



NOTABLE ACQUISITIONS

1982-1983 THE METROPOLITAN MUSEUM OF ART

NOTABLE
ACQUISITIONS
1982-1983

Selected by
Philippe de Montebello, Director

THE METROPOLITAN
MUSEUM OF ART

CONTENTS

Foreword	3
Ancient Near Eastern Art	5
Egyptian Art	6
Greek and Roman Art	9
Islamic Art	10
Medieval Art and The Cloisters	16
Arms and Armor	26
European Sculpture and Decorative Arts	28
European Paintings	37
Costume Institute	41
Musical Instruments	44
Drawings	46
Prints and Photographs	50
American Paintings and Sculpture	55
American Decorative Arts	57
Twentieth Century Art	60
Primitive Art	73
Far Eastern Art	78

Copyright © 1983 by The Metropolitan Museum of Art, New York
ISBN 0-87099-351-8

Published by The Metropolitan Museum of Art, New York
Bradford D. Kelleher, Publisher
John P. O'Neill, Editor in Chief
Polly Cone, Editor
Patrick Cunningham, Designer
Carol Moon Cardon, Coordinator

Photographs by Walter J. F. Yee, Sheldan Collins, Lynton Gardiner, Gene Herbert,
and Alexander Mikhailovich, Photographic Studio, The Metropolitan Museum of Art;
cover photograph by Lynton Gardiner

Type set by National Photocomposition Services, Inc., Syosset, New York
Printed by Colorcraft Lithographers, Inc., New York

On the cover: *Yashoda and Krishna*. Indian, Karnataka, Vijayanagar period, about 14th century. Copper. Purchase, Lita Annenberg Hazen Charitable Trust Gift, in honor of Cynthia Hazen and Leon Bernard Polsky. 1982.220.8

The Library of Congress has cataloged this serial publication as follows:
New York (City). Metropolitan Museum of Art.

Notable acquisitions.
New York, N. Y., Metropolitan Museum of Art.
v. ill. 28 cm.
Annual.
Key title: Notable acquisitions, ISSN 0192-6950.

1. Art—New York (City)—Catalogs. 2. New York (City). Metropolitan
Museum of Art—Catalogs. I. Key title.
N610.A676 708'.147'1 80-644302
MARC-S

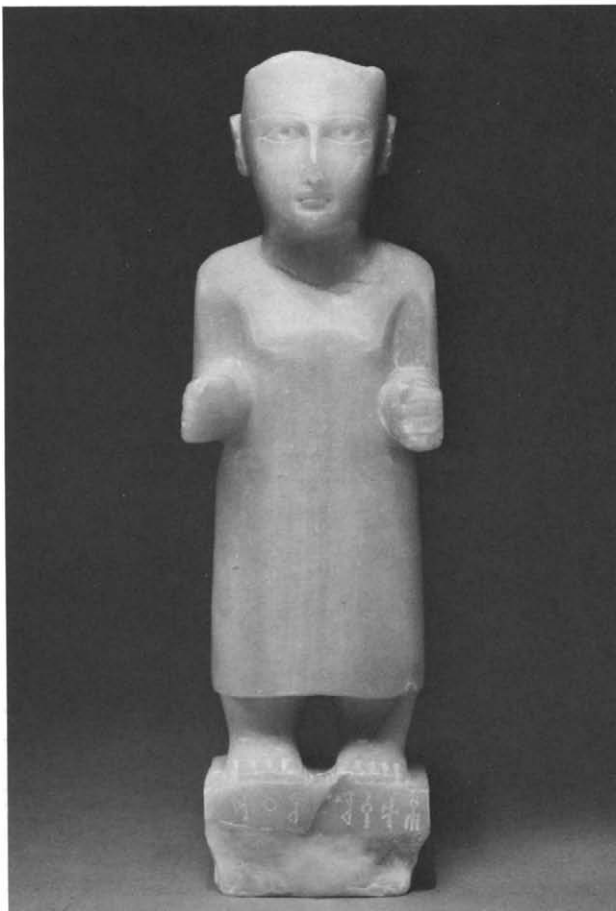
FOREWORD

Many important works of art entered the Museum's collections during the past year—among them Balthus's *The Mountain* and Pompeo Batoni's *Diana and Cupid*—but it is the acquisition of fourteen sculptures from the renowned Pan Asian Collection of Indian and Southeast Asian art that most dramatically marked the year's collecting activity. Perhaps the rarest and most beautiful piece from the group is the Indian bronze *Yashoda and Krishna* illustrated on the cover of this publication.

The field of Indian and Southeast Asian art, in which the Museum was long deficient, has been gradually strengthened through gifts and purchases arranged by curator Martin Lerner. His mission was awesome. In 1975, on a label in the Recent Acquisitions Gallery, he described the outlook in these sober terms: "The days are over when we might assemble a great and synoptic collection of the arts of these cultures. In those institutions which did not pursue a vigorous acquisitions policy during the twenty-five years after World War II, it is unlikely that another major collecting opportunity will arise." The Pan Asian purchase is just such an opportunity, and with it, we happily join the most distinguished collections of the art of Southeast Asia and the subcontinent.

It is worth noting that many of the "lesser" acquisitions described and illustrated here are in themselves important. Their acquisition is a crucial function of a great encyclopedic museum like the Metropolitan: the obscure genre painting may reveal an influence on a major painter, and the pottery shard may point to the significance of intact vessels. It is well to honor the instructive acquisition as we do the masterpiece; each brings its meaning to the collections of a first-rate museum.

Philippe de Montebello
Director



ANCIENT NEAR EASTERN ART

STELA ON BASE

South Arabian, late 1st millennium B.C. Alabaster, height 13⁹/₁₆" (34.5 cm). Purchase, Mr. and Mrs. Nathaniel Spear, Jr. Gift. 1982.317.2ab

STANDING MALE FIGURE

South Arabian, late 1st millennium B.C. Alabaster, height 14¹³/₁₆" (37.5 cm). Purchase, Mr. and Mrs. Nathaniel Spear, Jr. Gift. 1982.317.3

PORTRAIT HEAD

South Arabian, 3rd–4th century A.D. Alabaster, height 9⁷/₁₆" (24 cm). Purchase, Mr. and Mrs. Nathaniel Spear, Jr. Gift. 1982.317.1

The department's collection of south Arabian art has been greatly enriched this year by the acquisition of three stone sculptures that illustrate different aspects of the life and culture of the region. Finely carved from translucent alabaster, the sculptures have beautifully polished surfaces and are notable examples of the art of ancient Arabia.

At the end of the first millennium B.C. and the beginning of the Christian era, the south Arabian states achieved considerable wealth and power through their control of the trade in incense gums between Arabia and the lands of the Mediterranean seacoast. Frankincense and myrrh, which are native to south Arabia, were widely valued in the ancient world for use in religious ceremonies and for the preparation of perfumes and ointments. The kingdoms along the Gulf of Aden and the Indian Ocean were also centers for the importation of objects from abroad—gold, ivory, and precious stones.

The undecorated stela on a stepped base is a type of votive or funerary object that was common in ancient Arabia and has been found in the cemetery area at Timna^c, the ancient capital of Qataban. The worship of aniconic images was widespread among cultures of this part of the ancient world, but the precise significance of these cult objects is uncertain. The base on the present example is inscribed with the name and tribe of the man who dedicated the monument—Dhurmat ("of the clan") Safalin.

The standing male figure is also a funerary or votive object intended to be placed in a tomb or temple. Clothed in a long, plain garment reaching almost to the ankles, the figure stands in a fully frontal pose. The base, which is carved in one piece with the figure, bears the name of the individual and his clan—Sadiqim Ma'ad. The eyes and eyebrows are carved to hold inlays, now missing, and the arms are bent at the elbows, extending out at right angles to the body. One hand is

clenched in a fist, pierced vertically to hold some object, perhaps a scepter, which is now missing. The other hand is open. The undersurface of the base and the top and back of the figure's head are roughly carved. Such statues were often set in niches, and the surfaces that were not visible are consequently left unfinished on many examples. The placement of the ears high on the head, the aquiline nose, the small mouth, and the fully frontal pose are all characteristics of human images made in this region.

More unusual than the stela or the male figure and unique in the high quality of workmanship and in general appearance is the male portrait head. The bearded personage wears a stylized laurel wreath, a symbol of high rank. This feature is ultimately derived from the Greco-Roman world and can be seen in more realistic form on the coins of the Arabian rulers of the kingdom of Himyar from the first centuries B.C. and A.D. A long moustache curls down on either side of the mouth, and a single spiral curl of hair is carefully carved on the surface of the figure's left cheek. This last detail is undoubtedly significant and will eventually aid in the identification of the figure. In the fourth century A.D. many of the kings of Himyar were converted to Judaism, and in recent years Yemeni Jews apparently still wore a long curl on the side of the face.

Lack of secure archaeological evidence makes it difficult to assign precise dates to south Arabian sculptures. Although the influence of east Roman and Parthian art is evident, the Arabian works are distinctive. For the most part, objects similar to the undecorated stela and the sculpture of a standing male are dated to the end of the first millennium B.C. The male portrait head was probably made later—perhaps in the third or fourth century A.D. During these centuries the exceptionally powerful rulers of Saba and Himyar united the small Arab kingdoms and governed with considerable authority. A royal sculpture of impressive size and appearance might well have been made at this time.

Bibliography: The inscriptions follow the system of transliteration in Cleveland, R. L. *An Ancient South Arabian Necropolis*. Baltimore, 1965: 4. Doe, B. *Southern Arabia*. London, 1971, fig. 26 (male portrait head); p. 28 (reference to Yemeni Jews).

EGYPTIAN ART

BLOCK STATUE

Dynasty 26 (Saite), 664–525 B.C. Graywacke, height 12" (30.5 cm). Purchase, Lila Acheson Wallace Gift. 1982.318

This unusually fine and well-preserved statue recently added to the Egyptian collection is Saite in origin, in date, and in style. It was made for a temple at Sais, an important city of the western Nile Delta. It represents a governor of the district who lived during the 26th, or Saite, Dynasty. The Saite kings, whose family seat was Sais, presided over one of the last flowerings of Egyptian art, a revival so striking that it is sometimes called the "Saite Renaissance." The Saite style is characterized by elegance, attractiveness, and judicious borrowing from earlier Egyptian art. In statues like this one restraint and subtlety are combined in a new balance that became the model of the ideal human image for the rest of the pharaonic era.

The subject is a man seated on the ground, his knees drawn up to his chest, his folded arms resting on his knees. This standard Egyptian statue type is known in English as a block statue. The squatting figure may be enveloped in a cloak or, as here, clad only in an ankle-length skirt. The emphasis is on the squared-off, abstract shape, but the pose undoubtedly derived from real life. Even today Egyptian villagers frequently assume this posture while waiting or resting. As with many other Saite block statues, the cube of the body here is rather tall and narrow; the arms bulk prominently, forming a sort of rampart for the face. In profile, the body appears almost uncomfortably compressed against the upright plane of the back pillar.

Rising above the bulk of the body, the head is correspondingly massive. The face has a rectangular shape typical of its time, but is slightly broader than normal in order to accommodate the emphatically horizontal lines of the mouth and large eyes. The face is framed and connected firmly to the body by the flaring headdress, which sweeps from a center part, indicated by an unusual ogival curve, low over the forehead and behind the ears to cover the shoulders. As if to further reinforce the attachment, a beard, like a little rectangular prop, merges with the shelflike surface behind the arms.

Block statues were made primarily for temples rather than tombs and were often provided with an image of the patron god, either in incised outline or in full raised relief on the broad, flattened planes of the body. Here a shrine of traditional shape, housing a standing figure of the god Osiris, occupies the front of the skirt like an extravagant appliqué.

At first glance, the statue seems virtually intact, but the tip of the nose and part of one elbow have been broken off, and

the entire base is missing. Carved in one piece with the figure, this was probably quite tall and would have emphasized the slender, vertical proportions of the statue. The feet too are missing, as are the last signs in both columns of the inscription on the back pillar.

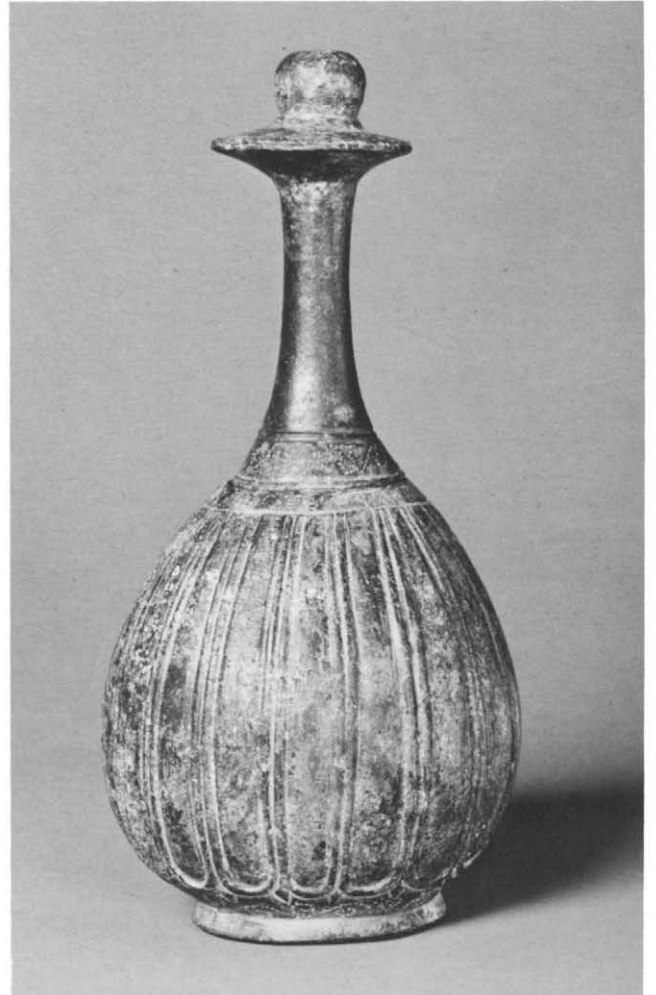
The inscription served to identify the owner of the statue and to secure for his soul the eternal offerings that were his main object in commissioning the work. The text begins, at the top of the right-hand column, with the traditional offering formula invoking "Osiris, the Great God, Foremost of the House of the Bee." This oddly named building was a temple in Sais, dedicated primarily to Osiris. The presence of its name here indicates that the statue was almost certainly destined for the House of the Bee itself or for one of its dependent chapels.

After a series of honorific titles and epithets, the subject is identified as a governor of Neith, the nome (province) of which Sais was the capital. The man's name, at the end, is only partly preserved. It begins with a royal cartouche enclosing the name Psamtek, designating one of three kings of Dynasty 26. Following a fashion of his day, this man had a name that included his king's name and formed a little statement of loyalty to the monarch; Psamtek-seneb, "Psamtek is well," is just one of a number of possibilities. Because the end of his name is missing, our Saite governor, worshiper of Osiris, remains anonymous.

A number of features of the style suggest a date fairly early in the dynasty. The tall, narrow proportions and prominently displayed arms are most closely paralleled in statues made during the long reign of Psamtek I (664–610 B.C.). The few known Saite block statues with gods in shrines may all date to the time of this king; later in the dynasty block statues seem to have suffered a temporary decline in popularity. The indication of a center parting in the hair also seemed to go out of fashion in Saite art after Psamtek I. Our subject, therefore, was most likely named after Psamtek I and his statue made under that king, probably in the later part of the reign.

Bibliography: *Connoisseur* 159 (June 1965): 147. For a closely comparable block statue, also with a deity in a shrine, also from Sais, and unequivocally naming Psamtek I, see Meulenaere, H. de. "Une Statuette égyptienne à Naples," *Bulletin de l'Institut Français d'Archéologie Orientale* 60 (1960): 117–29; see also Bothmer, B. v., et al. *Egyptian Sculpture of the Late Period*. Exhibition catalogue, Brooklyn Museum, New York, 1960: 95 and pls. 28–31, with text on pp. 37–39. On the center part in the hair at this time, see Bothmer: 30. The site of Sais is known, but has never been properly excavated; see Porter, B., and R. L. B. Moss. *Topographical Bibliography... IV: Lower and Middle Egypt*. Oxford, 1934: 46ff. For more recent references and other monuments from Sais, see el Sayed, R. *Documents relatifs à Sais et ses divinités*. Cairo, 1975.





GREEK AND ROMAN ART

BLACK-FIGURED TRIPOD-KOTHON WITH LID

Boeotian, early 6th century B.C. Attributed to the Group of the Boeotian Dancers. Terracotta, height with lid 5⁷/₁₆" (13.8 cm); without lid 5³/₁₆" (13.2 cm). Gift of Helen H. Mertens. 1982.473ab

The tripod-kothon is an Attic invention that can be traced back to the time of the Gorgon Painter, one of the earliest Attic black-figure vase painters. The incurving rim reveals the vessel's function as a perfume vase. The three feet terminating in lion paws, as well as the connecting stretchers that curve upward, betray bronze prototypes. The shape was adopted by Boeotia, and this tripod-kothon is by the Painter of Berlin 1727, the best painter in the Group of the Boeotian Dancers, whose members imitated the style of the KX Painter, the chief Attic painter of the so-called Komast Group. There is much variety in the shape of these perfume vases, but the lion paws, as well as the horizontal division of each leg into two separate panels, one on top of the other, also recur on the name piece of the Painter of Berlin 1727, a tripod-pyxis.

Top: palmette-lotus cross between lions and sphinxes, and a water bird; palmette-lotus cross between sphinxes and panthers.

On the sides: (A) palmette-lotus cross between sphinxes
(B) three riders to left
(C) six dancing komasts

On the lower panel of each leg: two komasts. Above—(C/A) two sphinxes; (A/B) two panthers; (B/C) two panthers.

On the lid: palmette-lotus festoon.

FRAGMENT OF A RED-FIGURED KYLIX

Attic, about 515 B.C. Signed by Euthymides as painter. Terracotta, height 1³/₁₆" (3.3 cm). Anonymous Gift. 1982.386

This small fragment belongs to an incomplete cup of which four fragments have been in the Museum's collection since 1977; others are scattered among Florence (three fragments), the Vatican (two fragments), and Boston and London (one each). The two Vatican fragments are now on loan to the Museum, and it is to be hoped that in the future the five other fragments (in Florence, London, and Boston) can also be shown here. The zone around the tondo on the inside was not glazed black, but coral red, a special technique introduced into Attic vase painting by Exekias.

Though the kylix is still very fragmentary, the signature of the great vase painter Euthymides is now nearly complete, lacking only the first two letters of his name. The five frag-

ments in New York also help to clarify the subject, which, as Beazley had surmised, is surely the Birth of Athena: the inscriptions and attributes of the various figures establish the presence of Eileithyia, the goddess of childbirth, as well as Apollo, Iris, Poseidon, and Eros. The fragments in New York also make clear that the cup, at least on the preserved parts, did not bear a potter's signature, as had been thought.

PERIRRHANTERION (SPRINKLER)

Said to be from northern Greece. Second half 4th century B.C.

Bronze, height 6 1/2" (16.5 cm). Purchase, Lawrence A. Fleischman Gift. 1982.11.15ab

Pear-shaped sprinklers (perirrhanteria) are known in pottery since the geometric period and become common in the sixth century B.C. Attic black-figured examples are almost invariably decorated with scenes related to funerals. On terracotta vases two holes near the top allow the sprinkler to be filled with water when submerged in a jar or pail; the sprinkling is accomplished by holding the vase upside down in the palm of the hand and shaking it vigorously. In the classic period the same shape occurs in marble (Dresden 1427) and metal (bronze: Athens, Mela Collection; Boston 98.693; once Paris, H. Hoffmann collection [sold in 1888]; Salonica, from Derveni; silver: Salonica, from Potidea). The Museum's bronze perirrhanterion is of special importance, since the mechanism for filling it can still be demonstrated.

The vase is cast in two parts. The upper part, comprising the mouth and neck, terminates below in two projections that fit into corresponding notches on the shoulder of the lower part. To fill the vase the top was removed, water was poured into the lower part, and the top was replaced and locked by twisting it to the left or to the right, like the lid of a teapot or the lens of a camera. A hole in the center of the rounded knob on top of the vase allowed the water to be sprinkled when the vase was held upside down.

Bibliography: Unpublished. For the metal perirrhanteria cited above, cf. *The Search for Alexander: An Exhibition*. Boston, 1980: 157, no. 111, and 163, no. 125 (with references to the Athens, Boston, and Hoffmann parallels). The marble perirrhanterion is described and illustrated in *Archäologischer Anzeiger* 1898: 129–30. For a general discussion of terracotta sprinklers, see Brommer, F., in *Archäologischer Anzeiger* 1959, cols. 2–3 (with previous bibliography); add Bothmer, D. von. *Ancient Art from New York Private Collections*. Exhibition catalogue, Metropolitan Museum, New York, 1961: 55–56, no. 218; and Burow, J., in *Corpus Vasorum Antiquorum*, Tübingen, 3: 32–33, pl. 22, 6–7. For another interpretation of terracotta sprinklers, see Hampe, R., in *Archäologischer Anzeiger* 1976: 192–202.

ISLAMIC ART



ALBUM WITH TRADITIONS (HADITH) OF THE PROPHET IN NASKH, THULUTH, AND MUHAQQAQ SCRIPTS

Turkish, Ottoman period, ca. 1500. Ink, colors, and gold on paper; marbled paper and leather binding, 12³/₈" × 9³/₈" (32.1 × 23.9 cm). Purchase, Edwin Binney, 3rd and Edward Ablat Gifts. 1982.120.3

Hamdullah ibn Mustafa Dede, usually called Shaykh Hamdullah, who signed this album, was the true founder of the Ottoman school of *naskh* calligraphy. He was the foremost master of the cursive style of Ottoman calligraphy and introduced the slightly slanting, slim version of *naskh* script. Shaykh Hamdullah was born in Amasya in central Anatolia, which was a center for the study of calligraphy. The Ottoman Sultan Bayezid II (r. 1481–1512) studied under him

when still a prince and governor of the province of Amasya. Shaykh Hamdullah followed his royal pupil to Istanbul, where he was held in great esteem until his death in 1519. His tomb is considered a sacred place for calligraphers, who may have their pens blessed there. His school is still the strongest one in the Turkish tradition; within eight generations it produced the famous Turkish calligraphers Hafiz Osman and Mehmet Rasim.

Shaykh Hamdullah copied Korans, prayer books, and some literary works. His large production included a number of album pages of *Traditions of the Prophet*, written in a small, elegant *naskh*, usually framed by two lines in the larger cursive hands of *thuluth* and *muhaqqaq*. Combinations of the two styles were known in the eastern Islamic lands from the time of Timur (Tamerlane, d. 1405) and were also common in Egypt. The form, however, was perfected in Turkey by Shaykh Hamdullah and his successors. The album pages are usually mounted on marbled paper and carry a certain sanctity, since they contain the words of the Prophet and are therefore coveted objects. The marbleizing in this album is of exquisite quality, and the book seems to have been preserved in its original binding.

Ex coll.: Philip Hofer, New York.

AS

PORTRAIT OF RAJA MAN SINGH

Album leaf. Indian, Mughal period, late 16th–early 17th century. Ink, colors, and gold on paper, 4¹⁵/₁₆ × 3¹/₁₆" (12.5 × 7.8 cm). Purchase, Gift of Jacques L. Gafel and Bequest of Charles R. Gerth, by exchange. 1982.174

Abu'l Fazl, the biographer and close associate of the Mughal emperor Akbar (r. 1556–1605), wrote of Akbar's predilection for the art of painting and of his interest in portraiture: "His Majesty himself sat for his likeness, and also ordered to have the likenesses taken of all the grandees of the realm. An immense album was thus formed: those that have passed away have received a new life, and those who are still alive, have immortality promised them" (*A'in-i Akbari*, translated from the original Persian by H. Blochmann, Calcutta, 1873, 1:109).

The Museum's painting is an outstanding example of the small portraits painted for Akbar's album. It is also the most animated and psychologically convincing of the surviving portraits of Raja Man Singh.

Raja Man Singh of Amber (Jaipur) grew up in the great Rajput tradition of warrior-prince. His grandfather was the first of the powerful Hindu rulers of Rajasthan to offer himself, along with his son and his grandson, Man Singh, in the

Entries by Stuart Cary Welch, *Special Consultant in Charge*; Marie Lukens Swietochowski, *Associate Curator*; Carolyn Kane, *Assistant Curator*; Annemarie Schimmel, *Special Consultant, part-time*

emperor's service. Man Singh repeatedly proved his military and political leadership as well as his loyalty and devotion to the emperor.

Abu'l Fazl relates the story of a select drinking party at which, fired by a tale of the Rajput hero's disregard for life, Akbar, to the horror of those present, prepared to hurl himself on the blade of his own sword, which he had fixed to the wall. Man Singh kicked it away in the nick of time and in so doing cut the emperor's hand. Akbar in a rage knocked his rescuer down and only with difficulty was prevented from strangling him (Smith, Vincent A. *Akbar The Great Mogul, 1542–1605*. Oxford, 1917: 114; Smith remarks, "Akbar must have been shockingly drunk"). That Man Singh possessed as great moral as physical courage is demonstrated by the much-quoted recollection of Abu'l Fazl about an exchange between the raja and the emperor:

His Majesty had invited the Khán Khánán and Mán Singh (who had just been appointed governor of Bahár, Hájpúr and Patna); and whilst they were drinking, His Majesty commenced to talk about The Divine Faith, in order to test Mán Singh. He said without reserve, "If Your Majesty mean by the term of membership, willingness to sacrifice one's life, I have given pretty clear proofs, and Your Majesty might dispense with examining me, but if the term has another meaning, and refers to religion, surely I am a Hindu. And if I am to become a Muhammadan, Your Majesty ought to say so—but besides Hinduism and Islam, I know of no other religion." The emperor then gave up urging him (*Azm*, 1: 329, 206).

Upon his father's death, Man Singh received from Akbar the title of raja and a command of Five Thousand. In the service of the emperor, he was made governor of Bihar and then of Bengal, one of the richest and most important of all of India's provinces. He was the first of all of Akbar's officers, even though a Hindu, to be promoted to a command of Seven Thousand—Five Thousand having previously been the highest possible rank. Raja Man Singh, however, was more than an able statesman and soldier. He was also a close friend of Akbar's, one of the Nauratna, or "Nine Jewels," as this intimate inner circle was designated.

At Akbar's death Man Singh was part of an abortive conspiracy to bypass Jahangir and put his son Khosrow, Man Singh's nephew, on the throne. Jahangir (r. 1605–28) deemed it prudent to overlook this lapse, and Man Singh continued to serve him in Bengal and then in the wars in the Deccan, where he died of natural causes in 1614. Sixty of his fifteen hundred wives and concubines are reported to have burned themselves on his funeral pyre.

The portrait of Man Singh later found a place in a famous royal album formed by the Mughal emperor Shah Jahan (r. 1628–57) in his youth when he was known as Prince Khurram. On the reverse of the paintings in the album are calligraphies in the prince's own fine hand. Many of these bear the date 1020, the equivalent of A.D. 1611–12, when Khurram would have been nineteen or twenty. The reverse of our leaf contains poetic verses surrounded by floral designs in gold and panels of lively illumination.

The portrait is surrounded by its original borders decorated with delicate gold floral scrolls on pink and dark blue grounds. Leaves from this album have appeared in the art market over a number of years and by the diversity of their subject matter attest to the wide range of Shah Jahan's connoisseurship. This portrait of Man Singh, however, ranks with the finest work of the album.

Raja Man Singh, in evidently still vigorous late middle age, is portrayed as if standing before the emperor, awaiting orders, with both hands folded over the end of a staff. He



appears in the standard profile position against a green ground. The relaxed pose and well-fed form contrast with the shrewdness of the eye, alertness of expression, and strength of character brought out by the firm outline of the profile. The charm of the rich colors and details of sash and turban are further enhanced by the delicate flowering trees and plants at the edge of two rock-bordered panels. Among other portraits of Raja Man Singh is a well-known example in the Chester Beatty Collection, Dublin, in which the raja appears somewhat older and less vigorous than he does here.

MLS, SCW



Detail of dagger, 1982.321

DAGGER

Indian, Mughal period, reign of Shah Jahan (1628–57), ca. 1640. Carved nephrite hilt, watered steel blade, length 14 3/8" (35.6 cm). Purchase, Mr. and Mrs. Nathaniel Spear, Jr. Gift. 1982.321

Under the Mughal emperors, skill in the carving of jade became virtually unsurpassable, as demonstrated by this small white nephrite dagger with its design of delicate flowers and acanthus leaves. It was during Shah Jahan's reign (1628–57) that sheer opulence, luxury combined with formality, and exquisite taste reached their peak at the Mughal court in such monuments as the Peacock Throne and the Taj Mahal. It may, as well, have been the emperor's keen interest in gemology that encouraged jade carvers to produce such almost liting forms as those on two of the emperor's wine cups now in the Victoria and Albert Museum, London. In fact, the closeness in form and style of the flowers and acanthus leaves on the wine cups and those on our dagger suggests that this ceremonial weapon, too, was a royal commission from the imperial workshop—perhaps from late in the reign of Shah Jahan. Daggers of this shape, with the curving pommel known as the "pistol grip," first appeared in early miniature portraits of Shah Jahan's son and successor Aurangzeb (r. 1657–1707), where they can be seen tucked into his *patka*, or sash. The shape remained popular from this time on, although it lost the refinement and artistry of the royal prototype. The pistol-shaped hilt originated in the Deccan, where Aurangzeb campaigned extensively as a prince and where, incidentally, he learned the military and tactical skills he used to advantage in the struggle for succession with his less toughly trained brothers. The curving end of the hilt was originally in the form of a bird's head, which became, with the loss of the beak, an abstract form.

Although objects of jade from the Mughal period abound, those of the finest quality are extremely rare. They would never have been numerous, as each would have been a uniquely commissioned work of art for the world's most discerning connoisseurs, the Mughal emperors. It is not unreasonable to suggest that the Museum's dagger was made for the future Emperor 'Alamgir while he was still a prince.

SCW, MLS

KEMAL MUHAMMAD AND CHAND MUHAMMAD

THE HOUSE OF BIJAPUR

Indian, the Deccan, Bijapur, ca. 1675. Ink, colors, silver, and gold on paper, 16 1/4 × 12 3/16" (41.3 × 30.9 cm). Purchase, Gifts in memory of Richard Ettinghausen; Schimmel Foundation, Inc., Ehsan Yarshater, Karekin Beshir Ltd., Margaret Mushekian, Mr. and Mrs. Edward Ablat and Mr. and Mrs. Jerome A. Straka Gifts; The Friends of the Islamic Department Fund; Gifts of Mrs. A. Lincoln Scott and George Blumenthal, Bequests of Florence L. Goldmark, Charles R. Gerth and Millie Bruhl Fredrick, and funds from various donors, by exchange; Louis E. and Theresa S. Seley Purchase Fund for Islamic Art and Rogers Fund. 1982.213

The delicate child seated at the right in this large miniature is Sultan Sikandar 'Adil Shah, the last ruler of Bijapur (r. 1672–86). At the age of four he inherited the throne from his father, 'Ali, who is shown seated to his right, along with the rest of the young sultan's royal ancestors. Aided by a series of regents, Sikandar struggled hopelessly for the survival of Bijapur against the imperial might of the Mughal armies. Emperor Aurangzeb himself led the final siege, at which the eighteen-year-old sultan was captured. After his death in 1700 in a Mughal prison, his body was brought back to Bijapur,





where he was buried in a humble garden at the feet of his spiritual guide.

Inasmuch as the Mughals had coveted Bijapur since the late sixteenth century, the 'Adil Shahs had demonstrated resourcefulness and valor. Above all, however, we remember them as imaginatively bold and devoted patrons of architecture, poetry, and painting. Even now, almost three hundred years after Bijapur's fall, majestic mosques, tombs, palaces, and kiosks thrill visitors. Although few if any Bijapuri miniature paintings remain in the 'Adil Shahi capital, these now-scattered treasures are keenly sought by connoisseurs; *The House of Bijapur* may be the last major example of its brilliant school. Far from being a last "gasp" of a major style, it is not only intrinsically splendid, but also provides a brilliant recapitulation of all that we know of this particularly attractive and rare idiom. The nine Bijapuri rulers, beneath royal umbrellas, are set in a visionary landscape of wondrous mountains, the high seas—complete with ships—and fantastic architecture, all depicted in late sixteenth-century style. Emphasis is placed upon the royal assembly, which fairly exudes nobility; the incisive characterizations belie the fact that most of the faces were painted from traditional likenesses.

Yusuf 'Adil Shah (r. 1490–1510), the founder of the 'Adil Shahis of Bijapur, is handing the key of Bijapur to his son Isma'il 'Adil Shah (r. 1510–34). Other 'Adil Shahi rulers represented are: Mallu, r. 1534; Ibrahim I, r. 1535–57; 'Ali I, r. 1557–80; Muhammad 'Adil Shah, r. 1627–57; 'Ali II, r. 1657–72; and Sikandar, r. 1672–86. A later variant of this painting is in the National Library, Vienna; however, it does not include the landscape and some of the standing figures.

Bijapuri pictures, including this one, are notably lyrical, poetic, and otherworldly, with just a few traces of day-to-day reality to identify their subjects. Usually, Bijapuri works can be singled out at fifty paces by their vivid palettes luxuriant with gold, purple, rose violet, and sky blue. Fervid, almost tropical rhythms, as here in the overall composition and windswept arabesques, are also characteristic of this school, and they remind us of the south Indian, Hindu element in the Bijapuri synthesis, which also drew from Iranian, Mughal, and European sources. The picture is inscribed with the names of two artists, Kemal Muhammad and Chand Muhammad. A portrait of Ikhlas Khan by Chand Muhammad, datable to about 1640, is in the Johnson Collection of the India Office Library, London.

SCW

ments of floorspreads—probably once part of the same textile—in the Calico Museum, Ahmedabad, and the Victoria and Albert Museum, London (Irwin, John, and Margaret Hall. *Indian Painted and Printed Fabrics*, 1, *Historic Textiles of India at the Calico Museum*. Ahmedabad, 1971, nos. 23 and 24, pp. 33–34, pl. 9; "Warp and Woof: Historical Textiles in the Calico Museum, Ahmedabad," *Marg* 33, 1: 16, no. 7; 18).

The laborious dying process required months to complete. There are subtle color changes in the reds of the flowers, and the green in the center of each matches the color of the stems and leaves of the plants. The graceful floral and leaf scroll in the border and the row of leaves surrounding it have a lighter green ground.

Although literary sources give a number of places where the beautiful, so-called "painted" textiles were made, it is difficult to state with certainty the source of this textile.

CK



Detail of floorspread, 1982.239ab

FLOORSREAD (DASTAR KHANEH)

Indian, Rajasthan or Kandesh, late 17th–early 18th century. Cotton, plain weave; pattern executed by systematic and selective use of mordants, resisting medium, and dyes on undyed cotton fabric, 64 × 141" (162.6 × 358.1 cm). The Nasli Heeramanek Collection, Gift of Alice Heeramanek. 1982.239ab

Stately rows of flowering plants form part of every aspect of Mughal decoration and are particularly effective when placed on a plain ground like white marble or undyed cotton. Although the rows of poppies on this fragmentary floorspread appear to be symmetrical and aligned, there are certain whimsical features, including a reversal in the direction of the principal motif. This peculiarity is often seen on floor covers illustrated in paintings of the Mughal period. An Indian carpet in the Museum's collection also shows a change of direction in the row of plants of the border (14.40.725). The attractive design seen here is similar to but more formal than other frag-

MEDIEVAL ART AND THE CLOISTERS



OVAL BROOCH

Viking, 10th century. Cast bronze with gilding, length $4\frac{1}{2}$ " (11.4 cm). Purchase, Fletcher Fund and Bequest of Gwynne M. Andrews, by exchange. 1982.323.1

BOX BROOCH

Viking, Gotland, ca. A.D. 1000. Cast bronze with traces of silver, diameter $2\frac{3}{8}$ " (6 cm). Purchase, Fletcher Fund and Bequest of Gwynne M. Andrews, by exchange. 1982.323.2

BOAR'S-HEAD BROOCH

Viking, Gotland, late 10th century. Cast bronze, length $2\frac{3}{16}$ " (5.5 cm). Purchase, Fletcher Fund and Bequest of Gwynne M. Andrews, by exchange. 1982.323.3



As was made abundantly clear when the Viking exhibition was in New York, American museums have little or no Viking art in their permanent collections. Even though it is beyond hope that the Museum might collect and present a full range and diversity of Viking metalwork, we are fortunate to have acquired these three rare pieces to add to our one other holding in the field—the Anglo-Viking brass-inlaid iron stirrup purchased in 1947 (47.100.23). Our extremely rich collection of metalwork of the migrating peoples of Europe, received with the collection of J. Pierpont Morgan in 1917, lacked any representation of Viking art.

