



NOTABLE
ACQUISITIONS
1983 – 1984

THE
METROPOLITAN
MUSEUM
OF ART

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1983–1984

Selected by
Philippe de Montebello, Director

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FOREWORD

Each year *Notable Acquisitions* is published as an adjunct to the *Annual Report*. Whereas the *Annual Report* provides extensive coverage on the activities of most Museum departments, with a complete list of new accessions, *Notable Acquisitions* is intended to single out those works that we deem notable, quite literally, and that merit fuller explanatory texts. It is understandable but no less regrettable, therefore, that in some years, owing to the paucity of the Metropolitan's acquisitions funds, certain departments can neither afford objects of real distinction nor even find themselves in the happy circumstance of receiving major gifts or bequests. In 1983–84, fate has dictated that several departments, which during other fiscal years could demonstrate support from loyal donors or draw on various funds for outstanding purchases, are not represented. Oddly, they are the three departments that deal with antiquity: Ancient Near Eastern Art, Greek and Roman Art, and Egyptian Art; all, ironically, have been in the limelight within the past eighteen months as a result of major installations of their permanent collections.

Occasionally, the acquisition of a very few objects or even of a single extraordinary one completely exhausts the Museum's financial resources. The superb *Saint John on Patmos* by Hans Baldung Grien, illustrated on the cover of this publication, falls into this category. That the picture should have preempted other possible purchases we readily forgive, so important is it to the Museum's holdings of German paintings, to which it adds a wholly new dimension. This was understood by an impressive number of magnanimous friends, whose names appear on the label so that they might be acknowledged by viewers of the picture, each of whom

will undoubtedly derive benefit and enjoyment from it.

Brooke Astor, counted among the donors of the Baldung Grien painting, is also linked to the purchase of an exceptional, indeed unique, helmet, a sallet that was allegedly forged, gilded, and enameled for Boabdil, the last Nasrid king of Granada, toward the end of the fifteenth century. The Museum acquired the work from the armory of Lord Astor of Hever, and we are most grateful to The Vincent Astor Foundation for its generous funding.

The Cloisters Fund enabled the Department of Medieval Art and The Cloisters to purchase fifty-two delicately painted playing cards—the earliest known complete set—dating from the late fifteenth century, as well as a precious, exquisitely wrought saltcellar made in France in the mid-thirteenth century.

Although The Jack and Belle Linsky Collection was accessioned in 1982, objects from it appear in this issue of *Notable Acquisitions*, as only now has it been comprehensively photographed, studied, published, and installed. Full due to this magnificent gift is given both in the *Annual Report* and in individual entries here. The entire collection is reproduced in the catalogue published by the Museum in June 1984 to coincide with the opening of The Jack and Belle Linsky Galleries.

Clearly, I cannot in this short introduction honor all donors and all works of art, each in its own way unusual and deserving; the Metropolitan's curators do so eloquently, however, in the following articles, which constitute the *raison justificative* of this publication.

Philippe de Montebello
Director

ISLAMIC ART

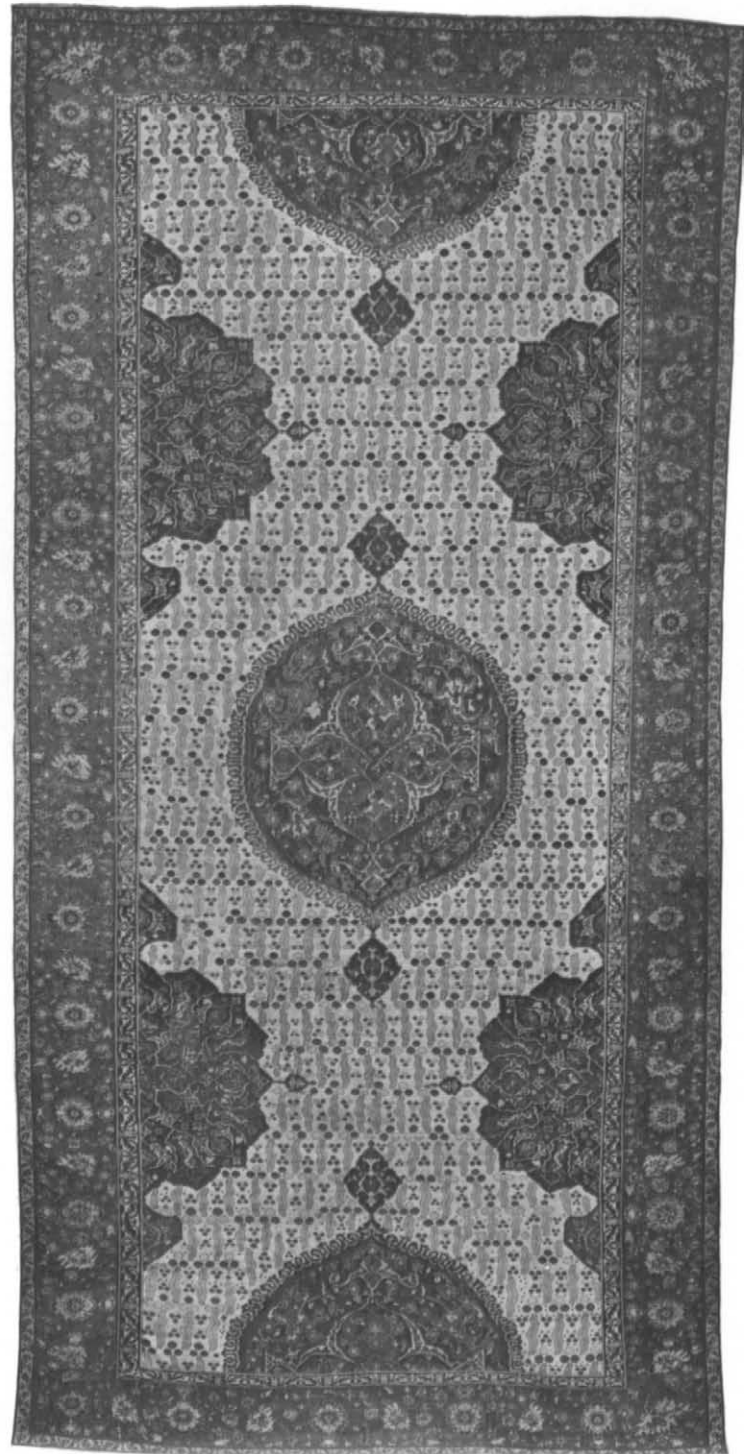
Medallion Ushak Carpet with White Field with Triple Spots and Paired Stripes

