing Miró's influence in the depictions of brightly colored, biomorphic forms. While the majority of these works had organic shapes, there were also geometric elements present.

In October of 1936, he made his first trip to Paris and met the artists whom he admired—Mondrian, Arp, Brancusi, Miró, Vantongerloo, and Léger. Biederman was disappointed that he had not been in Paris earlier, before the experimental and creative



energy of the modern movement had achieved its goal. By the time he left for New York in the summer of 1937, he had already distilled quite a few of his ideas. He was most impressed by a visit to Pevsner, whose Constructivist ideas prevailed in Biederman's work and thought for some time. Indeed, just before he left Paris, only two movements interested him, both of which exerted a profound influence on his career: Constructivism and de Stijl.

By 1937, his paintings had become quite sculptural, with the forms suspended in space. This was to be Biederman's last phase of painting: thereafter, he felt that his artistic search in two dimensions had ended and his ideas could now only be rendered in three-dimensional forms. Biederman had been moving towards abstraction since 1934, and in 1935 he began experimenting with a series of wood panels with geometric designs painted in primary colors. The panels would later emerge as "reliefs" with an organized compositional format similar to that of paintings by Mondrian, whose writings and works Biederman studied extensively. These constructions could be seen from various angles, and natural light and cast shadows enhanced and varied the effect. In this initial experimental period, the linear right angle became a dominant motif, and his last studies in Paris stressed this theme. *Number 18* belongs to a series of these wall constructions that was executed in two or three primary colors against a white background. In this case, the dominating white background panel is hollowed out in the center to form a number of tangential right angles, and one color, yellow, has been added, in the form of a translucent plastic sheet. *Number 18* is important because it bridges Biederman's experimental period and the mature style of his reliefs of the late 1940s, in which a grid of individual, brilliantly colored elements floats freely against a painted background panel. *Number 18* effectively combines the rigid geometry and primary colors characteristic of de Stijl with the translucent surfaces that preoccupied Constructivist sculptors such as Pevsner and Gabo.

While still in New York, Biederman encountered a hostile art

world that rejected his new concepts of art and left him quite isolated for almost twenty-five years. In 1942, he settled in Red Wing, Minnesota, where he worked, taught, and extensively wrote about his art theories. It was not until 1965—when the Walker Art Center in Minneapolis had a Biederman retrospective with more than 150 works, which in 1969 was exhibited in London—that the artist once again became part of the international art scene.

1B

MATTA

Chilean. b. 1912

Untitled. 1942

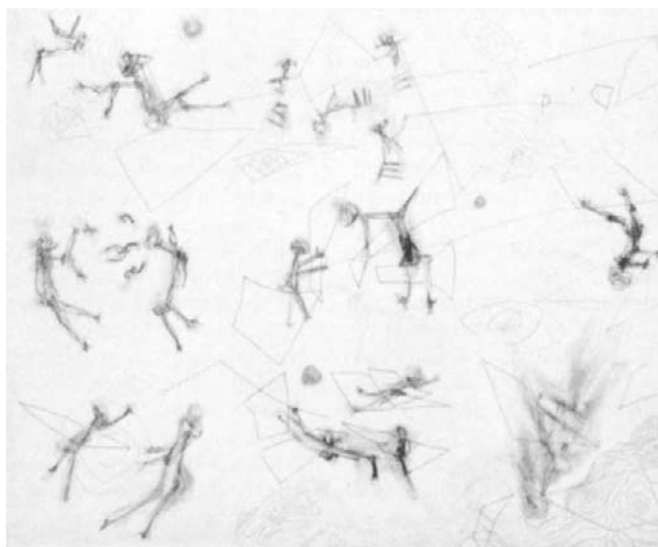
Pencil and wax crayon on paper, 29 × 23 in. (73.7 × 58.4 cm.). Signed and dated lower right: Matta 42. Gift of Mr. and Mrs. Meyer Schapiro. 1980.575.1

As a young man arriving in Paris in 1933, Matta studied architecture and later worked for the architect Le Corbusier. In 1937, however, at the age of twenty-five, he gave up this career to become an artist. That year Matta produced his first drawings and through contact with the artist Salvador Dalí became an official member of the Surrealist group. Along with fellow artists Victor Brauner, Oscar Dominguez, and Wolfgang Paalen, Matta belonged to the second Surrealist generation, until 1947. In 1938 he produced his first canvases, which initiated a long sequence that he called "psychological morphologies" or "inscapes." As the artist's terms indicate, these paintings sought to create pictorial metaphors for subconscious psychological experiences by means of fantastic landscape imagery. The resulting works were fluid compositions, vaguely defined by biomorphic shapes floating in an uncertain space.

At the beginning of World War II, Matta, along with several other European Surrealists, emigrated to New York, where their art exerted a major impact on the nascent avant-garde artists later known as the Abstract Expressionists. In particular, Matta's unique Surrealist vocabulary influenced the work of Arshile Gorky. It was also in New York, at the Julien Levy Gallery, that Matta held his first one-man exhibition in 1940.

Matta's numerous drawings from this period often relate tangentially to his paintings—not as preliminary studies, but as independent visual expressions. The human figures that dominate his drawings are barely evident in the abstracted forms of the paintings.

This untitled drawing of 1942 is one of two works on paper by



the artist to enter the collection this year. These are the first representations of the artist's work in any medium to be acquired by the Museum. The drawing utilizes Matta's characteristic graphic iconography: skeletal human figures menaced by raging flames float haphazardly through an infinite space of transparent planar forms and elusive spirals. Its composition anticipated by two years Matta's renunciation of the horizon line in favor of something suggesting outer space, in such 1944 paintings as *To Escape the Absolute* (Slifka Collection, New York) and *The Vertigo of Eros* (Museum of Modern Art). As Matta explained, "I am looking for a new space, a sort of space of feeling" (see Matta, refs.).

REFS.: Matta (in conversation with Ingemar Gustafson). "Matta on His Paintings," in *Matta: 15 Forms of Doubting*. Trans. by Patrick Hort. Stockholm, Moderna Museet, 1959, pp. 31–32; Rubin, William S. *Dada and Surrealist Art*. New York, 1968, pp. 344–62; Calas, Nicolas. *Matta: A Totemic World*. Sale cat., New York, Andrew Crispo Gallery, 1975. n.p.

LMM



EERO SAARINEN

Finnish-American. 1910–61

"150" Armchair. 1953–57

Shell: molded plastic; base: cast aluminum with plastic finish; cushion: wool (and possibly nylon) over foam rubber. 21½ × 25½ × 18½ in. (54.9 × 65.7 × 47 cm.). Manufactured by Knoll International. Purchase, Theodore R. Gamble, Jr. Gift, in honor of his mother, Mrs. Theodore Robert Gamble. 1980.287

With the close of World War II, America moved into the forefront of the modern design movement. Eero Saarinen was one of the most gifted leaders of this group, and his "pedestal" or "tulip" chair remains one of the most acclaimed designs of the 1950s. From a technological standpoint, the armchair is a continuation of Saarinen's experiments from the 1940s with three-dimensional shell forms; but in this instance he has used colored plastic rather than molded plywood. Visually, the armchair expresses Saarinen's desire "to make the chair all one thing again," or to create a sculptural-shell chair of one piece and of one material. This was not technically feasible, however; and the base could only be achieved in cast aluminum with a fused plastic finish to match the upper plastic shell. Saarinen's armchair, nevertheless, remains an undisputed masterpiece by one of the twentieth century's greatest form-makers.

RCM

PABLO PICASSO

Spanish. 1881–1973

Lady with a Flowered Hat. 1964

Printed ceramic, 23½ × 19½ × 1 in. (60 × 50 × 2.5 cm.). The Mr. and Mrs. Charles Kramer Collection, Gift of Mr. and Mrs. Charles Kramer. 1980.481.2

This is one of eight clay plaques donated by Mr. and Mrs. Charles Kramer that demonstrate the astonishing range and originality of Picasso's graphic work. The limited edition was executed in the Madourna pottery workshop of Georges and Suzanne Ramié in Vallouris. The novel process derives from printmaking rather than traditional ceramic techniques. Georges Bloch, who suggested the project to Picasso, recorded the artist's excitement at the challenge of the variant material: "If I engrave your thigh, that's engraving too!" (see bibliography).