The large, vaulted, and intricately ornamented oval brooch is a fine example of an important type of fastener used in pairs, chiefly in the regions of Norway and Sweden, by Viking women to secure the shoulder straps to the fronts of their tunics. While most of the ornament is derived from earlier "animal styles," the emphasis is on abstract pattern. The motifs are symmetrically grouped and made up of recessed lines with sloping sides, derived from late Roman "chip-carving." Occasionally the eye of an animal or beak of a bird may be deciphered. The effect is one of rich overall light and dark pattern enlivened by the remains of gilding, best preserved on the lip of the separately cast collar. Comparable examples have been excavated not only in Scandinavia, but also in Iceland, Ireland, Scotland, and England (see especially Hildebrand, H. *The Industrial Arts of Scandinavia*. London, 1892, fig. 77; Shetelig, H. *Viking Antiquities in Great Britain and Ireland*. Oslo, 1940, pt. 3, fig. 47, pt. 4, fig. 6; Paulson, P. *Studien zur Wikinger-Kultur*. Neumünster, 1933, pl. 25; Evison, V. I. "A Viking Grave at Sonning, Berkshire," *Antiquaries Journal* 49 [1969]: 330–45, fig. 2).

The second brooch, a high, circular example of the "box brooch" type, is also decorated in abstract, "chip-carved" style with symmetrical interlacing patterns filling the four quadrants of the convex upper surface and the collar below. Traces

of silver and niello decoration may be seen on the separately cast dividing panels. This type of brooch, which the women of Gotland wore just below the collarbone, secured the shawl. A very similar example was illustrated by Hildebrand (figs. 66, 67).

The third brooch, a stylized boar's head, is notable for its simplified form, vestigial ears, and blunted snout. The recessed plains between the smooth ridges are decorated with simple cross-hatchings. Gotland women wore such brooches in pairs on their tunic straps. A similarly decorated example is in the British Museum (*A Guide to the Anglo-Saxon and Foreign Teutonic Antiquities*. British Museum, London, 1923, fig. 221g). The various decorative surfaces presented in the general type have been illustrated by A. W. Carlsson ("Senvendeltida och vikingatida djurhuvudformiga spännen från Gotland." *Fornvännen* 72 [1977]: 137).

Bibliography: Oval brooch—Christie's, London. Sale catalogue. November 26, 1980, lot 38, ill.; *Christie's Review of the Season*, 1981. London, 1981: 421 (colorplate). Box brooch—Christie's, London. Sale catalogue. November 26, 1980, lot 37, ill. Boar's-head brooch—Christie's, London. Sale catalogue. November 26, 1980, lot 35, ill.

WDW

ROUNDEL WITH AN ELDER OF THE APOCALYPSE

South French (Conques), early 12th century. Champlevé and cloisonné enamel on copper gilt, diameter 3¹/₁₆" (7.8 cm). Gift of Mr. and Mrs. Ronald S. Lauder. 1983.38

Seated frontally on a globe-mandorla, the elder looks to the right and holds a scepter and a stringed instrument. The image is rendered in blue, green, black, white, and flesh-colored enamel, much of which is missing from the mandorla; there are less extensive losses of enamel in other areas. The roundel is very similar to a plaque representing St. Valerie (?) (Louvre, Paris) and to a series of enamels most scholars attribute to Conques. In pose and rendering of stylistic details, the elder is comparable to several elders in the circular representation of the "Adoration of the Lamb" (Apoc. 7: 11) in the Beatus Manuscript of St. Sever, executed in Spain or western France in about 1130. Our roundel may have been conceived for a similar composition on an altar. It is important for our collection, especially because of its close technical and stylistic relationship to our Spanish champlevé and cloisonné enamel plaques with symbols of the Evangelists (17.190.426–9) and because of its technical differences from our other contemporary enamels from Conques.

Ex coll.: Victor Gay, Alphonse Kann, Paris; John Hunt, Dublin.

Bibliography: Hôtel Drouot, Paris. Victor Gay sale. March 23–26, 1909, no. 48; *Romanesque Art, ca. 1050–1200*. Exhibition catalogue, City of Manchester Art Gallery, 1959, no. 93.

KRB



THE DESCENT FROM THE CROSS

Northern Spanish, mid-12th century. Jet, 6¹/₂ × 4⁷/₈" (16.5 × 12.3 cm). Gift of Ella Brummer, in memory of her husband, Ernest Brummer. 1982.363.2

The Deposition represented here shows the body of Christ supported by Joseph of Arimathea. On the left the Virgin, her head covered by a mantle, holds her son's right arm and rests her head upon it in a gesture of subdued sorrow. John, the most beloved disciple, holds his master's left arm and also rests his head upon it. Nicodemus kneels at the foot of the cross and removes the nails from Christ's feet. Above the arms of the cross are the sun and the moon, symbolizing the cosmic implications of the Redemption. The rotulus usually placed above the head of Christ has been reduced to the letters IHS, which can be interpreted as *Iesus* (Jesus) or as *Iesus Hominus Salvator* (Jesus Savior of Men). The vigorous style, with its emphasis on movement, recalls northern Spanish Romanesque sculpture of the early twelfth century. The sweep of the lower part of the garments, the strong features on the faces—high cheekbones, long, straight noses, well-marked eyebrows—and Christ's downcurved arms with well-described hands all relate the Museum's Deposition scene to the northern Spanish Romanesque, best known through such monuments as the portal of Las Platerias in the Cathedral of Santiago de Compostela and the tympanum and capitals of the Church of St. Isidoro, Leon.

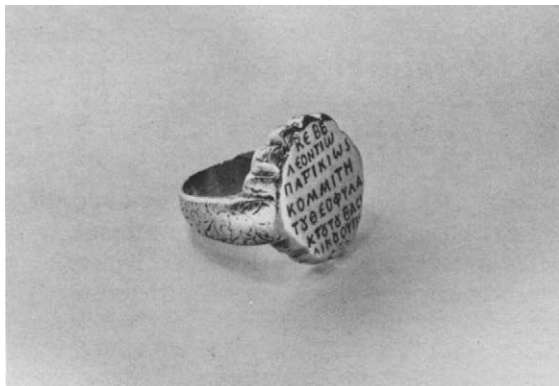
Jet is a lignite fossil substance, very hard and compact and always intensely black. Pliny called it *lapis gagales* ("stone from Gagas," a town in Asia Minor) and from this derived *jayet*, and then *jais*, adopted in French and in English as "jet." The Spanish word *azabache* has an Arabic origin. The amount of jet found in the Galician region where Compostela

is situated must have been considerable. The use of this material in Santiago de Compostela for the carving of mementos for pilgrims visiting the tomb of St. James the Greater goes back to at least the eleventh century; it was used even earlier by the Arabs of Spain. Many of the pilgrims' objects were amulets or symbols of the saint, such as the scallop shell, but religious representations were also carved. Of these, few remain from the early period due to the extreme brittleness of jet, which makes it difficult to preserve.

The present example is probably the earliest known. Moreover, though broken, it was put together tightly and has only one tiny loss, on the side of the Virgin's head. It is possible that the plaque was meant as a pax; there are some later examples of the same shape mounted as such. Because of the hardness of the jet, no wear due to pax kissing appears on the shiny surface.

The addition of this exceptional piece to our collection of medieval Spanish objects is very important and helps to give a deeper meaning to the relationship between architectural sculpture and the decorative arts.

Bibliography: Spink and Son, London, in collaboration with Galerie Koller, Zurich. *The Ernest Brummer Collection*, 1. Auction catalogue. 1979, no. 265, ill. CG-M



RING OF LEONTIUS

Byzantine, 13th century. Gold and niello, diameter $\frac{7}{8}$ " (2.2 cm). Rogers Fund. 1982.282

From the ninth through the fourteenth centuries massive gold rings—usually with nielloed decoration—bearing Greek invitational prayers on the bezel were commonly worn by high officials of the Byzantine court. These rings may have been rings of investiture and were probably made in imperial workshops. We know from the engraved, nielloed Greek inscription on the bezel of this example that it belonged to one Leontius, a count of Opsikion (Bithynia, Asia Minor). We have no other information concerning this official, but the form and decoration of his ring place it in the thirteenth century. The floral motifs on the hoop are comparable to rinceaux represented in thirteenth-century Byzantine illuminated manuscripts. Among the parallels for the polylobed circumference of the ring's bezel is an example in the British Museum ascribed to Manuel Palaeologus (1348–1425). Our ring is an excellent example of early Palaeologan (thirteenth-century)

jewelry and as such fills one of the few weak areas in our exceptionally fine collection of Byzantine jewelry.

Bibliography: Blanchet, Adrien. "Une bague d'un comte de l'opsikion (Xe S. ?)," *Byzantion* 1 (1924): 173–76; Ross, Marvin C. "Two Byzantine Nielloed Rings," in *Studies in Art and Literature for Belle da Costa Greene*. Princeton, 1954: 169; Sotheby Parke Bernet, New York. Sale catalogue. May 21–22, 1982, no. 30.

KRB

HEAD OF A KING OR EMPEROR

Probably northern Italian, early 13th century. Orange-red limestone (Verona marble), height 11 $\frac{1}{2}$ " (29 cm). Purchase, Mr. and Mrs. Nathaniel Spear, Jr. Gift. 1982.322

This striking head is a puzzle. Because it is carved in "Verona marble," a type of limestone with areas of uneven density, one tends to think of northern Italy as the most likely place of provenance. However, though the head has some qualities, such as the high cheekbones, the straight nose, and the shape of the mouth, that link it to the followers of Benedetto Antelami, the treatment of the hair and beard is quite unlike the work of Antelami's school. Closer in more ways are the also puzzling statues of biblical prophets in the Zen chapel of the Cathedral of San Marco, Venice. The Zen sculptures were not made for the chapel and may be Venetian or may come from another region in northern Italy; they seem to be later than our head, which has some features—the carving of the head and beard, the use of drill, and the lead-inlaid pupils—within the Romanesque style of the twelfth century.

The type of crown was initially found controversial for lack of comparative examples, but research has produced rather satisfactory results. The best example of an existing crown of exactly the same type is the royal crown of St. Stephen of Hungary. Within Italy, the most striking example is the crown of Friedrich II in the cathedral of Palermo, which has the same shape, though it is embroidered rather than made of gold like the Hungarian crown. The closest iconographic parallel is a walrus-ivory plaque in the British Museum, London, which, with another incomplete plaque now in the Castle Museum, Norwich, was found buried in England. Both plaques represent a standing figure under an arch, which has been published as a king of the Old Testament. The figure, most clearly visible in the British Museum example, wears a crown markedly similar to the crown on the Museum's limestone head. Other similar features are the type of hair and beard and the inlaid pupils. The English plaques have been dated to the second half of the twelfth century. This comparison, close as it is, does not imply that our head is English; "Verona marble" is not restricted to the area of Verona and northern Italy and can be found in a very extensive Alpine area accessible from the south as well as from the north of the mountains.

Another iconographic point is of considerable interest. In many Carolingian, Ottonian, and Romanesque representations of emperors and kings, the crown is always off center. The reason for this curious phenomenon is not clear, but it occurs in numerous examples in every medium. Our head shows it as well.

We do not know if this is a single head or from a bust or a single full sculpture or one of a group of sculptures. When it was bought by the previous owner, the head was partly covered with a coat of lime plaster, which was removed mechanically, a process that may account for several scratches visible in the now-clean surface. The wear is much deeper in the weaker areas of the stone, which show cracks and abrasions, while in the harder areas, mostly the cheekbones, the stone surface has acquired a high polish. A small piece of lead



at the top of the head may have been for the attachment of a decorative element—perhaps a cross. The drill holes flanking the lozenge decorations were never inlaid and seem to be merely decorative.

Who was the person represented? The enigmatic expression and the mesmerizing impact of the face do not help to make matters any clearer. At first glance, the head looks like a portrait, but if so, of whom? Could it be one of the Three Magi? An Old Testament king? The portrait of an emperor of the Holy Roman Empire? (Verona was the most imperialist of the Italian cities.) Unless more data are found, these questions must remain unanswered.

Unpublished

CG-M

DOUBLE CUP

German or Bohemian, 1300–1350. Silver and silver gilt with applied opaque enamelwork, height 6¼" (10.6 cm). The Cloisters Collection. 1983.125ab

The only known example of its type and date, this double cup is an extremely important addition to the collection. Comprised of two sections of similar form and profile, it stands on a low circular foot and is fitted with a ring handle decorated with cast and chased human-headed grotesques. On the interior of the lower section is an applied enameled roundel with a helm crested by three upended conical Jewish

hats reserved in silver against a red opaque enamel background. The upper section serves as a cover when engaged over the lower section. It is surmounted by a circular fitting that functions both as a handle and as a foot when the section is used as a second cup. At the base of the upper foot on a hatched ground is an applied escutcheon with three Jewish hats reserved in silver; these emanate from the points of the escutcheon and are joined centrifugally at their peaks against the remnants of an originally red opaque enamel background. Within a band encircling the upper vessel, bordered by two parallel gilt-incised lines against a hatched background, the names of the Three Kings are inscribed in raised Gothic gold characters: CASPAR + MELCHIOR + WALTAZAR +.

The *Doppelkopf*, or double cup, was a particular type of Germanic vessel, which had achieved its developed form by the end of the thirteenth century and endured without fundamental change throughout the next four centuries. Depicted in virtually all media, double cups are seen on the tables of great princes and minor burghers, in guild and civic halls as well as on the sideboards of middle-class merchants. St. Eloi is frequently depicted working a double cup, while in representations of the Adoration, one of the Three Kings is invariably shown presenting the Christ Child with a double cup overflowing with precious spices or gold coins. By document we know that emperors, kings, and noblemen emulated the latter practice in their exchanges of state gifts. The importance placed on double cups throughout the medieval German-speaking world was due not so much to their function as drinking vessels, for in this regard they—particularly the more elaborate later medieval forms—were remarkably ungainly. Rather, their importance derived from the surrounding customs and rituals they served and the amuletic and supernatural powers thereby invested in them.

Double cups were essentially the apparatus of the age-old custom of *Minnetrinken*, love or devotional toasts. The Germanic tradition of farewell toasts, imbibed pledges to the goddess Minne, or drinks to invoke the memory of the dead was extended in early Christian times to embrace saints, martyrs, Christ, or the Virgin. Because of their pagan origins, such practices were vigorously proscribed by the Church fathers, but official dicta could not curb the entrenched custom. By the fourteenth century, *Minnetrinken* in a Christian context were widespread. Perhaps the *Minnetrinken* most tacitly sanctioned by the Church, and therefore the most ubiquitous, were the *Johannesminne*, in honor of St. John the Evangelist, invoked not on a specific day, but in times of particular need. In courtly circles *Johannesminne* were commonly practiced to invoke the saint's protection and strength against a variety of perils. High Gothic epics, notably those of Hartmann von Aue, frequently make reference to *Johannesminne*. The *Minnekloster*, a love poem of about 1350, specifically states that a *guldin köpfelîn*, or golden cup, is the correct vessel for drinking a *Johannesminne*. The sainted Three Kings, whose relics, venerated in Cologne, inspired one of the more popular high Gothic cults, were also the objects of *Minnetrinken*. It is in this context that the present double cup with its inscription must be understood.

The heraldic devices that suggest a Jewish context for this double cup and the inscription enumerating the Three Kings would seem to present something of an anomaly. There is, however, a possible explanation that reconciles this apparent contradiction and adds an exceptional, if somewhat speculative, dimension to this object.

Epiphany was thought to mark the true New Year, and Epiphany Eve was considered a magical night. Animals could



Left: Applied enamel roundel on interior of lower section. Right: Base of upper foot.

talk, any waters that sprang forth at midnight were curative, any sighting of celestial conjunctions in threes granted the viewer three wishes, and anyone who stole and got away with it could safely steal for the rest of the year. Epiphany was also an occasion of family festivity. In every region, holiday breads were baked, distributed, and eaten for good luck. On Three Kings' Day, the future was foretold by such means as interpreting the forms made by drops of molten lead as they hit cold water. One could likewise make prognostications of weather and love. The Three Kings brought protection against a litany of complaints, diseases, and evils. All these superstitions and practices had little relevance to religious celebration and so were widespread. In this context, the inscription on the double cup can be interpreted as a purely talismanic or amuletic reinforcement of the *Minnetrinken* and the drafts of wine from double cups. Furthermore, in Bavaria, Austria, the regions of the Erzgebirge, and Swabia, traditional *Minnetrinken* without invocations of holy names were celebrated widely and principally on Pentecost Monday, New Year's Day, the eighth day after Easter, and the Three Kings' Day. *Minnetrinken* given on these days were believed to make women beautiful and men strong and potent. In 1351 the king and emperor, Charles IV, in whose lands and during whose lifetime this double cup was assuredly made, invited all the Jews of Bohemia to Prague to celebrate the marriage of Lazar, son of

Man, the leading financier of that imperial city. One is strongly tempted to associate the present double cup with such a celebration.

The form of the escutcheon and the character of the heraldic devices are consistent with heraldic images of the first half of the fourteenth century, sharing affinities with devices represented in the *Manesse Codex* and the *Züricher Wappenrolle*. The use of a helm on the interior medallion suggests a family coat of arms, while the reduced arrangement of the Jews' hats on the exterior escutcheon may indicate a more general device. Neither has been identified, nor is the relationship between the two clearly established. A Jewish context, however, is certainly suggested.

A set of five nested silver beakers of hexagonal cross section, now in the Germanisches Nationalmuseum, Nuremberg, provide important evidence for establishing a more specific framework for the present double cup. Attached to the interior base of each of these graduated nesting beakers is an escutcheon identical in form to that of the double cup. The devices, all in reserved silver against a crosshatched silver ground, consist of the *Bindenschild* of Austria, the white eagle of Poland, the double-tailed lion of Bohemia, three Jews' hats arranged centrifugally as in the present example, and a rampant wolf à dexter with a later Hebrew inscription incised above it. Previous attempts to decipher this heraldic as-

semblage have indicated someone who would bring the three royal houses in conjunction, yielding two possibilities: Elizabeth (1292–1330), daughter of King Wenzel II of Bohemia and Poland, and Rixa Elizabeth (1288–1335), heiress to the Polish kingdom after the death of her father, Przemysl II, in 1296. This interpretation implies a date prior to 1335, which is not inconsistent with the style of the beakers. It does not, however, account for two of the heraldic devices.

During the fourteenth century under the Luxembourg king-emperors, the Jews in Germany and Bohemia enjoyed relatively protected and prosperous times, with the catastrophic exception of the 1349 pogroms. The monied classes thrived within a burgeoning monetary system eager for credit to fuel an expanding economy. Under Emperor Friedrich II, the Jews in Germany were explicitly designated *Kammerknechte* and were nominally under imperial protection. In the lands where Charles IV was prince by title, he drew the Jews under his protection. In 1338, as Markgraf of Moravia, for example, he forbade the citizens of Neupilsen to cause injury to the Jews of that city by either word or deed. In this climate, many Jews were able to amass great wealth and to rise to prominence as imperial financiers, court advisers, and high-ranking bureaucrats. The names of the most powerful Jews in Prague, like Lazar, Man, and Trostlin, appear frequently in the records and accounts of Charles IV.

The presence of a Jewish device among those of three royal houses might be explained if it were read as the device of an association or fraternity of high-ranking Jews who were in both the protection and service of the houses represented. The owner of the Nuremberg beakers was probably attached to the court of Charles IV, as the beakers were excavated at Kuttenberg, east of Prague, the location of a favorite imperial residence. The fifth device, a rampant wolf *à dexter*, has not been identified with certainty, but it may represent the wolf of Passau.

The exact correspondence of the heraldic device of three Jews' hats arranged centrifugally brings the present double cup into extremely close connection with the Nuremberg beakers. The objects are nearly, if not exactly, contemporaneous. What we understand of the Nuremberg device may give interpretation to that of the double cup. Archaeological evidence places the beakers within the imperial sphere of Prague, but, in the absence of provenance, the double cup could have been found within the environs of virtually any German imperial city.

A number of silver double cups, all dating from the first half of the fourteenth century, share a close stylistic affinity. As a group, they are at distinct variance with the present example. None are particularly spheroid in shape; rather they are deeply compressed at the join, creating an entirely different proportional aesthetic. The upper and lower sections are thereby far more clearly distinguished as separate elements. In all cases, the lower section rests on a short but distinct stem terminating in a broad, raised hexagonal foot, each side of which is slightly concave. The perpendicular edges of each foot are generally decorated with a row of star-shaped appliqués. The lower section, considerably broader than the upper, is fitted with a flanged ring handle drawn to a point at its meridian. The upper section, substantially shallower than the lower, is mounted with a raised and flanged ring-foot/grip. These stylistically homogeneous double cups were excavated over a broad area extending from Switzerland through the upper Rhineland and the Bodensee into Swabia as well as the middle Rhineland. Given their wide geographic distribution, it is improbable that they were produced in a single workshop or associated workshops; rather they represented a conventional

type that pervaded the metalwork production of the region as a whole. It seems unlikely, therefore, that the present double cup, born of a very different aesthetic, could have been produced in the same region. As a consequence, one is tempted to seek its origins in the more easterly reaches of the Luxembourg-Wittelsbach-Hapsburg domains, most probably in upper Bavaria or Bohemia.

Although this double cup was certainly excavated, nothing is known of the circumstances or site of the find. However, a silver trove that relates to this piece was unearthed in 1969 at Lingenfeld, a small town near Speyer. Found buried in an earthenware jug, the Lingenfeld cache of silver objects included a double cup of upper Rhenish origin and 2,369 coins, all datable to before 1350, thereby providing a *terminus ante quem* for the silver as well as suggesting a historical context for the hoard.

In 1347 the Black Death broke out in southern Europe, and by late 1348 it had spread north of the Alps and deep into German territories. The deadly onslaught brought about mass fear of the most profound sort. Scapegoats were sought, and the Jews became the immediate target. Blamed for causing the plague, the Jews throughout Europe became the objects of a massive and virulent pogrom. On January 10 and 25, 1349, a flurry of anti-Semitic decrees were issued and confiscations took place in Speyer. By March killings had begun in earnest. There seems little doubt that the Lingenfeld treasure was hoarded by a wealthy and panicked Jew early in that desperate year. Given the device of The Cloisters double cup, it is tempting to speculate that this precious object, along with the two vessels purportedly found with it, owe their survival to a similar circumstance.

The Cloisters double cup appears to be the only known example of its type and one of the very few extant examples of early fourteenth-century German secular plate. By its apparent use in the context of *Minnetrinken*, it vividly reflects medieval folkloric belief, celebratory ritual, and everyday custom. As the heraldic devices strongly suggest a Jewish context, this double cup may be among a handful of high Gothic objects that documents an aspect of Jewish life in medieval Christian Europe. On the basis of the identical heraldic devices, a close association with the Kuttenberg beakers seems highly probable. We are then able to place this vessel in a historical context documenting the role of Jews in the imperial court at Prague. As such, it becomes an object of considerable historical significance. It is in remarkably fine condition, and, beyond the surface qualities to be expected on buried plate, it is completely intact. It is a handsome object of balanced proportion, refined profile, and skilled execution. The paleography is bold and elegant in design, plastic but sure in its cutting. The relief work on the handle is finely cast and chased. As a whole, it is prepossessing beyond its scale and an object of both fine quality and great rarity. Though many aspects await further investigation, The Cloisters double cup is an object of great art-historical importance as well as considerable historical interest and is a major addition to the collection.

Bibliography: Sotheby Parke Bernet, London. Sale catalogue. March 7, 1983, lot 167.

Related references: Kohlhausen, Heinrich. "Der Doppelkopf: Seine Bedeutung für das deutsche Brauchtum des 13. bis 17. Jahrhunderts," *Zeitschrift für Kunstwissenschaft* 14 (1960): 24–56; Schiedlausky, Günther. "Ein gotischer Bechersatz," *Pantheon* 33, 4 (Oct.–Dec. 1975): 300–309; Ehrend, Helfried, and Günter Stein. *Der Münzschatz von Lingenfeld 1969*. Numismatische Gesellschaft Speyer e.V., 1975: 37–59; Eckert, Willehad Paul. "Die Juden im Zeitalter Karls IV.," in *Kaiser Karl IV: Staatsman und Mäzen*. Exhibition symposium papers, Nuremberg, 1975: 123–30 and exhibition catalogue, nos. 148, 1–5, and 150, 1–6.



THE MAN OF SORROWS (*IMAGO PIETATIS*)

Central Italian, third quarter 14th century. Translucent and opaque enamel on copper gilt, $4\frac{1}{16} \times 3\frac{1}{16}$ " (10.3 × 7.8 cm). Gift of Georges E. Seligmann, in memory of his wife, Edna, his father, Simon Seligmann, and his brother, René. 1982.480

The plaque represents Christ, clad in a loincloth and standing in his tomb, with closed eyes and outstretched arms, and a cruciferous nimbus encircling his head. The wounds in his side and hands are slightly marked. The lance that pierced his side and the vinegar-soaked sponge that he was offered appear behind the holy figure. The five stars on the dark blue background may represent the five wounds. On either side of the tomb, kneeling with their hands joined in supplication and prayer, are a monk and a flagellant; a hood covers the head of the flagellant, a veil conceals his face, and a scourge hangs from his left wrist. Beneath the scene runs the inscription *SOCIETATIS S. DOMINICI* (Society of St. Dominic); next to the kneeling figures is what seems to be FN, meaning *frater noster*, and PB, the meaning of which could be *presbyter*.

The iconography combines the *imago pietatis* with the *arma christi*, a representation of all the attributes of the Passion that may or may not show the figure of Christ. Pope John XXII stated from Avignon in 1330 that the *imago pietatis* was to be evoked during the elevation at the mass, and Innocent VI (1352–62) offered indulgences to those who paid a special veneration to the instruments of the Passion. For the repentant sinner the *arma christi* and the *imago pietatis* became a sort of preview of the brightness of God as seen at the Last Judgment.

The origin of the Man of Sorrows is thought to be Eastern. Western examples inspired by the East show Christ from the waist up, with his arms tightly crossed. He is usually shown in front of the cross. The best example of this type, which may be Byzantine, is an icon in the Church of St. Croce in Gerusalemme, Rome. In the fourteenth century, however, and mostly in Italy, representations of the Man of Sorrows became more humanized, following the tendency toward a more

naturalistic approach to religious subjects and feelings established by the writings of Pseudo-Bonaventura and the *Revelations* of St. Bridget of Sweden. Christ was represented very much as in the present example, either by himself or flanked by Mary and John the Evangelist, who usually hold Christ's hands in a gesture of veneration permeated with tenderness. Often the cross is in the background. The two kneeling figures in our plaque are quite exceptional. The monk—or friar, if he is a Dominican—has nothing uncommon about him, but the penitent is very unusual, and both figures are out of the ordinary in a representation of the Man of Sorrows. There are a certain number of fourteenth-century Italian paintings in which flagellants, also with their faces covered and a scourge at the wrist, appear in groups kneeling beside the Virgin or a saint. In an unusual case, on an altarpiece in the Church of St. Domenico, Naples, which represents the *Madonna dell'umiltà*, the predella shows the *arma christi*, without the figure of Christ, adored by four kneeling flagellants and other figures. The enigmatic figure in our example has a triangular object on his back. This is probably the badge of the society or congregation to which he belonged. In the other examples, the badge appears either on the sleeve or on the back. As indicated in the inscription, this plaque belonged to a society subject to the Dominican order, but not to the order itself. The original use of the plaque is unknown. There are no attachments on the back.

The technique of the enameling is comparable only to that of a morse in the Museum's collection representing St. Francis of Assisi receiving the stigmata (1979.498.2, also a gift of Georges Seligmann). The blue background and the small arches around it were created in the *champlevé* technique. The lower part, including the garments of the two kneeling figures and the tomb, were originally covered with a thin coat of reddish-brown translucent enamel, now partially lost. As on the morse, the enamel was applied in a way very different from the well-known *basse-taille* technique employed in Italy itself and in several other European countries in the fourteenth century. The figure of Christ, beautifully described in a technique close to etching, is totally gilded and has enamel on the nimbus only. If the morse with St. Francis was produced for Assisi, it is possible that both that piece and the present one came from a workshop in central Italy, perhaps Umbria—a workshop of which these two examples are the only ones known.

The importance of this gift is exceptional, both because of its iconography and its technique, and it constitutes one of the highlights of the Medieval Treasury.

Ex coll.: Victor Gay, Simon Seligmann, Paris.

Bibliography: Hôtel Drouot, Paris. *Catalogue des objets d'art et de haute curiosité*. Sale catalogue. Sale no. 7, 1909, no. 52, ill.

CG-M

PROCESSIONAL CROSS

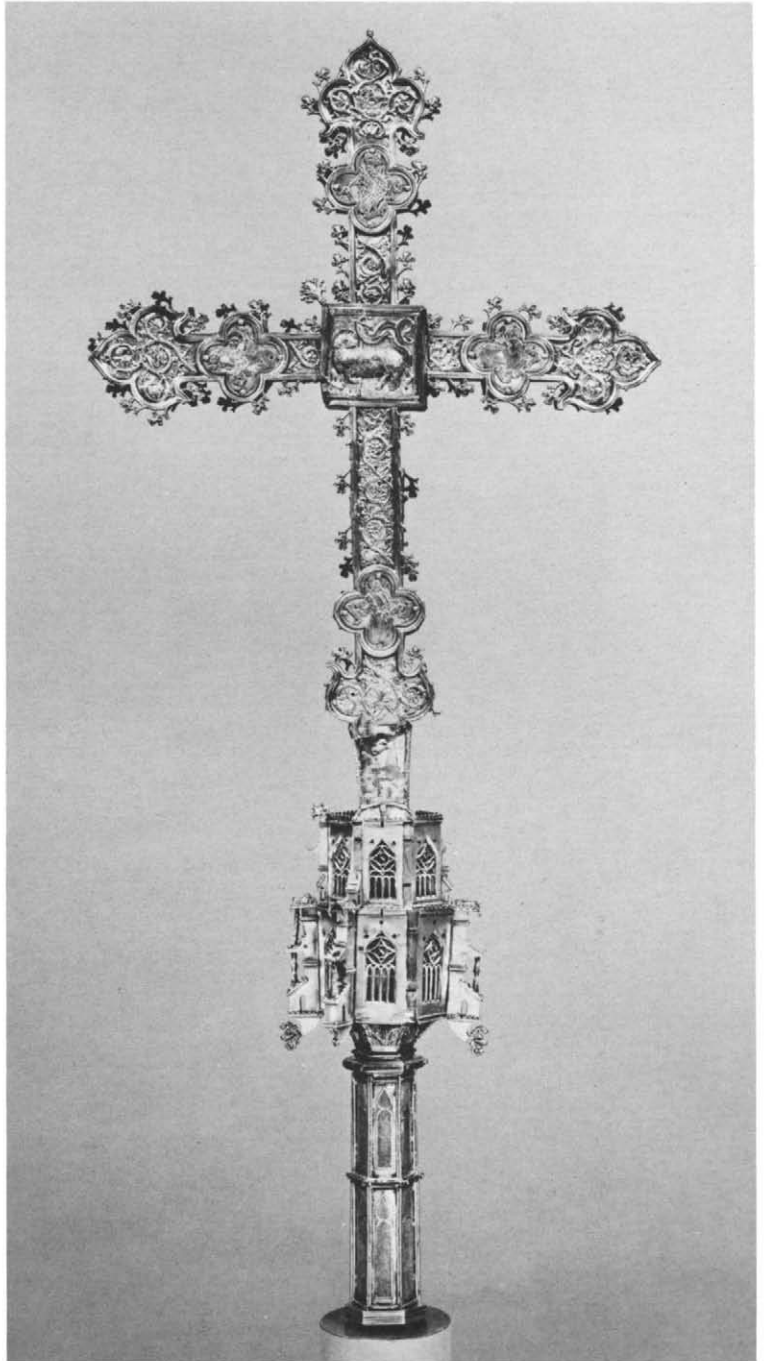
Spanish, Aragon, mid-15th century. Silver gilt with traces of enamel on walnut core, height 36 1/2" (92.7 cm). Gift of Ella Brummer, in memory of her husband, Ernest Brummer. 1982.363.1

Crosses of this size, elaborately decorated on both sides, are meant to be carried in a procession, not placed on an altar. The present example is characteristic of crosses produced in ateliers for silver and translucent enamels in northeast Spain in what was the kingdom of Catalonia and Aragon before the unification of the country at the end of the fifteenth century. The silver marks visible all over the cross and on its knob are of the town of Daroca in Aragon. It is possible, however, that the quatrefoils on the four ends of the cross on the front and back, which once held insets of translucent enamel, were made in Catalonia, where considerable quantities of enamels in the *basse-taille* technique were produced during the fourteenth and fifteenth centuries.

The general style of this cross is what in Spain is called *gótico florido* (flowering Gothic). The four arms have fleur-de-lis terminals, and repoussé floral motifs inhabited by small animals cover the surface of the cross proper, which is mercury gilded. All around the edges run a series of delicate floral attachments, some of which are missing. At the intersection of the arms, both on the front and back, are rectangular plaques, also in repoussé technique. The plaque on the front represents Christ in Majesty and the one on the back the Agnus Dei. Next to the fleur-de-lis terminals are quatrefoils of silver without gilding, worked to receive the translucent enamels, and some tiny speckles of enamel can be detected under the microscope. In spite of the loss of the original adornment, the design is so strong and beautiful that one does not miss the color, which in a way would have obscured the virtuoso craftsmanship. The incised pattern on the background is different in each quatrefoil, and this gives a greater variety to the already exciting design. The representations on the front, around the Christ in Majesty, are the Mourning Virgin on the left arm, the Pelican in her Piety on the top, and Adam rising from his tomb on the bottom. St. John the Evangelist would have been on the right arm, but only the outside frame of that quatrefoil remains. The corpus, which would have been cast separately, is also missing. On the back, around the Agnus Dei, are the symbols of the four evangelists: the eagle of John on the top, the lion of Mark on the left, the ox of Luke on the right, and the winged man of Matthew on the bottom.

The knob was made in a much more sober style, consisting of a hexagonal fenestrated tower with buttresses. The shaft bears a simple lancet motif. The whole cross suffered considerably through the centuries and was restored, probably more than once. In addition to the loss of the translucent enamel and some of the floral attachments, three of the buttresses of the knob, and the tips of the bottom fleur-de-lis terminals are missing. The strip that holds together the front and the back, which should have been silver, was replaced with a cheap metal band that was badly oxidized. Many of the original nails had also fallen out and had been substituted by nonsilver ones. After we received the cross, it was cleaned to bring back its original splendor, and the quatrefoils, which had been placed at random in an earlier restoration, were put in the correct places. New silver-coated nails of the same size and shape as the originals now replace several of the oxidized ones, and an effort was made to restore the few buttresses preserved from the knob to their proper positions.

In its present condition, the cross is a beautiful example of Spanish silver work of the fifteenth century. There are very few related crosses outside Spain (one of them in the Victoria



Details. Left: The eagle of St. John. Right: Christ in Majesty

and Albert Museum, London); most are still in their original locations. The addition of this unusual gift to our collection of medieval church objects is most welcome and valuable because we have a Romanesque silver processional cross from the north of Spain, and we are now able to show the great difference in style and iconography between the two objects made for the same purpose, but three centuries apart.