Western Anatolian (Ushak), Ottoman period, first half 17th century. Wool warp, weft, and pile, about 90 Turkish, or Ghiordes, knots per square inch, partially restored, 25'4" × 12'4" (7.6 × 3.66 m). Gift of Caroline and Joseph S. Gruss. 1984.69

This recent gift is perhaps the Museum's most remarkable and compelling Ottoman carpet. It has the characteristically Ottoman combination of delicacy and power, joining the traditional medallion Ushak design to a sparkling white field patterned with triple spots and paired, vertical stripes. Although many Ushak carpets are known in European collections—indicating substantial production and a considerable export trade—and although numerous medallion Ushak carpets survive, no other carpet with this particular design combination is known. This work represents a new, unique category. There are related but not identical blue- and red-ground medallion Ushaks with spots and stripes in the Museum of Turkish and Islamic Arts, Istanbul. The late Kurt Erdmann, who assigned the medallion Ushaks to large, urban workshops, thought it probable that the white-ground Turkish groups were from the same area.

Medallion Ushaks usually are long and narrow and have a red or blue field associated with finely drawn floral and leaf patterns. Generally, two types of medallions, in varying combinations, are found. Here, in the center field a complete blue-ground oval medallion with serrated edges is decorated with a quatrefoil, arabesques, and floral and leaf motifs; it is half repeated above and below the edges. At each side, half medallions with lobate outlines are decorated with arabesques and floral and leaf patterns. Pendants or trefoils are attached either to the top, bottom, or sides of the medallions. The medallions are always placed in offset rows, forming a typical infinite-repeat pattern. The border contains a familiar Ushak motif that combines large leaves alternating with palmettes on a floral-and-leaf scroll. The inner guard band combines arabesques with pseudo-Kufic script, and the narrower outer guard band bears a graceful floral-and-leaf scroll; both are contained within plain stripes. The splendid range of colors includes dark and light blue, red, yellow, white, green, and the characteristic brownish-black outlines.

The overall repeat pattern of medallions is beautifully contrasted with the white field of triple spots and vertical yellow stripes. White-ground Turkish carpets of the Ottoman period are related by technique, colors, and border designs to



Entries by Stuart Cary Welch, *Special Consultant in Charge*; Marilyn Jenkins, *Associate Curator*; Carolyn Kane, *Assistant Curator*



Detail of carpet, 1984.69

the star and the medallion Ushaks. Usually the white-field categories contain triple spots and stripes without medallions, the so-called bird pattern, or the trellis type. Small white-field prayer rugs and variants exist, as do rare fragments of white medallions. Although a detail of this carpet was published in 1953, the pattern was not at that time established as a new category of Ushak.

The significance of the field pattern awaits a definitive interpretation. It has been said to derive from central Asian wall paintings, the so-called *chintamani* design, or from tiger stripes and leopard spots. It has also been related to the “badge of Timur” and has even been called “thunder and lightning.” As a motif, it is known from the fifteenth century in Ottoman art and appears frequently on sixteenth- and seventeenth-century Ottoman ceramics, tiles, paintings, bookbindings, and particularly textiles. It may be a blending of an ancient tradition in which tribal elements of Turkic-Iranian origin have been refined to courtly Ottoman designs.

Medallion Ushaks are generally dated on the basis of European paintings in which they appear during the sixteenth and seventeenth centuries. This type is first seen in a group portrait, *The Family of Henry VIII*, in Sudeley Castle, probably dating from 1570–75 and attributed to both Hans Eworth and Lucas de Heere. White grounds are known in earlier Anatolian carpets and are mentioned in European inventories beginning in 1503, but the spots-and-stripes pattern is not found in European paintings.

Ex coll.: E. Gueron; Elia Perez, London.

Bibliography: Lewis, F. *Oriental Rugs and Textiles: The Perez Collection*. London, 1953, p. 6, pl. 28; von Bode, Wilhelm, and Kühnel, Ernst. *Antique Rugs from the Near East*. Trans. C. G. Ellis. Brunswick, 1958, pp. 38–55; Strong, Roy. *Hans Eworth: A Tudor Artist and His Circle*. Exhibition catalogue, Leicester, 1965, no. 39; Mackie, Louise. “A Turkish Carpet with Spots and Stripes.” *The Textile Museum Journal* 4, no. 3 (1976); Erdmann, Kurt. *The History of the Early Turkish Carpet*. Trans. R. Pinner. London, 1977, pp. 27–43.

CK

Attributed to

Miskin

Indian, active ca. 1580–1604

Buffaloes in Combat

Indian, Mughal period, late 16th century. Brush drawing in ink and washes on paper, with gold, 6⁷/₈ × 9¹/₂" (17.5 × 24.1 cm).

Harris Brisbane Dick Fund. 1983.258

From hoof to horn, gristle, and sinew these stomping, struggling animals were not only seen but were also experienced by their artist, a leading master at the court of the Mughal emperor Akbar (r. 1556–1605). The silhouetted combatants impress the beholder with thunderous impact, much as they did the artist, who must have stood beside the emperor to witness the noisy, dust-stirring encounter through a fort window.

From the time of the first Mughal emperor, Bābur (r. 1526–30), camels, elephants, and other animals provided staged combat as entertainment with ritualistic and symbolic overtones. Beast was pitted against beast, proclaiming imperial might and satisfying the emperor and his court with a contrived taste for reckless danger. Bābur, his son Humāyūn (r. 1530–40, 1555–56), and his grandson Akbar were all bold,

usually effective warriors—connoisseurs of triumph who were familiar with the faces of both victory and defeat. To such men, this sketch of gored and goring buffaloes would have stirred gripping memories.