For the printing of his ceramics, a practice begun in 1949, Picasso carved, gouged, and engraved a plaster block. A slab of damp clay was laid on the block, tamped down, and dried in the sun. The clay, having assumed the contours of the block, was then removed and fired in a kiln.

The relationship of the clay plaques to prints on paper is particularly close in the Metropolitan's examples. The original images were cut by Picasso in linoleum blocks, from which impressions on paper were first pulled. A plaster mold was subsequently taken of the linoleum to serve as a block for the ceramic edition. The Museum has counterparts for all eight plaques among the 140 Picasso linocuts donated by Mr. and Mrs. Kramer last year.

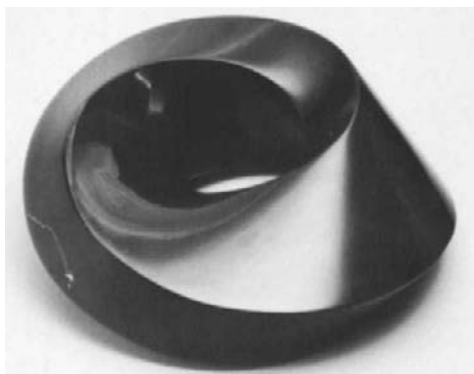
A comparison of *Lady with a Flowered Hat* in linocut and ceramic reveals the different effects obtainable from the same image by the alternate techniques. The image on paper is slightly larger, the ceramic having shrunk in firing about one-eighth inch for every two inches in length or width. The images are reversed: the ceramic corresponds to the original linoleum block. The color values are remarkably similar: the ocher, rolled on the face of the linoleum block and printed before the cutting of the image began, has the same tone as the peach clay. The black applied to the



ceramic appears to have been rolled on in the manner of printing. While the linocut is bolder, this ceramic is more animated. The gouging process that resulted in the flat image on paper is revealed in the relief of the clay. Even the texture of the canvas backing bared by deep cutting of the linoleum is reproduced. The effect is further dramatized, because the ridges of each gouge have been picked up by the ink rolled over the plaque.

BIBLIOGRAPHY: Bloch, Georges. *Pablo Picasso*, vol. 3, *Catalogue of the Printed Ceramics*. Berne, 1972, pp. 7, 142, no. 164.

PH-S



TONY SMITH

American. 1912–80

Untitled. 1970

Black marble, 5¼ in. (14.6 cm.), diam. 12 in. (30.5 cm.). Gift of Henry Geldzahler. 1980.569

With the recent death of the sculptor Tony Smith, the New York art world was deprived of one of its more elegant and generative spirits. Smith first studied at the Art Students League in New York with George Bridgman, George Grosz, and Vaclav Vytlacil. He later trained as an architect under László Moholy-Nagy at the New Bauhaus in Chicago (1937–38) and then spent a year (1938–39) working on Frank Lloyd Wright's Ardmore Experiment before going on to pursue his career. He turned to sculpture when he was in his late forties. His earliest sculptural studies during the 1930s included explorations of bas-reliefs and three-dimensional structures that were influenced by the work of the Belgian Constructivist Georges Vantongerloo. This experience, along with his extensive involvement in architectural work, has informed the look of his sculpture.

Critical evaluations of Smith's work have attributed to it a sensibility akin to that of Minimalist artists of the 1960s, who, in the words of Rosalind Krauss, "[refuse] to transform the commonplace" and "[draw their subjects] from the inventory of very ordinary stuffs: plywood panels, fluorescent tubes, firebricks, rope, and industrial felt" (*Passages in Modern Sculpture*, New York, 1977, p. 198). Whereas these artists describe the identity and use of a sculptural form in a fundamental, essential, and nonevocative way, Smith always maintained that his work made reference to a context of things and attitudes. In many ways he had more in common with the sensibilities of the Abstract Expressionists, whom he had supported early on, during the late 1940s and early 1950s. Martin Friedman has written that his monumental forms allude to antique architectural forms and refer to "remembered elemental images" rendered in black, "dense and mysterious."

Untitled is the first sculpture by Smith to enter the Metropolitan's collection. Although he produced some of his most compelling images on a large format, utilizing a single cubical or rectangular shape that defines itself variously in two or three directional thrusts, this sculpture, with its more personal scale and free-flowing circular movement, demonstrates Smith's ability to achieve a comparable grandeur of vision with smaller physical

proportions. His use of the human body as a module for his work allowed him to induce empathy in the viewer without resorting to figural or anthropomorphic subject matter.

REF.: Goossen, Eugene. *Tony Smith: Two Exhibitions of Sculpture*. Exh. cat., Hartford, Wadsworth Atheneum (Nov. 8–Dec. 31, 1966) and Philadelphia, Institute of Contemporary Art, University of Pennsylvania (Nov. 22, 1966–Jan. 6, 1967).

LSS

CY TWOMBLY

American. b. 1928

Untitled. 1970

Crayon and acrylic on paper, 27½ × 33¾ in. (69.7 × 84.6 cm.). Signed and dated on reverse: Cy Twombly/Mar. 1970. Gift of Walter Bareiss in honor of Thomas B. Hess. 1980.315

For Cy Twombly painting is a special kind of calligraphy. He evolved a type of handwriting or "blackboard scribbles," of which *Untitled* is an example, over a fifteen-year period starting in the 1950s. Born and raised in Virginia, Twombly has lived in Rome for the past twenty-two years. As a student at the Art Students League during the 1940s and 1950s Twombly found a source for this system of signs. The pictographs of artists such as Adolph Gottlieb in the 1940s suggested the gridlike format that characterized Twombly's deliberately unintelligible scribbles. During this period, when Abstract Expressionism was emerging as a leading modern style, Twombly also encountered the black-and-white works of artists such as Franz Kline and Robert Motherwell. These works resembled the flourishes of oriental sumi brush writing but ultimately found their source in the automatic doodlings and writings cultivated by the Surrealists. In the work of an artist such as Willem de Kooning this "handwriting" manifested itself as broad, gestural strokes, in Jackson Pollock's work as overlapping linear elements flung on the canvas, and in Twombly's as markings whose taut and deliberate quality implies a specific narrative content. This drawn line unfolds in space, surging across the gray surface like the compulsive repetitions of a penmanship exercise. The pictorial space is thus created through the maze of line—much like Pollock's webbing—and at times the line fluctuates in density or sparseness or expands in energy and freedom, suggesting a progression over time. Although Twombly's most recent work has assumed a more Tachist touch and has begun to include color, collage elements, and vestiges of drawn figures, this drawing, done in 1970, reflects his earlier and perhaps strongest work.

EN





ROY LICHTENSTEIN
American. b. 1923

Stepping Out. 1978

Oil and magna on canvas, 86 × 70 in. (218.4 × 177.8 cm.).
Signed and dated on reverse: R. Lichtenstein '78. Purchase,
Lila Acheson Wallace Fund, Inc. Gift, Arthur Hoppock Hearn
Fund, Stephen C. Swid, The Bernhill Fund, Walter Bareiss and
Louise Smith Gifts. 1980.420

Since the early sixties Roy Lichtenstein has borrowed blown-up sections from romantic serials and war sagas and recycled familiar subjects and themes—such as golf balls and household products in the process of being demonstrated—through the cool mechano-referential style derived from the benday dots of comic strips. Lichtenstein has similarly simplified icons from great masterpieces in art history, providing an ironic twist to his mechanical, pristine rendering.

For years critics have remarked on the influence of Fernand Léger on Lichtenstein, pointing to the former's machine aesthetics, and he himself has acknowledged an aesthetic affinity with Piet Mondrian. But while Lichtenstein has long utilized the restrictive palette of Mondrian—the three primary colors and black and white—it is only recently that Lichtenstein has incorporated references to Léger's work into his own. *Stepping Out*, executed in 1978, depicts a young man in a straw hat, high-collared shirt, and striped tie, with a flower in his lapel. The man relates to the left-hand figure in Léger's 1944 composition *Three Musicians* (Museum of Modern Art). Lichtenstein reverses the original image and borrows a boutonniere from another, and what is interesting in this painting is the peculiar combination Lichtenstein effected in the composition. Whereas most of his borrowing tends to be truer to the original, in *Stepping Out* Lichtenstein provides the dapper young man with a rather disjointed female companion. Her facial characteristics have been reduced to one eye set on its side, from which a long lock of blond hair shoots up before cascading down. Her mouth is offset spatially on a plate with mitered edges. She

wears a high-necked jacket and a scarf. With this combination of two companions from different eras (indicated by their dress), Lichtenstein introduces into the composition a provocative note. Although the figural style of the woman relates to Lichtenstein's own version of the strongly contoured, flat, comic-strip female types, the dislocation of elements is surrealist in spirit and calls to mind the early work of René Magritte during the late twenties and that of Picasso during the thirties, particularly his *Bather Playing Ball* of 1932 (Museum of Modern Art).