Ex coll.: Ruiz, Madrid; Ernest Brummer, New York.

Bibliography: Gómez-Moreno, Carmen. *Medieval Art from Private Collections*. Exhibition catalogue, Metropolitan Museum, New York, 1969, no. 140, ill.; Spink and Son, London, in collaboration with Galerie Koller, Zurich. *The Ernest Brummer Collection*, 1. Auction catalogue. 1979, no. 177, ill.

CG-M



FRAGMENT OF A CHASUBLE, *OPUS ANGLICANUM*

England, late 15th century. Silk and metallic embroidery on linen, appliqué on silk velvet foundation with silk embroidery and silver-gilt shot, $28\frac{3}{4} \times 14\frac{3}{16}$ " (73 × 36 cm). The Cloisters Collection. 1982.432

This example of *opus anglicanum* is remarkable for its richness of design and superb state of preservation. The decoration consists of two cherubim, each atop a wheel emanating rays of light, four fleurs-de-lis, and four thistle patterns in three different designs all distributed on vertical axes. These elements, all appliqué, are embroidered in vibrantly colored silk and silver-gilt threads. Scrolls and other designs are embroidered directly on the red velvet foundation and are accentuated with attached minute silver-gilt rings or shot. The lay of the velvet, the outline, and the vertical warp and design indicate that this piece formed the lower right quadrant of a chasuble. For a discussion of the technique, see Young, Bonnie. "Opus Anglicanum," *Metropolitan Museum of Art Bulletin* 29, 7 (March 1971): 291–98.

Ex coll.: D. Constable-Maxwell, London.

TH

BEAKER

German (lower Rhineland), possibly Cologne, early 16th century. Potash glass, blown, pattern-molded with trail glass and applied decoration, height $3\frac{9}{16}$ " (9 cm). The Cloisters Collection. 1983.16

This small and finely worked beaker served as an ordinary drinking vessel. Beakers of this type and related types were widely manufactured throughout German-speaking lands at the end of the late Middle Ages. They were produced in glasshouses located in forested areas (therefore known as *Waldglasshütten*), where the requisite raw materials—notably potash from the ashes of burned beech and other woods used as the alkali ingredient—were readily available. Because of their utilitarian nature and the fragility of their material, very few examples of hollow ware of this period have survived.

The form of this beaker, a pruned cylindrical body with a conical bowl, ultimately derives from late thirteenth-century Islamic drinking glasses. Such prototype glasses, whether they came directly from the Near East or from Italian sources strongly influenced by the Near Eastern types, must have been introduced into Germany by the early fourteenth century and been rapidly absorbed into local glass production. An example of this early German form is clearly represented in an illumi-

nation from the Manesse Codex of Buchheim, dated about 1310. The type continued to be produced with little change well into the fifteenth century, as fragments recovered from datable wasters demonstrate. By the end of the fifteenth century, however, accomplished glasshouses had developed more refined forms with contracted bodies that served more as stems and with flared lips that evolved into conical bowls.

The Cloisters beaker, a splendid example of this later type, is remarkable for its refinement of form and execution, as well as for its pristine state of preservation. A delicate thread of trail glass separates the upper portion from the lower; the prunts are precisely applied with single ones rhythmically alternating with pairs; and the ring foot is crimped into numerous droplike supports. In its sensitive proportions, graceful balance, and accomplished workmanship, this beaker is a truly exceptional example of late Gothic domestic glass production and a significant addition to the collection.

Ex coll.: William Cornwallis Cartwright, Aynhoe Park, England.

Bibliography: Sotheby Parke Bernet, London. Sale catalogue. July 14, 1975, lot 265.

TH



SILVER-STAINED ROUNDEL: THE TEMPTATION OF ST. ANTHONY

South German (Swabia), dated 1532. Glass with silver stain and grisaille enamel, diameter 8" (20.3 cm). The Cloisters Collection. 1982.433.5

According to *The Golden Legend*, St. Anthony sold all his worldly goods for the benefit of the poor and retreated to the desert to live the life of a hermetic monk. As a test of faith, he was forced to endure temptations by a swarm of terrible beasts, the incident represented here in a charming, if somewhat naïve, late Gothic style. St. Anthony is dressed as an abbot and holds a tau crozier and a mendicant bell. Four fantastical demon-beasts, one with a lion's head, another with that of a goat, one with the body of a fish, and another with that of a rooster, torment him. The inscription in the silver-stained border reads: MARTINUS WIDMAN PFARRER CAPPEL 1532 (Martin Widman, parish vicar at Cappel, 1532). A village called Kappel, belonging to the parish of Pfronten, lies south-east of Kempten (Swabia) in the Allgäu district of southern Germany. The style of roundel is consistent with that of other works from the region. The inscription suggests that the roundel was a donation from a local vicar, Martin Widman.

Unpublished

TH



ARMS AND ARMOR



FENCING BUCKLER

Italian, 16th century. Steel, partly blued and gilded, height 13¼" (33.6 cm). Gift of Mr. and Mrs. Ronald S. Lauder. 1983.136

This trapezoidal shield with a ridged boss in its center has riveted to its surface three concentric rings to serve as "swordbreakers." These rings are oval in shape, with the largest having four triangular extensions fitting into the corners of the shieldface. In addition, there is a hook attached at the center; this could have served to entrap an opponent's blade, but was mainly designed for carrying the buckler at the waist belt, with the grip outward, ready for instant use. The shield is in extraordinarily good condition, with its original blued surface largely intact, and with gilded mounts in the shapes of hearts and comets as decoration. However, the lining of fabric or leather has long since disintegrated. The T-shaped grip has thumbrests on either side of the handhold, to be used by either a right-handed or left-handed fencer.

If the stroke of one sword is parried with another, both blades are bound to get badly nicked. Medieval fencers preferred to block a sweeping blow with a shield. Special fencing shields—bucklers—came into use in the thirteenth century. They were, in fact, smaller versions of the older round shields of the Dark Ages and the Viking period. Made of wood and leather, with a central iron boss and an iron rim, they were designed to do as much damage as possible to the edge of the opponent's sword. By the sixteenth century, when fencing styles had changed from hewing to thrusting, bucklers were made entirely of steel and were fitted with devices for catching, immobilizing, and even breaking off a swordpoint. In addition, a formal style of fencing evolved: a rapier was held in the right hand, and a parrying dagger in the left, though a conservative fencer might still use the old-fashioned buckler, either square or round. Both techniques are illustrated in the woodcuts of the treatise *Opera nova*, 1536, the fundamental work by the Bolognese fencing master Achille Marozzo.

The shape of this buckler developed from the quadrangular shields with raised center ridge introduced to the West from eastern Europe in the fourteenth century, after the traditional knightly shield of triangular outline went out of fashion. Known as "Lithuanian targes," they were intended for fighters on foot as well as on horseback.

HN

F. PIRMET, *gunmaker*
ANTOINE-MODESTE FOURNERA, *goldsmith*

HUNTING SWORD

French, Paris, 1809–13. Blade—steel, blued and gilded; hilt—silver gilt and mother-of-pearl; scabbard—wood, leather, silver gilt; length 25 1/2" (64.8 cm). Purchase, The Sulzberger Foundation, Inc. and David G. Alexander Gifts, and Bequest of Stephen V. Grancsay, by exchange. 1982.136

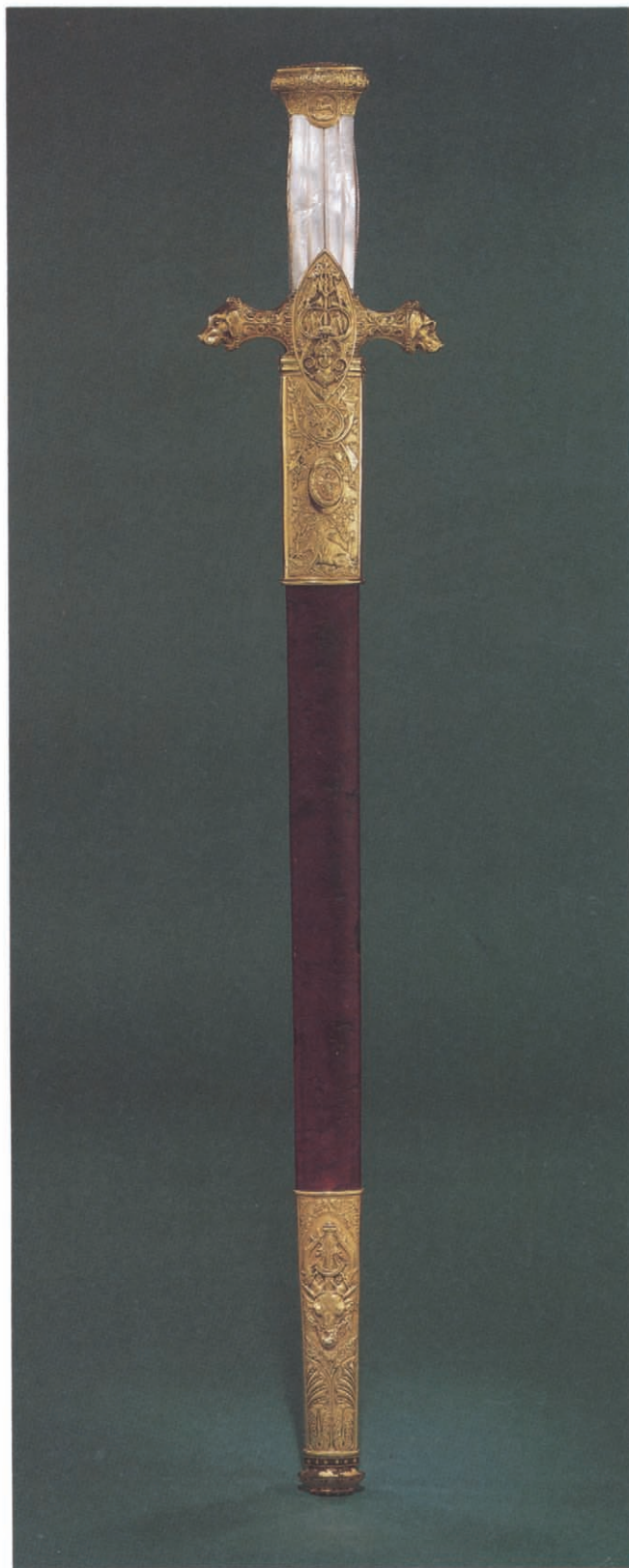
The production of deluxe arms in France under Napoleon was dominated by Nicolas-Noël Boutet, director of the National Arms Factory at Versailles. However, during the same period a number of independent Parisian gunsmiths were also creating luxury arms of comparable quality. One of these was Pirmet, a little-known gunmaker whose work is represented in the Museum's collection by a flintlock fowling piece and a cased pair of flintlock pistols, both richly silver mounted (27.203; 28.196.1–2). To this group has now been added a finely designed and crafted hunting sword of considerable historic interest.

It appears that relatively few hunting swords were made during the First Empire, a period dominated by military regalia, and this example, with its nonfunctional blade patterned after the ancient Roman *gladius*, served merely as a splendid costume accessory. The hilt and scabbard mounts are silver gilt, cast in high relief and chased with classically inspired Empire ornament and appropriate hunting motifs. The ends of the guard are formed as dogs' heads—an unusual and whimsical detail. Plaques of mother-of-pearl cover the grip and enhance the decorative quality of the sword. The suspension button on the locket of the scabbard is embellished with a bee, an imperial emblem, and the back of the locket is engraved with Pirmet's name and title as "gunmaker to His Majesty the King of Westphalia" (that is, Jérôme Bonaparte, the emperor's brother, who reigned in this short-lived kingdom from 1807 to 1813). The reverse of the guard is decorated with the monogram CB, which refers to the probable owner, Prince Camillo Borghese (1775–1832), who was married to the emperor's sister Pauline Bonaparte and who served the French cause in Italy. This sword is said to have been purchased privately from the Borghese Palace in Rome prior to the dispersal of the Borghese collections in 1892–93.

Several craftsmen collaborated in the production of this sword. Pirmet was the retailer who presumably commissioned the Parisian goldsmith and *fourbisseur* Antoine-Modeste Fournera, whose mark is stamped on the mounts, to fashion the silver parts. The blade was provided by the factory of Coulaux Frères in Klingenthal, in the German-speaking part of Lorraine. The date of manufacture can be narrowed to the period of 1809–13; the silver hallmarks are for the period 1809–19, whereas the kingdom of Westphalia lasted only until 1813.

Bibliography: Dean, B. *Catalogue of European Court Swords and Hunting Swords*. New York, 1929, no. 42, pl. 101; Grancsay, S. V. *Loan Exhibition of European Arms and Armor*. Metropolitan Museum, New York, 1931, no. 153, ill.

SWP



EUROPEAN SCULPTURE AND DECORATIVE ARTS



ESAU SELLING HIS BIRTHRIGHT TO JACOB

From The Story of Jacob, a set of six tapestries.

Flemish (Brussels), third quarter 16th century. Wool and silk, 6–7 warps per cm, 152 ½ × 103 ¼" (326.3 × 262.3 cm). Bequest of Amy Warren Paterson, 1982. 1983.73.1

The story of Jacob as depicted in this set of six tapestries begins with the scene illustrated, that of Esau selling his birthright to Jacob (Gen. 25:29–34). Esau, the hunter, sits with his bow and quiver at his feet. He clasps hands with Jacob, his brother, who is clad in the starred robe that will identify him throughout the story. By this handshake Esau and Jacob seal their agreement, and the former accepts a bowl of food in exchange for his birthright as firstborn. The secondary scenes represent different moments in time and serve to advance the story. In the center distance Esau is shown hunting with two dogs. To the right, Rebecca, mother of Esau and Jacob, is seen cooking outside the tent, probably preparing food for Jacob to present to his father, Isaac (Gen. 27).

The narrative continues to unfold in the other tapestries, which depict Rachel giving her servant Bilhah to Jacob (Gen. 30:1–4), Rachel and Bilhah with her son Dan, and Jacob making a covenant with his father-in-law, Laban (Gen. 31:43–53), a scene combined with Laban looking for the images (Gen. 31:33–35) and his farewell to his daughters and grandchildren (Gen. 32:1). Jacob's sacrifice after this covenant is shown in the fifth tapestry (Gen. 31:54), while the sixth illustrates Jacob both burying idols under an oak tree (Gen. 35:4) and building an altar in Bethel (Gen. 35:6–7).

Although this set may be complete, it is unlikely, since certain frequently illustrated scenes, such as Isaac blessing Jacob and Jacob's dream, are not included. Moreover, as this set is woven from designs made earlier, there may have once been additional cartoons. Indeed, three related tapestries, with some central scenes similar to our set, but with different borders, are in the Residenz Museum in Munich. These tapestries all bear the Brussels city mark and that of the weaver Jan van Tiegen. The first depicts events immediately following the selling of the birthright: Esau with the ailing Isaac discovers his father has blessed his brother (Gen. 27:30–41) and Jacob being sent to find a wife (Gen. 28:2–5). The second tapestry depicts Jacob at the well of Haran (Gen. 29:2–14); the third combines both the scenes of Jacob's covenant with Laban and of his subsequent sacrifice. In the Museum's set these latter two scenes appear in separate hangings and the figures bringing stones for the sacrificial altar appear twice: to the right of the scene of the covenant and to the left of the scene of the sac-

Entries by James Parker, *Curator*; Jessie McNab, James David Draper, Clare Le Corbeiller, *Associate Curators*; Alice M. Zrebiec, *Associate Curator, Textile Study Room*

rifice. This indicates that the original cartoon was divided to provide patterns for hangings of narrower widths.

On stylistic grounds, the tapestries can be dated to the third quarter of the sixteenth century. The double "B" and shield, which appear in the guard stripe of five of the tapestries, identify Brussels as the city of manufacture. However, neither the designer nor the weaver is known, although there are clues to the identity of the latter. Four of the tapestries do bear a weaver's mark: a merged "C" and "T" with three stars to the right. This mark, which is also found on tapestries in Boston, Berlin, and Cologne, was formerly thought to indicate the Brussels weaver Corneille Tseraets, but it has been proven that he used a different mark. Yet another unidentified weaver's mark appears in the upper right guard of the tapestry depicting Jacob burying idols; however, this mark has been set into the tapestry and is not integral to it.

Perhaps the most pleasing aspect of these tapestries, which have retained their bright colors and are in good condition, are the wide, well-designed borders that frame five of the hangings. Fruits, flowers, and architectural elements are combined with animals and birds, native and exotic, to produce entertaining and lively surrounds. A veritable menagerie encircles the scene of Esau selling his birthright. In the left border an eagle, a hooded falcon, a hawk, and an elephant are depicted; at center bottom, a stag and a doe. The right border houses a stork, an owl, and a mammal that may be a beaver, while at center top one bird attacks another. The naturalistic details are not restricted to the border motifs. The settings of the central scenes contain a variety of flora, and in many cases specific trees and plants can be identified.

Although there are several exceptional sixteenth-century Brussels tapestries in the Museum's collections, this bequest represents the first substantial set of hangings from this period and place of manufacture.

Bibliography: Göbel, Heinrich. *Wandteppiche: 1 Teil: Die Niederlande*. Leipzig, 1923. Vol. 1, appendix of marks: 5; Crick-Kuntziger, Marthe. "Marques et signatures des tapisseries bruxelloises." *Annales de la Société royale d'Archéologie de Bruxelles* 40 (1936): 181; Gaines, Edith. "Living with Antiques: The New York Home of Mr. and Mrs. Charles C. Paterson." *Antiques* 71 (1957): 355; Winchester, Alice, ed. *Living with Antiques*. New York, 1963: 19; Heinz, Dora. *Europäische Wandteppiche 1*. Braunschweig, 1963: 337; Cavallo, Adolph S. *Tapestries of Europe and Colonial Peru in the Museum of Fine Arts, Boston*. Boston, 1967. Vol. 1: 109–10; Wilkens, Leonie von. "Drei unbekannte Jacobsteppiche aus der Manufaktur des Jan van Tiegen." *Miscellanea Jozef Duverger* 2. Ghent, 1968: 778–86; Stettler, Michael. "Das Trojanische Pferd: Ein Brüsseler Wandteppich." *Artes Minores*. Bern, 1973: 248ff; *Apollo* n.s. 99 (June 1974): 11 (of advertisements).

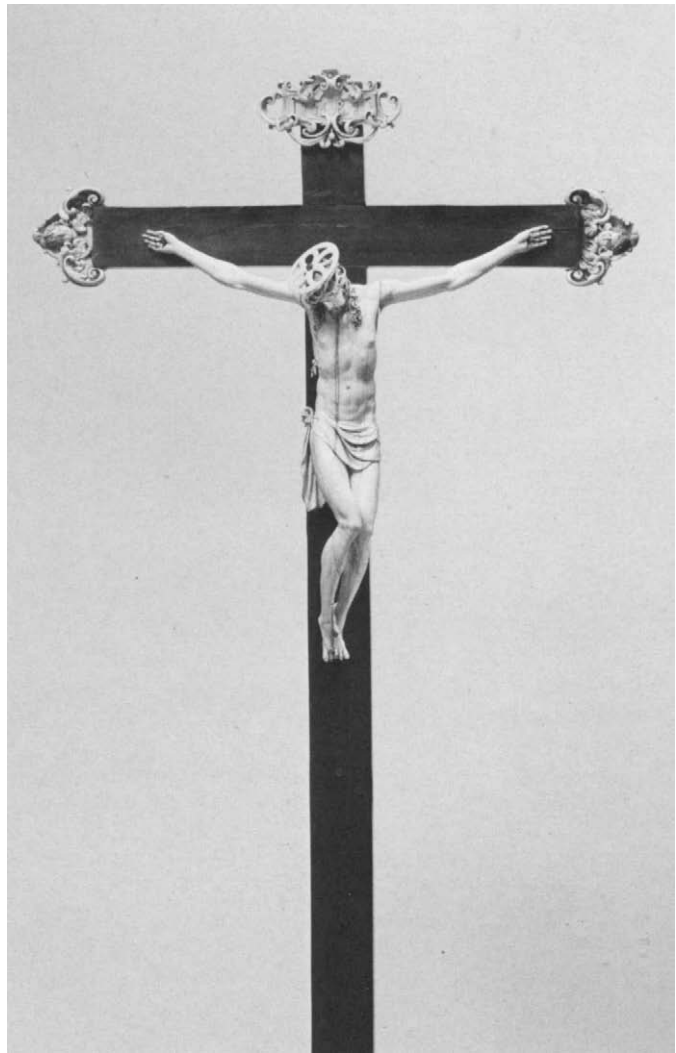
AMZ

CRUCIFIX

Italian, probably Rome, mid-17th century. Ivory and ebony, total height 35" (89 cm). Gift of Mrs. Hugh J. Grant, in memory of her husband, Hugh J. Grant. 1982.199.1ab

The donor preserved an attestation of 1923 written by Bartolomeo Nogara, then general director of the Vatican Museums, in which it is noted that this crucifix came from the collections of the Altieri family. The best-known member of that family was Pope Clement X (1670–76). The sizable Altieri collections were divided among the five children of Prince Paolo Altieri in 1913.

Nogara also suggested resemblances with a fevered Late Mannerist marble group, the *Descent from the Cross* by Tommaso della Porta (d. 1618) in the Chapel of S. Ambrogio, adjacent to S. Carlo al Corso in Rome. In fact, both the composition and mood of our corpus remain faithful to a relatively



restrained type designed by Guglielmo della Porta (d. 1577; no relation of Tommaso's). To the mellow forms of that basic pose, which was popular long after Guglielmo had passed from the scene, the ivory carver added virtuoso passages of undercutting to shape the corkscrew strands of Christ's hair and the rush of blood from his side. The strapwork enclosing the superscription is especially vivacious, resembling paper curls, and the plaques that terminate the arms of the cross are formed of cherubs' heads with wings whose outer pinions are fantastically scrolled. So little is known about Italian ivory carvers that the ornamentation may eventually prove the best means of situating the crucifix. For the scrollwork, comparisons suggest themselves, for example, in the designs of inlaid hardstone pavements in the churches of Rome and also Naples, where that art form flourished.

JDD



VENUS DISARMING CUPID (?)

Probably Flemish, mid-17th century. Pearwood, length 16¼" (41.3 cm). Bequest of Charles C. Paterson, 1982. 1983.72.14

The subject seems deliberately enigmatic. Venus or a nymph lies open-eyed, but in a trancelike state, cradling Cupid in one arm and his bow in the other. Cupid is only momentarily hampered, however, for he appears ready to slip loose and strike a blow with an arrow drawn from his unguarded quiver.

The artist of this erotic group shows knowledge of various stylistic trends. A point of departure may have been Giovanni Bologna's bronze of a sleeping nymph spied upon by a satyr (the best documented version was in Dresden by 1587; Keutner, H., in *Giambologna*. Exhibition catalogue, Arts Council of Great Britain, London, 1978, no. 69). Our woodcarver, encouraged by the low-lying figures, has explored a format that is simultaneously a high relief meant to be viewed from above and a statuette with secondary viewpoints, as in a group of German woodcarvings of around 1630 (Rasmussen, J. *Barockplastik in Norddeutschland*. Exhibition catalogue, Museum für Kunst und Gewerbe, Hamburg, 1977, nos. 53, 54; figures of Lucretia and a sleeping nude attributed provisionally to Zacharias Hegewald, 1596–1639). The present model, though voluptuous, is relatively classicizing and may speak for a Flemish carver experimenting with this relief-like manner. In any case, it is worthy of a princely *Kunstkammer* and a welcome addition to the Museum's small collection of Baroque woodcarvings.

JDD

DANCING COUPLE

Italian, Naples (Capodimonte), 1750–55. Soft-paste porcelain, height 8¼" (20.9 cm), unmarked. Gift of Douglas Dillon. 1982.450.1

This beguiling couple is one of a collection of fifteen Capodimonte figures and groups that demonstrate the happiest characteristics of that factory's work. In subject matter—actors, lovers, street vendors—the figures were undoubtedly inspired by the precedent set at Meissen by the models of J. J. Kaendler. Apart from its general influence as the first European factory to develop a successful repertoire of porcelain sculpture, Meissen was directly influential in the conception of the Capodimonte factory in 1743: Charles IV, king of Naples, was married to Augustus the Strong's granddaughter, who is said to have brought with her to Italy no fewer than seventeen Meissen table services. But a difference

in material and temperament transformed the brilliantly aggressive character of Kaendler's models into a kinder, occasionally melancholic, interpretation of human nature. The Capodimonte figures are not characters, but people.

The material is a soft-paste porcelain of a clear but warm white, covered by a lustrous glaze that on late pieces took on a greenish (eventually an outright turquoise) hue. The figures are simply modeled, and for the most part are colored sparingly, the hemline of jacket or skirt or the open design of a dress pattern emphasizing the clarity of paste and glaze. The most engaging characteristic of Capodimonte sculpture, however, lies in an unerring sense of pose and gesture that creates, in such two-figure compositions as this group, an exceptional sympathy between the figures. The smooth rhythm of the inclination of the bodies, the tilting heads, the sloping shoulders, the linked arms, all establish a mood of gentleness and rapport.

The chief modeler at Capodimonte throughout its existence



(1743–59) was Giuseppe Gricci, whose only known signed work is the large dramatic figure of the mourning Virgin that has been in the Museum's collection since 1971. Factory records for the first half-dozen years connect Gricci with a number of well-known Capodimonte subjects, and it is perhaps for this reason that most models are attributed to him. But it must be noted that by 1755 there were six modelers working under Gricci and that over the sixteen years of the factory's existence gradual but perceptible variations in modeling and painting styles occur—perhaps due to other hands. As little is known of the factory after 1750, the attribution and chronology of Capodimonte figures remain somewhat conjectural. It is suggested that this group, with its very slightly tinted glaze, light rendering of facial features, and use of massed areas of color, represents late Capodimonte work.

Several examples of this model are known, and in one the couple wear masks, suggesting they are not simply country dancers, but theatrical performers. In a version in the Museo Teatro della Scala in Milan they have been identified as Florindo and Columbine from the *commedia dell'arte*.

Bibliography: Other examples of the model illustrated in Lane, Arthur. *Italian Porcelain*. London, 1954, col. pl. D; Stazzi, Francesco. *Capodimonte*. Milan, 1972, fig. 131.

CLC



Model attributed to
GIUSEPPE GRICCI
Italian, ca. 1700–1770

POTTERY VENDOR

Naples (Capodimonte), ca. 1745. Soft-paste porcelain, height 8 1/8" (20.1 cm), mark: fleur-de-lis in blue enamel. Gift of Douglas Dillon, 1982.450.4

Among the most animated figures produced at Capodimonte are those of tradesmen, artisans, and peddlers—sturdy peasants, often barefoot, with earnest expressions and open mouths and almost audible hawkers' cries. It is that vividness of expression and gesture that informs this figure of a pottery seller, one of only two examples known of the model. The subject may strike us as a little incongruous: the representation in porcelain, for the pleasure of a very few, of a vendor of humble earthenwares, his basket heaped with bowls and cooking pots and cups, their plainness relieved only by a simple line of border decoration.

The model is attributed to the first years of the factory. The other example, in a private collection, bears the factory mark of the fleur-de-lis in its variant form, impressed within a circle, but with the addition of the numerals "4" and "3." Fewer than half a dozen Capodimonte models thus marked have been recorded; in the absence of contrary evidence, the numerals are presumed to refer both to the year the factory was established and to the date of the model itself.

CLC



Model by
ANIELLO INGALDO
Italian, active 1784–ca. 1821

PANTALON

Naples (Royal Factory), 1785–90. Hard-paste porcelain, height 6" (15.2 cm), signed: Aniello. Gift of Douglas Dillon, 1982.450.17

In 1759 the king of Naples succeeded to the Spanish throne as Charles III and, unwilling to abandon his porcelain factory at Capodimonte, literally took it with him: forty-one workers

(including Giuseppe Gricci) and several thousand pounds of clay sailed on October 7; the factory buildings and remaining stock were destroyed.

It was not until 1771 that Charles's son and successor, Ferdinand IV, decided to revive porcelain making in Naples, and he built a new factory near the royal palace. Although Ferdinand's was an independent enterprise, it retained some links with Capodimonte. The material, a hard-paste porcelain, was developed by one of the Capodimonte kiln workers and, in pieces from the early period, recalls Capodimonte's glossy white material. Even Capodimonte's stylistic influence is occasionally evident, as it is in this figure. With his emphatic posture and jutting bearded jaw, this Pantaloon is distinctly reminiscent of a much larger model attributed to Gricci of the same character from the *commedia dell'arte*.

The figure is one of the few signed pieces by Ingaldo, who was received as a modeler at the Royal Factory in June 1784 and remained there until 1806, when Joseph Bonaparte became king of Naples and the factory was closed. Ingaldo is believed to have continued working as a modeler in porcelain at a small factory set up by a later owner of the defunct Royal Factory; his last known dated work is a figure of 1821. He is also known as a sculptor of *presèpio* figures and furnished the popular Neapolitan crèches with figures of the same type and forceful character as appear in his porcelain models.

Bibliography: Perrotti, A. C. *La Porcellana della Real Fabbrica Ferdinanda*. Cava dei Tirreni, 1978, pl. 158, fig. 176.

CLC

Model by
JOSEPH NEES
Swiss, active ca. 1745–73

GROUP: FOUR CARNIVAL MUSICIANS

Zurich, about 1770. Soft-paste porcelain, height 8¼" (20.9 cm).
Gift of Douglas Dillon. 1982.450.16

This group has long been difficult to place. Of the three known examples, two have traditionally been attributed to Capodimonte, while the third, in the Museo Stibbert,



Florence, has recently been assigned to Ferdinand IV's Royal Factory at Naples. The subject matter, the sparsely applied pastel colors, and the slightly wistful mood are all compatible with Capodimonte work, but the circular composition and the modeling of the figures are not. Instead of the robust Neapolitan peasants with their plump faces and wide feet, typical of Capodimonte sculpture, these figures are conspicuous for their lightness, with thin, almost pointed faces and feet. Single figures displaying the same characteristics—and even including such details as the masks and wide-brimmed hats—were made at the Zurich factory where the original models have survived and were first recognized by Siegfried Ducret. One such figure is in the Metropolitan, in the R. Thornton Wilson collection, and is marked on the base with three impressed circles in a row, a variant form of one of Zurich's two regular factory marks. The present group is unmarked, but the third example, now also in the Museum, in the Linsky collection, bears the hitherto unnoticed mark of three impressed circles, thus confirming the Swiss origin of the model.

Ducret did not suggest an authorship for the single Zurich figures, but they, and therefore this model as well, can be considered the work of Joseph Nees. Nees began his career at Künersberg in about 1745, and, like many porcelain modelers, moved from factory to factory. In 1758 he was working at Ellwangen; the following year he went to Ludwigsburg, remaining there until his final move in 1768 to Zurich, where he worked until his death in 1773.

Even with the information provided by factory records, it is rarely possible to assess the degree to which the peripatetic modelers carried their personal style with them and sustained it under different regimes and tastes. We can recognize Nees's work, however, in part through his repetition at Zurich of his earlier Ludwigsburg models, which provide evidence of the continuity of his style. The salient features of the figures in this group are all present at Ludwigsburg, particularly in a group of models made there about 1760; in them one sees the same proportions, lightness, and elongated faces and feet. This internal consistency identifies the groups from both factories as the work of the same modeler. And though a second modeler, Valentin Sonnenschein, is also recorded at the same two factories, his work—in the full-fledged neoclassical style of the later 1770s—was entirely different in character. To Nees, therefore, we may attribute this group and its related figures of musicians and actors and dancers, made both at Ludwigsburg and Zurich.

Ex coll.: Siegfried Ducret, Zurich.

Bibliography: Ducret, S. *Die Zürcher Porzellanmanufaktur*. Zurich, 1959. Vol. 2: 21, fig. 24 (as Capodimonte).

CLC

BIRDS AND FLOWERS

Detail of panel composed of two breadths of printed cotton.

English, probably Bromley Hall, ca. 1775. Copperplate printed in sepia on plain-weave cotton, 89½ × 58" (227.3 × 147.5 cm). Gift of Dr. and Mrs. Roger Gerry. 1982.202.2

The rare design of this printed cotton reflects two trends prevalent in English decorative arts of the second half of the eighteenth century: the use of birds as decorative motifs, especially in ceramics and porcelains, and the continuing fascination with chinoiserie. Here thin, delicate branches, tied at intervals, rise from the earth and sprout elegantly whimsical blossoms and foliage of various types. Exotic birds are shown in flight or alighting on these slender stems. Two birds con-

front each other amid decorative rockery, while below four others scratch for food.

The inspiration for this design, with its elaborately feathered and crested birds and fanciful foliage, would seem to come not from the several ornithological studies printed in England during the eighteenth century, but rather from the influence of imported Chinese painted wallpapers. Highly unusual is the presence of three small arabic numbers, 3 7 3, visible at the lower right edge of the groundline. Numbers are known to appear on impressions printed on paper and kept as records of the designs, but they are not normally found on the printed cottons themselves.

Stylistically the design bears similarities to other plate-printed textiles made at Bromley Hall, a printworks in Middlesex belonging to the Ollive, Talwin, and Foster families. The presence of three blue threads in the selvage provides further information as to place of origin and date; in 1774 a ban against textile printing on English-made cottons was rescinded with the proviso that three blue threads be woven into the selvages to identify the piece as of English manufacture.

Bibliography: Morris, Barbara. "English Printed Textiles, 4, Copperplate Bird Designs." *Antiques* 52 (1957): 556–59.

AMZ



Detail of panel of printed cotton, 1982.202.2

ANTON KOTHGASSER

Austrian, 1769–1851

LIGHT SCREEN

Ca. 1820. Glass, mother-of-pearl, cut steel, beechwood, and ebony, height 15 3/8" (39 cm). Gift of Dr. Eugen Grabscheid. 1982.97.3

Although he worked from the age of fifteen to seventy as an enameler and gilder for the Vienna Porcelain factory, Anton Kothgasser is best remembered for the series of usually signed and dated beakers he painted with genre and topographical scenes in translucent enamels. In 1812 he joined Gottlob Samuel Mohn, who had recently arrived in Vienna to practice the new art of painting on glass in transparent enamels, a development of the late sixteenth-century technique that had been refined by Mohn's father, Samuel, in Dresden.

The two Mohns and Kothgasser used the enameling technique to paint stained-glass windows as well as the small decorated beakers that were their standard product. Translucent enameling on glass produces more delicate effects and is much quicker than the original method of cutting out shapes in glass of different colors and leading them together to make stained-glass windows. And something of a stained-glass window is indeed suggested by the eight small enameled panels joined together with wood supports to make this screen. The rectilinear plan, the use of a light-colored wood, and the addition of steel and mother-of-pearl mounts weighting the lower panels point to a date at the beginning of the Biedermeier period of Austrian art.

The enameling technique was taught to apprentices by both the Mohns and Kothgasser and was practiced well into the middle of the century, but by none with as much refinement as the first masters of the medium. The views of Vienna are, from left to right and from top to bottom: the Prater and the Michaeler Platz; St. Stephen's Cathedral and the Haus der Laune in the Luxembourg Gardens; the Joseph Platz and Schönbrunn Palace; the Riding School in the Prater and St. Stephen's Cathedral.

This piece and the engraved glass goblet (see page 34) form part of a generous gift of rare European glass from the collec-



tion of Dr. Eugen Grabscheid. The gift totaled nineteen pieces, about half of which represented the sixteenth to eighteenth centuries and included an early engraved *Stangen* from the Hall glasshouse in Austria, an enameled cup by the Nuremberg *hausmaler* Johann Schafer, a German enameled *Humpen* dated 1692, a milk-glass beaker with inscription in French dated 1726, and an engraved Dutch wine glass with the legend T WELVAREN VANT SCHIP AMERICA. The gift also strengthened our representation of nineteenth-century post-neoclassical glass with pieces by such engravers as Dominik Biemann, August Böhm, and Johann Zick and the enamelers Gottlob Mohn, Carl von Scheidt, and Anton Kothgasser.