By 1590 or so, the date of the drawing, Akbar was nearly fifty and, although still vigorous and dynamic, was past his years of virtually constant service in the field helping to expand Mughal territories. At the age of fourteen, in 1556, he had inherited a wobbly “empire” scarcely worthy of the term. Had he not been as dynamic in battle as in the council room, the Mughals would occupy no more than a few paragraphs in the history books, which instead proclaim Akbar, along with Aśoka (r. third century B.C.), as one of India’s two wisest rulers.

Akbar’s soldiering and statecraft won him a strong, enduring government. He and most of the successors in his line (which remained in power until the last emperor, Bahādur Shāh II [r. 1837–58], was deposed by the British in the aftermath of the Mutiny) were highly creative patrons. The same energy that Akbar unleashed in waging war and in ruling inspired a major artistic and intellectual flowering. Akbar’s charisma and reputation as a magnanimous, exciting patron attracted men of talent from throughout India and beyond, including central Asia, Tibet, China, and Europe. Architects, poets, musicians, dancers, scientists, and craftsmen, as well as artists, flocked to his court. With remarkable speed, diverse traditions merged in new syntheses under Akbar’s all-seeing eyes and all-hearing ears. When at court, he met regularly with his large staff of artists, a smaller cadre of whom was in attendance wherever he went: into the hunting field, on military campaigns, or on visits to holy men. Ever-curious, Akbar instructed his artists to record from life notable events, natural phenomena, people, and places. Their sketches later lent a sense of immediacy to wall paintings and manuscript illustrations carried out in the ateliers. Those works especially admired by the emperor, as this one must have been, were preserved in albums.

The work done by Akbar’s artists in partnership with him was so expressive of his evolving state of mind that it provides tangible evidence of personal and political changes experienced by the emperor. *Buffaloes in Combat* belongs to a period in which Akbar could relax somewhat in the security of a smoothly functioning empire. Although traces remain of the earthy, muscular, and churning rhythms associated with the art and architecture of earlier phases of Akbar’s reign, the mood here is relatively calm. This was a time that allowed for leisurely reflection and for examination of a less challenging, less threatening world; nuances of space, atmosphere, and human and animal relationships could be explored in art, and fineness of line, color, and composition were savored. Despite the hurly-burly, this combat scene describes both animal and human responses in depth. The victorious buffalo’s pose and expression proclaim happy zeal, while the loser’s ominous pain is shown with sympathetic poignancy. Each of the attendants emerges with portrait-like individuality. At a glance, one not only knows who has groomed which beast for the match, but also how he reacts at the crucial instant recorded by the artist.

We assign this picture to Miskin, a favorite among the emperor’s artists and one of the seventeen singled out from more than one hundred for mention by Abu’l-Fazl ‘Allāmī, Akbar’s intimate friend and official biographer. On the basis of inscribed works, Miskin’s style is easily identifiable. He was especially talented as an animalier, and an essential ele-



ment of his draughtsmanly idiom is the organic flow reminiscent of arteries, bones, and the muscular system. Like other Indian artists, he so empathized with his subjects as to almost become the lion, goat, or buffalo he was depicting. Thus, he rendered animals “from within” and portrayed with great sensitivity their gestures, textures, and shapes. A daring experimentalist, Miskin foreshortened his buoyant animals; he also delighted in rendering them sculpturally, usually in sleekly taut, extremely graceful abstracted units that can be enjoyed in isolated parts—masks, horns, or ears—as well as in toto. Miskin’s art was most compelling when he first drew with the point of the brush and later “carved” the forms into lapidary roundness with delicate washes of color. The present work is executed in the subdued tones of *nim qalam*, a mode especially admired at the Mughal court in the late sixteenth century. Characteristically, outlines are brushed in warmish black, reinforced by thin washes of earth colors, blues, reds, yellows, and greens, enriched with white and gold. *Buffaloes in Combat* represents Miskin, and Akbari art in general, at their liveliest and best. Few Indian drawings of any school match this one in expressive power.

Related reference: For further information about the emperor Akbar, see Schimmel, Annemarie, and Welch, Stuart Cary. *Anvari's Divan: A Pocket Book for Akbar*. New York, 1983.

SCW



Fluted Dish

Iranian (Kashan), first quarter 13th century. Composite body, glazed and luster painted, diameter 16 1/8" (41 cm). Gift of Beatrice Kelekian, in memory of her husband, Charles D. Kelekian. 1983.247

If the reflection of your cheek had fallen into the darkness,
Immediately [a hundred suns] would have been checkmated.
If Alexander had placed a kiss upon your lip,
He would have been free from the search for the Water of Life.

(translation by Annemarie Schimmel)

One would like to imagine that this charming quatrain (one of at least four in the Persian language that originally adorned the rim of this dish) was composed to celebrate a wedding and that the veiled woman being transported in a litter and forming the focal point of the decoration is the bride herself.

Speculation that this object was commissioned for a particular and very important marriage is fanned by the uniqueness of its decoration, its size, and the place of its manufacture. The veiled protagonist is surrounded by forty-four discernible figures either mounted on horseback and forming part of the procession of which she is the principal figure, mounted and engaged in a boar hunt, or on foot and grappling in hand-to-hand combat. This scene is circumscribed by a cavetto of sixteen flutes, each bearing a caparisoned elephant. The largest of eight extant luster-painted fluted dishes with probable metal prototypes, this traylike vessel exhibits both a painting style and a shape peculiar to the central Iranian city of Kashan, which was renowned far beyond its borders in the early and late medieval periods for the production of luster-painted pottery.