The Department of Twentieth Century Art purchased the sketch for this painting in 1978 with monies from a matching grant from the National Endowment for the Arts. Like all Lichtenstein's sketches it is relatively small in scale (12½ × 6¾ inches). The artist projects such a sketch onto the canvas on a larger scale with an opaque projector and refines the composition to the point of its essential and most immediate impact. Although *Stepping Out* represents a continuation of Lichtenstein's preoccupation with ready-made imagery, this painting is also a late-baroque manifestation of the fresh and brash Pop sensibility of the 1960s.

REFS.: Waldman, Diane. *Roy Lichtenstein*. New York, 1971; Coplans, John, ed. *Roy Lichtenstein*. New York, 1972.

LSS

ISAMU NOGUCHI
American. b. 1904

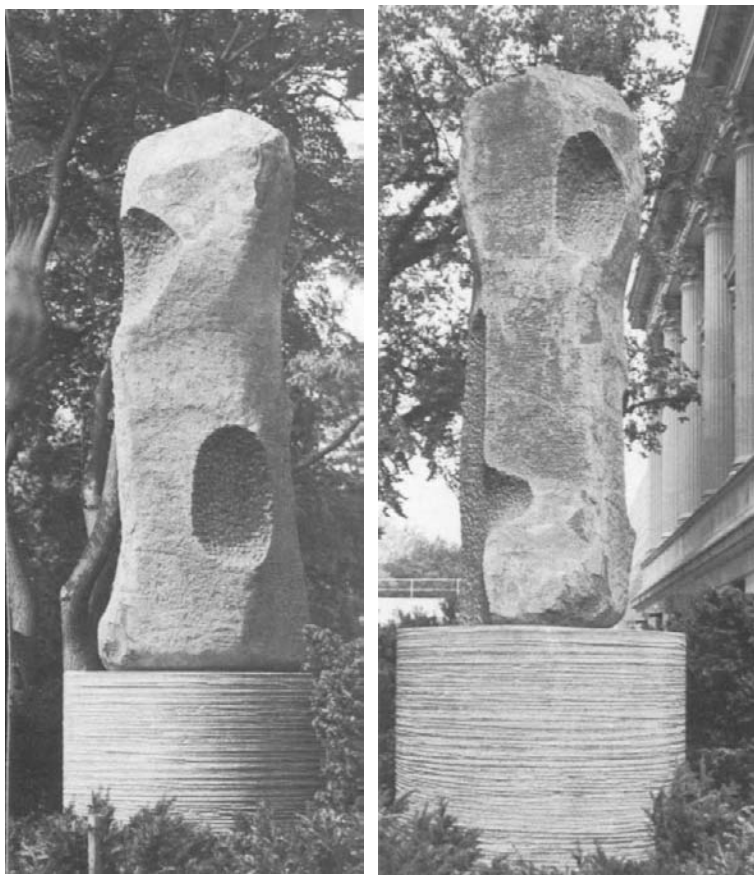
Unidentified Object. 1979

Black basalt, 11 ft. 6 in. (350.5 cm.), base 7 ft. (213.4 cm.).
Signed and dated on base: 79 I. Noguchi. Gift of The Isamu
Noguchi Foundation, Inc. 1980.131

For the last twelve years Isamu Noguchi has maintained a studio on the island of Shikoku in Japan. *Unidentified Object* was carved there and transported to New York, where it was first exhibited in 1980 at the entrance to Central Park at Fifth Avenue and 59th Street under the auspices of the Public Art Fund, Inc. Its subsequent donation to the Museum by the Isamu Noguchi Foundation, Inc., signifies a concern on the part of the artist, the Museum, and other public art agencies that sculpture continue to thrive in New York City.

Unidentified Object is the fourth sculptural work by Noguchi to enter the Museum's collection. In many ways it manifests the quintessential aspects of the artist's style, which matured during the 1950s and continues to find an ever greater refinement of expression. Sam Hunter has observed that the group of basalt works Noguchi has produced over the last few years are "all potent throwbacks to the ancient stone rune. They show respect for a romantic and untamed nature, and convey his desire to mine a personal atavism from images of primeval forms. Their massive architectural character is reminiscent of Stonehenge, but he modifies his primitivism by the revelation of subtly modeled interior cavities" (see ref., pp. 174–75).

Born in Los Angeles in 1904 to a Japanese father and an American mother, Noguchi spent his childhood in Japan. He was sent back to the United States for further education at the age of thirteen. Although the peculiar aspects of Noguchi's style have often been attributed to his oriental heritage, it was his contact with the Rumanian sculptor Constantin Brancusi that allowed his sense of abstract form, informed by an awareness of tool and texture, to emerge. Noguchi went to Paris in 1927 on one of the first Guggenheim fellowships ever awarded, after having studied with the academic sculptor Onorio Ruotolo. Throughout his career, Noguchi has often remarked on the impact of Brancusi's sculpture on his work. Even the portraits that he produced to support himself when he returned from this first trip to Paris reveal that influence. In the likenesses of Angna Enters and Lillian Gish, both in our collection, the portrait image seems literally to emerge from the stone, with elements like the hair left either roughhewn or summarily worked—making felt the presence of the original stone and of the tool that has wrought the form.



Noguchi refined his abstract sensibilities during the 1940s. The bonelike forms of *Kouros*, in our collection, and those shown in a small work sheet for a sculpture, purchased in 1978, show Noguchi's absorption of the biomorphic vocabulary of Joan Miró, Pablo Picasso, and Jean Arp, and even more pertinently, the affinities in his work to the painter Yves Tanguy's nonspecific evocations of landscape.

The peculiar environmental presence of *Unidentified Object* reflects Noguchi's longstanding concern with the social and public aspects of art. A brief involvement with monumental figural forms during the 1930s (for example the relief murals for the Associated Press Building in New York) demonstrates his interest in social commentary, which, in the words of Wayne Anderson, was "a prelude to [Noguchi's] involvement in the struggles of the war, for as a Japanese-American, he was a vulnerable participant" (see ref., p. 44). During his internment in a Nisei camp in 1942, Noguchi occupied himself designing a park and recreation area. He has continued to work on such environmental projects, producing numerous parks, fountains, and stage sets since the 1940s. These experiences allowed him to develop an acute sense of the relationship between scale and location, which permeates all of his sculpture—whether monumental or intimate in scale.

Since the 1950s Noguchi's sculpture has explored a range of visual statements. An extended residence in Japan allowed him to investigate ancient forms and techniques and to discover his own approach to his heritage. Noguchi has worked in metals as well as stone, exploiting their peculiar qualities. By juxtaposing smooth, mechanic, precise, reflective metal with rough, organic stone or by combining the color and veinage of two or more stones in a single piece, Noguchi has achieved a range of sculptural statement that is unparalleled in "its diversity and boldness of invention" (Hunter, p. 190).

REFS.: Hunter, Sam. *Isamu Noguchi*. New York, 1978; Anderson, Wayne. *American Sculpture in Process: 1930/1970*. Boston, 1975; Noguchi, Isamu. *A Sculptor's World*. New York, 1968.