JMCN

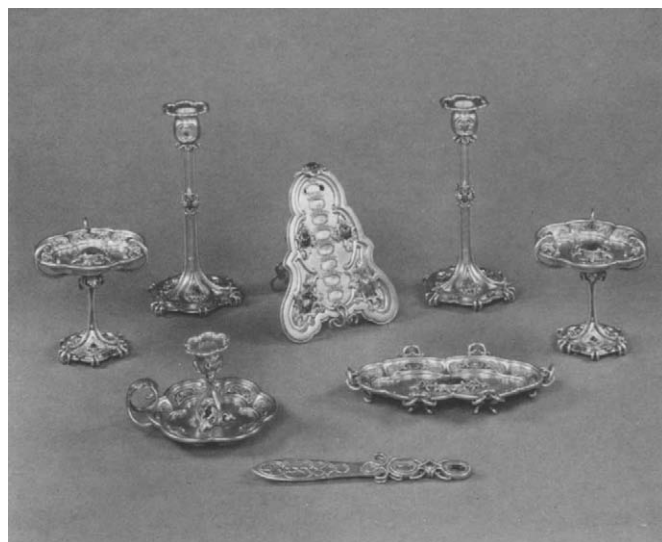
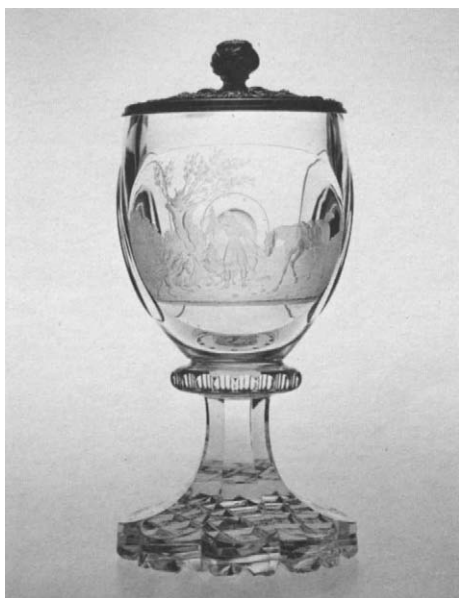
Engraved by
DOMINIK BIEMANN
Austrian, 1800–1857

GOBLET

Ca. 1850. Glass, cast, cut, polished, and engraved, height 7 $\frac{7}{8}$ " (20 cm). Engraved hunting scenes signed Biman. Gift of Dr. Eugen Grabscheid. 1982.97.10

The taste for engraved glass, which accounted for a part of German and Austrian glass production throughout the eighteenth century, fell away toward the end of the century. However, engraving on glass did continue in the first half of the nineteenth century, especially for private clients by self-employed artisans. Dominik Biemann was one of the best of these. He was trained as a glass engraver with the wheel at Karkachov, then in Austrian Silesia (modern Czechoslovakia), until 1825. He later worked in Prague, where in the sixteenth century engraving on glass had been attempted for the first time in Europe since the Roman period. Based in Prague, Biemann made himself available to receive orders for portraits and other special commissions during the season at the fashionable spa-resort of Franzensbad, where he settled in 1828. The silver cover of this goblet is hallmarked for Vienna, 1854. The invention of the daguerreotype diminished interest in engraved portraits after about 1840; hunting and genre scenes like the one on this piece are more typical of work from the last years of Biemann's career.

JMCN



CHARLES ASPREY
English, 1813–1892

DESK SET (EIGHT PIECES)

London, 1851. Gilt bronze and malachite, height: calendar, 8" (20.3 cm); candlesticks, 9 $\frac{1}{2}$ " (24.2 cm), taper stand, 3 $\frac{3}{4}$ " (9.6 cm), pair of tazza cups, 5" (12.7 cm); length: oval tray, 9 $\frac{3}{4}$ " (22.2 cm), paper knife, 8 $\frac{1}{2}$ " (21.5 cm). Purchase, Gifts of Irwin Untermyer, Loretta Hines Howard and Charles Hines, in memory of Mr. and Mrs. Edward Hines, and J. Pierpont Morgan, by exchange. 1982.88.1–8

A longtime friend of the Museum, knowing that our holdings of Victorian metalwork are quite sparse, indicated that this desk set was available for purchase. The first impression the pieces produced can fairly be likened to that of a spectacular archaeological horde. The designer has infused the gleaming twisted shapes with an eclectic but thorough understanding of Hellenistic, Celtic, and Renaissance artifacts (the Renaissance influence most noticeable in the two tazza-shaped cups). They were part of Asprey's showing at the famous Crystal Palace Exhibition, and each piece, except for the paper knife, is engraved underneath: C. ASPREY. 166 BONDS! / EXHIBITION 1851, CLASS 29, N° 50. From the *Official Descriptive and Illustrated Catalogue*, we know that the set was outfitted with a now-missing "casket envelope case, in chased work, gilt, ornamented with malachites, in pierced engraved mounts," en suite with a blotting book, inkstand, and match box.

Bibliography: Royal Commission of the Crystal Palace Exhibition. *Official Descriptive and Illustrated Catalogue*. London, 1851:791.

JDD

Design attributed to
BRUCE J. TALBERT
English, 1838–1881. Workmanship to the firm of Jackson & Graham, Oxford Street, London (active ca. 1840–85)

LOW CABINET

Ca. 1875. Marquetry of ebony, ivory, and boxwood, with mirror glass, height 39 $\frac{1}{2}$ " (100.4 cm). Purchase, The Howard Bayne Fund Gift, and Gift of Irwin Untermyer, by exchange. 1983.121

The shop of Jackson & Graham, at 37–38 Oxford Street, London, did not deal exclusively in furniture; it was, in fact, the main premises of a firm of "upholsterers, cabinet makers, carpet-manufacturers, interior decorators and im-

porters of curtain materials and bronzes" (as described in the London Post Office Directories) that catered to the most sophisticated Victorian tastes. In the mid-1880s the firm employed between six hundred and a thousand workmen, among them a number of foreign specialists in marquetry and wood inlays. The firm's products were shown in the great international exhibitions, starting with the 1851 Crystal Palace Exhibition in London, where an entire stand was devoted to them. Twenty-seven years later, in 1878, an even more lavish exhibition was mounted by Jackson & Graham for the Paris Exposition Universelle. One reviewer singled out the marquetry work on furniture, which comprised the majority of the firm's exhibits: "... the inlays are in many cases so fine as to present the appearance of delicate pencilled work; and, to crown the whole, the workmanship is so perfect that even with the aid of a powerful magnifying glass scarcely the slightest imperfection is to be found anywhere." Among the marquetry pieces was a tall cabinet of ebony inlaid with ivory and mother-of-pearl designed by the architect and furniture designer Bruce J. Talbert and illustrated by a line engraving in the catalogue. The marquetry ornament of this cabinet consisted of an eclectic mixture of Moorish and neoclassic motifs applied to a cabinet form derived from Italian Renaissance models.

Similar marquetry elements distinguish the low cabinet recently acquired by the Museum, which combines Renaissance-inspired and neoclassic motifs on a form essentially imitative of the Renaissance. This interpenetration of styles was, of course, characteristic of furniture produced at this period, as was the inclusion of a large sheet of mirror glass dominating the central space. The extreme skill of the marquetry work, equal to the finest examples of this technique dating from the eighteenth century, together with the effect of sober richness conveyed by its proportions and decoration, qualify this cabinet as a tour de force of high Victorian furniture production.

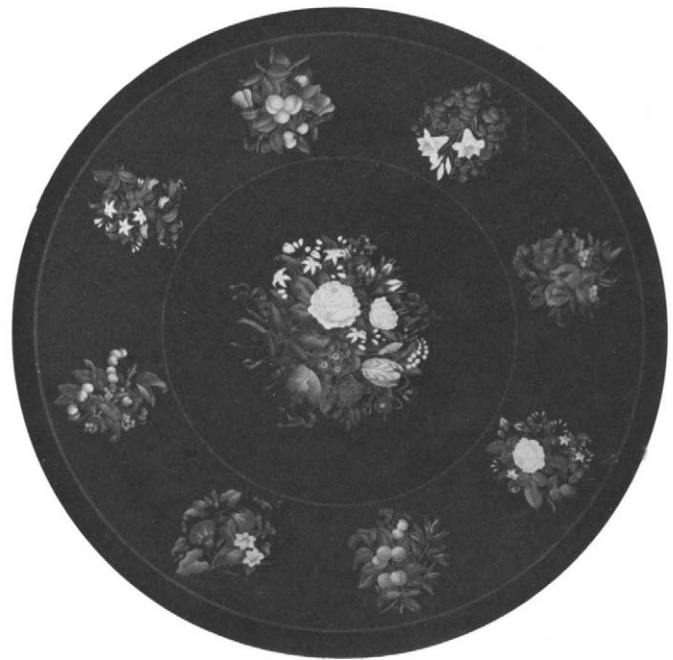
JP

Design attributed to
EDUARDO MARCHIONNI
Italian, 1837–1923

**INLAID MARBLE AND SEMIPRECIOUS STONE
 (PIETRE DURE) TABLE TOP WITH STAND**

Italian, Florentine (Opificio delle Pietre Dure), ca. 1880. Top: black Belgian marble and semiprecious stones, diameter 51" (129.5 cm). Stand: painted pine, enameled brass, gilt bronze; height 30 1/2" (77.5 cm). Gift of Mr. and Mrs. Nathaniel Spear, Jr. 1982.168ab

A taste for rare and antique marbles and finely cut semiprecious stones was already a distinguishing trait of the early Medicean rulers of Florence in the fifteenth century (part of Lorenzo the Magnificent's collection of these materials is preserved in the Museo degli Argenti there). A century later, in the second half of the sixteenth century, techniques developed in Florentine workshops that permitted patterns (*commessi*) to be formed of cut and inlaid sections of semiprecious stone (*pietre dure*) and marble. Table tops must have been one of the early products of these workshops, for a top of inlaid alabaster belonged to Grand Duke Cosimo I, who ruled from 1534 until 1574. Great impetus was given to the nascent craft by Cosimo's commission of the Cappella dei Principi, a funerary chapel for himself, his wife, and his descendants, built onto the Medici church of San Lorenzo. The walls of the chapel, which was to take more than two centuries to complete, were to be sheathed in *commessi* of *pietre*





Detail of *pietre dure* table top, 1982.168ab

dure and marble. Partly as a result of the commission, Cosimo's son Ferdinand I established the Opificio delle Pietre Dure in 1588; the workshop (*opificio*) for the various skilled workmen, both native and foreign, already engaged in the production of such art objects, was housed in the Uffizi Palace.

It was here that the diarist John Evelyn, on a visit to Florence in October 1644, observed an array of the opificio's products. Among the objects he noted were a number of table tops: "Here were divers incomparable tables of Pietra Comessa, which is a marble ground inlayd with severall sorts of marbles & stones of divers colours, in the shapes of flowers, trees, beasts, birds & Landskips. . . ." Evelyn was so favorably impressed by what he saw that he there and then bought nineteen plaques of *pietre dure* that were made up into a cabinet that was recently acquired by the Victoria and Albert Museum, London.

The diarist was one of the earliest foreign tourists to buy the works of the opificio, thereby helping to establish a precedent for acquiring objects in Italian marble and *pietre dure* that was followed by numbers of his countrymen throughout the seventeenth and eighteenth centuries.

By the first half of the nineteenth century, this foreign trade had fallen off drastically, though the standards of workmanship and the quality of materials remained high at the opificio, as was demonstrated by a circular table top displayed at the Crystal Palace Exhibition of 1851 in London. This table top, which had recently been completed for the last grand duke, Leopold II, measured five and a half feet in diameter and was ornamented with scenes of Apollo's chariot, emblems of the nine Muses, and garlands and bunches of flowers—all executed in rare semiprecious stones on a ground of lapis lazuli. The work on this table top, which together with its stand is now in the Galleria Palatina, Florence, took fourteen years. Table tops remained a favorite product of the workshop, but considerations of time and economy dictated the use of simpler motifs and less expensive materials, although the quality of workmanship remained as high as ever. Thus the ground of the Museum's table top, which dates to about 1880, is of relatively common black Belgian marble, and the ornament is restricted to a large bouquet of flowers in the center surrounded by eight smaller clusters of flowers and fruits. The flowers include roses, morning glories, jasmines, Easter lilies, primroses, pansies, impatiens, cornflowers, lilies of the valley, tulips, daffodils and narcissi, fuchsia and forget-me-nots; among the fruits are cherries, plums, apricots, grapes, speckled pears, currants, pomegranates, and olives. The semiprecious stones used for these inlays were lapis lazuli, turquoise, translucent quartz, and a variety of jaspers and chalcedony, some of which were of Italian origin. Great care was taken in the selection of matching stones, with a single piece forming each petal of a flower; the reds and blues are particularly brilliant.

The design of this ornament is attributed to Eduardo Marchionni, who was director of the Opificio delle Pietre Dure from 1879 until 1921. Comparable floral plaques after his designs are in the Museo dell'Opificio delle Pietre Dure, which, together with the workshop—now largely devoted to restoration projects—is located at 78 via degli Alfani in Florence.

The stand for the table top (not illustrated), which does not resemble contemporary Italian work, was probably made at about the same time in Vienna, where both table top and stand were in the early years of the twentieth century.

Bibliography: Giusti, A. M., P. Mazzoni, and A. P. Martelli. *Il Museo dell'Opificio delle Pietre Dure a Firenze*. Milan, 1978.

EUROPEAN PAINTINGS

FRANCIA (FRANCESCO DI MARCO DI GIACOMO RAIBOLINI)

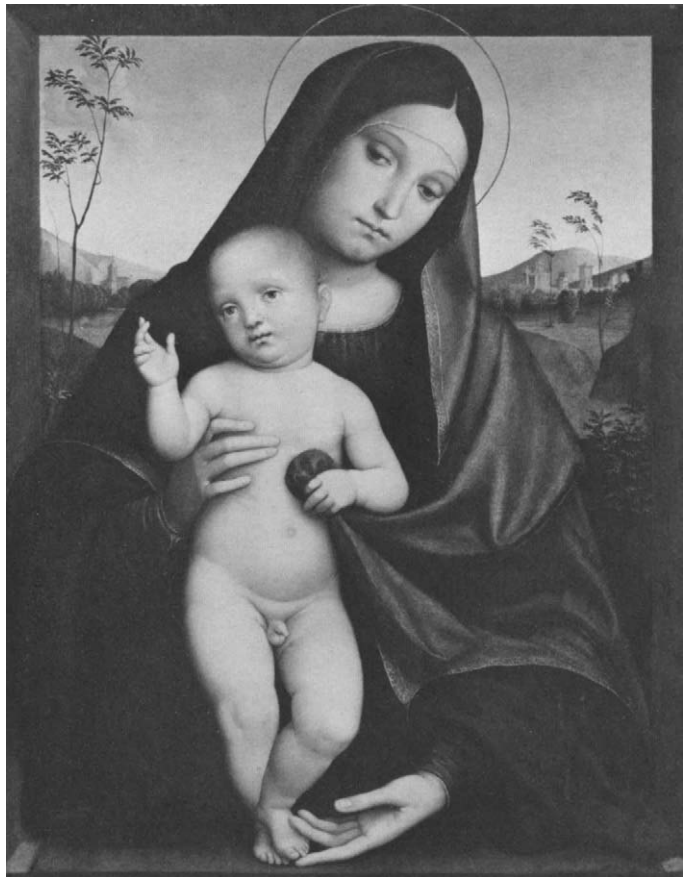
Italian, Bolognese, ca. 1450–1517/18

MADONNA AND CHILD

Oil and gold on wood, 24 × 18 1/8" (61 × 46 cm). Gift of Lewis C. Ledyard, III, Mrs. Victor Onet, and Mrs. T. F. Turner, in memory of Lewis C. Ledyard. 1982.448

Only in the last third of the fifteenth century, with the arrival of the Ferrarese artists Francesco del Cossa, Ercole de' Roberti, and Lorenzo Costa, did Bologna once again become an important art center. The leading local artist at the time was Francesco Francia, who had been trained as a goldsmith, but was also active as a painter by 1486. Francia's earliest paintings were influenced by Lorenzo Costa, who arrived in Bologna in 1483, but from the outset Francia's pictures show a delicacy of execution that derives from his practice as a goldsmith, and they exhibit a mastery of landscape and love of rich colors that reflect his knowledge of Flemish painting. The present picture seems to date from about 1495–1500, when Francia's powers were at their peak. It shows the Virgin standing at a window, the inner edges of which are represented illusionistically, while the outer molding is provided by the actual frame of the picture. The Christ Child stands on a red cloth of honor and blesses with his right hand, while with his left he impulsively gathers up a corner of his mother's cloak. Behind the figures is an extensive landscape with, in the right distance, a city dominated by a circular temple.

For Francia, as indeed for most fifteenth-century painters, the production of devotional images of the Madonna and Child provided a steady source of income. Few of these paintings, however, attain the quality of this work, in which the meditative expression of the Virgin and the more lively one of the Child have been as carefully considered as the contrast between the Virgin's amply draped torso and Christ's lithe, naked body. Of the Museum's three paintings by Francia that depict the Madonna and Child—two in the paintings galleries and one in the Robert Lehman Collection—this is by far the finest, and it is no surprise that it served as the point of departure for one of Francia's pupils in a picture in the National Museum, Budapest. Prior to its purchase by J. Pierpont Morgan, it formed part of the distinguished collection of the Mansi family in Lucca.



Bibliography: Crowe, J. A., and G. B. Cavalcaselle. *A History of Painting in North Italy*. London, 1871. Vol. 1:566; Williamson, G. *Francesco Raibolini, Called Francia*. London, 1901:54, 103, 105, 151.



FILIPPINO LIPPI

Italian, Florentine, probably 1457–1504

THE VIRGIN OF THE NATIVITY

Tempera and gold on wood, 12 3/4 × 9 3/4" (32.4 × 24.8 cm). Gift of Donald S. Klopfer. 1982.73

In an article published in 1923 Bernard Berenson made a passing reference to a tondo in the museum at Lille showing the Adoration of the Shepherds, which seemed to him to have been produced in the workshop of Filippino Lippi and to derive from a design by the master himself. His opinion was dutifully recorded in A. Scharf's monograph on Filippino Lippi as well as in that of K. Neilson, and the picture appears as a work of Filippino's school in the catalogue of the Musée du Petit Palais in Avignon, where it has been transferred. There the matter might have rested were it not for the recovery of the present fragment, which shows the Virgin, her hands clasped and her head turned three-quarters, before a brick wall with a pilaster supporting an arch to the right. The shoulders of another figure appear to the Virgin's right, as does a child's hand holding a reed cross, the symbol of St. John the Baptist.

When this picture was first published in 1926, it was described as a small picture of the Madonna; only after it was cleaned in the Museum were the additional figures revealed. Their presence establishes beyond doubt that the picture was excised from the lost original from which the tondo at Avignon derives. Inevitably there were some minor changes. In the Avignon picture the Virgin's dark cloak is gathered up over her head, partly covering the transparent veil, and her face appears almost in profile. However, in all important respects the two compositions are the same, and on the basis of the Avignon picture the fragmentary figures can be readily identified as St. Joseph and the infant St. John the Baptist embracing the Christ Child. What could not be anticipated on the basis of the picture at Avignon is the fragile beauty of the Virgin—whose flesh tones have the grayed quality characteristic of Filippino's late work—and the tenderness with which she gazes down at the Christ Child.

Late in his career Filippino produced a number of small pic-

tures of intensely devotional character. Foremost among these are the wings of a folding triptych in the Seminario in Venice, which show Christ and the Samaritan Woman, and the *Noli Me Tangere*, which were painted for Francesco del Pugliese's chapel at Sommaia, outside Florence. Pugliese was a staunch supporter of Savonarola, and it has been repeatedly stated that the spiritual character of these works derives from Filippino's own sympathy with the Dominican friar. Whether or not this is true, the Museum's small picture gives poignant testimony to the transformation of Filippino's work in the 1490s.

Bibliography: Van Marle, R. "Una Madonna di Filippino Lippi," *Vita Artistica* 1 (1926): 28f., ill.; *The Italian Schools of Painting*. The Hague, 1931. Vol. 12: 336f., fig. 217.

Attributed to

PARMIGIANINO (GIROLAMO FRANCESCO MARIA MAZZOLA)

Italian, School of Parma, 1503–40

THE ANNUNCIATION

Oil on wood, 33 3/8 × 23 1/8" (84.8 × 58.7 cm). Purchase, Gwynne Andrews, Victor Wilbour Memorial, Marquand, The Alfred N. Punnett Endowment, Charles B. Curtis and Rogers Funds; James S. Deely Gift; Bequests of Maria DeWitt Jesup, from the collection of her husband, Morris K. Jesup, Collis P. Huntington, Alexandrine Sinsheimer, Theodore M. Davis, George Blumenthal, Mary Cushing Fosburgh, Millie Bruhl Fredrick, George D. Pratt, Ludwig Vogelstein, Helen Swift Neilson, Mary Anna Palmer Draper and Mary Clark Thompson, by exchange; and Gifts of J. Pierpont Morgan, Lillian S. Timken, Jesse Winburn, Henry G. Marquand, Robert Lehman, Archer M. Huntington, Mrs. Louis V. Bell, the Misses Sarah and Josephine Lazarus, The Moses Lazarus Collection, Mrs. Heyward Cutting, Humanities Fund, Inc., Eustace Conway, Ellen Cady, Richard C. Hunt, William I. Walter, Mrs. Thomas Hunt, Ada Estelle Slater, Jacqueline L. Hammond and Vincent O'Connor, by exchange. 1982.319

In the first half of the sixteenth century Parma achieved a position of exceptional artistic importance through the almost contemporary careers of Correggio and Francesco Mazzola, called Il Parmigianino. Correggio's work—especially his illusionistic decorations in the cupolas of the cathedral and the church of San Giovanni Evangelista—was of great novelty and played a critical part in the formation of Baroque art. However, during his lifetime Parmigianino enjoyed an equal and widespread influence, and in his altarpieces and his decoration of the east vault of Santa Maria della Steccata in Parma he established a new canon of aristocratic elegance and beauty. Parmigianino was a consummate draftsman, and his ideas for various compositions are richly documented in drawings that testify to his amazing inventiveness and exceptional technical virtuosity. The present painting is unique in that it is the only known *modello*, or sketch model, that can even tentatively be ascribed to him. It is painted on a wood support about half an inch thick, which has been arbitrarily scored and then covered with a hastily applied preparation unsuited to a highly finished work. The execution is rapid and direct, and numerous compositional changes are visible. The cloud above the angel Gabriel, for example, originally had a more decorative shape; the drapery surrounding the Virgin's left leg and the skirt of Gabriel were both substantially modified; and X-ray radiographs reveal more than one pair of legs for the bronze lectern in the form of a putto in the foreground. By the same token, the handling is extraordinarily accomplished, and throughout there is an effortless balance between forms like the torso and legs of Gabriel, which have been only cursorily sketched in,

and details of great refinement (perhaps the most beautiful is the front leg of the small table, or *sgabello*, in the foreground, which is decorated with winged caryatid figures). The picture appears to be the earliest known example of a nocturnal Annunciation illuminated by candlelight.

When Parmigianino returned to Parma in 1531 after an absence of almost seven years, it was to undertake the decoration of the apse of Santa Maria della Steccata. But so dilatory was he that by 1535 this work was scarcely begun, and four years later it was still incomplete. To escape the ensuing legal difficulties Parmigianino withdrew to the nearby town of Casalmaggiore, beyond the limits of Parma's jurisdiction, from where he directed the completion of the vault decorations and where he painted his last surviving altarpiece, the *Madonna and Child with St. Stephen, John the Baptist, and a Donor*, now at Dresden. The present sketch appears to have been painted at this time. The figure of Gabriel, with his eccentrically small wings, his elegant profile, and the sinuous gesture of the right arm, is a further refinement of the figures of the wise and foolish virgins in the vault of the Steccata, while the aristocratic features of the Madonna and her beautifully painted drapery stand midway between Parmigianino's celebrated *Madonna dal Collo Lungo* in the Uffizi, Florence, commissioned in 1534 but still unfinished at his death, and the saints of the Dresden altarpiece. As in the Dresden altarpiece, space is economically suggested by the relation of the various elements of the composition to each other rather than by a conventional system of projection, and a pervasive sense of mystery is created by the light of the candle.

Parmigianino died prematurely in 1540, and his position in Parma was assumed by his cousin, Girolamo Mazzola Bedoli (about 1500–1569), who in 1547 was commissioned to create a complementary decoration to Parmigianino's in the north arm of the Steccata. At about the same time Bedoli painted an altarpiece for Santa Maria Annunciata in his hometown of Viadana, a few miles from Casalmaggiore, for which the present painting served as a *modello*.

Bedoli's altarpiece is now in the Museo di Capodimonte, Naples, and its relation to the *modello* is close enough that the *modello* has been attributed to him rather than to Parmigianino, but the two can hardly have been conceived by the same artist. In Bedoli's altarpiece the platform in front of the bed has been extended so that both the Virgin's left knee and right foot rest on it, and her right leg is made to embrace the lectern. The shelf behind her is described with pedantic precision and, in addition to the candlestick, holds an hourglass. The bed on which the putti play is draped with a plaid coverlet, and the putti's poses are less animated. The angel, whose small wings have been further diminished, wears elaborate sandals and a pearl-studded belt. The space of the altarpiece has been superficially augmented by the use of a polychromed squared pavement at the left, but the subtle space-defining features of the *modello* have all been abandoned: Gabriel's left arm is held parallel to the picture plane; the dove is viewed from a different angle; and the folds of the bed canopy have been drastically modified. The setting is changed from one of aristocratic refinement to one of homeliness, and the Virgin's elaborate diadem and the carved detail of the *sgabello* have been suppressed. Such changes are explicable if it is assumed that Bedoli was charged to create an altarpiece from a *modello* that he understood imperfectly and was temperamentally unsuited to transpose. It should be added that the technical mastery so conspicuous in the *modello* is absent from the altarpiece.

The present painting documents a stage in Parmigianino's creative procedure that could heretofore be only partly deduced from the unfinished painting of the Madonna and Child



formerly in the Princes Gate collection and now in the Courtauld Institute, London, and it testifies in a remarkable fashion to the inexhaustible inventiveness that Parmigianino brought to each of his paintings.

The picture was copied in a drawing now in the Uffizi (no. 9178) prior to its purchase for the Spencer collection in the eighteenth century; it was seen by Horace Walpole at Althorp in 1760. Its elaborate frame was perhaps made when the painting was hung in Georgiana, Countess Spencer's, dressing room at Spencer House.

Bibliography: Garlick, K. *The Walpole Society* 45 (1974–76): 5f., nos. 40, 93, 102, 111, pl. 24.

POMPEO GIROLAMO BATONI

Italian, Roman, 1708–1787

DIANA AND CUPID

Oil on canvas, 49 × 68" (124.5 × 172.7 cm). Signed and dated (at bottom): Pompeo Batoni. di Lucca. dipingeua. in Roma 1761. Purchase, The Charles Engelhard Foundation, Robert Lehman Foundation, Inc., Mrs. Haebler Frantz, April R. Axton, L.H.P. Klotz and David Mortimer Gifts; and Gifts of Mr. and Mrs. Charles Wrightsman, George Blumenthal and J. Pierpont Morgan, Bequests of Millie Bruhl Fredrick and Mary Clark Thompson and Rogers Fund, by exchange. 1982.438

In eighteenth-century Rome no Italian artist enjoyed a greater reputation than Pompeo Batoni. Benjamin West, arriving in the city in 1760, reported that "the Italian artists



talked of nothing, looked at nothing but the works of Pompeo Batoni.” It became the custom of many prominent Englishmen on the Grand Tour to sit to him for a portrait, and a recent list of Batoni’s British sitters runs to over two hundred. Among them was Sir Humphry Morice (1723–1785). The eldest son of a London merchant and director of the Bank of England, Morice inherited his wealth from his second cousin. He held several public appointments, but poor health—he suffered from gout—precluded any political career of consequence. In 1760 Morice made his first trip to Italy; in April of that year Horace Walpole wrote to the British representative in Florence, Horace Mann: “I must not forget to recommend to you a friend of Mr. Chute, who will e’er long be at Florence, in his way to Naples for his health. It is Mr Morrice, clerk of the Green Cloth, heir of Sir William Morice, and of vast wealth.” Morice arrived in Naples in the fall of 1760 and the following spring went to Rome for several months. He then established a fruitful contact with Batoni, who completed the present picture that same year and delivered it to Morice in April 1762. A contemporary, John Bull, wrote in 1787 that the picture was painted under the direction of the British diplomat and archaeologist Sir William Hamilton and that “it was thought at Rome to be the best picture [Batoni] ever made. . . .”

The belief that Hamilton was involved in the planning of the picture is incorrect (he did not assume his position as envoy to the court of Naples until three years after the picture was painted), but he would surely have approved of its strongly neoclassical design. The figure of Diana is based on one of the most popular pieces of ancient sculpture in Rome, the *Sleeping Ariadne* in the Vatican. Batoni has taken over the general pose of the statue, with the torso at a right angle to the crossed legs and with the drapery covering the right breast and leaving the left breast exposed, but the arms have necessarily been rearranged to suit the action of the picture. Indeed, Batoni has treated the picture almost as though it were a polychromed relief; even the figure of Cupid, who reaches in vain for his bow, is set parallel to the picture plane.

Batoni had spent much of his youth drawing ancient reliefs and sculpture for the British collector John Talman. Yet in his mythological paintings he rarely employs specific classical

models. The exceptional character of the *Diana and Cupid* suggests that it may have been conceived as a response to Batoni’s rival, Anton Raphael Mengs, and to Mengs’s mentor, the historian and antiquarian Johann Joachim Winkelmann. A year earlier Winkelmann had criticized a painting of Batoni’s for its exaggerated handling and the vulgarity of the heads. Neither of these criticisms could be made of the present picture, in which the relief-like composition bears the pedigree of an ancient source and the treatment of the forms is of the utmost elegance. It is interesting to note that upon his arrival in Rome Sir Humphry Morice was introduced to Mengs’s influential patron, Cardinal Albani, for whom Mengs had just completed his own neoclassical statement, the fresco of Parnassus on a ceiling of the cardinal’s villa.

The subject of the present picture must have had a special appeal for Morice. Diana holds Cupid’s bow out of reach, as though reproving the boy for misusing it; the rapt attention of the dog at left reminds us that the bow is properly employed for the chase. Despite his gout, Morice was a great animal lover and sportsman. In his will he allotted six hundred pounds per year for the upkeep of his horses and dogs, and he commissioned from Batoni a portrait of himself reclining in the Roman countryside after a hunt as a pendant to the *Diana and Cupid* (one version, signed and dated 1762, is in the collection of the late Sir Richard Graham, Norton Conyers, Yorkshire; an autograph replica is in the collection of Brinsley Ford). Batoni also painted an oval portrait of Morice. Morice eventually installed these works, as well as a distinguished collection of paintings by Poussin, Claude, Canaletto, Veronese, and Salvator Rosa, in his house near Chiswick, where they were admired by Horace Walpole in 1781. Following Morice’s death his collection was purchased by the Earl of Ashburnham.

This work complements the Museum’s collection in a unique way, for it joins a distinguished full-length portrait by Batoni and a portrait of Winkelmann that was painted by Mengs, probably in the same year the *Diana and Cupid* was painted.

Bibliography: Bowron, E. P. *Pompeo Batoni and His British Patrons*. Exhibition catalogue, Iveagh Bequest, Kenwood, 1982: 20, 24, n. 85, p. 45; *Pompeo Batoni*. Exhibition catalogue, Colnaghi, New York, 1982: 10, 46f., no. 19, ill.

COSTUME INSTITUTE

FORMAL GOWN

French or American, ca. 1805. Cotton, length at center back 96 3/4" (245.8 cm). Purchase, Gifts in memory of Elizabeth N. Lawrence. 1983.6.1

While we are always delighted to add beautiful period costumes to our collection, we are especially pleased when they arrive with interesting historical attributions. This gown of fine India muslin came from a descendant of the Patterson family, one of whose members was Elizabeth Patterson of Baltimore, the wife of Jérôme Bonaparte, younger brother of Napoleon Bonaparte. They were married in 1803. Their marriage was annulled in 1806 at the order of Napoleon, who deemed the union unsuitable for the brother of an emperor.

Evidence that the gown belonged to Elizabeth Bonaparte is circumstantial; according to some of her contemporaries, Elizabeth was a very beautiful woman who dressed in the latest French fashions and was among the first to wear the "immodest" new chemise dresses that had become popular during the Directoire period in Paris. The high style of the gown and the fine quality of the embroidery support the theory that the gown was indeed hers and that it could be French in origin. Initially it was thought that our dress may have been Elizabeth Patterson's wedding gown. However, features such as the puffed sleeves, squared neckline, and, particularly, the placement of the embroidery at the center front and around the hem, including the train, indicate that the dress was made in a fashion that grew out of the style of dress worn at the court of Napoleon. This could only have happened after 1804.

SB



PARASOL

French, ca. 1896. Linen and painted silk, length assembled 41" (104 cm). Purchase, Gifts in Memory of Elizabeth N. Lawrence. 1983.102a-e

Intended as a gift for Czarina Maria Feodorovna, this parasol, with a matching fan and specially designed case, was apparently commissioned by the city of Paris for presentation to the czarina on the occasion of the dedication of the Pont Alexandre III in October 1896. The planned exchange of royal gifts was part of the French interest in maintaining a French-Russian entente against Germany after 1891.

The fabrication of the gift must have begun considerably in advance of the dedication of the bridge—perhaps in the early 1890s. The parasol and fan are made of needle lace, white silk



with painted scenes, and carved and gilded mother-of-pearl. The entire gift, including the case, is designed in a Gothic Revival style typical of the romantic historicism of the nineteenth century. The lace is worked in point de gaze, Alençon, and point d'esprit techniques and is patterned with medieval motifs and representations of Parisian sights as they were thought to have appeared in the Middle Ages. Among these sights are the Cathedral of Notre-Dame and streets lined with cross-timbered buildings. Mingled with traditional floral motifs in the border flounce are quatrefoils and paisleys. The lace scenes are integrated with two painted scenes of figures in medieval costume watching gypsies. The scene pictured is a gypsy dancer; the other is a fortune-teller talking with a mother holding a child. Lords and ladies overlook the gypsy scenes from galleries worked in lace. The paintings on both the parasol and fan are signed M. RODIGUE, for Marie Rodigue, who painted in Paris around the turn of the century and who became a member of the Société des Artistes Français in 1900. Included in the elaborate gilded carving on the parasol handle and fan guards is the figure of a lady in a hennin headdress and flowing gown holding the initial "M" under the Romanoff coat of arms. The dark red leather case is shaped like a triptych and opens like a triptych to reveal the parasol and fan against a pink satin lining.

Alexander III was assassinated in 1894, and his son Nicholas II and Alexandra went to Paris in 1896 for the dedication of the bridge. Maria Feodorovna apparently remained in Russia on this occasion, although she had passed through northern France the previous spring. The parasol, fan, and red leather presentation case were not finished in time for the ceremonies, and were never given either to Maria Feodorovna or to Alexandra. Instead, they were kept by the maker, who gave them to his mistress. In her later years, that lady approached a dealer named Bioulac at 31 avenue du Parc des Princes and asked him to sell the objects for her. He did make the sale in 1947 to the woman from whom the Costume Institute purchased these remarkable examples of late nineteenth-century accessories, and it was through M. Bioulac that the buyer learned the story of the fabrication of the parasol and its intended purpose (Mommessin, Ruth Lorraine Cotton. Unpublished notes).