MJ

Game Board

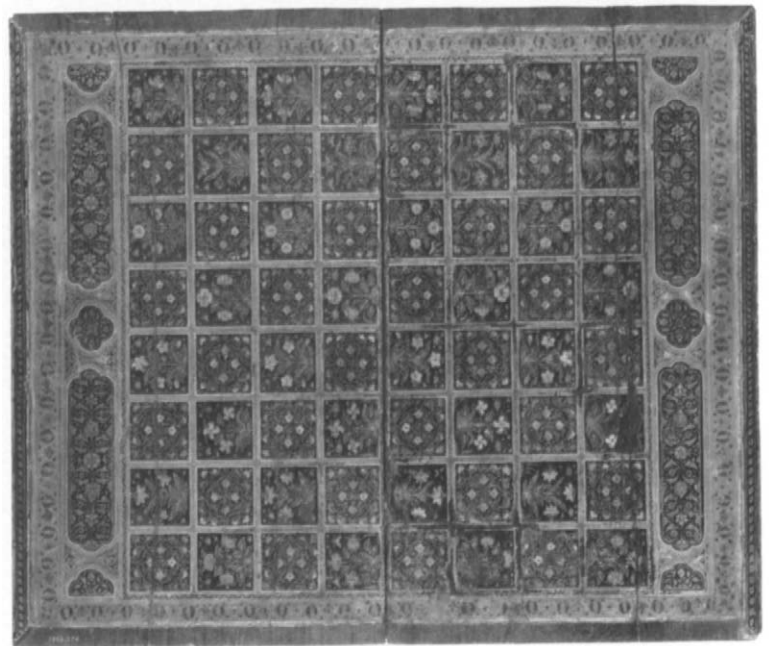
Indian, Deccani or Mughal, third quarter 17th century. Wood, painted, varnished, and gilded, 14 3/8 x 17 1/4" (36.5 x 43.8 cm). Louis E. and Theresa S. Seley Purchase Fund for Islamic Art and Rogers Fund. 1983.374

The Museum's acquisition of a chessboard from India is appropriate to the origins of the game, since the forerunner of chess is believed to have existed in India as early as the fifth century A.D. The game was first known as *chaturanga*, a name derived from the form of battle order typical of an Indian army. It soon spread to the Islamic world, where it was called *shatranj*.

Folding in the middle, the Museum's board is conveniently portable. It displays a splendid design of arabesques, flowers, and grapevines on the back, as well as elaborate and sensitively drawn flowers in each square on the front. The finely rendered, delightfully varied flowers were painted, varnished, and gilded over a wooden framework, probably by an artist-craftsman who had been trained to adorn bindings for manuscripts.

Both the flowers and the arabesques are in the tradition of the Mughal court, but their luxuriance suggests that this superb object might have been made in the Deccan, perhaps at Golconda, for a Mughal patron. Insofar as we know, this object is unique, making it difficult to date. Nevertheless, the stylization of the flowers and arabesques suggests that the board is not later than the third quarter of the seventeenth century, a period when imperial Mughal armies campaigned actively and constantly in the Deccan, with their headquarters at Aurangabad.

SCW



MEDIEVAL ART AND THE CLOISTERS



Impost Capital with Acanthus-Leaf Decoration

French (Ile-de-France, Royal Abbey of Saint-Denis), mid-12th century. Limestone with traces of polychromy, height 18 1/4" (48 cm), width 32" (81 cm), depth 15 1/2" (38 cm). The Cloisters Collection. 1983.226

Three faces of this massive rectangular pillar capital are decorated with a repeating organic frieze of acanthus plants. Springing from a simple base molding, each of the deeply undercut plants symmetrically frames a central flower bud. This type of embellishment for capitals emerges in the Ile-de-France in the first generation of Gothic architecture. The same naturalistic development of the acanthus leaves is especially evident in the capitals in the choir, crypt, and west end of the Royal Abbey of Saint-Denis, consecrated in 1144. Although a Saint-Denis provenance for this impost capital cannot be documented, a related capital in the collection (13.152.1) is said to have come from the abbey. Both of these objects are part of a larger group from which there are two more capitals in the Glencairn Museum, Bryn Athyn, Pennsylvania. A Saint-Denis origin for the entire group has

recently been fortified by the reported discovery of a fifth impost capital in the reserves of the abbey. It has been suggested by the late Sumner McKnight Crosby that the capitals might have been intended for use in Abbot Suger's replacement of the old Carolingian nave and transept, which was not actually constructed until the thirteenth century. Impost blocks of similar size and decoration now in situ in the ambulatory of the crypt demonstrate how the capitals might have originally functioned.

Translating nature into art, the crispness, vitality, and plasticity of the ornamentation admirably reveal the essential qualities of the initial phase of Gothic architectural decoration. Indeed, this type of rich textural naturalism had an enduring influence on the vocabulary of sculptural embellishment well into the thirteenth century.

Ex coll.: Lucien Demotte, New York and Paris; Raymond Pitcairn, Bryn Athyn, Pa.; The Academy of the New Church, Bryn Athyn, Pa.

Bibliography: Cahn, Walter. "Romanesque Sculpture in American Collections, XVI: The Academy of the New Church, Bryn Athyn, Pa." *Gesta* 16, no. 2 (1977): p. 74, no. 12, fig. 12a; *The Royal Abbey of Saint-Denis in the Time of Abbot Suger (1122-1151)*. Exhibition catalogue, Metropolitan Museum (The Cloisters), New York, 1981, no. 8; Sotheby Parke Bernet, New York. *European Works of Art*. Sale catalogue, June 10 and 11, 1983, lot 11.

Entries by William D. Wixom, *Chairman, Medieval Art and The Cloisters*; Carmen Gómez-Moreno, *Curator Emeritus*; Margaret E. Frazer, *Curator*; Charles T. Little, Timothy Husband, *Associate Curators*

CTL

Monk-Scribe Astride a Dragon

Rhenish (Cologne?), third quarter 12th century. Brass, cast and chiseled, height 9 3/8" (23.8 cm), width 7 1/2" (19 cm), depth 3 5/8" (9.2 cm). The Jack and Belle Linsky Collection. 1982.60.396

A young, beardless monk, tonsured and wearing a hooded habit, sits backward on a dragon. With head bowed, the monk is intent on what he is inscribing with the pen in his right hand. A correcting knife, or scraper, is poised in his left hand. His habit, decorated with widely spaced punch marks and engraved crosshatched borders, is shortened because the figure sits astride rather than sidesaddle. The monk's face is long and oval. Wide-open eyes protrude beneath broad, curved brows and above high cheekbones. A long nose continues in a straight line the profile of the sloping brow. A full-lipped yet small, somewhat puckered mouth projects from the shallow hollow between the nose and chin. The jaw and neck are firmly curved. A fringe of hair forms a band around the head.