LSS

JOAN WITEK
American. b. 1943

Split. 1980

Oil on canvas, 68 × 68 in. (172.7 × 172.7 cm.). Signed and dated on reverse: Joan Witek 8/80 "Split." Edith Blum Fund. 1980.459.1

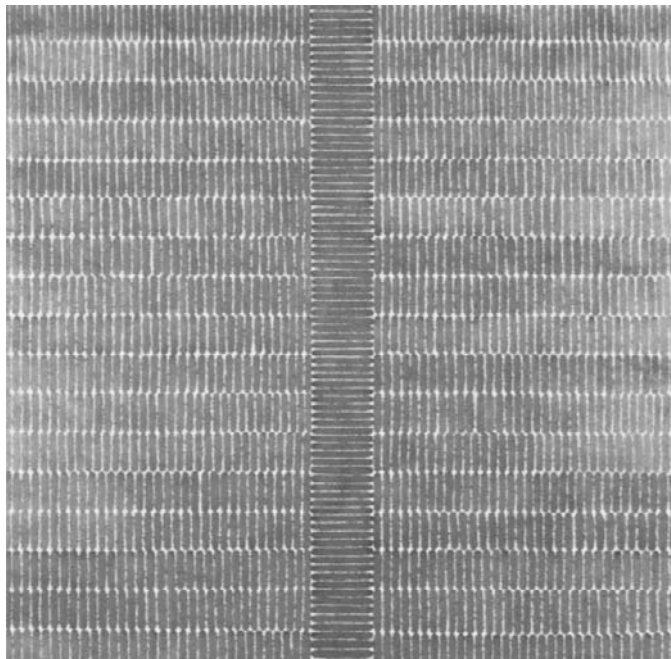
Split, by Joan Witek, a New York artist in her late thirties, was acquired by the Museum with monies from a fund established by Edith C. Blum to enable the Metropolitan to acquire paintings by living artists who have demonstrated their potential but have not come to the general attention of scholars and critics. An artist in her own right, Ms. Blum (1895–1976) is represented in the collection by her painting *Lost Lady* (1938).

Split represents a critical junction in Witek's stylistic evolution. She has worked exclusively in black since 1974, using squares or expanded cruciforms. Until very recently, Witek's canvases were left unstretched, as she sought to provide a contrast between the severe, mathematical rigidity of the compositions and the more informal statement of an unstructured canvas. About two years ago, Witek introduced strokes into her work. This development was inspired by preparatory drawings for paintings she had done on graph paper, utilizing strokes of ink to delineate areas that would be black. The strokes vary in size and width but conform to a horizontal grid much like the ink strokes of the drawings. The areas of canvas left blank by this stroking create their own dynamic visual pattern, which provides an alternative means of access to the composition, in addition to the pattern of the strokes themselves. The artist is aware of the expressive potential of the gestural strokes. To counterbalance this effect, she has begun to stretch her canvases again to provide a more formal area for these gestures.

Witek has expressed a liking for the "primitive" quality of these paintings. One can conjure up associations with resist-dyed fabric of West Africa, in which the visual tension between the blackish brown earth-dyed areas and the beige cloth is similar to that in Witek's work. This comparison is all the more tantalizing in view of Witek's past curatorial work with the art of Pre-Columbian America and Africa.

Witek asserts that even after all this time, she finds working in black a very rich mode for her purposes. Indeed, even within this restricted palette, she is able to achieve great depth and passion that are not ordinarily associated with the color black.

LSS



PRIMITIVE ART

PRE-COLUMBIAN ART



Ornamental Mask

Peruvian (Moche). 1st–3rd century. Silvered copper with shell inlay, 3¼ in. (9.5 cm.). Gift of Jane Costello Goldberg, from the collection of Arnold I. Goldberg. 1980.563.18

This small mask was originally made to fit onto another, larger object by means of small tabs placed at its edges. It has been suggested that the larger object was a headdress, since flair-front headdresses were made during Moche times in Peru. Masklike ornaments were centered on the headdresses, and the images could be human, animal, a combination of the two, and/or their supernatural counterparts. The fanged mouth and “half-eyes” are feline and, in this case, supernatural references. The Moche were the most skilled metalworkers in the Americas at the time that this mask was made. Raised by hammering, the copper mask was finished with a very thin, but continuous and brilliant, silver surface. After centuries of burial, copper-corrosion products have obscured much of the silvered surface. The mask was found near Cerro Vicus in the Piura area of northern Peru, together with many other objects of metalwork. One of the largest groups of ancient Peruvian copper to have survived, the find has been given the name of the specific locale in which it reportedly came to light: “Loma Negra.”

Entries by Julie Jones, *Curator*; Susan M. Vogel, *Associate Curator*; Emily Umberger, *Chester Dale Fellow*

BIBLIOGRAPHY: *Precolumbian Art in New York, Selections from Private Collections*. Exh. cat., New York, Museum of Primitive Art, 1969, illus. no. 245; Jones, Julie. “Mochica Works of Art in Metal: A Review,” in *Pre-Columbian Metallurgy of South America*. Washington, D.C., 1979, pp. 53–104, fig. 39.

JJ

Ornamented Spatula

Peruvian (Moche). 2nd–5th century. Copper and animal tooth, 9¼ in. (23.5 cm.). Purchase, Gift of Nathan Cummings, by exchange. 1980.331

Small but elaborate sculptures often decorate the tops of cast-copper Peruvian spatulas. The so-called spatulas are tall, slender, knifelike or chisel-like shapes and were probably not meant to be functional objects. It is more likely that they were ornaments, worn or displayed by men, and the preciousness of their material indicates their substantial value in ancient times. The blades undoubtedly took on meaning from their utilitarian shape, but the nature of that meaning is presently unclear. The ornamented forms were apparently first made in the early centuries of the Christian era in northern Peru. This spatula dates to about that time and place and is unusual in the elaborateness of its sculptural decoration. The winged figure, carved from some kind of animal tooth, is elegantly adorned and wears numerous ornaments—necklace, mouth mask, earplugs, and an owl headdress. The mouth mask (or nose ornament, as it is also known) is big and covers the mouth, the raised sides extending to just below the wearer’s eyes. Full-sized nose ornaments of gold and silver, in this shape, are known. The headdress frontal, which includes a tiny owl face with inlaid eyes, also appears in other media.

JJ





Stela

Mexican (Teotihuacan). 3rd–7th century. Stone with traces of red paint, 41¾ in. (106 cm.). Purchase, The Michael C. Rockefeller Memorial Collection, Gift of Nelson A. Rockefeller and Bequest of Nelson A. Rockefeller, by exchange. 1980.418

The main art form of Teotihuacan was mural painting, and stone sculptures are relatively rare. This sculpture is in the form of a relief-covered disc on a tall, plain base. Carved on the disc is a cartouche surrounded by feathers and containing a group of symbols that are usually thought to refer to the rain god, Tlaloc. These symbols include the rain god's "moustache," three circles from his headdress, and a group of three dots probably symbolizing water. Several disc sculptures with similar motifs are known from Teotihuacan, but they do not have bases; rather they have a small tenon at the bottom for insertion into a separate base. There is also a well-known stela that features such a disc sculpture on top; the base is composed of several pieces of different shapes placed one on top of the other and connected by tenons. The Metropolitan's sculpture is the only monolithic stela of this type. Although there is no archaeological evidence to indicate the original functions of disc sculptures and the related stelae, similar forms are depicted in Teotihuacan murals as ball-court markers and as icons.

BIBLIOGRAPHY: Easby, Elizabeth K., and Scott, John F. *Before Cortes: Sculpture of Middle America*. Exh. cat., New York, Metropolitan Museum of Art, 1970, no. 111.

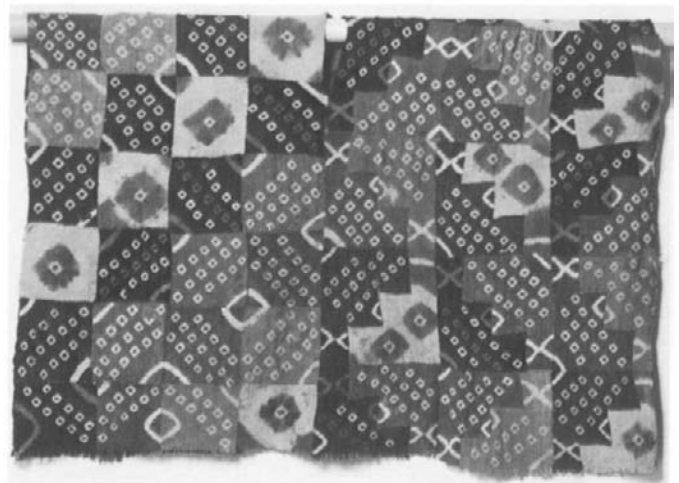
EU

Tunic

Peruvian (Nasca-Huari). 7th–early 8th century. Wool, 33 × 49 in. (84 × 124.5 cm.). Gift of Arthur M. Bullowa. 1980.564.2

One of the best-known types of ancient Peruvian garment is the poncho, or as it is more correctly called, the tunic. Tunics were the main item of clothing worn by men, and significant amounts of time and attention were directed to their making. During the centuries when the garment was in use, its proportions varied—it could be longer than wide, or vice versa, it could have sleeves or not, fringe could appear at the bottom or at arm openings—but its essential straight-sided, blocky shape remained constant. Among the most compelling of Peruvian tunics are the strongly colored, seemingly random-patterned, tie-dyed examples that appear to have been made at a time of the integration of two distinct stylistic traditions: those of Nasca, in the southern coastal valleys, and Huari, a central highland city that was extending its power over a considerable portion of Peru. Color and weaving technique are most closely identified with the south-coast traditions. Examination of the tunic illustrated here will show that pattern is not random, although it does differ from one side to the other. The tunic is sewn up the middle, and the pattern on the left is in diagonal rows. That on the right, while also on a diagonal, includes the reversing of elements within a design unit. Such plays on pattern are not uncommon in Peruvian textiles; indeed, this one is quite simple, compared to the extremes of complex patterning of which the ancient weavers were capable.