JLD

PAUL POIRET
French, 1879–1944

FANCY-DRESS COSTUME

Ca. 1911. Silver lamé and green silk gauze trimmed with colored tinfoil and celluloid beads, length shoulder to cuff 50¼" (127.6 cm). Purchase, Irene Lewisohn Trust Gift. 1983.8ab

Serge Diaghilev premiered the first real production of the Ballets Russes at the Paris Opéra on June 4, 1910, with Rimsky-Korsakov's *Schéhérazade*. The audience of sophisticated Parisians experienced what Turgenev called "that dull and sweet terror of ecstasy, which instantaneously enwraps the soul when beauty bursts with sudden flight upon it" (quoted in Gold, Arthur, and Robert Fizdale. *Misia*. New York, 1981: 130). The French love of orientalia has a long history, going back to the court masquerades of the Valois and Bourbon kings. The barbaric rhythms of the Russian music, the dancing of Nijinsky, Fokine, and Ida Rubinstein, and the colorful costumes of Léon Bakst entranced audiences of the early twentieth century, who were already predisposed toward the exotic and sensual aspects of the Orient.

The leading couturier of the moment was Paul Poiret, whose luxurious eighteenth-century hôtel attracted the most fashionable women of the avant-garde. Poiret had already freed women from the boned corset, replacing it with a lightweight rubber girdle, which, when worn with one of his classically inspired *fourreaux*, or sheath dresses, revealed the fluid line of the female form. Early in 1910, Poiret also created the hobble skirt, whose hemline was so narrow that ladies could scarcely move their legs. It is not surprising, then, that the innovative Poiret, with his love of rich fabrics and exotic garments, was inspired by the Ballets Russes.

To publicize his oriental styles and to present some of his new designs, Poiret gave a garden party in June 1911. It was heralded as a Persian celebration and was called the “1002 Nights.” (Poiret may have been inspired by Maurice Euphrussi’s *soirée artistique* at which Karsavina danced *Les Sylphides* in a garden illuminated by electric lights.) The three hundred invited guests were requested to wear Persian costume. If they failed to do so, a bare-chested blackamoor in silk pantaloons escorted them to changing rooms that Poiret had furnished with colorful raiment. The guests proceeded into an illuminated garden, which had parrots and monkeys in the trees, and an Eastern market complete with slave merchants and fortune-tellers. At the center of the marketplace was an elaborate gold cage that housed the sultan’s favorite—Mme Poiret—and her attendants. The decorations were supervised by Poiret, assisted by his friends Raoul Dufy and Dunoyer de Segonzac.

The Costume Institute has been fortunate to recently acquire a fancy-dress costume designed by Poiret and most likely worn at the 1002 Nights celebration. It is a sleeveless harem outfit in silver lamé and pale green silk gauze, lavishly trimmed with brightly colored tinfoil and celluloid beads. A matching turban with jeweled aigret completed the ensemble. Although Poiret’s biographer Palmer White contends that the couturier launched his oriental designs before the arrival of the Ballets Russes, comparisons of our costume to photographs of dancers wearing Bakst costumes for *Schéhérazade* show a direction of influence too striking to be coincidental (White, Palmer. *Poiret*. New York, 1973: 86; Kochno, Boris. *Diaghilev et les Ballets Russes*. Paris, 1973: 42–47). Bakst’s costumes feature the same exposed arms, pantaloons, high waistlines, turbans, jeweled trimmings, and fabrics that Poiret would modify for his fashionable pantaloon and lampshade dresses. The outcry against these oriental fashions was enormous. Jean-Philippe Worth, of the oldest and most conservative *maison de couture*, declared the pantaloon gowns “vulgar, wicked and ugly!” (White: 90).

This Poiret pantaloon costume is a most important milestone in our collection of twentieth-century fashion. In its own way, it represents a style as revolutionary as the New Look of Christian Dior or the minidresses of Mary Quant.

PME



MUSICAL INSTRUMENTS



RICHARD MEARES

English, London, active 1676–1736

BASS VIOLA DA GAMBA

Ca. 1682. Wood, body length 25³/₄" (65.3 cm). Purchase, Louis V. Bell Fund, Mrs. Vincent Astor Gift and funds from various donors. 1982.324

By far the most handsomely ornamented of all our viols, this bass creates a strong visual impression through its golden orange-brown varnish and the extraordinary incised and inlaid decoration on all sides of its maple and spruce body. A carved female head surmounts the elaborate pegbox in which the six strings are secured. Recently it has been discovered that Meares, one of England's most celebrated luthiers, experimented with a technique of bending his viols' tops into their required arch rather than carving them. This fine example was made using the conventional carved method, which time has shown to produce a more successful structure. Unlike most other seventeenth-century stringed instruments, this one has scarcely been altered to suit the musical demands of later periods. Only the neck and fingerboard have been changed; the profusely embellished tailpiece is original. The viol shows relatively little wear from use, and its elegance suggests that it was commissioned by an aristocratic amateur who enjoyed its appearance perhaps more than its tone.



JOSEPH BÖHM

Austrian, Vienna, b. 1786

GRAND PIANO

Ca. 1815–20. Wood, various other materials, length 88" (223.4 cm). Purchase, Rogers Fund; Mr. and Mrs. Thatcher M. Brown III, Mr. and Mrs. Philip J. Hess, Carroll Music Instrument Service Corp., The New York Flute Club, Inc. and Piano Technicians Guild Gifts; Gifts of Mrs. Etta M. Helmer, Alice Getty, Mr. and Mrs. Henry Wellman, Mr. and Mrs. Peter M. F. Sichel, Craig E. Steese, Hilda Katz, Mr. and Mrs. Arthur A. Travis and The Crosby Brown Collection of Musical Instruments, by exchange; and funds from various donors. 1982.138

Joseph Böhm was among many piano makers active in Vienna during Beethoven's era. Luxurious grand pianos like this one were the vehicles through which Beethoven's keyboard solo and chamber music was communicated to aristocratic audiences throughout Austria and beyond, where Viennese pianos were highly prized for their tonal and mechanical qualities. This magnificent grand, veneered in Carpathian elm and oriental hardwood ornamented with gilded bronze mounts, is believed to have belonged to the Grand Duchess of Parma. It was so identified when it was exhibited as part of the

Erzherzog Karl Ausstellung in Vienna in 1909. At that time the piano belonged to Baron Eisner von Eisenhof, who had lent it to the Museum für Kunst und Industrie; there it lost its original pedal support during World War II. The six-octave instrument has now been restored to playing condition so that piano music of the great Viennese composers can again be heard and understood on its own terms, rather than colored by the sound of the much louder, less intimate modern concert grand.

THOMAS APPLETON

American, Boston, active 1806–69

PIPE ORGAN

1830. Wood, metal, and various other materials, height 16' (488 cm). Purchase, Margaret M. Hess Gift, in memory of her father, John D. McCarty. 1982.59

Purchased early in 1982, but not restored in time for illustration in last year's *Notable Acquisitions*, our Appleton pipe organ has now been installed with splendid dignity overlooking the Equestrian Court, where cathedral-like acoustics enhance the grandeur of its tone. Hailed after Daniel Chorzempa's inaugural recital last November as the finest historic American organ in any public building, and honored by a special citation from the Organ Historical Society, this organ by one of Boston's leading nineteenth-century craftsmen is unsurpassed in appearance, sound, and mechanical integrity. Its restoration by Lawrence Trupiano was funded by Margaret M. Hess, who also generously made possible the organ's purchase.

Archival research has established that the organ was built for South Church in Hartford, Connecticut, from which it was removed in 1854. It went to Sacred Heart Church in Plains, Pennsylvania, in 1883; where it had stood for the previous twenty-nine years remains a mystery. However, the organ's remarkable state of preservation indicates that it was carefully looked after until it fell into disuse early in this century; thereafter, it lay virtually untouched until it was acquired as the capstone of our important collection of keyboard instruments. Now it will again be regularly heard, offering new insight to a little-known era of American music.



Our drum, which has lost most of its original colorful pigmentation, shows twenty-eight proverbial images, among them an animal seated in an automobile that is being cranked by a frog. The breasts are separately carved and attached by dowels. A mirror was once set in a frame carved in low relief in the lower portion of the biconical body. In the upper section seven pegs secure sinews that hold the stretched skin, which is to be struck by the player's hands.

DRUM

Ghanaian, Akan (Ashanti People). Wood, skin, height 42³/₈" (107.6 cm). Gift of Lyle and Louise Brown. 1982.387

Among the Ashanti of southern Ghana, voluntary musical ensembles provide entertainment for sacred and secular public events. Imaginatively carved drums like this one have been a central feature of these popular bands at least since the 1930s; the drums embody the character of their ensembles and help identify them. Traditional carvings represent the Ghanaian proverbs that flavor the Akan language with images of human nature expressed through familiar animal and other natural symbols. For example, the motif of a "crossed crocodile" represents the saying, "Each head wants the food to pass down its own throat." The most prominent symbols on these drums are maternal breasts, which, in conjunction with a heart, seem to imply that members of an ensemble should adopt a patient, nurturing attitude.



DRAWINGS



PAOLO GEROLAMO PIOLA

Italian, 1666–1724

CHRIST IN THE HOUSE OF MARTHA AND MARY

Brush and brown wash, heightened with white, over black chalk, on blue-green paper, 16 × 20¾" (40.7 × 52.7 cm). Harry G. Sperling Fund. 1983.57

The story is told in the Gospel according to St. Luke (10:38–42). In the course of a journey with his disciples, Jesus was welcomed into the house of a woman named Martha. While Martha was busy with the preparations of a meal, her sister Mary sat at the Lord's feet, listening to his words instead of helping with the household tasks.

This stately tableau was no doubt intended for a monumental wall fresco. It could be associated with Piola's decorations

Entries by Jacob Bean, *Curator*; Helen B. Mules, *Assistant Curator*

in the church of Santa Marta in Genoa. However, in the picture in the church, the figures are reduced in number and the composition has a vertical axis. Paolo Gerolamo was a Genoese painter who specialized in rather lighthearted decorative frescoes for churches and palaces. This solemn composition is something of an exception in his work, and it reveals the classicizing influence of Carlo Maratti, with whom he studied in Rome.

JB

GIORGIO VASARI
Italian, 1511–1574

THE ABDUCTION OF GANYMEDE

Pen and brown ink, brown wash, heightened with white, over black chalk, on blue paper, 9 $\frac{1}{8}$ × 7 $\frac{1}{16}$ " (23.1 × 18 cm). Harry G. Sperling Fund. 1983.31

Phrygian shepherds, some wearing characteristic peaked "liberty caps," watch in wonder as their companion Ganymede is carried off by Jupiter, disguised as an eagle, to serve as cupbearer of the gods in place of Hebe. While Michelangelo had represented the shepherd as a noble youth of ideal beauty soaring ecstatically upward on the eagle's wings, Vasari's Ganymede is a plump, rather epicene boy perched precariously on the bird's back. Vasari would have known Michelangelo's composition, and an element of caricature may be detected in our drawing.

JB



GIULIO CESARE PROCACCINI
Italian, 1574–1625

LAMENTATION OVER THE DEAD CHRIST

Black chalk, heightened with white, squared in black chalk, on blue paper, 9 $\frac{1}{4}$ × 5 $\frac{7}{8}$ " (23.6 × 15 cm). Harry G. Sperling Fund. 1982.92

This vibrant sketch, full of intelligent abbreviations, is a study for Procaccini's earliest known oil painting, a Pietà delivered in 1604 to the church of Santa Maria presso San Celso in Milan. Giulio Cesare was a painter who began his career as a sculptor. Indeed, this composition is conceived in sculptural terms as a high relief; the dramatically lit figures project into the foreground from a flat and almost airless background that offers no indication of spatial recession.

Bibliography: Bean, Jacob, with the assistance of Lawrence Turčič. *15th and 16th Century Italian Drawings in The Metropolitan Museum of Art*. New York, 1982, appendix 17.

JB





JEAN-BAPTISTE GREUZE
French, 1725–1805

**FLORENTINE WOMAN WEARING
A BUTTERFLY CAP**

Pen and black ink, gray wash, $7\frac{15}{16} \times 5\frac{3}{8}$ " (20.1 × 13.6 cm).
Harry G. Sperling Fund. 1982.93.3

Greuze's signature and the date 1755 appear on the old mount, and the artist has identified the subject in an inscription in Italian: *Fiorentina con cuffia da farfalla* (Florentine with a butterfly cap). This is one of twenty-four studies of local costumes drawn by Greuze during a trip through Italy as artist-companion to the abbé Gougenot. These drawings were later engraved by members of the Moitte family and published under the title *Divers habillements suivans le costume d'Italie*. A drawing of a Bolognese peasant girl from this diverting series was acquired by the Museum at the same time the present purchase was made.

HBM

PAUL CÉZANNE
French, 1839–1906

ENTRÉE DE JARDIN

Watercolor over pencil on cream-colored paper, $18\frac{13}{16} \times 12\frac{1}{4}$ "
(47.8 × 31.2 cm). Gift of Douglas Dillon. 1982.375

The notations of transparent color and light in this garden view, which may have been painted at Auvers-sur-Oise around 1872–77, have remained almost as fresh as the day Cézanne put pencil and brush to paper. Cézanne made two closer and smaller views of the same garden gate and the house beyond; these drawings are in private collections in New York and Basel.

Bibliography: Venturi, Lionello. *Cézanne*. Paris, 1936, no. 842, ill.

HBM



PRINTS AND PHOTOGRAPHS

PRINTS



JACQUES BELLANGE

French, active 1602–20

ST. ANDREW

Etching, $11\frac{1}{4} \times 6\frac{5}{8}$ " (28.8 × 16.9 cm). The Elisha Whittelsey Collection, The Elisha Whittelsey Fund. 1983.1029

The marvelously arresting seventeenth-century etcher Jacques Bellange lived and worked as a painter in Nancy at the court of the dukes of Lorraine. There he knew Matthaeus Merian and Frederich Brentel, who must have taught him to etch. His first known etching reflects their work and was part of the large set of plates they made for *Les Pompes Funèbres de Charles III, Duc de Lorraine*, in 1611. Bellange's style soon changed, however, and became so individual that there is no mistaking his prints, even when they are unsigned. His limited production—only forty-eight etchings are known—was done between 1610 and 1620 and includes standard seventeenth-century subjects: scenes from the New Testament, the lives of the saints, and classical mythology, a single bookplate, beggars and fetching female gardeners.

Astonishment comes with a glance at what Bellange did with his subjects: human figures balloon in the middle; their hands, feet, and heads almost disappear. If faces are clearly shown, they have large, wet eyes and soft-fleshed noses and mouths; bones are invisible. Bodies turn and twist, assuming unlikely positions, and are often spotlighted or silhouetted. Bellange's incomplete series of the apostles contains more than one version of several, but all the plates show single figures standing or walking against a background screened by parallel horizontal lines. Two apostles have been turned so that their backs are toward the viewer. Our newly acquired *Andrew* is the most sedate of the series: old and bearded, with his martyr's cross on the ground behind him. He fills a gap in our collection of Bellange's rare and much-sought-after oeuvre.

JSB

GIULIO CARPIONI

Italian, 1613–1679

DANCING AND MUSIC-MAKING PUTTI AND SATYRS

Etching, $4\frac{15}{16} \times 16\frac{5}{16}$ " (12.6 × 41.1 cm). Gift of Robert L. and Bertina Suida Manning. 1982.1175.1

Clear Venetian light suffuses this scene, although the etching was created on the mainland, in the city of Vicenza. The Venetian Giulio Carpioni had moved in 1638 at the age of

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



twenty-five to the city Palladio had transformed with his imposing classical architecture, where the reverence for the classical past was so strong that its influence on contemporary life caused it to be called the “new Athens.”

Classical themes and images fill Carpioni’s work—both his paintings and etchings. No Venetian artist could be unaware of the early paintings of Titian, the “Bacchanals.” Although these were no longer in Venice in the early seventeenth century, the compositions of the paintings were available in etchings of the late 1630s by Giovanni Andrea Podestà.

The etchings of the Roman Pietro Testa, who worked in the circle of Nicolas Poussin, the greatest classical painter of the century, were also well known to Carpioni. As in Titian’s painting *The Offering to Venus* (Prado, Madrid), which Carpioni had copied in painting, Testa’s prints were filled to overflowing with putti gamboling among classical statuary and monuments. Carpioni’s etching technique, however, owed much more to his contemporary the painter-etcher Simone Cantarini, in the delicacy of the line and the clean, crisp sparkle of white paper. Phyllis Massar has suggested another artist whose influence on Carpioni can be seen in relation especially to our etching; the Genoese Giovanni Battista Castiglione filled his etchings with antique vases, statues, satyrs, and nymphs (Massar, P. D. “Giulio Carpioni: Light Classical Overture” [unpublished article]: 7). Among the bacchanalian subjects he etched in the 1640s are two with Pan and/or satyrs reclining against classical statuary (a herm or a vase). Both compositions are horizontal in format, as is our etching by Carpioni, who etched another bacchanalian scene with young musical putti and satyrs that, although somewhat smaller, is probably a pendant to ours. Although Carpioni drew from the work of all these artists, he alone set his putti and satyrs dancing to music. Music-making putti and satyrs are, of course, drawn from antique sources and were not new in Italian art, but only Carpioni among the seventeenth-century print-makers discussed here added the charm and grace of music to his scenes.

Bibliography: Pilo, G.M. *Giulio Carpioni*. Venice, 1961: 83, fig. 202.

MLM

CHARLES-GERMAIN DE ST.-AUBIN

French, 1721–1786

LA TOILETTE

One of six plates in the suite Essai de Papillonneries Humaines, 1748. Etching, first state, plate 13¹/₁₆ × 9³/₈" (33.2 × 23.8 cm). The Elisha Whittelsey Collection, The Elisha Whittelsey Fund and Rogers Fund. 1982.1101.6

The eldest son of the “embroiderer to the king,” Charles-Germain de St.-Aubin earned his own title, “designer to the king,” by inventing decorations for such royal appointments as Louis XVI’s wedding clothes. Though less well known today than his brothers Gabriel and Augustin, Charles-Germain was reputedly a “très galant” favorite of Mme de Pompadour, who ordered special paints from China for him and made him gifts of porcelain from Japan.

Charles-Germain’s son-in-law described him as witty, satirical, and given to making caustic remarks. The album of caricatures he left, including drawings of Richelieu in the guise of a monkey and the Prince of Soubise as an ass, demonstrate the anthropomorphic turn his satire often took.



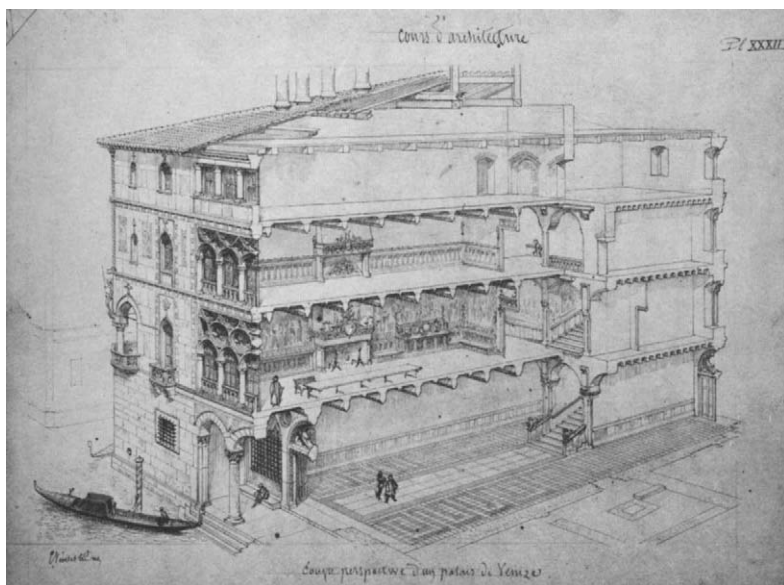
There are less than thirty known etchings from this St.-Aubin's hand, and these are almost equally divided between the subjects of flowers and fanciful butterflies. In two sets of etchings called *Papillonneries Humaines*, St.-Aubin made fun of human frailty by showing insects in the pursuit of popular pastimes. The social butterflies play amid latticework, garlands, and other wedding-cake decorations styled after Watteau and Pillement.

The suite of six etchings the Museum recently acquired includes a peek into the dressing room of a "lady," who is coiffed by one maidservant, as another heats curling irons with sun rays. A cleric is seated nearby, elbow propped on the dressing table while he reads, probably to inspire madame. Other plates in our set mimic a duel, an outdoor ballet, the French theater, and the Italians' *commedia dell'arte*. The title page displays attributes of folly and vanity encircling a pyramid that is surmounted by a rat.

In 1924, when François Courboin, then curator of prints at the Bibliothèque Nationale in Paris, wrote a history of French engraving, he declared these etchings works "of great rarity." We know of only two other complete sets in this country, and not more than that abroad. Our lively impressions were printed before St.-Aubin's name was replaced with that of a publisher, Fessard.

Bibliography: Baudicour, Prosper de. *Le Peintre-graveur Français Continué*. . . Paris, 1859. Vol. 1: 84–92; Goncourt, Edmond and Jules de. *L'Art du dix-huitième siècle*. Paris, 1909. Vol. 2: 228–31.

CI



EUGÈNE EMMANUEL VIOLLET-LE-DUC
French, 1814–1879

PERSPECTIVE SECTION OF A VENETIAN PALACE

Drawing, pen and brush with grayed ink, $9\frac{3}{4} \times 13\frac{1}{4}$ " (24.6 × 33.6 cm). Purchase, Anne Stern Gift. 1982.1152

One of the most exciting results of the exhibitions staged in 1979–80 to commemorate the death of Eugène Emmanuel Viollet-le-Duc was an introduction for many of us to his drawings. These really beautiful works had been unknown in America because most of them are in European collections.

When these were reproduced in his many books on architecture they had been reduced to spidery black lines without their original colors and tones.

The original drawings are eye-openers to the generations of American students conditioned to dismiss Viollet-le-Duc as a Romantic architectural restorer with little respect for archaeological accuracy. He was also known to us as the author of an enervating ten-volume historical dictionary of early French architecture. Now, thanks to the well-illustrated publications connected with the centennial exhibitions, we see that his studies of buildings and ruins in France, Italy, and Switzerland (they run the gamut from meticulous pencil renderings of ornamental sculptural details, through architectural constructions, to finished watercolor and gouache perspective views) are as archaeologically correct as any photograph. Whether they are exteriors filled with Italian sunlight and strong shadows, or dim enclosures of vast, mysterious ecclesiastical space, there is never anything ambiguous about the architecture. Although of prodigious detail, sometimes including a delineation of every brick or stone, the buildings Viollet-le-Duc drew are complete entities: they are seen as architecture should be—as structures, before the details are noticed.

Viollet-le-Duc the architect is still relatively unknown. He did indeed start as a restorer, a natural beginning for a young art student living in the Tuilleries Palace because his father, a conservator of royal residences, had the title "Gouverneur au Palais des Tuilleries." The young artist studied with the architect Huvé and later with Achille Leclère; before studying at the École des Beaux-Arts, Viollet-le-Duc traveled through France studying buildings and making drawings. In 1836 and 1837 he was in Italy and, ecstatic about Venice, wrote home that, although he had studied Palladio, now that he was confronted with Palladian buildings he was bored. Further, he found Sansovino and Vignola a mélange of antique and Rococo—cold and without character. Toward the end of his life, in 1871, Viollet-le-Duc was again in Venice, and he may have made sketches that led to our drawing, which he had apparently planned to use as a book illustration, since he labeled it COURS D'ARCHITECTURE, PL. XXXII.

JSB

HENRI MATISSE
French, 1869–1954

PLATE 5 FROM JAZZ

Paris, published by Tériade, 1947. Pochoir, $16\frac{3}{4} \times 25\frac{5}{8}$ " (42.2 × 65.1 cm). Gift of Lila Acheson Wallace. 1983.1009

Matisse worked on *Jazz* in his seventies—at an age that often signals the end of an artist's creativity, the slackening of artistic production, and the loss of the urge to experiment with new artistic methods. This was not Matisse's case. Faced with the limitations of illness and old age, he turned to an exploration of cut paper. Why cut paper? Matisse realized that the action of cutting shapes from colored sheets of paper united drawing and the use of color in one movement; as such, the cutouts represent the culmination of a lifetime of artistic investigation.

Jazz documents the vitality of Matisse's experimentation. The twenty boldly colored plates were made from an equal number of the new paper cutouts, or découpages. To preserve the flat and uneven quality of the colored papers and the vibrancy of the "drawn" line created by the precise meeting of colors, Matisse turned to pochoir, a printmaking process in-



volving the use of stencils. It was quite daring to use pochoir, which was not accepted in artistic circles; it was the process favored by fashion and design publishers for book illustration.

While the vibrant colors and shapes do have the vitality of jazz music, the title most likely refers to the French verb "to gab." Matisse provided a rambling commentary for the book; like the autobiographical reminiscences of one's grandfather, the plates and text recall the shapes and events of Matisse's work and life and combine them in a new and even more exuberant form that is one of the great illustrated books of our century.

DWK

ROBERT RAUSCHENBERG

American, b. 1925

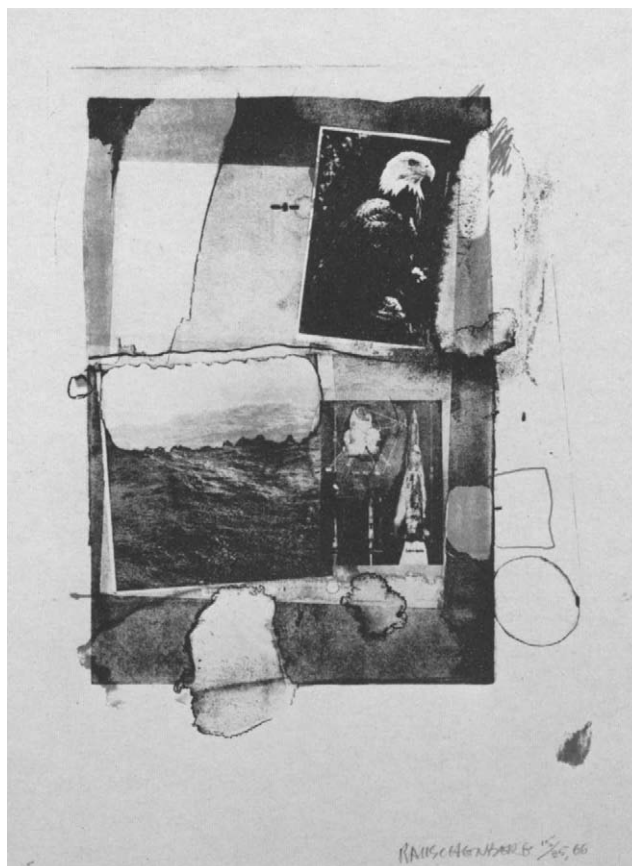
NIGHT GRIP

Lithograph from two stones, in black and red on white wove Crisbrook paper. Published by Universal Limited Art Editions, 1966. Paper 31 3/8 x 22 3/8" (79.8 x 57 cm). Inscribed, lower right, in pencil: Rauschenberg 15/35, 66. Gift of Joseph I. Singer. 1982.1154.1

Night Grip is a typical Rauschenberg work of the 1960s, using superimposed images that relate to reality in different ways. Since 1962 Rauschenberg had been using photographs in his paintings and prints; in fact, the bald eagle used here can be spotted in paintings of 1963 and 1964. The photographs, mostly from contemporary magazines, are ready-made images that already are a number of things: real objects, works of art, depictions of something, and symbols for an event or series of events. The photographic images in *Night Grip*—the bald eagle, the ocean, the lunar landing module, the various spacecraft with their relative dimensions and their voyages named from classical mythology—now exist in a new juxtaposition and are subordinate to the new work of art. They also coexist with shapes that are holes or tears in paper and others made with hand-drawn lines. Rauschenberg began this work by making a collage taped to the back of an envelope; its metal fastener can be seen to the left of the eagle.

The title is poetic and abstract rather than specific. The national symbol, the eagle, grips with its talons, and the space voyages, if not always literally made at night, are journeys into darkness. The print, the only one Rauschenberg made in 1966, was done for the New Lincoln School, which Rauschenberg's son Christopher was attending at the time.

In the course of eighteen years Joseph Singer has given the Metropolitan more than 130 prints, most of them from the Universal Limited Art Editions workshop in West Islip, New



York, which was begun in 1957 by Tatyana Grosman and flourished under her direction until her death last year. *Night Grip* brings to fifteen the number of Rauschenbergs Dr. Singer has donated, nearly a third of the Museum's collection of prints by this artist.

Bibliography: Foster, Edward A. *Robert Rauschenberg: Prints 1948/1970*. Exhibition catalogue, Minneapolis Institute of Arts, 1970, no. 36.

SB

PHOTOGRAPHS

CARLETON E. WATKINS

American, 1829–1916

THE AMBROISE BERNARD ALBUM

101 gold-toned albumen photographs in a volume bound in purple velvet; silver corner ornaments; silver and gold monogram of Ambrose Bernard mounted on a stone of gold-bearing quartz (front cover); relief bearing a design based on the seal of the state of California (back cover). Volume $17\frac{1}{4} \times 14\frac{3}{4}$ " (43.5 × 37.5 cm). Promised Gift of Joseph Lasser, John Marvin, Martin Messinger, Richard Yett, Irwin Lainoff and Paul Siegel. L.83.11 (1-101)

The transformation of San Francisco from a sparsely settled outpost into a regional hub was spurred by the 1849 Gold Rush. The city's period of early vigorous growth coincided exactly with the rise of photography and with the presence in California of Carleton E. Watkins, one of the most significant talents in the history of photography.

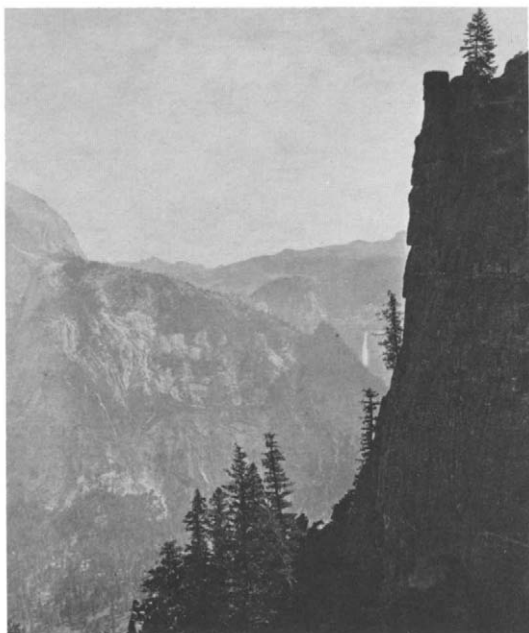
Only this year, long after several of his contemporaries were so acknowledged, has Watkins become the subject of a

monographic exhibition in an art museum. He became the subject of serious research as the result of the Museum's 1975 exhibition *Era of Exploration: The Rise of Landscape Photography in the American West, 1860–1885*, in which his photographs were seen for the first time in the context of work by Timothy O'Sullivan, Eadweard Muybridge, A. J. Russell, and William H. Jackson. Watkins's photographs stood out for their subtlety rather than for their drama or two-dimensional designs; his carpenter-like compositions were built on a network of relationships between foreground and background and surface elements. His style was, to a surprising degree for his time, free of the literal-minded references to the painter's rulebook found in many contemporary "art" photographs. Watkins became an artist of the camera by observing his subjects closely and by following extremely thoughtful procedures to make his pictures.

In addition to being a significant artistic accomplishment, the Bernard album is also an important historical document. The photographs are a survey of some of the principal towns and cities of California, along with landscapes of central California and western Nevada. In these often remote locations Watkins distinguished himself by having the patience to wait for the perfect light and to prospect for the point of view that, for his camera, would most successfully reveal the subject.

Watkins had more productive years than most of his contemporaries. He began to photograph in the mid-1850s and continued doing so until the 1890s, with the most fertile decade between 1867 and 1877. The photographs commissioned by Charles Bernard for his brother date from 1875 to 1877 and represent Watkins at the height of his classicizing phase, just before he took a more reportorial direction. In this work the photographer is still touched by the pantheistic vision of nature as the handiwork of a perfect creator and demonstrates his belief that the photographer had unique power to depict the divine order of nature.

WJN



Carleton E. Watkins. *General View of Yosemite*, L.83.11 (14)



Carleton E. Watkins. *San Francisco from California and Powell Streets*, L.83.11 (5)

AMERICAN PAINTINGS AND SCULPTURE

EDWARD SEAGER

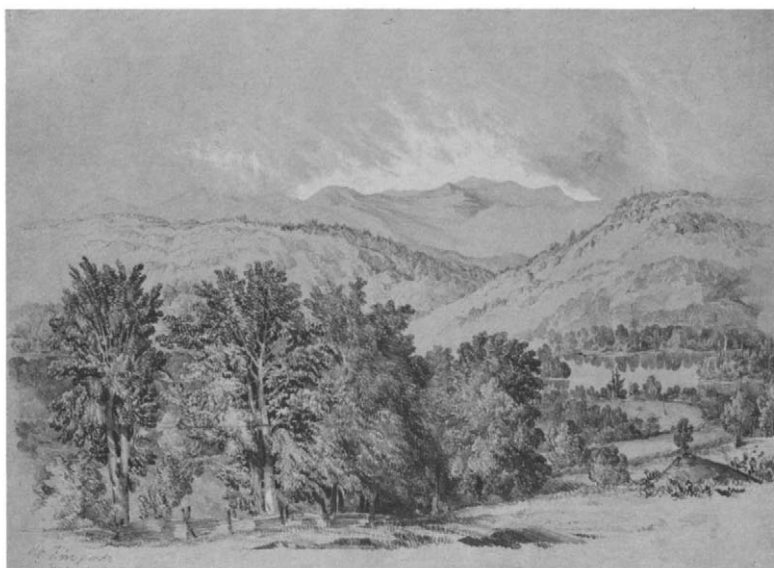
American, 1809–1886

AT FIVE PONDS, NORTH WATERFORD, MAINE

Pencil on tan gessoed paper, with sgraffito used to create white "highlights," $10\frac{1}{8} \times 14\frac{3}{16}$ " (25.7 × 36 cm). Purchase, Vain and Harry Fish Foundation, Inc. 1982.289

Edward Seager, English by birth, was brought to Canada by his parents in the early 1830s. During that decade he traveled widely in Central America and among the Caribbean Islands, producing a sizable group of topographical views. In 1838 Seager settled in Boston, where later he taught drawing at the English High School. His many views of New England and upstate New York are notable for their extreme precision of technique and atmospheric quality. *At Five Ponds* was drawn in the 1840s in westernmost Maine, not far from North Conway, New Hampshire, where many artists congregated. Using a prepared or coated English brown paper, Seager skillfully combined scraping and scratching with pencil touches of varying weights to achieve his meticulous rendering of the location. In 1850 Seager became the first professor of drawing and drafting at the United States Naval Academy at Annapolis, where he instructed the midshipmen in the skills of accurate draftsmanship, necessary to military men before the maturity of photography.

JKH



WILLIAM BRADFORD

American, 1823–1892

AN ARCTIC SUMMER: BORING THROUGH THE PACK AT MELVILLE BAY

1871. Oil on canvas, $51\frac{3}{4} \times 78$ " (131.4 × 198.1 cm). Gift of Erving and Joyce Wolf. 1982.443.1

The marine painter William Bradford was born and brought up in Fairhaven, Massachusetts. He was a largely self-taught artist; in his youth he made copies from an English drawing book and sketches of ships in the nearby whaling port of New Bedford. In 1855 he opened a studio in Fairhaven, where he made a specialty of ship portraiture. Albert Van Beest, a Dutch marine painter who spent two years in Fairhaven, provided Bradford with his only formal training. Under Van Beest's influence, Bradford turned to more dramatic subjects and compositions, but retained the painstaking

concern with detail, exacting draftsmanship, and linear style that characterized his early work. In 1860 he moved to New York and by 1861 had taken a studio in the Tenth Street Studio Building. Inspired by such publications as Elisha Kent Kane's *Arctic Explorations: The Second Grinnell Expedition in Search of Sir John Franklin*, 1853, '54, '55 (2 vols., 1856), the growing public interest in the polar regions, and the challenge of new artistic frontiers that drew such contemporaries as Frederic E. Church on expeditions to the Arctic, Bradford joined the ranks of the artist-explorers. It is for his Arctic subjects that he became best known. He made several trips to Labrador between 1854 and 1857, but did not venture farther north until the 1860s. He visited the Arctic in 1861, and, with one exception, every year for the next seven years as well. The most celebrated of these expeditions was in 1869, when he chartered the 325-ton steamer *Panther*. Accompanied by Dr. Isaac I. Hayes, the noted Arctic explorer, J. L. Dunmore, and George Critcherson (two photographers from J. W. Black's Boston firm), and others, he embarked for Greenland. Out of this successful expedition came *The Arctic Regions* (1873), Bradford's book containing 125 photographs documenting the trip.