The dragon is truly Romanesque, with richly feathered wings, crosshatched shoulders, furry legs, and vegetative extensions. Its tail, resting on a footlike support, is, in fact, a nubby stem beneath the lectern upon which the monk writes. The head and neck of the dragon curl upward in an S curve and, with the crest, form a back support for the monk. The dragon's head, almost serpent-like, is alert, the pointed ears raised, and the long, nearly smiling mouth firmly closed. Contrasting textures and patterns of points and engraved lines are effectively used throughout the work.

Examination of the dragon's feet reveals the method of attachment. The front left foot is drilled horizontally, whereas the third foot is drilled vertically. Hints of the original lugs beneath the front feet, as well as beneath the lower edge of the chest, suggest, along with the pose of the monk, that the group was intended to be mounted on a diagonal, the dragon facing downward and the monk's back erect, his knees hugging the dragon as those of a jockey would a rearing horse. The support for the group could have been a much larger ensemble, assembled from bolted, multiple castings.

Carmen Gómez-Moreno, without correcting the angle, plausibly suggested that the Linsky group could have come from a large Romanesque candlestick, lectern, or cross base, since the dragon resembles those on bases of several such objects. The pose and the action of the monk, but not the style, seem to be heir to those of evangelist-scribes riding dragons on several earlier lower Saxon cross bases of the eleventh and twelfth centuries (Springer, figs. K 30-3, K 149-55, K 277-229).

Certain details have parallels in Mosan and Rhenish copper and brass castings of the middle of the twelfth century. The writing implements held by the monk are grasped from above with the first two fingers, a detail found on the Stavelot portable altar, as well as on the cross foot from Saint-Bertin in Saint-Omer (Swarzenski, fig. 374; Springer, fig. K 358). Our monk writes directly on the lectern without any indication of a book or scroll, as may be seen also in the Stavelot portable altar (*Rhein und Maas*, 1, colorplate G-13 opp. p. 261). The only other hooded and tonsured monk is paired with a bishop on the ends of the large cross foot in the Victoria and Albert Museum, London (Springer, figs. K 197-202). Because the two churchmen do not straddle the support beneath them as does our monk, their garments fall easily to their ankles. The third foot of our dragon has parallels in the dragon candlesticks in Maihringen and Stuttgart,

and the angular profile of the chest may be seen in other examples in Innsbruck and Boston (von Falke and Meyer, nos. 170, 181, 187, 188).

The figure style of our monk has not been heretofore clearly localized. Gómez-Moreno stated that "Erich Meyer, who intended to publish this piece, believed it to have come from Lorraine." Finding the extant works from that region more elaborate and refined, Gómez-Moreno proposed a northern German/lower Saxon locale as the source of the monk's style. The monk's head recalls those found on the early polychromed wooden doors, of about 1050, in Sankta Maria im Kapitol, Cologne, particularly the heads in the Annunciation to the Shepherds scene (Souchal, colorplate p. 143; see also Hausscherr, vol. 2, 1973, p. 394, fig. 6, colorplates 19 opp. p. 414, 20 opp. p. 412). Later examples of this physiognomy dating from the third quarter of the twelfth century tend to confirm a Cologne or at least a Rhenish origin. Key comparisons include the *Sitting Angel*, of painted poplar, in the Staatliche Museen Preussischer Kulturbesitz, Berlin-Dahlem; the heads of the choir-enclosure reliefs from Gustorf in the Rheinisches Landesmuseum, Bonn; and the *Head of a Bishop*, of painted oak, in the Schnütgen-Museum, Cologne (Budde, pls. 109, 114, 117).

The Linsky group has undergone extensive laboratory examination. Several interesting observations appear in the report of July 29, 1983, by Richard E. Stone of the Museum's Department of Objects Conservation. The thick casting is hollowed out from below, obviating the need for the core holders usually found in medieval aquamaniles. The first thermoluminescence dating revealed that the core was "last fired between 180 and 800 years ago, 250 most probably."



The accidental or intentional reheating may have occurred, therefore, between 1683 and 1803, with the most likely date occurring about 1733, well before the medieval revivals of the nineteenth century. A second thermoluminescence reading indicated that the core was last fired between 1450 and 1650. Microbeam probe confirmed that the metal was "lead-brass, approximately 15 percent zinc, 5 percent lead, the balance being copper." While there are no repaired breaks, the work was cleaned with sulfuric acid at some undetermined date. The subsequent surface is a natural brown patina from copper oxides.

The Metropolitan Museum of Art is extremely rich in medieval bronzes, especially aquamaniles, but the acquisition of the Linsky monk-scribe adds a previously unrepresented type and style to its holdings. Since this piece probably came from a larger work, possibly a base for a cross or a candlestick, it provides an important insight into the nature of monumental church furnishings of the Romanesque period.

Ex coll.: [Mr. and Mrs. John Hunt, Drumlick, Baily, Ireland].

Bibliography: Gómez-Moreno, C. *Medieval Art from Private Collections*. Exhibition catalogue, Metropolitan Museum (The Cloisters), New York, 1968, no. 93, ill.; Wixom, W. D. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 49.

Related references: von Falke, O., and Meyer, E. *Romanische Leuchter und Gefässe der Gotik*. Berlin, 1935; Souchal, F. *Art of the Early Middle Ages*. New York, 1968; Rhein und Maas, *Kunst und Kultur 800–1400*, 1. Exhibition catalogue, Kunsthalle, Cologne, 1972; Hausscherr, R. "Die Skulptur des frühen und hohen Mittelalters an Rhein und Maas." In *Rhein und Maas, Kunst und Kultur 800–1400*, 2. Cologne, 1973; Budde, R. *Deutsche Romanische Skulptur 1050–1250*. Munich, 1979; Springer, P. *Kreuzfüsse, Ikonographie und Typologie eines hochmittelalterlichen Gerätes*. Berlin, 1981.