JJ



AFRICAN ART

Figure of a Chief

Ghanean (Asante). 19th–20th century. Wood, 19 in. (48.3 cm.). Gift of Dr. and Mrs. Melvin A. Scharfman, in memory of Dr. Milton Gross. 1980.429

This figure has more descriptive detail than most African sculptures, since the artist was concerned with carefully depicting different elements of rank and regalia. This preoccupation is typical of art from the Asante kingdom, one of Africa's most dazzling royal courts. Here, the headband, composed of double strands holding square wooden ornaments covered with gold leaf, shows the subject to be a politically important personage. He is shown seated on a five-legged stool of a type associated with royalty, and he carries the traditional state sword with curved blade. The globular handles of these iron swords are made of wood covered with gold leaf. The pendant ornament carved lying in his



lap and the twisted chain that holds it would have been of solid gold. Sandals are another emblem of rank in Asante and often have cast-gold ornaments attached to them. The Asante are well known for their *kente*, a bright-colored silk cloth woven in narrow bands and sewn together. The fine grooving of the chief's wrapper—worn tucked under the left arm, toga fashion—probably represents these bands. Here, as throughout Africa, a beard is a sign of wisdom and respected old age.

Male figures are not common in Asante art, though most deities are male. The vast majority of wooden figures represent a standing or seated woman, often with a child. The rare male figures usually represent priests, chiefs, and the executioners who performed sacrifices during rituals. The present figure of a chief is from a shrine dedicated to one of the many deities honored in Asante. It may originally have been at the center of an ensemble of figures that included attendants and wives arranged hierarchically. Most shrine figures are supplied by the priest who tends the shrine, but some are given by devotees and supplicants. Shrine figures are often—as here—covered with kaolin, a white clay believed to have spiritual and medicinal powers. Priests and participants in rituals and those in a heightened spiritual state often similarly whiten their bodies to express reverence, devotion, and ritual purity.

The relatively detailed naturalism of this figure is unusual in African art but not uncommon in Asante. The organic modeling of the arm muscles, the fully rounded face with its strong jaw, and the careful texturing of the eyebrows and beard are striking. While most African sculpture is carved from a single piece of wood, this figure has been carved in three pieces: the right arm and the sword have been separately made and pegged into place.

SMV

Mask

Ivoirian (Northern Dan). 19th–20th century. Wood, 21 $\frac{3}{4}$ in. (54.3 cm.). Gift of Mr. and Mrs. J. Gordon Douglas III. 1980.545.4

This interesting mask from the western Ivory Coast is carved in a transitional style that combines traits of northern Dan art with those of the neighboring Mau. It has the full volumes and fluid, turning surfaces of Dan masks, as well as the parallel grooves from

brow to chin that represent ornamental scars characteristic of the northern Dan. However, like Mau masks, it also has a long, projecting beak not integrated into the features of the face. Typical Mau masks differ from this one in a number of ways: their larger scale (they can be twice this size); some of their features such as the round (as opposed to slit) eyes and the presence of a band that normally separates beak and face; and their most striking characteristic, the thick accumulation of magical and sacrificial ingredients massed on the forehead and coating the surface of the mask. In anticipation of the encrusted surface that sculptors know such objects will receive, they generally carve the masks broadly with coarse, bold features and a rough surface. This mask, in contrast to Mau masks, has a smooth, well-finished surface. Its unfinished hair (lacking the parallel grooves that would give the appropriate texture) and the rows of small holes that line the bases of the three hair crests suggest that this mask—like figures from the Dan area—once had a tressed fiber “wig” covering the whole top. The beak is shown as slightly open and grasping a seed of some sort. This is a common convention in art from distant and unrelated Benin. Its meaning is not clear.

The combining of human and animal features is characteristic of art from all parts of Africa. It is interesting that African artists usually—as here—choose recognizable elements from the visible world and arrange them in new configurations. Less often do they invent whole new creatures. This is probably because each feature is a reference to a particular significant idea. One can, for example, extrapolate from the art of peoples better studied than the Mau to surmise the meaning of characteristics here: that the coiffure and scarification refer to civilization and the virtue of living in a social unit; that the high prominent brow alludes to knowledge and wisdom, the narrow eyes, to beauty (they are much admired in women); and that to the people for whom the mask was made, the beak and seed would be recognizable as belonging to a particular species of bird and plant. Animals and plants assume great metaphorical significance in African thinking, wherein meaning may be suggested by a habit, a color, a character trait, or even (by the way of a pun) a name. Human beings and animals are both considered to have great powers, and the blending of their features effectively suggests a power different from and greater than either. These images allude to beings that frequent our world but are not of it.

SMV



FAR EASTERN ART

INDIAN AND SOUTHEAST ASIAN ART



Female Head

Pakistani (Gandhara). c. 4th century. Terracotta, 8 in. (20.3 cm.). Gift of Dr. and Mrs. Roger Stoll. 1980.524

After the death around 323 B.C. of the famed Macedonian general Alexander the Great, his vast empire, assembled through conquest, began to disintegrate. His legacy of a strong link to the classical world survived, however, in the ancient Gandhara region, now within the geographic borders of Pakistan and Afghanistan. Strategically situated along the crossroads to northern India, ancient Bactria, and far-off China via Central Asia, Gandhara was of tremendous military and economic significance. Its location was so crucial that throughout its early history many different civilizations conquered, ruled, and left their cultural imprint on the region.

Macedonians, Scythians, Kushans, Bactrians, Indians, and Sasanians all contributed to the extraordinary melting pot of the style we call Gandharan. It was under the Kushans, a people originally of Scythian origin, however, that Gandhara achieved its greatest glory.

The most important of the Kushan rulers, Kanishka, was one of Buddhism's greatest patrons. The contacts with the Mediterranean world under the Kushans led to the development in Gandharan Buddhist art of a style strongly dependent upon Roman prototypes. Certainly other influences contributed, but the classical flavor of Gandharan sculpture is very strong and unmistakable.

The iconography, on the other hand, is Buddhist, resulting in a marriage of Buddhist iconography and classical styles that makes Gandharan art unique.

This exquisite terracotta head of a female is an example of Gandharan art at its apogee. Superbly modeled, the face radiates a withdrawn serenity that represents an ideal of Buddhist philosophy. The hair is carefully arranged in gracefully rolling contours, and twisted strands of jewels elegantly crown the beautiful hair arrangement.

This head joins another from the same apparently major but unknown site that recently entered the collection (see *Notable Acquisitions: 1979-1980*, p. 65).

Over the centuries a hard burial crust developed on the surface, which partially disguises the original terracotta.

ML

Garuda Vanquishing the Naga Clan

Pakistani (Gandhara). c. 3rd century. Gray schist, 13½ in. (33.3 cm.). Purchase, Bernice Richard Gift. 1980.325

This remarkable sculptural group—rare in terms of quality, iconography, and composition—records the ancient antagonism between the great birds and the serpents. A large eaglelike bird, with wings spread, towers over a voluptuous female flanked by two male figures. This trio represents the *nagas*—the serpent clan—who are shown trying to capture Garuda, king of the birds and



Entries by Wen Fong, *Special Consultant for Far Eastern Affairs*; Martin Lerner, *Curator of Indian and Southeast Asian Art*; Julia Meech-Pekarik, Suzanne G. Valenstein, *Associate Curators*; Alfreda Murck, *Assistant Curator and Administrator*; Maxwell K. Hearn, *Assistant Curator*

archenemy of the *nagas*. The great bird triumphs, however, and clutches in his beak a hooded serpent, whose body seems to emanate from the female, while holding the female with his talons.