Entries by John K. Howat, *Lawrence A. Fleischman Chairman of the Departments of American Art*; Natalie Spassky, *Associate Curator*; Donna J. Hassler, *Research Assistant*

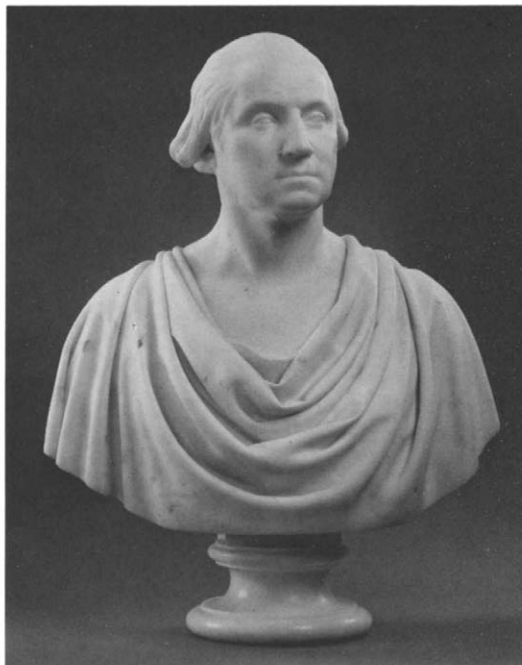


An Arctic Summer: Boring Through the Pack at Melville Bay, dated 1871, is based on sketches and photographs made during Bradford's expedition in the summer of 1869. Using a wide-ranging palette and a broad painting style, Bradford effectively captured the spectacular color effects and dazzling sun-drenched brilliance of the Arctic summer. In the center foreground a polar bear retreats from the vessel in the middle distance on the right. Dark gathering clouds on the left forecast a change in weather, and a derelict mast and crow's nest in the

foreground mark the remains of an earlier expedition. In the best romantic tradition, Bradford represents both the exotic beauty and underlying dangers of the region. A major work by a noted painter of the Arctic, this is a welcome addition to the Museum's American collections.

Bibliography: For a general discussion of Bradford's work, see Wilmerding, John. *William Bradford, 1823–1892*. Exhibition catalogue, De Cordova Museum, Lincoln, Mass., and Whaling Museum, New Bedford, Mass., 1969–70.

NS



HIRAM POWERS

American, 1805–1873

PORTRAIT BUST OF GEORGE WASHINGTON

White marble, height with base 31" (78.7 cm). Inscribed: H. POWERS. Gift of Erving and Joyce Wolf. 1982.443.2

Regarded as America's most important neoclassical sculptor, Hiram Powers achieved early success as a portraitist before leaving his own country in 1837 to set up a studio in Florence. His impressive portrait of George Washington was modeled after Jean-Antoine Houdon's bust, *Washington from Life*, which the famous French sculptor made in preparation for a full-length statue, during his brief visit to America in October 1785. Powers carved at least thirty busts of our founding father, beginning in 1846 (Gerdtz, William H. *American Neo-Classical Sculpture*. New York, 1973). In some, his shoulders are clothed in contemporary attire; in others, as in our fine example, they are draped in antique robes in the Roman Republican portrait tradition. Despite this neoclassical style of costuming, Powers's portrayal of Washington is a distinctly naturalistic rendering of a noble leader at the height of his political power.

DJH

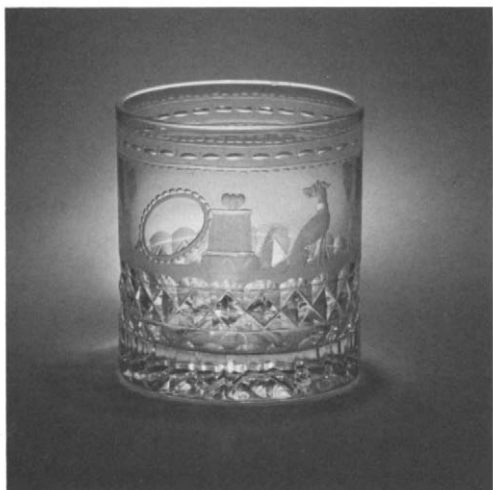
AMERICAN DECORATIVE ARTS

Probably BAKEWELL, PAGE, AND BAKEWELL
Pittsburgh, 1824–32

TUMBLER

Ca. 1825–30. Glass, height 3¼" (8.3 cm). Purchase, Senator and Mrs. William H. Hernstadt Gift. 1982.216

Few examples of American nineteenth-century glass can equal this tumbler in elegance and sensitive engraving. Among the most ambitious of engraved designs, the motifs include a greyhound, an altar with two hearts, an oval cartouche intended to contain initials, and two blossoms with foliage above a band of cut diamonds and narrow flutes. In 1829, in a description of her visit to the Bakewell factory, Anne Royall, a visitor from London, commented that "the engraving is very neatly done, indeed surpassing any I have seen in the country. . . . The ware is also high, \$5.00 a tumbler." She described one example that may have resembled this glass: "The patterns are mostly obtained from Europe, and the pattern executed when I was in, for beauty and taste, was exquisite, particularly a greyhound with its head erect as though looking at something and though not an inch in length it was perfect and entire. . . ."



In his design Benjamin Bakewell followed European fashion; the greyhound, pedestals, and floral motifs are found on French, Bohemian, and Portuguese glasses. Pittsburgh glass factories, which drew English and French craftsmen, successfully imitated continental designs, and the Bakewell fac-

tory advertised that their wares were "equal, if not superior, to what is imported." The glassware Bakewell made for President Andrew Jackson in 1829 was said to "vie with the best productions of the French and English artists." The present tumbler is one of eight known tumblers of Pittsburgh origin that feature the greyhound motif.

ACF



TIFFANY & COMPANY
New York, established 1853

VASE

Ca. 1873–75. Silver, height 8½" (21.6 cm). Purchase, Mr. and Mrs. H.O.H. Frelinghuysen Gift. 1982.349

The influence of Japanese art, which became known in the West after Japan was opened to trade in the 1850s, was felt by English designers in the 1860s and is evident in American decorative arts by the early 1870s. Tiffany & Company's first venture in the Japanese style was its "Japanese" flatware pattern patented in 1871. The production of hollow ware in this style, of which this vase is an outstanding example, is not documented until 1873. The firm's main promulgator of the Japanese style was undoubtedly Edward C. Moore, the super-

visor and head designer of the silver plant from 1868 until his death in 1891. Moore's interest in the exotic cultures that were inspiring designers in the 1870s and 1880s is manifest in the large collection of primarily oriental and Near Eastern objects that he bequeathed to the Metropolitan Museum.

The vase is decorated with elements often used on Tiffany objects in this style between 1873 and about 1875—applied fish and an engraved stylized seaweed motif. Here a blade of grass and a shell (on the other side) are also applied, giving additional low relief to a composition that is indebted to Japanese influence for its asymmetry and restraint as well as for its motifs. The band at the top with arclike compass forms and conventionalized flowers and the wide geometric border at the bottom with motifs of a crane, sprig of blossoms, and palmlike leaves in its interstices are both die rolled and appear on other examples of “Japanese” hollow ware produced by Tiffany in this period. Japanese influence on this silver extended primarily to decoration; the form of this vase does not appear to have a Japanese prototype, and the stylized treatment of the bracket feet and the anthemion relates it to contemporary objects in the late Renaissance Revival style.

FGS

CHELSEA KERAMIC ART WORKS

Chelsea, Massachusetts, 1872–88

TEASET

Ca. 1877–80. Earthenware, height: teapot, 4 3/4" (12.1 cm), sugar bowl, 4 1/4" (10.8 cm), teacups and saucers, 2 1/2" (6.4 cm). Gift of Mr. and Mrs. I. Wistar Morris, III. 1982.440.1–4

Founded in 1872, the Chelsea Ceramic Art Works was one of the earliest and most important American firms to produce art pottery. James Robertson, the fourth generation of British-trained potters, and his son George W. Robertson joined with two other of James's sons, Alexander and Hugh C. Robertson. Their early products reflected the eclectic Victorian taste of the 1870s. However, after Hugh Robertson vis-

ited the Philadelphia Centennial Exhibition in 1876, Chelsea work was increasingly influenced by the arts of the Far East. This teaset bears a glaze in a soft cool green of oriental inspiration—a glaze that became characteristic of the firm's work. Other decorative techniques seen here include one borrowed from metalworking: hammering the moist clay surface prior to firing to give a honeycomb surface texture. The unusually stark angular forms, accentuated by geometric handles, although reminiscent of Japanese shapes, anticipate twentieth-century design.

ACF

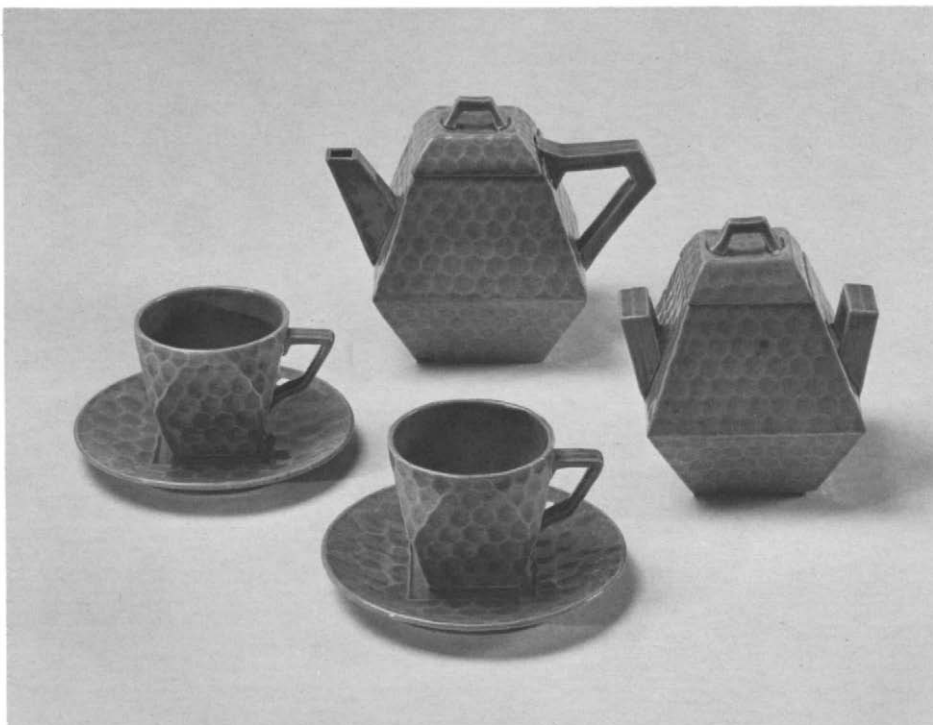
NEWCOMB POTTERY

New Orleans, 1895–ca. 1930

THREE-HANDLED MUG

Ca. 1908. Earthenware, height 5 1/4" (13.3 cm). Purchase, Mr. and Mrs. David Lubart Gift, in memory of Katherine J. Lubart, 1944–1975. 1983.26

The Newcomb Pottery was founded in 1895 at Newcomb College in New Orleans to train young women in the craft of pottery. The women decorated blanks that were made and fired by professional ceramists, foremost among whom was Joseph F. Meyer. This tyg, or three-handled mug, is representative of the Colonial Revival style that characterized much of the pottery's output. In its simple, sober shape and decoration it exemplifies the best of Newcomb's early years. Newcomb Pottery wares were highly glazed for a little more than the first decade of production, before the introduction of the matte glaze in 1911. Here the decoration features natural forms conventionalized into a flat surface pattern. The two-dimensionality is further emphasized by deeply incised lines filled with dark blue. A geometric framework of two horizontal bands and a band of vertical bars adds further restraint to the design. The Newcomb palette tended toward cool earth tones of greens, browns, and blues, although the irises here are distinguished by unusual yellow highlights.



The stylized inscription near the base of the mug is reminiscent of products of the English Arts and Crafts movement. The inscription, FEBRUARY.TWENTY.SEVEN.NINETEEN. HUNDRED AND EIGHT. F. A. M. JR, indicates that the mug was originally intended as a presentation piece. February 27, the midsemester graduation date at the college, was undoubtedly the occasion being celebrated.

Leona Nicholson, whose cypher appears on the underside of the mug, decorated the piece. Nicholson worked with the Newcomb Pottery on and off for about twenty years. After her Newcomb years, she became a studio potter and was the first New Orleans woman to be named a Master Craftsman by the Boston Society of Arts and Crafts. In 1927 and 1928 she exhibited her work at the Museum as part of the International Exhibition of Ceramic Arts.

ACF



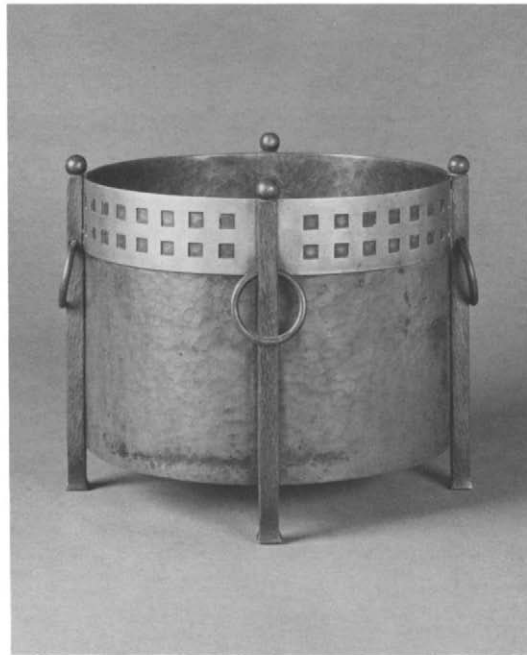
KARL KIPP

FERN DISH

Roycroft Copper Shop, East Aurora, New York, ca. 1911–15. Copper and brass. Purchase, Theodore R. Gamble, Jr. Gift, in honor of his mother, Mrs. Theodore Robert Gamble. 1982.118

Founded in the mid-1890s in East Aurora, near Buffalo, the Roycrofters Workshops were among the leading proponents of the Arts and Crafts movement in this country. Under the leadership of Elbert Hubbard, the shops produced books, leather goods, furniture, and metalwork—simple, straightforward designs intended for the average American household. Perhaps the most talented Roycroft designer was Dard Hunter, who made at least two trips to Austria to study Viennese design; his influence is readily apparent in this fern dish made by Karl Kipp, head of the Roycroft metal shop. Roycroft metalwork generally featured naturalistic motifs and handcrafted effects. This fern dish—deceptive in its simple geometric composition—is an extraordinarily subtle design: the hand-hammered copper bowl is banded with brass featuring a Viennese *Quadrat-Motif* and is supported on four tapered legs of woodlike texture. The orb finials and rings are the only embellishments. The Kipp bowl is thus a most exceptional design and forms an important addition to the Museum's collection of Arts and Crafts objects.

RCM



TWENTIETH CENTURY ART



BALTHUS

French, b. 1908

THE MOUNTAIN

1935–37. Oil on canvas, 98 × 144" (248.9 × 365.8 cm). Purchase, Gifts of Mr. and Mrs. Nate B. Spingold and Nathan Cummings, Rogers Fund and the Alfred N. Punnett Endowment Fund, by exchange, and Harris Brisbane Dick Fund. 1982.530

This majestic panorama is one of Balthus's most important early works. His postwar style was to become more soft focused and is represented in the Museum by *Figure in Front of a Mantel* (1955) in the Robert Lehman Collection.

Balthus's early works present an intriguing paradox between style and content. In *The Mountain*, an Alpine landscape with figures is precisely recorded, with crisp delineation of forms and often exacting detail, but the objective rendering of forms seems at odds with the ambiguous, somewhat surreal subject matter. Seven figures are located within a rapidly receding space. Aside from a man and woman standing in the middle ground, the other figures seem to be—intentionally or unintentionally—unaware of each other. Their gaze is trance-like, and one young woman actually sleeps on the ground. Al-

though assembled as a group, they remain isolated figures. A similarly disquieting drama is enacted in the artist's earlier painting *The Street* (1933). The tension of the narrative in *The Mountain* is enhanced by the formal manipulation of strong contrasts of light and shadow and bright and dark colors, which abruptly divide the composition in diagonal halves. The body of a young blonde woman engaged in an extravagant stretch bridges the two areas.

The artist's studied, often labored painting process had a bearing on his creation of *The Mountain*, his largest canvas, and one of the few that depict figures in a landscape. Begun in 1935, *The Mountain* was finished in the studio of Balthus's friend and fellow painter André Derain in 1937 and was then reworked two years later. When first exhibited in 1939, it was titled *Summer* and was intended as part of a cycle depicting the four seasons, a project that was never realized. Although the connection between the figures is equivocal, Balthus evokes a clear visual correspondence between them and the landscape elements. The shape and posture of each figure are echoed in the surrounding mountain formations. A self-taught artist, Balthus as a young man had made the obligatory pilgrimage to Italy to study the old masters, and in Paris he had become familiar with the works of Poussin and Courbet. In this masterpiece of his early years, Balthus pays homage to these masters of the past.

ANDRÉ DERAIN
French, 1880–1954

FISHING BOATS, COLLIOURE

1905. Oil on canvas, 31 7/8 × 39 1/2" (81 × 100.3 cm). Signed lower right: a. Derain. Gift of Raymonde Paul, in memory of her brother, C. Michael Paul. 1982.179.29

In the summer of 1905 twenty-five-year-old André Derain left Paris for a two-month sojourn with his friend Henri Matisse. They settled in the small fishing town of Collioure, on the southwest coast of France near the Spanish border. The painters had first met in Eugène Carrière's Paris studio in 1899, and it was with Matisse's help that Derain had received his parents' permission to pursue a career in art. During the summer in Collioure the two men discussed art theory and painted canvases filled with bright light, high color, and broken brushwork. Along with Maurice de Vlaminck, they were the major proponents of a short-lived movement known as Fauvism. (The name derives from the derogatory epithet "Les

Fauves"—wild beasts—attached to these artists when their works were shown at the Salon d'Automne, later in 1905.)

Although Matisse and Derain worked closely in Collioure and painted similar scenes, their styles remained distinctive. A painting like *Fishing Boats, Collioure* vividly illustrates Derain's characteristic use of dramatic perspective and diagonal recession into space. We take in the entire panorama from a high vantage point: busy figures on the shore, the rocking boats and sails, and the majestic blue and green mountains anchored in the background and capped by billowy pink clouds. The curved shoreline and rhythmic arrangement of overlapping sails lead our eye into the picture. Derain's palette is Fauvist—vibrant and unnatural, yet one senses his growing dissatisfaction with this style of painting. The discordant mixture of divisionist brushwork and flat painting and the insistence on heavily outlined images to enhance volumetric form seem contrived and angry. Indeed, Derain was soon to purge himself of Fauvism's impetuosity and produce austere, monochromatic, Cubist-inspired works, several of which are in the Museum's collection.



JEAN HÉLION
French, b. 1904

LA SCÈNE JOURNALIÈRE

1948. Oil on canvas, 45 × 58" (114.3 × 147.3 cm). Signed and dated lower left: H.48. Gift of The Joseph Cantor Foundation. 1982.148.2

Between 1929 and 1938 Héliion painted nonrepresentational works influenced by the paintings of Theo van Doesburg, with whom he founded the Abstraction-Création movement in Paris. After 1939 Héliion turned to figurative painting; his subsequent pictures point up the unnatural, arbitrary nature of the painted image. He does not depict figures as individuals, but rather as archetypes, in much the way Fernand Léger did.

In Héliion's drawings of 1939 one can find the source of many of his paintings made after World War II. Among these sketches of outdoor urban life are drawings of newspaper readers and sidewalk pedestrians encased in architectural portals, which are the basis for *La Scène Journalière*, finished almost a decade after the sketches were made. The subject and composition of our painting were first developed in a large painting of 1947–48; our smaller, later version successfully distills the imagery and creates a more unified composition,

rich in symbolism and visual contrasts.

Two men walk toward each other with their newspapers held up protectively like shields. Although they are closely arranged in the shallow space of the journalistic tableau, they are unaware of each other, and are, along with a third, seated, figure, compartmentalized by the vertical divisions of the building's door and windows. All three men have their eyes closed or obscured. Their isolation is obvious, and the painting may be a comment on the general absence of meaningful contact in modern urban society. Highly stylized figures either reading or sitting appear in many of Héliion's paintings of the late 1940s. Here a strict underlying geometric structure contrasts with the decorative pattern of curves and planes that defines the exaggerated contours of the clothing and shoes. These forms are echoed in the folds of the newspapers and in some of the architectural details.

Héliion produced many preliminary sketches of various parts of this composition. In photographs of the artist's Paris studio taken in 1947, several of the actual objects painted—boots, hat, jacket—are shown nailed to the wall for study. *La Scène Journalière* is one of seven paintings by Héliion given to the Museum by The Joseph Cantor Foundation. These are the first paintings by the artist to enter the collection, and together they offer a survey of his work from 1936 to 1961.





HORACE PIPPIN
American, 1888–1946

THE LADY OF THE LAKE

1945. Oil on canvas, 20½ × 36" (52.1 × 91.4 cm). Signed lower right: H. PIPPIN. Bequest of Jane Kendall Gingrich. 1982.55.1

Horace Pippin was a self-taught black artist who turned to art at the age of thirty-seven as an outlet for the anguish he experienced during World War I. His first experiments were compositions branded into a wood panel with a hot poker and then filled in with color, a technique he devised to accommodate his crippled right arm. He completed his first oil painting, which dealt with war, in 1930. A methodical worker, Pippin produced a few paintings during each of the remaining sixteen years of his life. His relatively small body of work reveals an intuitive sense of design and imagery and a personal creed of peace and justice. The eminent art collector Albert C. Barnes admired Pippin's individuality of expression and the American spirit of his work. Typically, Pippin painted interior domestic scenes and the naturally majestic landscape around his home in West Chester, Pennsylvania, often focusing on the lives of poor blacks. His attention to detail extended as much to surface texture as it did to narrative elements. The tranquil *Lady of the Lake*—with its symmetrical composition, dark colors accented with bright whites and rich reds, and elaborate patterning—typifies Pippin's style. It also demonstrates the allegorical nature of some of his later paintings.

MAN RAY
American, 1890–1976

THE MIME

1916. Oil on Masonite, 24¼ × 18⅞" (61.6 × 46 cm). Signed and dated lower right: MAN RAY 1916. Gift of Everett B. Birch. 1982.333

Mime is the first painting by Man Ray, the American artist-photographer-film maker, to enter our collection. It is one of a very few canvases he painted in 1916, the year he also made his important collage-inspired painting, *The Rope Dancer Accompanies Herself with Her Shadows*, which marked a turn in his artistic development toward Dadaist thought and imagery. Man Ray had been a close friend and associate of the French Dadaist Marcel Duchamp since the summer of 1915, but his work before *The Rope Dancer* was most strongly influenced by Cubist abstraction, which he had first seen at the 1913

Armory Show. *Mime* is typical of these early works of 1915–16 in its somber, monochromatic color scheme of brown, green, and gray, geometric reduction of the human figure, and collage-like arrangement of forms and textures. The basic image of the mime, dressed in a long gown, arms outstretched, is further distilled in a brightly colored collage of the same title, which is part of a series, "Revolving Doors," produced between 1916 and 1917.



ROGER BROWN
American, b. 1941

**THE MODERN STORY OF LIFE: A CIVICS
DIATRIBE**

1982. Oil on canvas, 72¼ × 96" (183.5 × 243.8 cm). George A. Hearn Fund. 1983.87

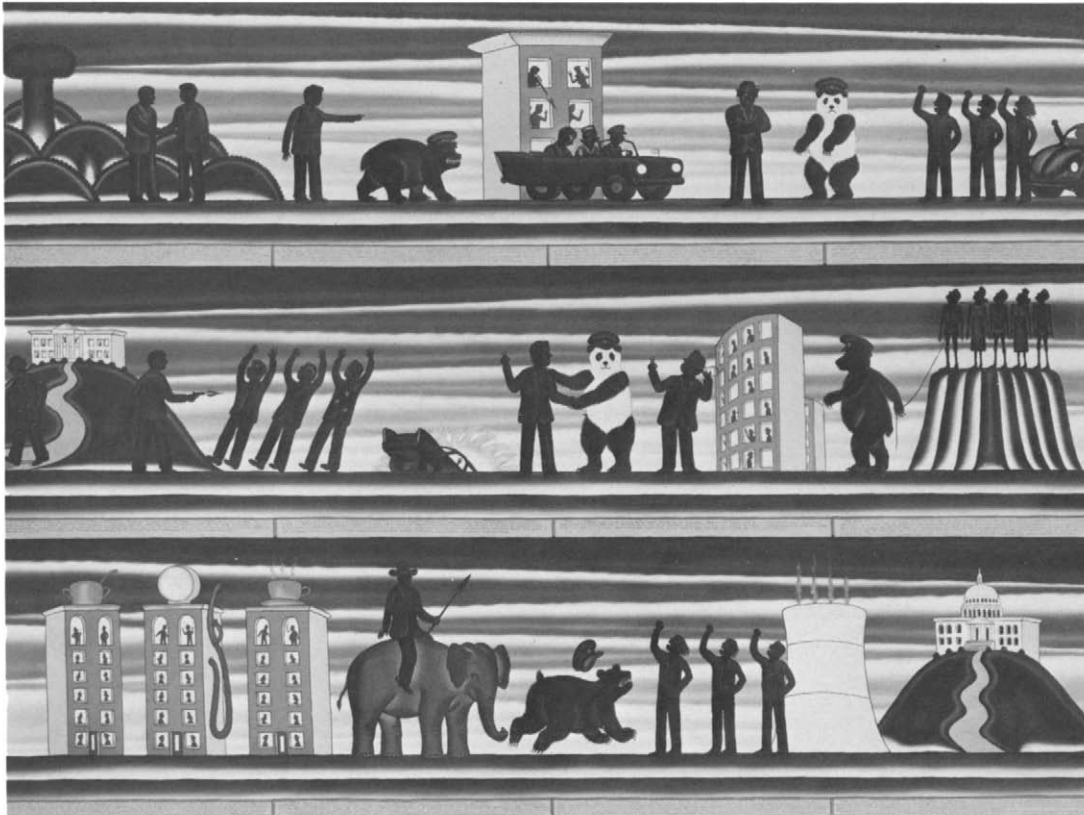
This painting demonstrates the resurgence of narrative content in some contemporary art and the use of personalized symbolism and words or text to accompany visual imagery. Brown presents a condensed timetable of world events from World War II to the present, as viewed through American political, social, and economic structures, and attempts to understand and explicate this complex chain of cause and effect. The threat posed by Russia (the bear) and China (the panda) is, in Brown's opinion, at the heart of America's (Camelot's) turmoil, and is abetted and perpetuated by the media's morbid interest in misfortune. The strong and cohesive composition comprises several vignettes arranged in three descending registers. Political assassinations and scandals and the dangers of nuclear power are among the themes depicted. The accompanying text, written in allegorical terms beneath each register, offers an emotional and critical commentary that amplifies the events pictured. The artist's disturbing, matter-of-fact style of painting mimics the so-called objective reportage of television and the press. The painting is a summary of issues and motifs Brown has dealt with individually in earlier work.

RONALD B. KITAJ
American, b. 1932

SHANGHAI GESTURES

1968. Oil on canvas, 23⅞ × 47¾" (60.6 × 106 cm). Gift of Susan and Alan Patricof. 1982.516

Since the late 1950s, the American-born artist R. B. Kitaj has studied and painted in England, where he has been the mentor of several younger artists. Kitaj works in the strong British tradition of figure painting, yet his compositions seldom focus on portraiture and are almost always complex narratives with oblique literary and allegorical references. Kitaj invents a cast of characters the way a novelist does, and then provides clues to a possible scenario for the spectator to discover. In *Shanghai Gestures*, the first painting by this artist to enter the Museum's collection, a brothel scene is depicted. A sinister-looking man hands over a reticent young girl to the stern-faced madam; beyond the portal, four nude women posture. The painting has a moralistic tone, calling up a general sense of degradation and upheaval. Kitaj does not illustrate specific events, but rather creates an atmosphere of social calamity through careful selection of contrasting and complementary imagery. His expressive painting style and often abbreviated definition of figures and planes belie his control and organization of the composition. The sumptuous colors and fluffy effect of paint in *Shanghai Gestures* anticipate his later pastel pieces and provide a marked contrast to the dark, disturbing content of the painting.





RICHARD BOSMAN

Australian, b. 1944

CAPSIZED

1982. Oil on canvas, 72 × 108" (182.9 × 274.3 cm). Signed on verso: Bosman. Gift of Mr. and Mrs. Wilson Nolen. 1983.198

Richard Bosman captures in paint and narrative the struggle of eight men to survive in the rough waters that have caused their boat to overturn. Most of the unfortunate men desperately cling to the sides of the vessel, but two of them have been set adrift. Maritime themes recur in Bosman's

work, probably because, as the son of a naval officer, he spent his childhood in port cities around the world. The moment depicted in our painting is theatrical—almost melodramatic—and is enhanced by the expressionistic application of pigment in thick, powerful brushstrokes. This painterly violence extends to the strong tonal juxtaposition of murky greens and browns set off by whites, startlingly bright. The figurative representation is equally rough and raw. As in most of Bosman's paintings, the pictorial space is greatly condensed and distorted, producing the effect of great immediacy, as if the picture and its action were about to engulf the viewer.



RONNIE LANDFIELD

American, b. 1947

FROM THE PORTAL TO PARADISE

1982. Acrylic on canvas, 107 × 78" (271.8 × 198.1 cm). Signed and dated on verso: Ronnie Landfield 1982. Gift of Charles Cowles, in memory of Nancy Hanks. 1983.78.1

In this large work of great visual presence, Ronnie Landfield's deceptively simple composition reveals its spatial complexities and shades of meaning upon careful inspection. The components of an unidentified, timeless landscape—pyramidal mountains, water, land, and sky—are generally delineated and broadly painted. The pigment is roughly applied in wide, overlapping bands of color that provide textural variety to the surface and create the erroneous impression of a haphazardly constructed collage. The preponderance of dark tones is mitigated by the translucence of the paint. The landscape imagery is recognizable, yet it conveys an abstract, universal sense. The title suggests another interpretation, which is borne out by the composition: we, the viewers, are held at bay in an unspecified yet clearly felt space in front of the picture plane, by four narrow, vertical bands of black. We can see through these to the landscape beyond, but cannot penetrate the barrier to reach "paradise."

HUGH O'DONNELL

British, b. 1950

THRESHOLD AND SHIELD

1981. Oil on canvas and wood, 84 × 108" (213.4 × 274.3 cm). Signed and dated on verso: Hugh O'Donnell © 1981. Purchase, Samuel I. Newhouse Foundation Inc. Gift. 1983.89

The bold, energetic work of Hugh O'Donnell was first introduced to American audiences in 1980 through a traveling exhibition of recent British art. Since then O'Donnell's work has continued to display vigorous brushwork and considerable graphic ability, but in larger formats and using more subdued colors. The aggressive application of paint complements the strident rhythms created by a multitude of overlapping and entwined bands of color that suggest spatial progression and recession and high-speed movement. Pieces like *Threshold and Shield* are actually painted constructions of wood and canvas based on detailed preliminary drawings. The jagged contours of the shaped canvas are a natural extension of the interior forms. As O'Donnell's title suggests, his imagery is heraldic. Curved shields and references to feathered hunting lures are evident, although the precise content of these pieces remains ambiguous.

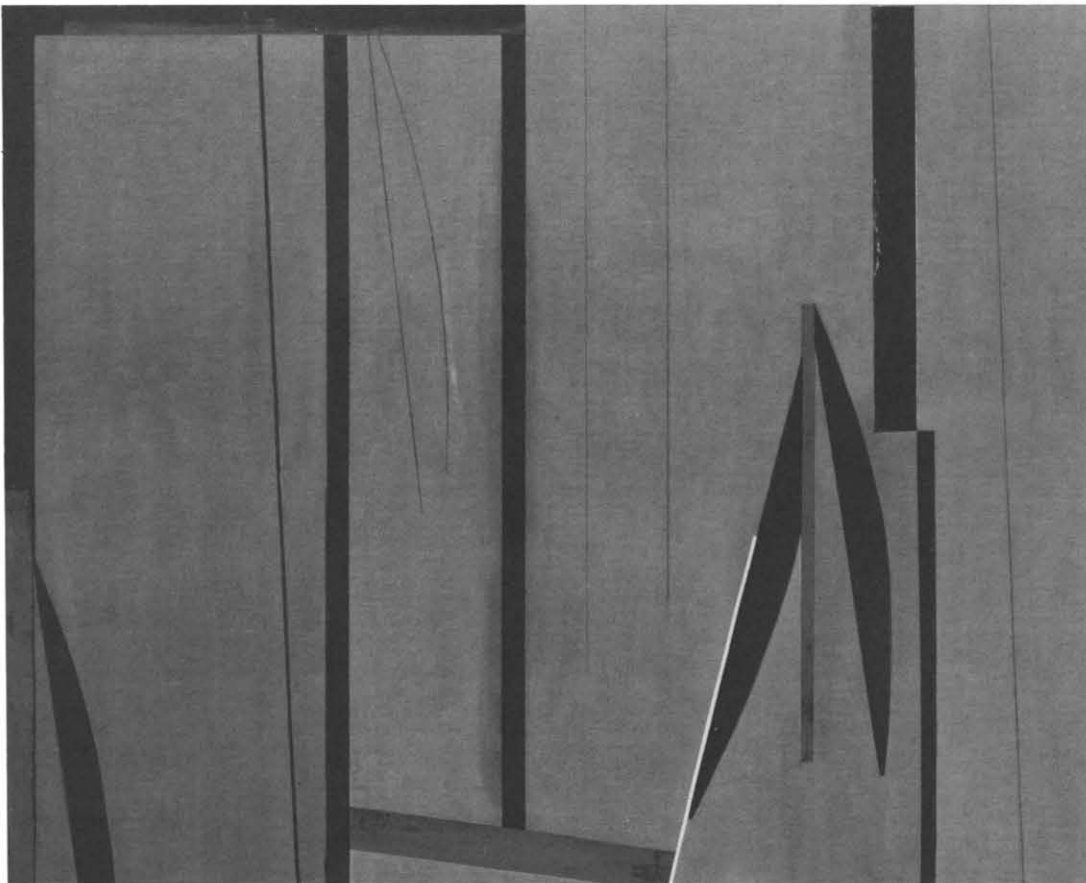
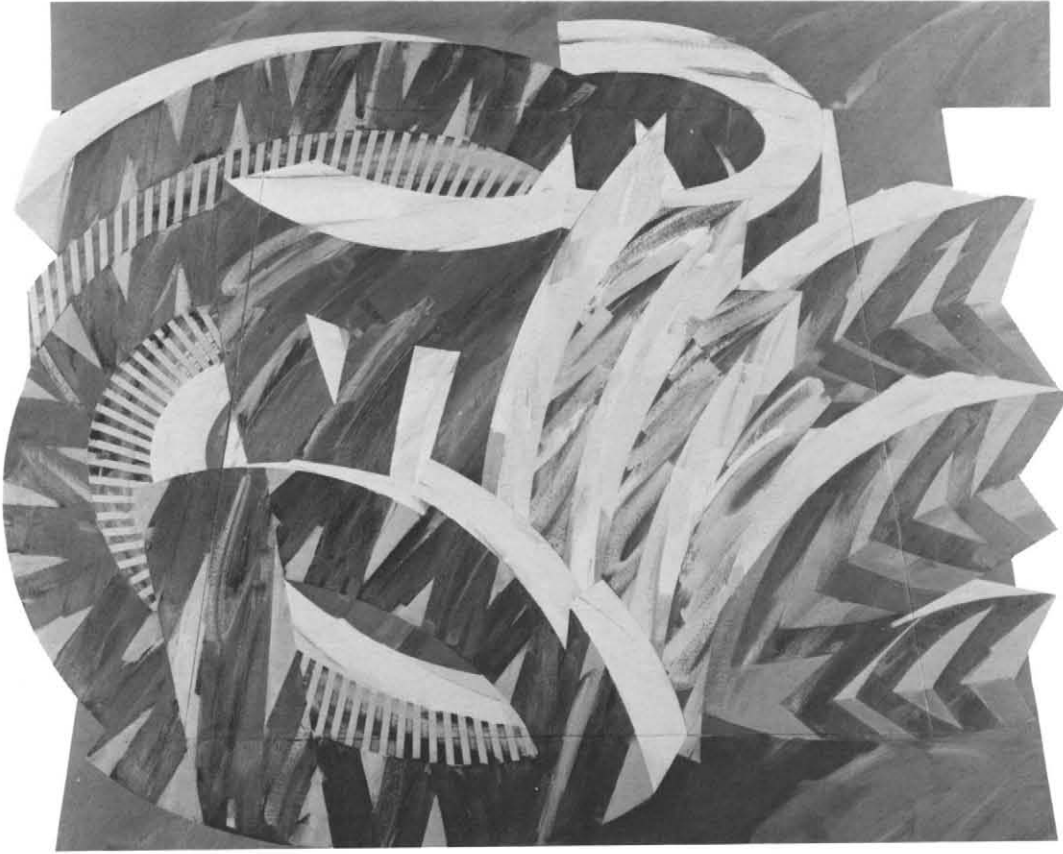
STEPHEN EDLICH

American, b. 1944

PASSAGE, OPENING WITH CYPRESS FORMS III

1980. Acrylic, cut and pasted paper, charcoal, and chalk on linen, 78 × 98" (198.1 × 248.9 cm). Gift of Mr. and Mrs. Carl D. Lobell. 1982.512.1

This quietly beautiful painted collage belongs to a series of abstract works inspired, as the title suggests, by cypress trees. It reflects the influence of Matisse, Nicholson, and Motherwell, as well as the Cubists, on Edlich's style and technique. The compositional elements have been reduced to several elegant black and green strips of varying proportions, a single, stark white diagonal sliver, and a quartet of gently curving leaflike shapes that articulate the vertical planar divisions. The structure is architectonic, disciplined, and restrained. The shapes seem to rest on the surface of the picture, yet Edlich subtly suggests a scene that combines man-made landscape with architecture; we are in an implied interior looking out onto a landscape. The subdued coloration and judicious use of black enhance the symbolic connection of cypresses to death and rites of passage.