WDW

Corpus from a Cross

Mosan-Rhenish, third quarter 12th century. Cast bronze, engraved and stippled, with traces of gilding, height 6½" (16.5 cm), width 6¾" (15.7 cm), depth 1½" (3.8 cm). The Jack and Belle Linsky Collection. 1982.60.395

Frontality and symmetry counterpoint with asymmetry in this remarkable representation of the dead Christ. The outstretched hands, the arms spread in a wide curve, the incisions and planes indicating the ribs and chest muscles, the convex curves of the abdomen, the smoothly tapered legs, and the splayed position of the feet resting on a wedge-shaped support (suppedaneum) are all formulated so as to accentuate the frontality and symmetry of the figure. Tension is created by two asymmetrical elements: the head bowed to the left and the loincloth (perizonium) pulled in tight folds across the body to a projecting knot at the figure's side below. The angular cone of excess cloth suspended from the knot intensifies the sense of countertension. Subtle textural contrasts enrich the work, as between the smooth flesh areas and the fine-punched pattern of the loincloth.

Rounded and blocky at the same time, the head is further characterized by a broad nose; closed, swollen eyes; a short, incised beard; and long hair, the twisted and curvilinear strands of which form a ridge over the forehead and fall in three pointed locks over the shoulders. Hollowed out at the back, the figure was once attached to a wood or metal cross



by means of small spikes through the holes in the palms and through the loop below the suppedaneum.

Peter Bloch has shown that this corpus is one of at least twenty-eight examples ultimately deriving stylistically from a type created by Reiner of Huy in the early twelfth century in the Meuse Valley (in present-day Belgium). A corpus by him of about 1110–20 is in the Schnütgen-Museum, Cologne (Bloch, vol. 2, 1973, p. 252, fig. 1). Reiner is best known for the impressive bronze baptismal font of 1107–1108, preserved in Liège (Kötzsche, vol. 1, 1972, pp. 238–39, no. G–1, ill.). The figures in both works are remarkable for their subtle yet firm modeling and for their underlying classicism. The rounded folds of drapery tend to emphasize the figural masses that they cover. Undulating rolls of hair frame the faces.

This fluid, organic style is modified, even codified, in such crucifix figures created after the middle of the twelfth century as the Linsky corpus, or such smaller, related examples as those in the Kestner-Museum, Hannover, and the Cleveland Museum of Art (Wixom, pp. 86–89, figs. 5–6 and 1–4 respectively). Changes include the taut displacement of the folds of the loincloths and the more planar and linear simplifications of the torsos, hair, and features. The character of the heads reflects more monumental works. For example, the proportions of the head of the Linsky corpus; the schematic features; the broad, aquiline nose; the bulging eye sockets; and the wide mouth can be found on the larger Mosan *Head Reliquary of Pope Alexander*, of 1145, from Abbot Wibald's Abbey of Stavelot and now in the Musées Royaux d'Art et d'Histoire, Brussels (Kötzsche, p. 250, no. G–11, ill.).

Precise localization of the crucifix figures of the Linsky type remains elusive. While the source of the style and type is demonstrably Mosan, and ultimately that of Reiner of Huy, the emanation of the type into the Rhineland and northern Germany precludes a more exact geographic attribution for this fine Romanesque corpus.

Ex coll.: [Leopold Seligmann, Cologne].

Bibliography: Lütghen, E. *Die abendländische Kunst des 15. Jahrhunderts*.

derts. Bonn and Leipzig, 1920, pp. 27, 110, pl. 2, called Rhenish or Saxon; idem. *Rheinische Kunst des Mittelalters aus Kölner Privatbesitz*. Bonn and Leipzig, 1921, p. 75, pl. 17, identified as Rhenish; *Die Sammlung Dr. Leopold Seligmann, Köln*. Berlin, 1930, no. 115, pl. 30, called Mosan; Gómez-Moreno, C. *Medieval Art from Private Collections*. Exhibition catalogue, Metropolitan Museum (The Cloisters), New York, 1968, no. 92, ill., described and discussed as "Northwest German or Mosan, second half of the XII century"; Bloch, P. "Bronzekruzifix in der Nachfolge des Reiner von Huy." In *Rhein und Maas, Kunst und Kultur 800–1400*, 2. Cologne, 1973, no. 14, pp. 254, 255, 260, identified as "Rhein-Maas-Gebiet, 2 H. 13 Jh."; Wixom, W. D. In *The Jack and Belle Linksy Collection in The Metropolitan Museum of Art*. New York, 1984, no. 48.

Related references: Kötzsche, D. In *Rhein und Maas, Kunst und Kultur 800–1400*, 1. Exhibition catalogue, Kunsthalle, Cologne, 1972; Wixom, W. D. "Twelve Additions to the Medieval Treasury." *Bulletin of The Cleveland Museum of Art* 59 (April 1972); Bloch, P. "Bronzekruzifix in der Nachfolge des Reiner von Huy." In *Rhein und Maas, Kunst und Kultur 800–1400*, 2. Cologne, 1973.

WDW

Saltcellar

French (Ile-de-France, Paris?), mid-13th century. Gold, rock crystal, emeralds, pearls, and spinel or balas rubies, height 5½" (14 cm), diameter of foot 3¼" (8 cm). The Cloisters Collection. 1983.434

A marvel of exquisite craftsmanship, this rare example of Early Gothic goldsmiths' work takes the form of a small, gold-mounted crystal boat set on a high, knobbed stem above a tapered, conical base. The dovetailed sections of the stem, knob, and foot are executed entirely in gold; each portion is joined to the next with small gold rivets. The upper surface of the rim of the vessel is decorated with small pearls, emeralds, and spinel or balas rubies, set in minute, yet proportionally high, cylindrical gold collars. Below is an encircling border of tiny trefoils or a series of ivy leaves. This composite rim is fastened to the gold-sheathed keel by means of tongue-and-groove hinges. One-fourth of the cover is stationary, while the remaining portion, hinged to the first part, may be lifted by means of a small, engraved handle in the form of a serpent. Lacking are any indications of town marks, a feature that did not come into use in France until the last quarter of the thirteenth century, following the general ordinance of Philippe le Hardy of December 1275 (Lightbown, pp. 6–7). Significantly, indications of town marks are also lacking in Etienne Boileau's *Le Livre des métiers*, of about 1268. The crystal boat is meticulously carved with a pointed prow, a flat yet sloping stern, a keel that is rectangular in profile, and simple notching for oarlocks. The interior is cut out with three interconnected hollows arranged symmetrically along the boat's axis.