This animated assemblage is masterfully conceived; the great bird looming over the three figures is a wonderful authoritative creature, in marked contrast to his benign, perhaps resigned foes. That the *nagas* may have occasionally enjoyed past victories, however, is suggested by the skirts of feathers taken from slain birds worn by the male figures.

The classical theme of Ganyমেদে and the eagle may have been an early source for compositions of this type. For a similar but less accomplished group, see H. Ingholt, *Gandharan Art in Pakistan*, New York, 1957, pl. 351.

ML

Seated Buddha

Cambodian (style of Angkor Borei). 7th century. Gray sandstone, 15½ in. (40.3 cm.). Gift of The Kronos Collections. 1980.526.3

This rare and early Buddha from Southeast Asia, with eyes open in an alert gaze, sits in a cross-legged yogic position with hands on his lap in the attitude of meditation (*dhyanamudra*). He is one of a small group of sculptures carved in a style associated with the lower Mekong River area. This group, assignable on the basis of style to the late sixth and seventh centuries, is known primarily from sculptures found at Tra-vinh, in the southern part of South Vietnam at the mouths of the Mekong River, and further north at Angkor Borei (Ta Keo), near the southern border of Cambodia. Most of these pre-Angkor sculptures are today in the collections of the National Museum of South Vietnam, Saigon (formerly the Musée Albert Sarraut), the National Museum of Phnom-Penh, and the Musée Guimet, Paris, and are hardly found elsewhere.

Some of the common stylistic features of this group are large

curls of hair, *ushnishas* (upper cranial protuberances) that are not especially prominent, clearly outlined eyes and lips, and a particular upward turn to the corners of the mouth. In addition the garments worn adhere tightly to the body with little indication of drapery folds, and the proportions of the double-lotus pedestals are often compressed. The face of the Kronos Buddha should be compared with the Buddha head of Tuol Chan and the standing Buddha of Tuol Lean, both in seventh-century Angkor Borei style (M. Giteau, *Khmer Sculpture*, New York, 1965, pls. 6 and 7).

ML

Standing Bodhisattva

Nepali. 8th–9th century. Gilded bronze, 12 in. (30.4 cm.). Gift of Margery and Harry Kahn. 1981.59

This majestic sculpture, one of the finest extant early Nepali bronzes, forms the cornerstone for our small collection of art from Nepal. Skillfully modeled, the bare-chested bodhisattva stands in a subtle contrapuntal posture, the right leg slightly relaxed, with the weight of the body resting on the rigid left leg. He holds a fly whisk in his raised right hand and the stem of a lotus, the upper portion of which has not survived, in the other. The deity is dressed in the orthodox fashion of the period, wearing the usual complement of jewelries, the sacred thread going from left shoulder to right knee, and a sash slung diagonally across the abdomen, looped and terminating in full drapery folds with pointed ends. This complex arrangement balances the elaborate lower portion of the lotus stem. The elegant proportions of this tall figure are further emphasized by the high chignon and tripartite tiara.

This bodhisattva must have once attended a Buddha, the two belonging to a trinity similar to the closely contemporaneous Patan stone trinity (see rel. ref.).

REL. REF.: Pal, P. *Sculpture: The Arts of Nepal*. Vol. 1, Leiden, 1974, pl. 182.

ML





Linga with One Face (Ekamukhalinga)

Afghani. Shahi period. 9th century. White marble, 22 $\frac{1}{16}$ in. (57 cm.). Rogers Fund. 1980.415

In India, worship of the *linga* (phallic emblem) goes back to remote antiquity. In Indian sculpture and that of countries influenced by Hindu theology, worship of the *linga* is understood to be worship of the great generative principle of the universe, conceptualized as one great aspect of Lord Shiva.* The *linga* is usually the most sacrosanct icon of a Shaivite temple, housed in the main sanctum.

The phallic symbol can be plain or have carved on it one to five faces. The lower shaft of the *linga*, here faceted into eight sections, was set into a stone pedestal, the *pitha*, or *pindika*, which theoretically corresponded to the female genitalia, even though not in actual form. This sculpture shows the orthodox representation of an *ekamukhalinga*, a *linga* with a single face of Shiva.

The main sculptural theme of this icon is the emphasis on full, rounded volumes. The treatment of the head of Shiva—with ovoid face, full cheeks and lips, high-arching eyebrows, and rounded fleshy nose—is only a part of a complex system of major and minor variations on the form of the *linga*.

In orthodox fashion, Shiva is depicted wearing the crescent moon in his double-bun hairdo, earrings, and a necklace and has his hair arranged with wavy, individuated locks spread behind the ears in a partial embrace of the phallus. The vertical "third eye" appears on his forehead.

*For a more detailed discussion of the meaning of the *linga* see T. A. G. Rao, *Elements of Hindu Iconography*, Madras, 1914, vol. 2, part 1, and S. Kramrisch, *Manifestations of Shiva*, Philadelphia, 1981, pp. XV–XVI.

The Shahi dynasty of eastern Afghanistan produced some extraordinary Hindu sculptures during the seventh through the ninth centuries. Only a small number of these survive to attest to this remarkable production, and most are in the Kabul Museum. The sculpture of the Shahi period is dependent primarily on styles and forms that evolved in northern India and Kashmir. But the Shahi school was in no way a slavish extension of these styles: it developed its own vocabulary of softer and more rounded forms as well as almost exclusively using white marble, which gives a very specific appearance to these sculptures.

Sculptures of this style are also associated with the North-West Frontier Province of Pakistan. The most useful comparisons for this sculpture are the white marble *ekamukhalinga* in the Royal Ontario Museum, Toronto (R.O.M.A. 23.56) and in a private collection, Peshawar (see Taddei, rel. refs.), as well as the vandalized stone example still in worship in a small shrine at Baramula, in Kashmir (see Kak, rel. refs.).

The acquisition of this notable icon was doubly important to our collection. The Museum had neither a work of Shahi sculpture nor an example of a *linga*. Serendipitously, two major gaps were filled with this one important sculpture.

REL. REFS.: Kak, R. C. *Ancient Monuments of Kashmir*. London, 1933, pl. LIX; Taddei, M. "An Ekamukhalinga from the N.W.F.P. and Some Connected Problems." *East and West* 13, no. 4 (Dec. 1962): 301.

CHINESE ART

Jar

Chinese (Kansu Yang-shao culture, Pan-shan type). Neolithic period, c. 3rd millennium B.C. Earthenware with painted decoration, 13¼ in. (33.5 cm.). Purchase, Mrs. Richard E. Linburn Gift. 1980.413

The boldly potted shape and striking decoration seen on this jar are characteristic of the wares of the Pan-shan phase of the Yang-shao Neolithic culture in western China's Kansu and Ch'ing-hai provinces. A number of Chinese Neolithic cultures manufactured painted pottery, but the Pan-shan painted redwares are generally considered the finest.

This vessel was intended to be used as a storage utensil in life and/or to contain food for its owner after death. For many years it was considered that this type of jar, which had been found in considerable numbers in graves in Kansu Province, was only manufactured to hold foodstuff that was buried with the dead. In fact, the dentate border seen on the broad, black lines was called a death pattern because of its association with burial wares. However, during the spate of archaeological activity that has taken place during the last thirty years in the People's Republic of China, similar vessels have been found in a number of dwelling places as well as tombs. Furthermore, urns with dentate-design bands recently have been found in a collapsed residence, thus proving that the so-called death pattern was not reserved exclusively for mortuary wares.

SGV



Dish

Chinese. Ming dynasty, late 15th century (probably Ch'eng-hua period). Porcelain painted in underglaze blue, diam. 8½ in. (21.5 cm.). Gift of Alan and Simone Hartman. 1981.81.1

In his monumental work, *Chinese Porcelains from the Ardebil Shrine* (Washington, D.C., 1956), John A. Pope studied the Chinese ceramics given to the shrine by Shāh 'Abbās the Great in 1611. Discussing the extremely fine quality of some of the objects in the collection, Dr. Pope singled out two dishes (one being Ardebil no. 29.149, pl. 59), about which he said, "...[they] would be treasures in any collection in the world today." The mate to the superb Ardebil dish recently has become one of the treasures of the Metropolitan's collection.