HENRY MOORE
British, b. 1898

TWO FORMS

1934. Bronze (cast 1967), height 7" (17.8 cm). Gift of Mr. and Mrs. Harry A. Brooks, to honor Henry Moore on his 85th birthday. 1982.500

MAQUETTE FOR SPINDLE PIECE

1968. Bronze, height 6 1/8" (15.2 cm). Gift of Laura and David Finn. 1982.502.1

MAQUETTE FOR SQUARE FORM WITH CUT

1969. Bronze, height 5 3/8" (14.3 cm). Gift of Laura and David Finn. 1982.502.2

The great British sculptor Henry Moore is probably best known for his representational figures, particularly recumbent women and seated family groups. However, the large retrospective survey of Moore's work held at the Museum this year revealed the great range of materials, techniques, and imagery explored by the artist over the past six decades and showed his extraordinary ability to create works of considerable emotional impact in both figurative and abstract idioms. Although his approach to sculpture has always been primarily that of a stone carver, Moore's work in bronze began early in his career, in the late 1930s and has often monopolized his production, particularly during the 1950s and 1960s.

These three gifts illustrate Moore's handling and use of bronze at various junctures in his career and demonstrate the importance of figurative and landscape imagery as influences on his abstract work. Moore began his career in the early 1920s, after several years of training in England. His earliest works followed the current fanaticism for "direct carving" in stone and wood espoused by such artists as Brancusi, Epstein, and Modigliani. Moore, growing more proficient as a sculptor, spent the thirties experimenting with and discovering new forms and new media. Although he continued to work primarily in stone, especially for larger pieces, he also made several smaller works in bronze—none more than seventeen inches high or wide. Turning to bronze was a consequence of Moore's desire to introduce more opened-up, attenuated forms, which at the time he could not achieve in stone. The high cost of using a foundry to cast works in bronze prohibited extensive, large-scale use of this method until much later in Moore's career.

Many of his earliest works remained in their original plaster states or as unique stone carvings and were only cast in bronze decades later. This was the case with *Two Forms* of 1934, which was first realized in ironstone, then cast in bronze in 1967. Evident throughout Moore's work of the 1930s is the pervasive influence of Surrealism, which resulted in a profusion of abstract, biomorphic forms, similar to those seen in contemporary works of Arp, Giacometti, and Tanguy. *Two Forms* typifies this flirtation with Surrealist ideas and is stylistically related to other, larger stone sculptures of the period. It also reflects Moore's early experimentation with multiple-piece compositions. The interaction here is harmonious; two complementary vertical monoliths stand diagonally adjacent on a single base. The orientation is essentially frontal. By comparison, later works often deliberately set up tensions between the components and are primarily single images composed of several interlocking or separated pieces, intended to be seen in the round. The exact source of the two forms is ambiguous, although there are allusions to human figures in the upright posture and incised linear definition, as well as to natural phenomena, like bones and worn-smooth pebbles.

The maquettes for *Spindle Piece* (1968) and *Square Form with Cut* (1969) are examples of Moore's mature sculpture and point up his working method. After World War II he rejected drawing as a means for developing ideas for sculpture and turned to small plaster maquettes, which were first modeled and then carved. In this process, sculptural ideas are simultaneously generated and realized in three dimensions. These plaster studies are first cast in bronze (often in small editions), and then sometimes enlarged to an intermediate size called a "working model," before reaching final expansion. Always while working on the maquettes, which can be held in the palm of a hand and looked at from all angles, Moore kept in mind the intended final size, so that in the diminutive versions he retained the monumental quality of his full-size sculptures. Each of these maquettes was finally realized in two different sizes: *Spindle Piece* was cast in bronze, thirty-three inches high (1968–69) and eleven feet high (1968 and 1974); *Square Form with Cut* was translated into marble carvings fifty-five inches long (1969) and seventeen feet high (1969–71). The importance of the hole and the interplay between mass and void, concave and convex forms, are exploited in these pieces. Both images have their roots in Moore's earlier work. Since 1960 his sculptures have increasingly departed from representational imagery, moving toward complex abstractions based more on metaphors for landscape than on the human figure.

CHAIM GROSS

American, b. Austria, 1904

EAST SIDE GIRL

1928. *Lignum vitae*, height 33 3/4" (88.3 cm). Signed center:
CH. GROSS; dated lower edge: 1928. Gift of Mimi Gross. 1982.508

Like Moore, Chaim Gross is by inclination a carver, whose skills have been refined over a long career. *East Side Girl* of 1928 is representative of the artist's earliest direct carvings, produced in New York City shortly after he emigrated from Europe. This work joins two early acrobatic figures in our collection. Hardwoods like *lignum vitae* became Gross's preferred medium, because of the strong physical response demanded during carving as well as for their durability and the variations in their grain, color, and finish. This engaging study of a cosmopolitan soubrette, replete with cloche hat, is one of the genre pieces Gross made sporadically during the twenties and thirties. His social consciousness found an outlet in light-hearted humor rather than in more serious forms of political and economic expression. (Social realism characterized the work of Gross's painter contemporaries Moses and Raphael Soyer and Isabel Bishop, all of whom are represented in our collection.) The human figure has remained Gross's vehicle for generating and sustaining sculptural form and movement. The subliminal influence of folk art is also felt in the work of other modern American sculptors like Elie Nadelman, with whom Gross studied briefly.



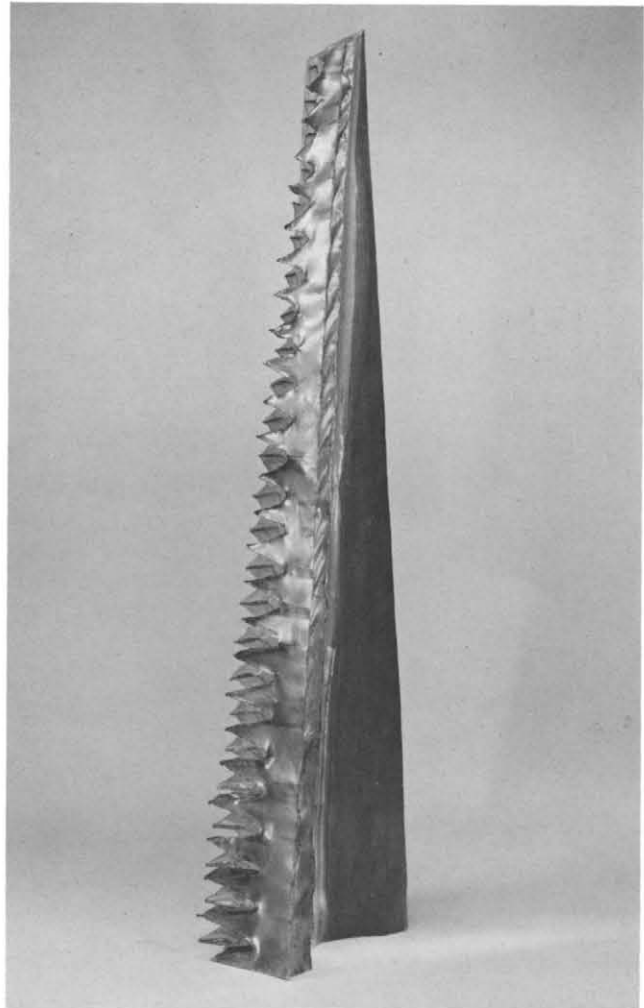
TOM BUTTER

American, b. 1952

D.D.

1982. Fiberglass and resin, height 103" (261.6 cm). Purchase,
Samuel I. Newhouse Foundation Inc. Gift. 1982.358

Tom Butter's freestanding columnar sculpture soars eight and a half feet into the air. Its menacing height, precarious stance, and roughly jagged, sawtoothed edges convey a fierceness not felt in most of the artist's other works. His sculptures are constructed of cut fiberglass cloth, assembled and then covered with a catalyzed polyester resin colored with dye. As the resin dries, the sculpture becomes rigid, yet remains lightweight. The resin also produces an unusual surface effect: the work appears both wet and dry at the same time. Butter's technique, which has its roots in the sculpture of Eva Hesse, allows the artist to work quickly in a gestural manner. Although his materials are unconventional, Butter's attention to light and balance are traditional sculptural concerns. The quality of the gallery lighting is important to the piece; light penetrates and transforms the translucent surface. The choice of two initials for the title of this and other related works suggests that these pieces may be symbolic, abstract portraits.





PABLO PICASSO
Spanish, 1881–1973

JARDIN DE PARIS

1901. Brush, ink, and watercolor on paper, 25 ½ × 19 ½" (64.8 × 49.5 cm). Signed lower right: Picasso. Gift of Raymonde Paul, in memory of her brother, C. Michael Paul. 1982.179.17

In May 1901, when Picasso was twenty years old, he arrived in Paris from Barcelona for a second visit that lasted eight months. During the first few weeks he was occupied with preparations for an important show of his recent work at Ambroise Vollard's gallery. The pictures of this period are vibrant, luminous images, reflecting a fascination with the glittery, often bizarre aspects of demimonde night life.

The artist's interest in Paris by night had developed during his first sojourn to that city late in 1900. The paintings and drawings Picasso created in early 1901, just after his return to Spain, often focused on the aristocratic ladies of Madrid society, elaborately dressed and made up. A pastel in the Museum's collection, *A Woman in Green* (1901), typifies such works. When Picasso was once again in Paris, the subjects of his pictures again became women from the lower end of the social spectrum, the garish dance-hall performers, scantily clad prostitutes, and bleary-eyed drug addicts. The broken brushwork and bright colors, which Picasso first adopted in Madrid, carried over to these Paris works of May and June. The poster design for *Jardin de Paris* must have been done at this time, or shortly afterward, since by the end of the summer the artist's style and mood had changed radically. Subsequent works, exemplified by the Museum's painting *Harlequin* (1901), were somber and introspective, featuring solitary figures, darkly outlined and flatly painted.

In 1901 *Jardin de Paris* was a popular café-concert hall, owned by Josep Oller, a Catalan whose other establishment was the famous Moulin Rouge. Picasso has captured four red-headed women as they dance the can-can with wild abandon, producing a lively visual rhythm of black-stockinged legs revealed under red petticoats and chartreuse dresses. The dramatic diagonal recession of the high-kicking dancers is reminiscent of Toulouse-Lautrec's 1896 poster, *Troupe de Mlle Eglantine*, which was also Picasso's source for an earlier pastel drawing of dancers. The spattered effect imitated one produced by the lithographic processing of posters by Jules Chéret and Toulouse-Lautrec and also serves to heighten the sense of movement and gaiety.

Toulouse-Lautrec was much admired by the group of young Spanish artists who frequented Els Quatre Gats café in Barcelona, and Picasso was no exception. The French artist's influence is strongly felt in the choice of subjects and style of painting Picasso adopted in 1900–1901. Picasso had hoped to meet Toulouse-Lautrec in Paris, but the older artist's health was already failing, and he died a few months after Picasso's arrival. Like Toulouse-Lautrec, Picasso portrayed nocturnal Paris with a blend of admiration and satire.

No posters were ever printed from Picasso's design, leaving unclear the exact reason for its creation. The popularity of poster art, both in Paris and Barcelona at the time, however, would not have escaped Picasso, who had seen poster exhibitions in Barcelona and had himself designed several posters for Els Quatre Gats and local competitions. The Paul gift also includes eleven small portrait sketches by Picasso, done in Barcelona between 1899 and 1900, and, together with *Jardin de Paris*, they add appreciably to our holdings of works from Picasso's early, formative years, before the advent of Cubism.

CHARLES DEMUTH
American, 1883–1935

RED POPPIES

1929. Watercolor and pencil on paper, $13\frac{7}{8} \times 19\frac{3}{4}$ " (35.2 × 50.2 cm). Signed and dated lower right: 1929/C. Demuth. Gift of Henry and Louise Loeb. 1983.40

Charles Demuth, whose many paintings deal with architectural, figural, and still-life subjects, emerged as a leading American modernist during the first quarter of the century. At the height of his creativity, around 1920, he painted, in oil and tempera, America's machine-age landscape in an abstract, prismatic style derived from Cubism. In contrast to these pristine Precisionist works are a large number of delicate watercolor studies of flowers, fruits, and vegetables produced at the same time. These more intimate works reflect little or no Cubist influence.

From 1920 until his death in 1935 Demuth was severely debilitated by diabetes and, as a result, turned increasingly from painting on canvas to the less physically taxing, though more technically demanding, medium of watercolor. *Red Poppies* of 1929 exemplifies the style of the artist's late paintings on paper. Its tight composition, meticulous detailing, and austere clarity of vision are characteristic. Unlike the luminous transparency of earlier botanical studies, the watercolor here appears rather opaque. The spiked contours and gentle curves of the flowers and leaves are silhouetted against the unpainted paper. Directed by the arrangement of forms, our eye circles the composition, coming to rest on the full-blown blossom in the center. Demuth has presented the life cycle of a flower: budding, opening, blooming, and decaying. The symbolic connection to Demuth's own diminishing physical strength cannot be avoided. Visual similes are present in a few other still lifes of the artist's late period and in a series of abstract poster portraits begun a few years earlier. This work complements the Museum's already considerable holdings of Demuth's work, including his master painting, *I Saw the Figure 5 in Gold* (1928).



JACKSON POLLOCK
American, 1912–1956

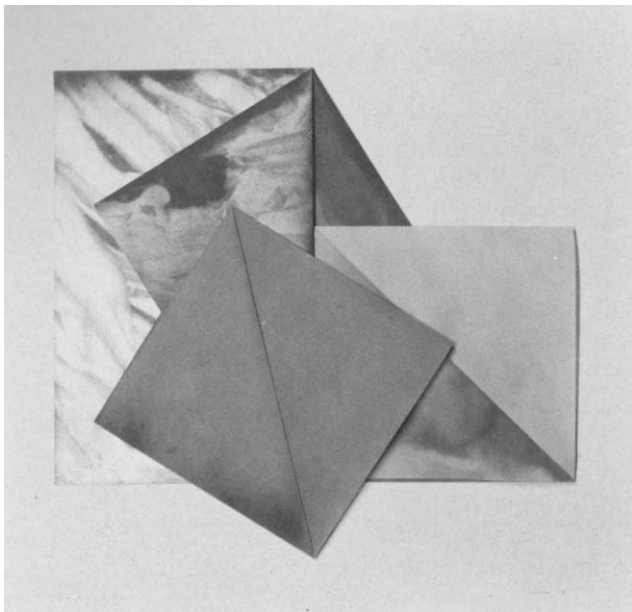
WAR

1947. Pen and ink and colored pencils on paper, $20\frac{3}{8} \times 26$ " (52.4 × 66 cm). Signed and dated lower right: Jackson Pollock 47. Gift of Lee Krasner Pollock, in memory of Jackson Pollock. 1982.147.25

Today the achievement of Jackson Pollock is universally acknowledged, and even during his lifetime he was recognized as the leading Abstract Expressionist in America. His most famous drawing, *War* (the only drawing he ever titled), is among the forty Pollock works on paper given to the Museum by the artist's wife, the painter Lee Krasner. This extraordinary collection reflects the evolution of Pollock's art, from the realistic studies of the 1930s to the personal symbolism of the 1940s and ultimately to the individually characteristic linear expressionism of the 1950s. *War* is inscribed 1947, but an earlier date of about 1943–44 has also been suggested. This would link *War* to the other iconographically complex images Pollock produced at that time, most notably, *Pasiphaë*, his first painted masterwork, already in the Museum's collection. With either dating, the drawing is a gripping commentary on the brutality of war, effected as much by Pollock's choice of imagery as by his ferocity of



execution. A burst of rapid, short pen and ink lines heightens the pictorial agitation. *War* relates a narrative of monstrous proportions. A human figure and a bull are flung onto a raging pyre of human debris. To the right a crucifixion is suggested. Some of the imagery may be traced to Picasso's pair of etchings *The Dream and Lie of Franco* and to the Spanish artist's haunting statement on war, *Guernica* (on view for many years at the Museum of Modern Art, New York).



DOROTHEA ROCKBURNE
Canadian

STUDY FOR SERAPHIM: LOVE

1982. Watercolor on vellum, 36 × 37" (91.4 × 94 cm). Signed and dated lower right: Rockburne 82. Purchase, Louis and Bessie Adler Foundation, Inc. Gift (Seymour M. Klein, President). 1983.19

Dorothea Rockburne's works explore and extend the possibilities of conventional drawing methods and media. This recent acquisition is the first work by the innovative contemporary artist to enter our collection. Rather than apply paint, pencil, or ink to a paper support in the traditional manner, Rockburne has crafted a shallow relief from sheets of vellum painted with watercolor and then folded. The vellum acts both as support and compositional form. As in most of her works, the basic components are the square, the rectangle, and the triangle. Variations on this strict geometry result from the overlapped arrangement. Essential to the composition are the sharp linear accents produced by the precise folds and the cut edges of the sheet.

Study for Seraphim: Love belongs to a recent series on angels, inspired by the angels in the work of the fifteenth-century Italian painter Fra Angelico. Rockburne's angels, however, are not tangible beings, but abstract evocations of these elusive spirits. The series marks her return to color and the fleeting introduction of narrative content, after a period of elegantly minimalist works that deal almost solely with process. The colors are sumptuous—orange, yellow, and magenta—and mottled in places with sweeps of metallic gold and silver that evoke the feeling of clouds.



DARIO VILLALBA
Spanish, b. 1939

ALL

1982. Torn and pasted paper and photographs on paper, 45 × 60¼" (114.3 × 152.4 cm). Signed and dated lower right: Villalba 82. Purchase, The Merrill G. and Erita E. Hastings Foundation, Samuel I. Newhouse Foundation Inc., Mrs. William P. Schweitzer, Mr. and Mrs. Milton Petrie, Edward and Lydie Shufro, Charles Z. Offin Art Fund, Inc., Jo Anne and Norman M. Schneider and Mrs. Muriel Palitz Gifts. 1982.436

In his recent paintings and collages, Dario Villalba has created a rich fabric of forms, lines, and images poised between figuration and abstraction. The composition of our 1982 collage, *All*, has no central focus, assuming instead an all-over pattern reminiscent of the Abstract Expressionist paintings of Jackson Pollock. However, unlike Pollock's last works, which eliminate all reference to the figure, Villalba's retain references to the figure and to narrative by the use of black and white photographs of people. The prints are torn and pasted on paper in a thick textural overlay. A single image may appear several times in a variety of forms, all fragmentary. Enlarging photographs often magnifies them beyond recognition, so that they function as pattern and texture. Throughout, Villalba plays with the idea of using figures as subjects as well as abstract formal elements. The thin, jagged, white edges of the ripped photographs unite motifs in a linear network. Random slashes of torn and pasted paper, brightly colored, enhance this graphic quality. The colors add accents to an otherwise black and white composition, and the slashes act as points of focus in the visually active surface.

PRIMITIVE ART

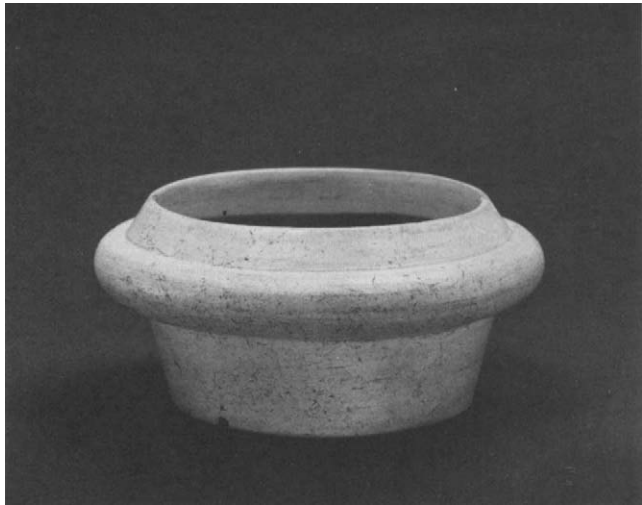
PRECOLUMBIAN ART

BOWL

Mexican (Olmec), 12th–9th century B.C. Ceramic, height 3" (7.6 cm). Gift of Arthur M. Bullowa. 1982.207.2

Luminous white bowls of simple elegance were made by the Olmec peoples of early Mexico. Kaolin, a pure white clay available on the Gulf Coast near the ancient Olmec centers, was used to produce the dense, uniform, glamorous white of the small bowls. Surface decoration, if there was any at all, was merely a burnished sheen; many bowls were left matte, finished with artful, unaltered ceramic textures. Shapes were few, and one of the most uncommon was that in which a large raised element encircles the bowl just below the rim, as seen here. Most intact Olmec bowls come from the central Mexican highlands, from places like Tlatilco and Tlapacoya, where the Gulf Coast Olmec were influential at the turn of the first millennium B.C. The present bowl is said to be from Tlatilco, an important burial site that in ancient times was on the banks of Lake Texcoco and today is buried under an industrial suburb of Mexico City.

Bibliography: Coe, Michael D. *The Jaguar's Children: Pre-Classic Central Mexico*. New York, 1965: 47, ill. 54. Coe, Michael D., and Richard A. Diehl. *In the Land of the Olmec*. Austin, 1980. Vol. 1: 150ff.

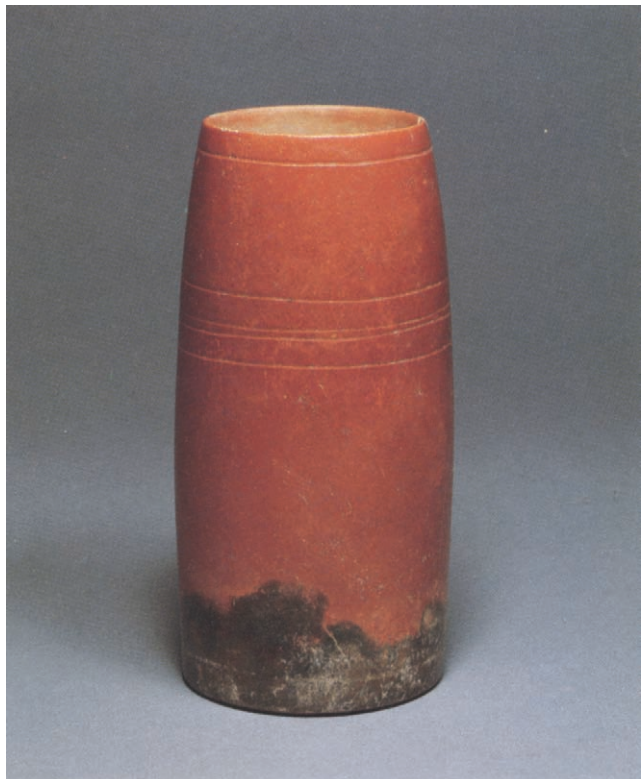


JJ

CYLINDRICAL VESSEL

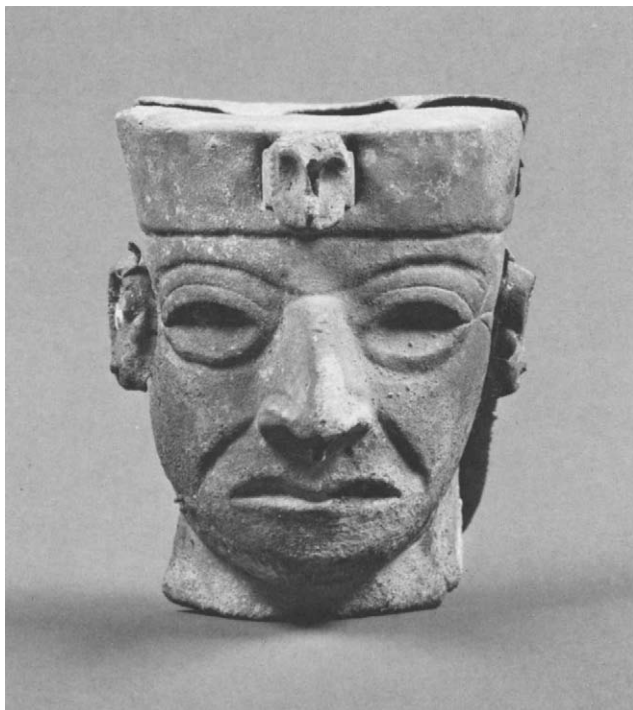
Guatemalan (Maya), 1st–2nd century. Ceramic, height 7 7/8" (20 cm). Gift of Arthur M. Bullowa. 1982.207.7

So widely acclaimed are certain kinds of decorated Maya ceramics, such as the sculptural forms of the fifth century and the painted cylinders of the eighth, that less-ornamented examples are often little acknowledged. Early Maya vessels, for instance, are so understated compared to the flamboyant fifth- or eighth-century products that they are like well-mannered people at a noisy party—somewhat overwhelmed. The discretion of the early pieces, however, is well conceived; clarity of shape, cleanness of surface, and subtle brilliance of color characterize the best work. Here, a bright red-orange “skin” is set off with dusty gray “clouds”—achieved by intentional manipulation of the firing process—in a sophisticated contrast of color and texture. Only long familiarity with material and technique can produce such satisfying results; at the time this vessel was made the manipulation of the firing process in order to affect surface color had been understood in Mesoamerica for at least a thousand years.



JJ

Entries by Douglas Newton, Evelyn A. J. Hall and John A. Friede Chairman; Julie Jones, Curator; Susan M. Vogel, Senior Consultant for African Art; Kate Ezra, Assistant Curator



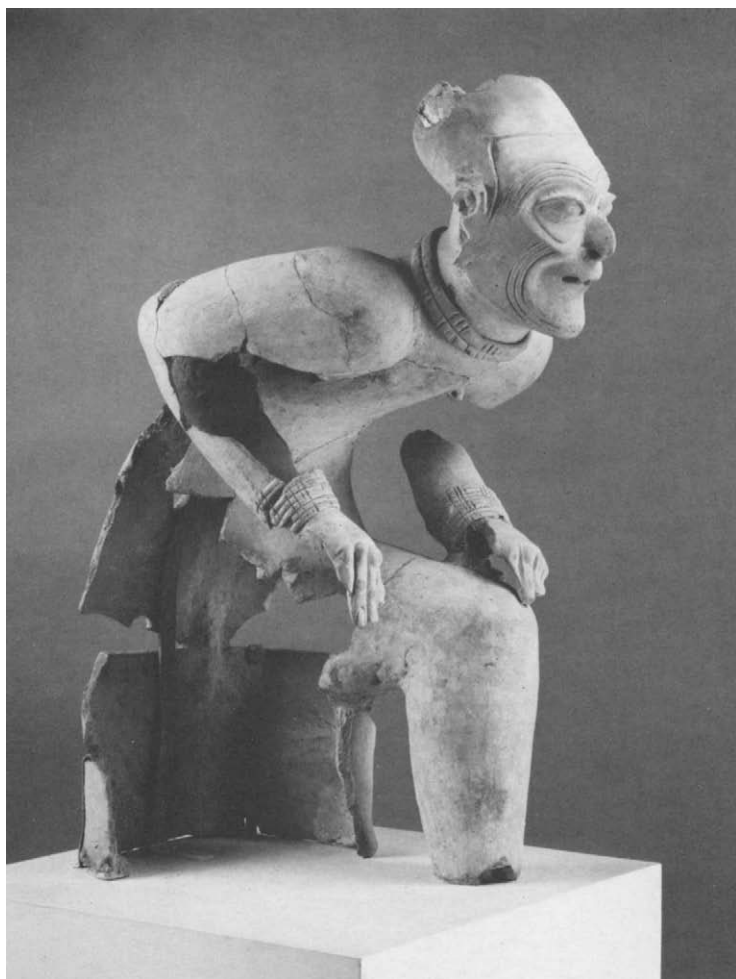
HEAD, POSSIBLY AN ORNAMENT FOR A STAFF OF OFFICE OR RANK

Peruvian (Moche), 1st–3rd century. Gilded copper, height 3⁹/₁₆" (9 cm). Gift of Jane Costello Goldberg, from the collection of Arnold I. Goldberg. 1982.392.4

The “realism” of works of art made by the ancient Peruvian peoples now known as the Moche, or Mochica, has long made the pieces popular. First appreciated by nineteenth-century observers, this realism was particularly noted in the so-called portrait-head ceramic vessels in which scale, volume, and carefully wrought individual detail led to the theory that they represented specific people. Much of the same perceptive rendering of the human face found in the portrait-head vessels is present in this small metal head, which was made from sheet copper that was formed then joined at the sides, leaving the center of the head hollow. An ornament that covered most of the wide mouth originally hung from the nose; other ornaments, perhaps beardlike dangles, adorned the chin. Copper corrosion products now overlie the golden surface with which the head was finished in Precolumbian times. Its original use is unknown, but the head might have been a significant finial for a staff of office. It is one of the group of metal objects that came from the Piura area of Peru known as Loma Negra.

Bibliography: Disselhoff, Hans-Dietrich. “Metallschmuck aus der Loma Negra, Vicús (Nord-Peru),” *Antike Welt* 3 (1972): 43–53; Lapiner, Alan. *Pre-Columbian Art of South America*. New York, 1976: 150, ill. 354.

JJ



FRAGMENTARY FIGURE

Ecuadorian (Tolita), 1st–5th century (?). Ceramic, height 25" (63.5 cm). Gift of Gertrud A. Mellon. 1982.231

The largest and most expressive ceramic sculptures known from Precolumbian South America were made on the northern Pacific coast, probably in the early first millennium. Influence from Mesoamerica, to the north, is thought to be detected in the products of this Colombia-Ecuador border area, particularly in the scale and subject matter of many of the ceramic works. As subject, the human figure is often present, and its most expressive depictions are those called Tumaco in Colombia and Tolita in Ecuador. The Tumaco-Tolita style is essentially one, but the area from which it comes is not well known archaeologically, and information is scarce. The large Tolita sculptures of Ecuador are executed with great sensitivity and originality, having apparently been somewhat freed from the prescribed iconographic formulas that governed the creation of smaller ceramic figures. While a lined, baggy-eyed face is common, an aggressive chin-forward attitude like that of the present figure is not; it gives the piece a compelling air not found in many of the smaller images. The sculpture is an imposing and somewhat sinister presence. As much of the figure is lost, the reconstruction of the lower half was tentative.

JJ

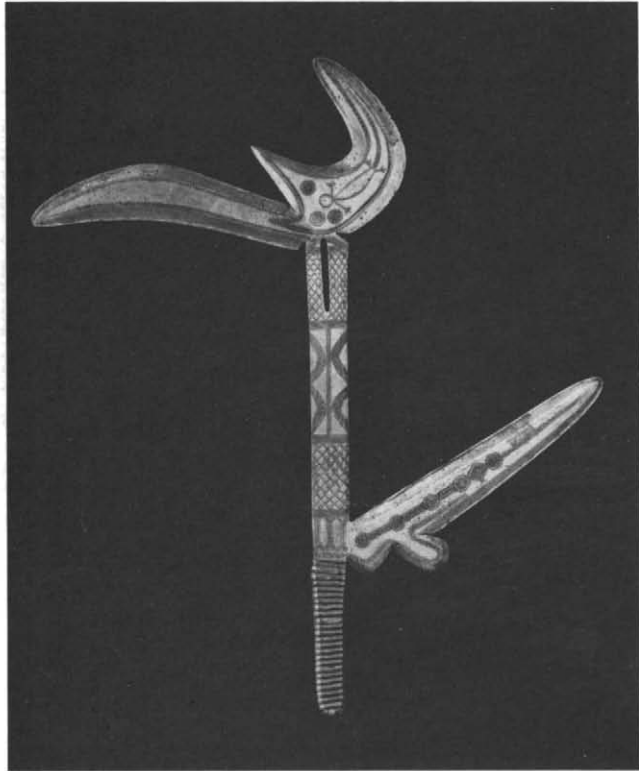
AFRICAN ART

THROWING KNIFE

Zaire (Zande), 19th–20th century. Iron, copper, length 19½" (49.5 cm). Gift of Bryce Holcombe Collection of African Decorative Art. 1982.485.11

Lethal-looking throwing knives were made and used by many central African peoples from the Atlantic coast to the Nile. Among them are the Zande, who gained a reputation as fierce warriors in the late eighteenth and the nineteenth centuries. Zande knives have multiple blades that branch out from the central shaft in a variety of sinuous curves and jutting prongs that suggest the knives' whirling motion as they are hurled end over end. Before a battle, Zande rulers distributed these knives to their troops, who often kept them, preferring to use other weapons for actual fighting rather than lose a symbol of their leader's command. By the late 1800s the knives' ceremonial and social functions overshadowed their use as weapons. Examples like this one, on which the abstract silhouette of the blade is filled with incised designs, often served as emblems of rank and as units of wealth. This knife entered the Museum along with an important collection of African decorative art—diverse objects whose sophisticated forms and rich ornamentation elevate them above the merely utilitarian.

KE



HELMET MASK

Sierra Leone (Mende people), 19th–20th century. Wood, metal, height 15" (38.1 cm). Gift of Robert and Nancy Nooter. 1982.489

Owned and worn by members of the women's Sande society, Mende helmet masks express the beauty of women as well as their power—political and spiritual. The Mende admire in women an elaborate hairstyle, a perfectly ringed neck, and small composed features. Here the delicate incising on the coiffure and the fine, regular features of the face exemplify an ideal of feminine beauty. The horns refer to women's supernatural powers. Such horns containing magical ingredients are worn by Mende women, though the ones here are exceptional—twice the normal number and shown curving and rising preternaturally.