Heretofore the purpose or use of this object has not been clearly established. While the small container on a high foot may continue a concept of an ancient form of incense burner, as indicated by comparison with a Greek example of the late sixth century B.C. (*Notable Acquisitions 1980–1981*, p. 12), the present work could not have been used in this way since it lacks the necessary holes for ventilating the scented smoke. When exhibited in New York in 1968, the recent acquisition was called an incense holder, or *navette*, a container reserved for the incense to be spooned out into a censer (Viолет-le-Duc, pp. 133–34). While the general shape of a *navette* is derived from a boat, the interior hollows of our crystal are



too small and intricate to satisfy this use. It would be virtually impossible to administer sufficient incense for a censer from this delicate object.

The gems, pearls, and tiny serpent in combination probably had apotropaic meaning. Serpents' tongues were thought to warn against poison by breaking out into a sweat (Lightbown, pp. 29–30). The diminutive scale and precious materials suggest that this luxury object was a container for a precious commodity for the table, such as salt or spice. Published inventories of a century or more later—especially that of the Valois king Charles V—give a number of tantalizing descriptions of royal saltcellars (*salières*). Some of these pieces were undoubtedly inherited from earlier generations, as in the case of Charles's manuscripts. Described as small,

footed boats, *navettes*, or *nefs*, they are often made of similar materials and garnished in a comparable way (Labarte, nos. 326, 327, 2097, 2165). A preserved saltcellar, formerly in the collection of Louis Fould and dating from the fourteenth century, has a shallow, agate vessel like the crystal boat of the Museum's example and also has an off-center placement of the hinge of the lid (Viollet-le-Duc, p. 151, fig. 2). Both lids are lifted by means of serpents' heads. The Fould example differs in that it is mounted on four wheels instead of a central support. The proportionately high, stationary stem or foot inferred from the inventory descriptions continued into the fifteenth century, as evidenced by a gold-mounted agate saltcellar, measuring only ten centimeters in height, now in the Musée du Louvre, Paris (Lightbown, p. 106, pl. 77). The Paris example differs in its elaborate architectural vocabulary utilizing arcades, crenellations, buttresses, and turrets.

The exquisite simplicity and more elegant proportions of The Cloisters piece recall two earlier silver-gilt French monstrance reliquaries of the holy thorn, preserved in the treasury of Saint-Maurice d'Agaune in Switzerland and in the Basilica of San Francesco in Assisi. Both are attributed to Paris, about 1262 and before 1270 respectively (Bouffard and Theurillat, pp. 24–26, 153–55, 194, colorplates pp. 155, 184; Gautier, pp. 108–109). Both have similar tapered, conical stems and circular bases. The knobs of the saltcellar in The Cloisters and of the monstrance in Saint-Maurice d'Agaune resemble peeled and opened tangerines. These two works also share the use of pearls, emeralds, rubies, and tongue-and-groove hinges. The finial of a silver-gilt covered cup, also thirteenth-century French and preserved in the treasury at Saint-Maurice d'Agaune, has a serpent with comparable crosshatched engraving and form (Bouffard and Theurillat, pp. 151–52, colorplate p. 152). The cylindrical collars for the gems and the tongue-and-groove hinges find additional parallels in another yet more elaborate silver-gilt reliquary of the holy thorn from northeastern France in the thirteenth century, preserved at Arras (*Les Trésors des églises de France*, no. 40, pl. 114). In light of these comparisons, a date in the mid-thirteenth century is assured. A Paris localization is suggested on the basis of the especially close resemblance to the monstrance at Saint-Maurice d'Agaune. Paris is also plausible given the capital's preeminence as a center of goldsmiths' work and lapidary carving. The goldsmiths centered their intensive activity on the Pont-Neuf (Garlande, p. 27, pars. 38–40; Egbert, pp. 33, 53, 57, 73, 79). The regulations for crystal carvers are cited in Boileau's *Le Livre des métiers* (pp. 61–63).

Given the fact that the workshops in both fields must have produced secular as well as liturgical objects and the fact that the closest stylistic and technical parallel is a reliquary monstrance, a question arises as to the true function of The Cloisters saltcellar. Ecclesiastical saltcellars, used in the sacrament of baptism and for the hallowing of water, appear only rarely in medieval inventories (Oman, p. 101), but this usage cannot be excluded. Indeed, it is possible that such a work may have been made first for an aristocratic or royal table, only later to be transferred as a gift or bequest for church use. However, this is only one historical route taken by early Gothic secular objects for the table; works were also buried or destroyed in the long sagas of looting, wars, and revolutions. Some pieces of precious metal were converted to coinage in the Middle Ages by royal command, as in the ordinance of 1294 issued by Philippe le Bel (Lightbown, p. 37). In the face of changing taste, others were melted down,

and the gold and their jeweled embellishments reused. Thus, the saltcellar is precious on several accounts: its use of costly materials—crystal, gold, pearls, and gems; its fine workmanship and elegant form; and its preservation as an exceedingly rare medieval type of object that has almost entirely disappeared. The saltcellar is now the earliest example of goldsmiths' work in the Museum's distinguished series of secular objects, and as such it is the only significant example to date from the thirteenth century.

Ex coll.: [A La Vieille Russie, New York (until 1960)]; Hembleton, New York (The Cygnus Collection); [Robin Symes, London and New York].