Although neither of the two dishes carries a reign-mark, one may safely assume they are products of the Ch'eng-hua period (1465–87), one of the classic eras in the manufacture of Chinese porcelains. Like its Ardebil counterpart, the Metropolitan dish shows the delicacy and refinement that mark the best of the Ch'eng-hua wares. Particularly noteworthy is the bright, clear blue with which the landscape on the inside and the four branches on the reverse are painted. The glaze, too, is outstanding, exhibiting a distinctive smooth, deep, unctuous quality that is unrivaled to this day.

SGV

Cup

Chinese. Ming dynasty (1368–1644). Carved *chen-hsiang* wood, 2½ × 2½ in. (6.7 × 7.3 cm.). Gift of Alan and Simone Hartman. 1981.81.2

Along with the many practical items found on a Chinese scholar's desk—such as the brushes, brush pots, ink cakes, and ink stones, which are used in the day-to-day business of writing or painting—there are usually a few carvings or unusual objects that are included merely for their intrinsic artistic appeal. Such an item is this whimsy—a miniature libation cup, which was carved in the form of a rhinoceros-horn cup from the root of the *chen-hsiang* tree. Reflecting the traditional Chinese love of nature, the subject of the decoration is a rocky landscape with two sages walking toward some buildings. The cup is carved very deeply, with meticulous attention to detail. Although it is less than three inches





high, the scene is portrayed with amazing fidelity: the weather-worn rocks, the gnarled tree trunks, and even the tree bark are depicted with loving accuracy. There is a circular seal above the base bearing a signature that may read "Chan Ch'eng." This is the seal of one of two brothers who worked in the late Sung period. This marvelous piece of Chinese carving is one of a pair of cups that once belonged to the late Sir Percival David.

BIBLIOGRAPHY: Gyllensvärd, Bo. "Two Yüan Silver Cups and Their Importance for Dating of Some Carvings in Wood and Rhinoceros Horn." *The Museum of Far Eastern Antiquities, Stockholm, Bulletin* 43 (1971): pl. 13-B, p. 229; Riddell, Sheila. *Dated Chinese Antiquities, 600-1650*. London, 1979, p. 228.

SGV

Amitabha Buddha

Chinese. Southern Sung dynasty (1127-1279). 13th century. Hanging scroll. Ink and colors on silk, $53\frac{1}{2} \times 23$ in. (136×58.4 cm.). Inscribed (lower left border): Ch'ing-yüan-fu, east of Washing Horse Bridge. . . . Purchase, The Dillon Fund Gift. 1980.275

Since the Museum's collection is weak in the area of early Chinese Buddhist paintings, this fine early thirteenth-century image is a welcome addition. The painting, traditionally ascribed by Japanese scholars to a Sung Buddhist painter named Chang Ssu-kung, represents the Buddha Amitabha welcoming souls into his Western Paradise. The figure is extremely well drawn, with fine lines firmly describing the splendid face and hands in a fully three-dimensional manner. An identical image appears in one of the Daitokuji *Five Hundred Lohans* paintings, made in Ning-po and dated 1178. The drapery of the robe is drawn in the "scudding-cloud and running-water" style, a drapery pattern the Chinese used to recall the Indian origin of the Buddha image.

Infrared photography has revealed the following traces of an inscription in the lower left corner: "Ch'ing-yüan-fu, east of Washing Horse Bridge. . . ." Since the name of the city of Ning-po was changed from Ming-chou to Ch'ing-yüan-fu in 1195 and again to Ch'ing-yüan-lu in 1277, the painting may be dated to the last eighty-two years of the Southern Sung period.

WF and MKH

WANG CHEN-P'ENG

Chinese. c. 1280-c. 1329

Vimalakīrti and the Single Doctrine. 1308

Yüan dynasty (1279-1368). Handscroll. Ink on silk. $15\frac{1}{2} \times 112$ in. (39.5×284 cm.). Dated and inscribed by the artist. Purchase, The Dillon Fund Gift. 1980.276

Wang Chen-p'eng was known principally for his architectural paintings. This handscroll, one of the artist's major figure paintings, disappeared after the late seventeenth century and was discovered only recently. Two important colophons written by the artist fully describe the circumstances surrounding the painting's creation: it was evidently executed in 1308 at the command of Jen-tsung (then heir apparent, who later ruled as emperor from 1312 to 1320), and the inscription notes the precise location in the palace where Wang received Jen-tsung's order and even the name of the palace guard in attendance that day. The painter states that he used as his model a composition by a Chin painter named Ma Yün-ch'ing (active about 1230) that was itself a copy of a work by Li Kung-lin (about 1049-1106). A scroll in the Palace Museum, Peking, attributed to Li Kung-lin appears to be, in fact, the work of Ma Yün-ch'ing, and the acknowledged model of this painting.

The handscroll depicts an episode from the Buddhist scripture



Vimalakīrti Sutra, in which Vimalakīrti, the layman, and Mañjuśrī, the Bodhisattva of Wisdom, engage in a theological debate. The principal figures face each other, seated on elaborate daises and surrounded by an audience of bodhisattvas, arhats, and guardian figures. The sutra glorifies the brilliant Vimalakīrti and denigrates arhats of an exclusively ascetic nature. For instance, during the debate it is said that flowers falling from heaven will cling to those of imperfect understanding: at the center of this composition the mortified Sariputra struggles in vain to shake the blossoms from his robe. The painting is superbly executed in the *pai-miao*, or “white-drawing,” style.

WF and MKH



CHANG YÜ

Chinese. 1333–85

Spring Clouds over a Pine Studio. 1366

Yüan dynasty (1279–1368). Hanging scroll. Ink and colors on paper, $36\frac{1}{4} \times 12\frac{3}{4}$ in. (111×31.5 cm.). Dated and inscribed by the artist (upper right), inscribed by Wu Kuei (unidentified; upper left) and by the Ch'ien-lung emperor (reigned 1736–95; upper center), and dated 1764. Gift of Douglas Dillon. 1980.426.3

A poet, calligrapher, and painter known as one of the “Ten Friends of the North Wall,” Chang Yü lived in the Soochow area before the end of the Yüan dynasty. He accepted an appointment in 1371 to serve the Ming government, but, despite the loyal services he performed, his earlier friendships made him suspect in the eyes of the Ming founder, Chu Yüan-chang (reigned 1368–98), and he was eventually driven to suicide.

This landscape, painted two years before the founding of the Ming dynasty, shows the artist in the peaceful state of mind of a recluse. Chang Yü's poetic sensibility is expressed in the suggestion of thick, rain-drenched clouds clearing after a spring shower. The descriptive realism of the work relates the painter to the more conservative styles of the early Yüan period; the horizontal black and blue-green “Mi” dots may have been inspired by *Spring Mountains and Pines*, attributed to Mi Fu (1052–1107), now in the Palace Museum, Taipei.

WF and AM

T'ANG YIN

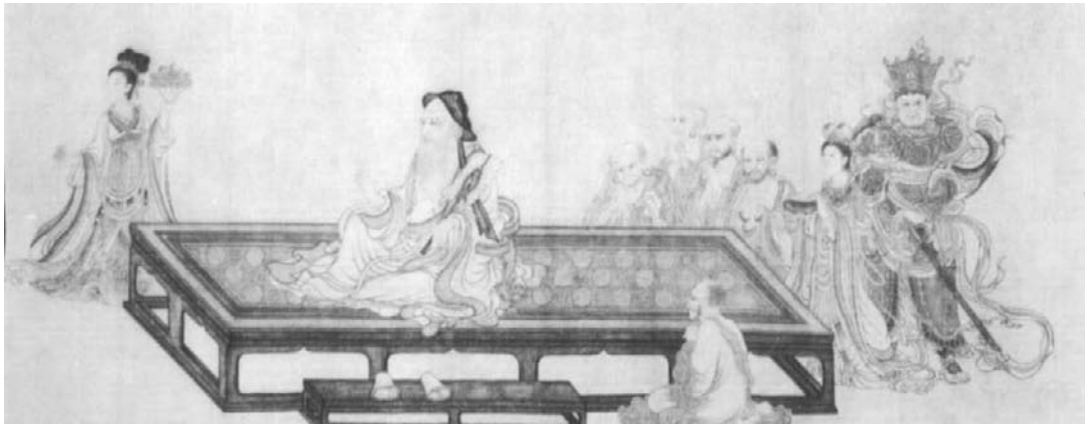
Chinese. 1470–1524

The Moon Goddess Ch'ang O. c. 1510

Ming dynasty (1368–1644). Hanging scroll. Ink and colors on paper, $53\frac{1}{4} \times 23$ in. (135.3×58.4 cm.). Inscribed with a poem by the artist. Gift of Douglas Dillon. 1981.4.2

T'ang Yin was famous for his figure paintings rather than his landscapes. A supremely gifted scholar and painter, T'ang Yin forfeited all chances of an official career after being involved in an examination scandal at the capital in 1499. Turning to painting and poetry for his subsistence, he led the life of a dissolute scholar and died in poverty.