Water symbolism is common in these masks because, it is said, the water is where one meets the Sande spirit. The blackness of the mask and of the dyed raffia costume worn with it is a water reference because in Mende the words "black" and "wet" are homonyms. Its color therefore identifies the mask with a river-dwelling spirit. The closed mouth and eyes suggest the seriousness and silence of contact with spirits. Laughter and talk belong to the human sphere.

This mask, one of the finest of its type, reveals the hand of a master, not only in the refinement of its decoration and the harmony of its forms, but also in its innovations. The band around the back of the head is based on a common motif, a decorated leather band. The treatment is unusual, however; the flaps extending forward and partly concealing the tiny face may allude to the hidden powers of women, for the spiritual and political dealings of the Sande society are largely secret. The "beard," which is also an innovation, may be an inventive shorthand signifying that women attain wisdom and political power equal to that of elder men.

SMV



STANDING FIGURE

Nigeria (Mumuye people), 19th–20th century. Wood, height 36 3/4" (93.3 cm). Gift of Paul and Ruth Tishman. 1983.189

Of all African art styles, that of the Mumuye may be the most extremely plastic and inventive. Figures are made by Mumuye artists in an amazing array of styles and sizes, showing apparently unlimited reinterpretations of the human body. More concerned with planes and lines than with volumes, Mumuye artists elongate the figure and place relatively little emphasis on the head. Here the deeply hooded face almost disappears in the severe, helmet-like coiffure. The arms and chest are treated as a continuous band running like a ribbon from wrist to wrist. This remarkable feature allows the figure to be both fluid and angular. Tiny nipples, a protruding navel, and a few fingers are the only anatomical details on this figure; even the sex is not indicated.

In keeping with their diversity of style, Mumuye figures are used for a wide variety of purposes; sometimes a single figure serves more than one function. Some belong to important elders and represent a nonspecific protective spirit; the figure reinforces the elder's status. Other figures are used for divination or healing.

Mumuye art is only superficially known, partly because during the late 1960s and the following years vast numbers of Mumuye figures were purchased by foreign traders, who left few works behind. Today forgeries are made in the area, though probably not by the Mumuye themselves. It remains to be seen whether Mumuye art will survive in the absence of traditional models for artists to see. Often in Africa the departure of traditional works coincides closely with a decline in interest and belief in the values they expressed. Conversion to new faiths (in this case, Islam) and integration into modern educational, political, and economic systems may also contribute to a lack of interest in maintaining the old beliefs and the works of art that sustained them.

SMV



RELIQUARY FIGURE

Gabon (Kota), 19th–20th century. Wood, brass, copper, iron, height 28 7/8" (73.3 cm). Purchase. 1983.18

Reliquary figures—apotropaic images surmounting baskets of ancestral bones—are made by a number of peoples collectively known as Kota who live in eastern Gabon and Republic of the Congo. These flat wooden figures are covered with sheets and strips of gleaming brass and copper, whose varied colors and textures often, as in this example, create superbly balanced designs. Wide bands of yellow brass divide the oval face into quadrants filled with thin strips of rose-colored copper, the crimped edges of the copper strips creating an additional level of pattern. The brass-covered shapes framing the face represent a hairstyle; they too are elaborated with impressed patterns and copper bosses. Although there are questions about the origin and relative age of various types of Kota reliquary figures, examples similar to ours have been attributed to a southern group—perhaps the Mbamba, Ndumu, or Ndasa. Our figure is larger than most and was probably not made before the mid-nineteenth century, when large quantities of brass and copper became available through trade and greater displays of the valuable metal became fashionable.

KE



Jerry L. Thompson

OCEANIC ART

MASK

New Caledonia, mid-19th century. Wood, paint, height 20¾" (52.8 cm). Purchase, Mary R. Morgan Gift. 1983.17

The use of masks in New Caledonia was confined to the northern part of the long, narrow island. Several types are known, all representing the human face. A few are highly geometricized. Most are conspicuous for their noses: either enormous, curved proboscises or, as in this case, squat pyramidal forms. The other features are standardized: the eyes are simple beanlike relief shapes under arched eyebrows; the cheekbones protrude; the mouth is a crescent with an open grill of teeth, through which the wearer of the mask would have gazed.

When Captain James Cook discovered New Caledonia in 1774, he saw no masks, even though he landed at Balade, a village within the mask-using area. The French explorer Bruni d'Entrecasteaux saw and probably collected a mask during his three-week visit—also to Balade—in 1793; an illustration published in his *Atlas* (1800) shows that it was of the short-nosed type. The date at which our mask was made, or even collected, is unknown, but its surface suggests strongly that it is early. It was probably made with native implements of bone, jade, and quartz before the use of imported metal tools, which followed colonization by the French in the mid-nineteenth century, was widespread.

In its complete form, the wooden mask carried a headdress consisting of a cylinder of fine basketry—a normal part of male dress—with a globe of human hair inserted into its open top. (The hair was cropped from mourners of dead ancestors.) A beard of human hair, such as was often worn by the men of northern New Caledonia, was attached to the chin. A sort of loose cloak, made of cords with attached bundles of black-brown pigeon feathers, hung to the wearer's knees. The somber image was completed by the club and spear the wearer bore.

The significance and symbolism of the New Caledonian masks remain obscure. Early observers saw mask wearers as clownish participants in festivals, marking time for the dancers with their weapons; as war leaders; or as representations of water spirits. It seems likely that the custom of wearing masks was deeply rooted in mythology. All were named and represented great ancestral chiefs; the appearance of the masks ratified the legitimacy of living chiefs and reaffirmed their powers to promote fertility and prosperity.

The effect of these masks on early Western observers may be gauged by the words of Père Lambert, a missionary, who wrote in 1900 of "cet horrible objet . . . ce hideux appareil." Eighty years later, we can fortunately respect the masks' true qualities: they are among the most powerful stylizations of the human face ever created in the Pacific Islands.



DN

FAR EASTERN ART

INDIAN AND SOUTHEAST ASIAN ART



STANDING GANESHA

Cambodian, Pre-Angkor period, ca. late 7th–early 8th century. Calcareous sandstone, height 17¼" (43.8 cm). Louis V. Bell and Fletcher Funds. 1982.220.7

Ganesha, the elephant-headed Hindu god of auspiciousness, is popularly accepted as the first son of Shiva and Parvati. He is the deity who controls obstacles—inventing them or removing them—and the one who is worshiped before any serious undertaking. Here Ganesha is shown wearing a short *sampot*, with a portion of that garment drawn between the legs and fastened behind at the waist. Part of the garment falls down the center front to form a flaring pleated panel.

The sculptural style of the Pre-Angkor period (the sixth century through the beginning of the ninth) is characterized by a rather naturalistic treatment of the body, an emphasis on smooth-flowing transitions of the volumes of the body, and, often, a polished surface on the stone. Within these parameters our sculpture of the potbellied Ganesha is comfortably placed, even though Pre-Angkor Ganeshas are exceedingly rare. Probably the most useful comparison, in terms of stone, treatment of the *sampot*, and modeling, is a superb sculpture of Harihara acquired by the Museum in 1977 (1977.241).

This charming, small Ganesha is well modeled, with an emphasis on the full volumes of the body and head. The quality of the carving is so high and the spirit of this delightful god so well captured that it ranks very high among the few extant Pre-Angkor stone Ganeshas.

ML

STANDING FEMALE DEITY (PERHAPS UMA)

Cambodian, Baphuon period, ca. mid-11th century. Stone, height ca. 30¼" (ca. 77 cm). Purchase, Anonymous Gift. 1983.14

Uma (Parvati), the consort of Shiva, is the embodiment of all womanhood. She can be idealized as a youthful beauty, as here, or portrayed at other stages of maturity.

Regal, with considerable presence, she is represented here as the ideal of feminine beauty. Her very elegant silhouette is accentuated by the long, close-fitting, pleated *sarong*, which tapers downward and flares slightly at the bottom. The frontal vertical hem of the *sarong* is folded back to develop the "fishtail" panel characteristic of eleventh-century costume style. The jeweled, knotted sash around the hips and the swag

Entries by Wen Fong, *Special Consultant for Far Eastern Affairs*; Martin Lerner, *Curator*; Suzanne G. Valenstein, *Associate Curator*; Alfreda Murck, *Assistant Curator and Administrator*; Maxwell K. Hearn, *Assistant Curator*; Jean Mailey, *Curator, Textile Study Room*

of cloth partially covering the sash add to the surface interest of the garment.

The goddess is represented in a most sensual way. The smooth, bare flesh, contrasting strongly with the long garment, is taut and tactile. The firm breasts and stomach emphasize Uma's youth. The method of wrapping the *sarong*, so as to expose the lower portion of the stomach, adds to the general sense of subdued sensuality. The goddess's face is radiant, and her chignon, with its precise incisions, truly crowns her face. The modeling is confident and convincing, and the proportions are both elegant and appealing. Since both arms are missing, the attributes of the deity are gone, and our identification of the figure as Uma is a tentative one.

This figure is entirely consistent in style with other Baphuon-period sculptures of the eleventh century. The name of the style derives from the now-ruined temple constructed at Angkor about 1050–66.

ML



SHIVA, PARVATI, AND THEIR SON SKANDA (SOMASKANDAMURTI)

Indian, Tamilnadu, Chola period, early 11th century. Copper, height 21 1/2" (54.6 cm). Purchase, Lita Annenberg Hazen Charitable Trust Gift, in honor of Cynthia Hazen and Leon Bernard Polsky. 1982.220.10

Seated on a stepped pedestal, the four-armed Shiva has one leg pendant; the other rests across the top of the pedestal. His consort, Parvati (Uma), gracefully sits with her raised left leg resting on top of the pedestal and her right leg suspended. Between them stands their nude son Skanda, bejeweled and holding a lotus bud in his raised right hand. Shiva and Parvati are adorned with the usual jewelries of the period and, in orthodox fashion, Shiva holds the battle-axe and black buck in his upper hands and a citron in his lower left hand; with his raised lower right hand he makes the fear-allaying gesture. Parvati holds a water lily in her right hand. Four rings at the lower corners of the pedestal would have allowed the sculpture to be secured in a temple and provided for the insertion of poles for carrying the icon in processions. The halo for this sculpture has not survived.

There is no direct interaction among the figures, but they are clearly a family unit, each seemingly aware of the others' proximity. They are beautiful images by themselves, but it is clear that the presence of one reinforces the impact of the others, both compositionally and psychologically. This particular iconic group was very popular in south India, and quite a few Chola bronze representations have survived. Within that group, this sculpture is a most distinguished example. Sensitive, sensual, significant in size, and outstanding in quality, this icon is one of the cornerstones of our growing collection of south Indian sculpture.

ML

STANDING HANUMAN

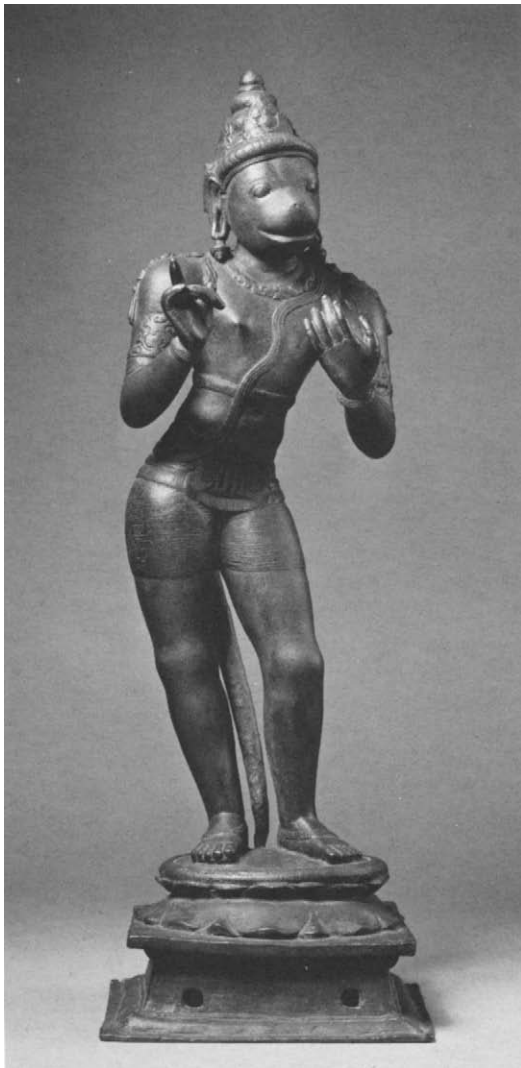
Indian, Tamilnadu, Chola period, 11th century. Bronze, height 25 3/8" (64.5 cm). Purchase. 1982.220.9

The story of Hanuman, the leader of the great monkey clan, is not only one of the most charming and appealing in all Hindu theology, it is also of great didactic and moral value. As recounted in the Hindu epic the *Ramayana*, the bravery, courage, and loyalty of Hanuman make him the supreme example of those virtues. In Chola bronze sculpture, Hanuman is almost always depicted standing and bent slightly forward, as if in obeisance before Rama. He is usually part of a larger group that includes Rama, his brother Lakshmana, and Sita, the wife of Rama.

Standing on a double lotus pedestal on a tiered base, Hanuman is shown in graceful contrapposto, his left leg bent and the weight of his body resting on his rigid right leg. He leans forward and gestures as though engrossed in conversation. Except for his thick tail and simian face, he is represented as human. Hanuman is dressed in a *dhoti* and wears a crown and the usual jewelries of the period. The sacred thread is worn diagonally across his chest.

Chola-period representations of Hanuman are rare, and this example is probably the finest one known. It is therefore a sculpture of major importance as well as a wonderful example of Chola artistry at its apex.

ML



YASHODA AND KRISHNA

Indian, Karnataka, Vijayanagar period, ca. 14th century. Copper, height 13 1/8" (33.3 cm). Purchase, Lita Annenberg Hazen Charitable Trust Gift, in honor of Cynthia Hazen and Leon Bernard Polsky. 1982.220.8

The Krishna legend is recounted in books ten and eleven of the great Hindu epic the *Bhagavata Purana*. The episodes concerning the infancy and youth of Krishna are especially beloved by the Indian people. This sculptural group shows the baby Krishna in the arms of his foster mother; the young god was exchanged for a daughter born to a cowherding couple to prevent his being killed by the wicked king Kamsa.

The subject of Yashoda holding Krishna is rare, particularly in sculpture. Here Yashoda, seated with her left leg resting on a flat oblong base and her right leg pendant, is shown nursing the infant god. With her left hand she cradles Krishna's head, and with her right she holds the baby below his waist. She is dressed in a long skirt and simple jewelries and wears her hair in a chignon. A nose ring was once attached to her left nostril. Krishna is seated on her left leg, holding the nipple of Yashoda's right breast with his left hand. His right arm is placed around her. This depiction is surely one of the most intimate and tender portrayals in all Indian art. One quality that makes the otherwise secular scene iconic is Yashoda's direct gaze out toward the worshiper, in the very manner of Parvati's gaze in the *Somaskanda* group (1982.220.10, page 79).

Occasionally a unique work of art appears, to challenge the standard scholarly paraphernalia of stylistic yardsticks. Such an object gathers around itself a network of conflicting scholarly opinion so diverse that the only subject of unanimous opinion is the object's uniqueness. Such is the case with the present sculpture.

The identification of the subject is clear, as is the fact that the

sculpture originated in southern India, but precisely where has been a matter of some speculation. Originally published as from the state of Tamilnadu (Pal, P. *The Sensuous Immortals*. Los Angeles, 1977: 129), it is more likely the product of a workshop in Karnataka (Mysore), the state northwest of Tamilnadu.

More than the provenance, however, the dating of this sculpture remains problematic. It was originally published as "11th–12th century" (Pal: 129), and one eminent authority on south Indian bronze sculptures has declared it too fine to have been produced after the late tenth or early eleventh century. These opinions notwithstanding, the date remains uncertain.

It is the face of Krishna more than anything else about the sculpture that so reminds one of early twelfth-century Chola bronze sculptures (Barrett, D. *Early Chola Bronzes*. Bombay, 1965, pl. 94). However, Yashoda's skirt and jewelries, the thin, delicate ears of mother and foster son, the shape of Yashoda's head, and her prominent chignon all indicate that a more rewarding source for comparison is early Vijayanagar wall painting. We believe that instead of being a product of the great Chola dynasty of Tamilnadu, this sculpture was probably not made earlier than the fourteenth century—during the earliest phase of sculptural activity of the Vijayanagar dynasty.

Rarely does one encounter a work of art that is so satisfying on every level that it must be called a masterpiece. This Yashoda and Krishna is surely such an object. It is entirely appropriate to suggest that this sublime sculpture is one of the great treasures of our south Asian collection.

ML

STANDING MAITREYA

Nepali, 9th–10th century. Gilded copper with polychrome, height 26" (66 cm). Rogers Fund. 1982.220.12

Ninth-century Nepali art clearly shows the influences of the art of India. In this sculpture the elegance of the Pala style at Nalanda is apparent, but is combined with a wholly Nepali aesthetic. This large image of Maitreya, the messianic bodhisattva, stands in a pronounced *tribhanga* ("thrice-bent") posture. The sensual exaggeration of the pose is most unusual for Nepali art of this early period. In his lowered left hand Maitreya holds a vessel; in his raised right hand he may originally have held a rosary. He is dressed in a long skirt with simple incised decoration; a sash is slung diagonally from his right hip to left thigh. He wears the sacred thread across his chest and is adorned in the usual jewelries of the period.

This representation of Maitreya is an extraordinarily radiant, elegant, and sensuous sculpture and represents a major addition to the Museum's collection. Not only is this one of the largest of the early Nepali bronzes in the West, it is the only example of such refined elegance combined with an almost austere economy of surface decoration. A master sculptor with a highly developed aesthetic sensibility produced an image combining a deep spiritual presence with a most beautifully arranged system of volumes.

ML



CHINESE ART



BOWL

Chinese, Ming dynasty, Hsüan-te mark and period, 1426–35.
Porcelain painted in underglaze blue, diameter 11¼" (28.5 cm). Gift
of Mrs. Richard E. Linburn. 1982.294

This large, stoutly constructed bowl with shallow rounded sides and sturdy straight foot represents a well-known type of early Ming-dynasty blue-and-white porcelain. Each of the known examples is approximately the same shape and size, their diameters ranging from about 10¼ to 12¼ inches. Because they are so thickly potted, and because their undecorated interiors usually show considerable wear, it has been suggested that these porcelains were used as dice bowls; however, many authorities prefer to call them fruit bowls.

All these vessels display the exquisite fine-textured body for which early fifteenth-century Chinese porcelains are famous. Their lustrous glazes are usually somewhat bluish, with a slight surface undulation often likened to the texture of orange peel. The painting is quite skillfully executed in a strong cobalt blue that shows a "heaped-and-piled" effect characteristic of works of this period.

One of several principal motifs can be found on the exterior of these bowls. There are various floral scrolls, one of which is the band of peonies seen on our piece. Other motifs include

"the Three Friends of Winter" (pine, prunus, and bamboo); a frieze of fruit-laden branches; and a *ling-chih* fungus scroll. The ornament on the foot also varies; however, a row of elaborate lotus-petal panels always separates the main design from that on the foot. Also invariably present is a six-character mark, written in a single line just under the mouth rim. This mark reads, from right to left: *Ta Ming Hsüan Te Nien Chih* (Made in the reign of the Hsüan-te emperor of the Great Ming Dynasty).

Ex coll.: Mrs. Alfred Clark, England.

Bibliography: Spink and Son, London. *Blue and White Porcelain from the Collection of Mrs. Alfred Clark*. Sale catalogue, 1974, no. 23.

SGV

BUDDHIST TEMPLES AMID AUTUMN MOUNTAINS

Handscroll. Chinese, Southern Sung dynasty, 1127–1279;
late 12th or 13th century. Inscribed: Painted by Yen Wen-kuei.
Ink and pale colors on silk, 12¹³/₁₆ × 126 ¹/₂" (32.5 × 321.4 cm).
Purchase, The Dillon Fund Gift. 1983.12

After the occupation of northern China by the Chin Tartars in 1127, the painting traditions of such Northern Sung masters as Li Ch'eng (ca. 919–967) and Kuo Hsi (ca. 1000–ca. 1090) persisted in the north, while in the south the Academy style of Ma Yüan and Hsia Kuei (both active ca. 1190–1225) came to dominate the art of the capital, Hangchow. It now appears, however, that outside the Southern Sung capital the Northern Sung traditions continued in the south in a kind of retardataire movement—a survival rather than a revival—throughout the twelfth and thirteenth centuries.

One important piece of evidence for late Southern Sung landscapes in an archaistic Northern Sung idiom is this handscroll, which bears the spurious signature of Yen Wen-kuei (active ca. 988–1010). Although the painstakingly textured peaks, intricately rendered pines, and many tiny figures and buildings recall Yen's miniaturist style, these elements have all been transformed into stylized conventions. Stylistically the scroll can be dated no earlier than the late twelfth century; it is probably a Southern Sung archaistic work done in Yen Wen-kuei's home region of Wu-hsing in Chekiang Province.

During the mid-fourteenth century twelve colophons were added to the handscroll, including inscriptions by the scholar-artists Ni Tsan (1301–1374) and Lu Kuang (ca. 1300–after 1371). As a major attribution to Yen Wen-kuei in the Chiang-



Detail of *Buddhist Temples amid Autumn Mountains*

nan area, the painting was an important model for Northern Sung landscape style, and its twisting and turning peaks are reflected in many works dated to the late 1360s. One example, Lu Kuang's *Spring Dawn over the Elixir Terrace*, was recently acquired by the Museum (see Fong, Wen, and Maxwell K. Hearn. "Silent Poetry: Chinese Paintings in the Douglas Dillon Galleries," *The Metropolitan Museum of Art Bulletin* [Winter, 1981/82]: 38–41). Although Lu's painting is undated, its inscription compares closely in content and style with his two colophons of 1369 and 1371 placed at the end of *Buddhist Temples amid Autumn Mountains*; this suggests that his own painting was done shortly after he viewed the earlier composition.

WF, MKH

GATHERING MULBERRY LEAVES

Detail of handscroll, Odes of the State of Pin. Chinese, Southern Sung dynasty, 1127–1279. Ink on paper, 11 1/2 × 540" (29.2 × 1,371 cm). John M. Crawford, Jr. Collection, Gift of The Dillon Fund. 1982.459

The "Odes of Pin" is a small collection of poems belonging to the larger Confucian classic *The Book of Songs* (*Shih Ching*). A compilation of ancient folk songs, *The Book of Songs* celebrates the activities of courtship, war, hunting, music, dance, clan feasts, and the like and is strikingly different from the other Confucian classics that concentrate on questions of political and social order and the proper behavior of a gentleman. The claim that Confucius compiled and ordered the 305 songs in the book is dubious, but his association with the text has insured its careful study by earnest scholars for two and a half millennia.

This handscroll illustrates the poem titled "Seventh Month" (after the first two characters of the poem), which relates the seasonal activities of the agricultural community. Disregarding the sequence of months, the song describes gathering food, fashioning clothes, farming, weaving, winemaking, hunting, and house repairing. The painter has illustrated in some way every line of the poem. The beginning of the scroll has apparently been lost, as it opens with illustrations of the third stanza:

In the seventh month the Fire ebbs;
In the eighth month they pluck the rushes,
In the silk-worm month they gather the mulberry-leaves,
They take chopper and bill
To lop the far boughs and high,
Pull towards them the tender leaves. . . .

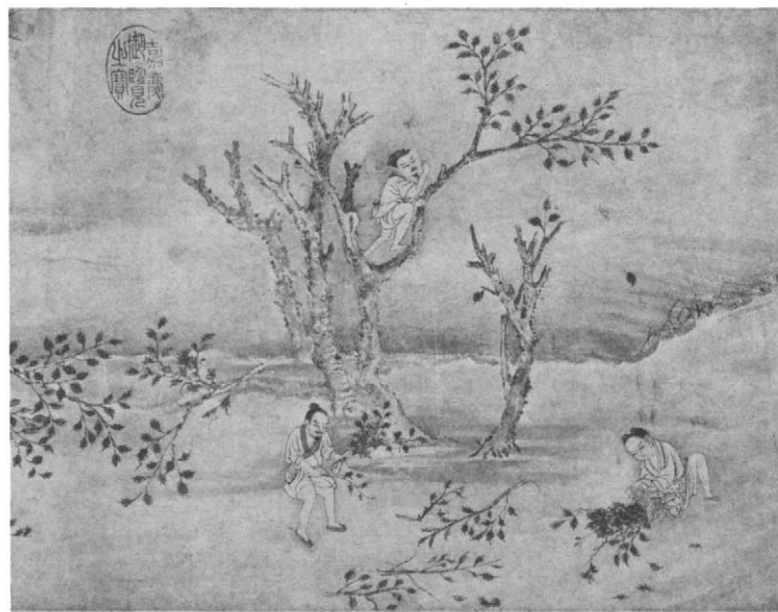
(Waley, Arthur. *The Book of Songs*. Boston, 1937:164.)

The artist illustrates the scenes with touching felicity, giving space and prominence to the main elements in the poem. Stylistically the scroll may be assigned to the twelfth century, a time when Emperor Kao-tsung encouraged depictions of *The Book of Songs* as part of his assertion of legitimacy following an unorthodox succession to the throne. The artist has used extensive wash and a wide range of descriptive brushstrokes—from broadly sketched trees to crisply detailed grasses and bamboo. The absence of color suggests a possible tie to the newly emerging literati doctrine that eschewed the easy appeal of color and the labored skill of the craftsman in favor of a more personally expressive mode linked to the aesthetics of calligraphy. The painting is recorded in the eighteenth-century imperial catalogue *Shih-ch'ü Pao-chi* (1744–45, pt. 1, ch. 32:34) and still boasts the imperial mounting and jade clasp of that period.

AM



Detail of *Buddhist Temples amid Autumn Mountains*





YÜN SHOU-P'ING

Chinese, 1633–1690

LOTUSES IN THE WIND

Hanging scroll. Ch'ing dynasty, 1644–1911; dated 1684. Ink and color on paper, $82\frac{1}{4} \times 38\frac{3}{4}$ " (208.9 × 98.4 cm). Gift of Marie-Hélène and Guy Weill, in honor of Professor Wen Fong. 1982.470

Beyond its obvious beauty, this lotus painting is exceptional for its size, quality, style, and for what the artist reveals in his inscription. In a bold, confident hand he conveys his pleasure in the success of his painting: "On a long summer evening in the year *chai-tzu* (1684) from Green Stream water pavilion I gazed at the lotus and got this idea. Casually dotting and washing with my brush, I captured the elation of the experience without seeking any likeness of the flowers." While the expression of personal experience is highly valued in Chinese painting, seldom is the moment so vividly and effectively set down as in this scroll. Captivated by the shimmering light and heavy swaying foliage, Yün chose to depict them on an unusually large piece of paper. With superbly handled ink and color he records the impression of pale blossoms obscured by the glare of sun slanting across the water.

The poem Yün added similarly revels in the shifting water and light and the splendor of the huge blossoms at the end of their prime. Alive with movement and immediacy, the poem animates the still painting; the sense of motion comes not only from the imagery, but also from the poet's point of view. Sitting at the edge of the pond Yün looks down to the mirrored surface and the clouds seem to rise up; looking up to the blossoms, he sees petals and pollen falling down:

Reflections of water plants sport with rippling clouds,
As if mist and breeze arise from the inky pool;
Dew dampens red garments, golden powder falls,
When cool breezes pass, a musky scent emanates from
decaying forms.

AM

CHU TA

Chinese, 1626–1705

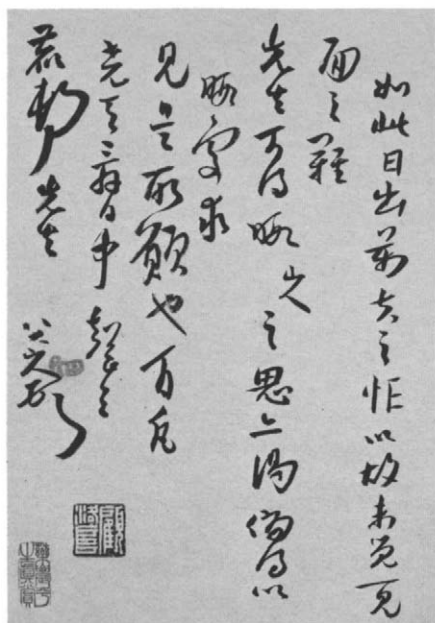
LETTER TO FANG SHIH-WAN

Leaf d, Album of Ten Letters. Ch'ing dynasty, 1644–1911. Ink on paper, each leaf $7\frac{1}{2} \times 5\frac{3}{16}$ " (19.1 × 13.2 cm). Gift of John M. Crawford, Jr. 1982.458a-j

Calligraphy has been treasured in China since the first century A.D., when letters of a scholar-official were saved because of his fine hand. Ever since, writing has enjoyed a status parallel to and often surpassing that of painting. Fang Shih-wan (1650–ca. 1711) continued this tradition when he preserved ten letters addressed to him by the eccentric painter and calligrapher Chu Ta.

A member of the Ming dynasty imperial clan, Chu was eighteen years old when the Manchus conquered China and founded the Ch'ing dynasty. A Ming loyalist by temperament and lineage, Chu found himself the object of political suspicions. He retreated to the mountains near his hometown of Nan-chang and spent most of his life in Buddhist and Taoist monasteries. Yet, despite his reclusive ways, his calligraphy and painting became famous throughout China.

These letters are datable to the last decade of Chu's life and deal with everyday topics of food, painting, and the writer's declining health. While of interest, the content is not as remarkable as the calligraphy itself; the letters give an indication



of the stylistic variety and the forcefulness of Chu's writing. Indifferent to the polished elegance of the courtier, Chu wields the brush deliberately and bluntly, with free informality, sometimes mixing archaic forms with regular and running scripts. Five sheets of writing paper are printed with floral designs, or, in one instance, a garden rock.

AM

YÜAN CHIANG

Chinese, active ca. 1690–ca. 1746

THE CHIU-CH'ENG PALACE

Set of twelve hanging scrolls. Ch'ing dynasty, 1644–1911. Inscribed and dated by the artist. Ink and colors on silk, 81 ½ × 221 ¾" (207 × 563 cm). Purchase, The Dillon Fund Gift. 1982.125

Yüan Chiang was the central figure in a group of professional artists working in the prosperous commercial center of Yangchow during the early eighteenth century. Sometime after 1723 he was appointed court painter, but few works by him from between 1723 and 1746—the date of his last known work—have come to light, so that the nature and term of his court service remain unclear.

This screenlike set of scrolls, probably commissioned for the back wall of a large reception hall, is Yüan Chiang's earliest extant painting. Dated 1691, when the artist could not have been much more than twenty years old, it is a tour de force of descriptive detail. According to Yüan's inscription, it depicts the Chiu-ch'eng Palace, a T'ang dynasty (618–906) imperial residence so vast it was necessary to travel by horseback between halls. Royal palaces have always been likened to Taoist paradises, and Yüan's vision plays on this theme with Ch'ing-style palatial buildings set within a fantastic landscape that suggests the enchanted realm of the immortals.

Inspired in part by the vividly detailed monumental landscapes of the Northern Sung (960–1127), Yüan delineated the garden rocks, peaks, distant mountains, and trees with subtly varied brush techniques that suggest distinctive tactile qualities or the softening effects of atmosphere. Yet the realism of mountain forms is consistently undercut by their flat shape and gravity-defying orientation, and the sharp outlines and intense mineral colors of the trees make them appear less organic than carved.

Yüan Chiang's unique quality lies in his artful balancing of realism and fantasy; he constructed the illusion of a realistic world only to deny it with physical improbabilities.

Bibliography: Barnhart, Richard M. *Peach Blossom Spring*. Exhibition catalogue, Metropolitan Museum, New York 1983, no. 40.

MKH



Detail of *The Chiu-ch'eng Palace*



TAO-CHI (SHIH-T 'AO)

Chinese, 1642–1707

OUTING TO CHANG KUNG'S GROTTO

Handscroll. Ch'ing dynasty, 1644–1911. Inscribed by the artist. Ink and colors on paper, 18 × 112 $\frac{5}{8}$ " (45.8 × 286 cm). Purchase, The Dillon Fund Gift. 1982.126

Chang Kung's Grotto, a famous scenic spot, and once the abode of Chang Tao-ling (Chang Kung, second century A.D.), a Taoist immortal and patriarch of the Taoist church, is located near Lake T'ai in Kiangsu Province, not far from the pottery center of I-hsing. According to Taoist beliefs such grottos are wellsprings of nature's creative force and offer the potential for rejuvenation and renewal.

Tao-chi's painting of the grotto, done at the peak of his artistic powers around 1700, is one of his most sumptuous masterpieces. Following an earlier composition by Shen Chou (1427–1509), Tao-chi painted as if he were reenacting the cosmic processes of creation; by building up layers of energized brushwork in flowery hues of sky blue, pale green, orange, and fuchsia, he transformed Shen Chou's topographical likeness into a glowing image redolent of nature's procreative power.



Detail of *Outing to Chang Kung's Grotto*

In a long poem added at the end of the scroll, Tao-chi acknowledges the mystical Taoist attributes of the cave and playfully suggests that through his art he has captured both the cave and its creative force in his painting:

No one is in Chang Kung's Grotto,
But from inside Chang Kung's Grotto a spring breeze
arises.
Who knows from where the spring breeze comes;
Born to blow on tens of thousands of men.
Although it causes the mysterious forces of creation to
leak out,
Such marvels are seldom spoken of by men.
When most people talk about it they are always rather
vague,
Yet I must paint both its spirit and principle.
The cave is dark and melancholy like a strange person;
Its restless nature compels the world to take notice.
Once you escape into the deep mystery of the cave's
interior,
Its features appear like tigers and leopards.
Do you not see?
Repairing this crack [in the universe] was like writing an
essay;

Nu Wa, refining the rock, spared no luxury.
Adding to this a mixture of trees and peaks was like
giving it wings;
Elegant and refined, it looks like a polished gentleman.
Cave, oh cave, now it is in my painting;
Although it lies so still and hidden, yet its reds and pur-
ples are brilliant.
It can be a landscape all its own.

Bibliography: Edwards, Richard. *The Paintings of Tao-chi*. Exhibition catalogue, Museum of Art, University of Michigan, Ann Arbor, 1967, no. 31; Barnhart, Richard M. *Peach Blossom Spring*. Exhibition catalogue, Metropolitan Museum, New York, 1983, no. 39.

MKH





**THEATER ROBE FOR ACTOR IN ROLE OF NOBLE
LADY OR CELESTIAL BEING**

Chinese, 18th century. Patterned silks, satin embroidered in silks, gold-wrapped silks, appliqué on satin, back of neck to hem 56" (140 cm), sleeve end to sleeve end 86" (215 cm). Seymour Fund. 1983.2

Theater in various forms and styles has always been tremendously popular in China. Troupes of traveling players with shabby and colorful costumes brightened the lives of remote villagers. Each province proudly supported a somewhat more ambitious company in its capital. Large cities often had several companies of actors available for performances in private homes to celebrate birthdays and anniversaries. And there was a special troupe, sometimes joined by imperial amateurs, associated with the court. The Emperor Ch'ien-lung (r. 1736–96) was especially devoted to the theater and built a large stage for theatrical performances in the Yüan Ming Garden. This elaborate costume, for the role of a celestial being or noble lady, was probably worn by a male actor, since among Ch'ien-lung's contributions—from the Confucian point of view—was a ban on female performers. The fine silk fabrics, the variety of carefully worked detail, and the dragon and *feng-huang* over a wave-and-mountain border embroidered on the satin belt pendants all support an imperial provenance.

Bibliography: Edelmann Galleries, Inc., New York. Sale, "Poinsettia." 1982, no. 348. Type illustrated and discussed in Lee, Lily. "A Study of Ching Hsi, the Classical Theatre of China," M.A. dissertation, Cornell University, 1966:73, pl. 9; *Chinese Opera Costumes*, Taiwan, n.d.: 87.

JM

The Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York, New York 10028

Return postage guaranteed

Non-Profit Org.
U.S. Postage
PAID
New York, N.Y.
Permit No. 8898