The Moon Goddess Ch'ang O, a brilliantly executed painting, is a poignant reminder of T'ang Yin's dashed dreams for success in the official examinations—symbolized by the cassia branch held in the goddess's left hand. (The word “cassia” [*kuei*] is a pun on the word “nobility,” which has the same pronunciation.) T'ang Yin's poem, in bold calligraphy, reads:



She was long ago a resident of the Moon Palace,
Where phoenixes and cranes gathered and embroidered
banners fluttered in heavenly fragrance.
Ch'ang O, in love with the gifted scholar,
Breaks off [for him] the topmost branch of the cassia tree.

A frequent visitor to Soochow's notorious pleasure quarter, T'ang Yin may have painted this glamorous figure—perhaps a portrait—for a favorite acquaintance. A rectangular seal next to his signature proudly proclaims the artist's moment of worldly success, which occurred in 1498: "Placed First [in the] Nanking [Provincial Examination]."

WF

WANG SHIH-MIN
Chinese. 1592–1680

Landscape in the Style of Huang Kung-wang. 1666

Late Ming to early Ch'ing dynasty. Hanging scroll. Ink on paper, 56% × 22% in. (143.3 × 56.2 cm.). Dated and inscribed by the artist. Gift of Douglas Dillon. 1980.426.2

This major work of 1666 represents the culmination of Wang Shih-min's lifelong study of the paintings of Huang Kung-wang (1269–1354). Reducing Huang's calligraphic style to a formula—



rock forms filled with parallel “hemp-fiber” strokes and layers of horizontal dots—Wang Shih-min has built kinetic brush patterns into rising-and-falling, opening-and-closing “breath-force” (*ch’i-shih*) movements. Individual texture strokes and foliage dots criss-cross each other, multiplying and expanding until the entire composition turns into a great flowing pattern of undulating forces and counterforces that suggest nature’s boundless energy and growth.

Wang Shih-min was the eldest of the “Four Wangs”—the others being Wang Chien (1598–1677), Wang Hui (1632–1717), and Wang Yüan-ch’i (1642–1715)—leaders of the Orthodox School of painting in the early Ch’ing period.

WF and MKH

KUNG HSIEN

Chinese. 1619 (?)–89

Ink Landscapes with Poems. 1688

Late Ming to early Ch’ing dynasty. Album of sixteen paintings. Ink on paper, each leaf $13\frac{1}{16} \times 20\frac{1}{16}$ in. (35.4×52.2 cm.).

Dated; each leaf inscribed by the artist. Gift of Douglas Dillon, 1980.516.2; Gift of Douglas Dillon, 1981.4.1

Loyal to the Ming regime, Kung Hsien fled Nanking when the city fell to the Manchus in 1645; during this chaotic period, several members of his family perished. “Preserved through reclusion and purified in retirement,” as he said of himself in one of his poems, Kung gradually came to terms with his identity as an *i-min*, or “leftover citizen,” under the new Ch’ing dynasty.

The Museum’s collection of Kung Hsien’s works will be greatly strengthened by this new gift. In this album of painting and poetry, made one year before his death, Kung Hsien exhibits a luminous self-confidence and contentment. The hermit’s favorite haunts in and around Nanking are compared with the abodes of immortals.

As a painting teacher and the author of several painter’s manuals, Kung Hsien perfected an ink-wash and dotting technique that enabled him to achieve both translucency and striking density in his paintings. In these remarkable works, Kung attains new heights in painting simultaneously with words and images.

On leaf M the poem reads:

Since my middle years I have lived in a lofty retreat at a choice site,
Opposite me mountains rise peak upon peak;
Without care or cunning I share peace with the seagulls,
What need is there for [the sage] Wu-huai to establish a utopian age?

On leaf C the poem reads:

Where heaven was opened up by an ax splitting the peaks,
The mark of the ax remains where the green moss grows;
I’d like to ask the old pine tree at the top of the cliff,
If it had met the ancient sages when they came this way?

The parsimonious use of ink on leaf E is only understandable through Kung’s poetic description. The poem on leaf E reads:

Moonlight falls on the rocks, thinner than frost;
Awake at midnight from a drunken sleep, I find cold penetrating my bed.
I call out for Wang Tzu-chin* on the other side of the mountain,
Please play the pipes and stroll with me along the covered walkway.

And, in leaf F Kung Hsien has inscribed:

More rain falls and water rises to my wooden gate,
A visitor comes bringing a jug of wine;
My boy catches a fish and traps some crabs.
Smoke begins to rise from the kitchen just as dusk draws near.

WF

LEAF M



LEAF C



LEAF E



LEAF F



*An ancient musician famous for playing the *sheng*, or mouth organ.



JAPANESE ART

Segment of the *Kegon-kyō*

Japanese (Tōdai-ji, Nara). Nara period, c. A.D. 744. Segment of handscroll (calligraphy) mounted as hanging scroll, silver ink on indigo paper, 9¾ × 20⅞ in. (24.8 × 53.7 cm.). Purchase, Mrs. Jackson Burke Gift. 1981.75

This segment of a long manuscript is a rare document of early Buddhist art and an outstanding example of the earliest Japanese calligraphy. It is a fragment of a Buddhist text, the *Kegon-kyō*, or *Avatamsaka-sutra*, the story of a young boy's travels through India in search of supreme truth. Written in India, the text was translated into Chinese (the language used in this scroll) in the fifth century. This scripture is one of the longest in the Buddhist canon, comprising sixty scrolls. The set to which our segment belongs came from the Nigatsu-dō, a hall within the Tōdai-ji compound, a vast temple complex that dominated the capital city of Nara in the eighth century.

There is no inscription associated with this set, and its dating must be based on style and provenance. Since Tōdai-ji is the headquarters of the Kegon sect, it is reasonable to suppose that an especially lavish Kegon sutra would have been donated to the temple in A.D. 744 for the first annual Kegon-e, a ceremony worshipping this sutra. The style of the calligraphy also accords perfectly with a date in the first half of the eighth century. It closely follows the rigorously disciplined, academic style of Chinese formal or regular script during the T'ang dynasty, in the seventh century.

Buddhism was still a young and strong force in Japan in the Nara period. Every temple needed a complete set of Buddhist texts, and the Hall for Copying Buddhist Texts at Tōdai-ji, supported by the imperial family, employed over 250 scribes. Among the highest ranking and highest paid copyists were those who wrote with gold and silver inks, a technique that is both costly and difficult.

If the *Kegon-kyō* set from the Nigatsu-dō was in fact produced in A.D. 744, it would be the oldest extant example of its type in either China or Japan. We know from the diaries of traveling Japanese monks that the technique of writing in either gold or silver on glossy, high-quality purple- or indigo-dyed paper was known in T'ang China, but not a single scroll of early date has survived. One supposes that the technique reached China from the West via merchants crossing the silk routes of Central Asia.

A few complete scrolls from this set are still retained in the temple, but many were destroyed in a disastrous fire in 1667. The Tōdai-ji monks stage a midnight torchlight ceremony at the Nigatsu-dō (Second Month Hall) every March (the second month on the old lunar calendar). On this occasion, sparks ignited the wooden structure, and most of the scrolls that could be salvaged were scorched along the upper or lower borders, leaving a poignant reminder of the fragility of these ancient treasures. Damaged scrolls were sold and then cut into smaller fragments by dealers.

Apart from its age and history, the high quality of the writing—the finest of its day—is impressive, as is the gorgeous combination of silver against vibrant blue. The silver is an alloy and has not tarnished; the Buddhist Law was meant to last forever. Our section of text contains a long, indented verse section, giving an interesting, rhythmic variety to the fragment.

JM-P

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