Bibliography: *The Art of the Goldsmith and the Jeweler*. Exhibition catalogue, A La Vieille Russie, New York, 1968, color frontispiece, pp. 9, 17, no. 1.

Related references: Garlande, Jean de. "Dictionarius." Ca. 1220–29. In *Lexicographie latine du XII^e et du XIII^e siècle*, edited by A. Scheler. Leipzig, 1867; Viollet-le-Duc, E. E. *Dictionnaire raisonné du mobilier français*. Vol. 2. Paris, 1868; Boileau, Etienne. "Le Livre des métiers." Ca. 1268. In *Histoire générale de Paris, Les Métiers et corporations de la ville de Paris*. Paris, 1879; Labarte, J. *Inventaire du mobilier de Charles V, roi de France*. Paris, 1879; Oman, C. *English Church Plate, 597–1830*. London, 1957; *Les Trésors des églises de France*. Exhibition catalogue, Musée des Arts Décoratifs, Paris, 1965; Bouffard, P., and Theurillat, J. M. *Saint-Maurice d'Agaune, Trésor de l'abbaye*. 1974; Egbert, Virginia. *On the Bridges of Medieval Paris*. Princeton, 1974; Lightbown, R. W. *Secular Goldsmiths' Work in Medieval France: A History*. London, 1978; *Notable Acquisitions 1980–1981*. Metropolitan Museum, New York, 1981; Gautier, M.-M. *Les Routes de la foi, reliques et reliquaires de Jérusalem à Compostelle*. Fribourg, 1983.

WDW

Saint Michael the Archangel

Byzantine, 13th–14th century. Marble, height 10" (24.7 cm), width 6¾" (17.4 cm), depth 4⅞" (10.5 cm). Purchase, Gifts of J. Pierpont Morgan, George Blumenthal and Messrs. Duveen Brothers, by exchange; Bequests of George Blumenthal and Anne D. Thomson, The Collection of Michael Dreicer, Bequest of Michael Dreicer, and Theodore M. Davis Collection, Bequest of Theodore M. Davis, by exchange; Rogers Fund and Mr. and Mrs. Maxime L. Hermanos Gift. 1983.167

This capital is decorated with the image of the archangel Michael, whose name is inscribed in Greek on its abacus. The archangel turns to the right and holds a scepter and an orb in his hands. He is dressed in imperial robes consisting of a *divitission*, or tunic, decorated with embroidered bands that are heavily encrusted with jewels and pearls and a himation, or cloak. His diadem is set between curls that frame his face and the hair that is pulled straight back toward his encircling halo. A row of acanthus leaves, only one of which survives intact, provides a base for Saint Michael's half figure above.

The archangel adds a unique piece of sculpture of the Palaeologan period to the Museum's rich collection of Byzantine art. This work most resembles figures on some late thirteenth- and early fourteenth-century architectural sculpture of similar scale that has been found in Istanbul in the churches of Christ of the Chora (Ka'riye Camii) and the Mother of God All Blessed (Fethiye Camii), as well as in the monastery of Saint John the Baptist of Lips (Fenari Isa Camii). There such figures decorated ciborium arches, altar screens, tomb canopies, and freestanding column capitals. In subject the Saint Michael may be likened to several capitals



with archangels in the narthex of the Chora. In style he is closely allied to a group of apostles that are carved on capitals in the Church of Saint John the Baptist of Lips. He is perhaps most akin to Saint Peter in proportions and in such details as the carving of the hair, although the image of the archangel is less animated than that of the apostle. Originally, at least certain sections of the figure on the Museum's capital would probably have been painted, as indicated by the eyes, for example, which are left blank. Such is the case with a male head of the same epoch now in the Ayasofya Müzesi, Istanbul.

The sides of the capital are sharply beveled, showing that it was never freestanding but may have served as an engaged pilaster colonnette capital in the corner of a church interior. Similar though undecorated engaged capitals on colonnettes are found in two corners of the mid-eleventh-century Church of Nea Moni on the island of Chios. Saint Michael, perhaps accompanied by other archangels, may have been comparably placed in a thirteenth-century church in Istanbul, where this sculpture is said to have been found.

Unpublished

Related reference: Hjort, Oystein. "The Sculpture of Kariye Camii." *Dumbarton Oaks Papers* 33 (1979): 200–272, with earlier bibliography.

MEF

Passion Booklet

Northern French, ca. 1300 (carving); Upper Rhenish, ca. 1310–20 (painting). Ivory, polychromy, and gold, height 2 7/8" (7.3 cm), width 1 1/16" (4 cm), depth 7/8" (2.3 cm). The Jack and Belle Linsky Collection. 1982.60.399

Gothic ivory carving of the thirteenth and fourteenth centuries is marked by a profusion of rich and varied works, such as diptychs, triptychs, caskets, and mirror backs. One of the most exceptional forms to survive is the ivory booklet. Secular examples were common, but tablets with religious subjects were extremely rare and were known primarily from inventories.

This diminutive booklet is unusual in that the covers are not the only carved components. The interior side of each cover, as well as the outer vertical edge, is also carved. The subjects of the upper and lower exterior covers read from right to left and bottom to top: the Betrayal of Christ, Judas's acceptance of the thirty pieces of silver, the Flagellation, Pilate's washing his hands, the Way to Calvary, and the Crucifixion of Christ between two thieves, witnessed by the Virgin and Saint John the Evangelist. Figures and events secondary to the principal narrative are continued onto the outer vertical edge, so that Judas committing suicide is adjacent to the Betrayal of Christ at the lower left, a man with a hammer(?) is part of the Way to Calvary at the upper left, Longinus with his spear and sword is beside the Crucifixion at the upper right, and a counselor(?) is next to the scene of Pilate washing his hands at the lower right.

The interiors of both covers are carved with additional subjects. One has a standing Virgin and Child beneath a trefoil arch, with a kneeling couple as donors, the other a Coronation of the Virgin set beneath a trefoil arch. Painted on the facing leaves are two images that certainly have been added, transforming the standard iconic subject of the carvings. Three Magi under a trefoil arch create an unusual Adoration group with donors, while the corresponding scene supplementing the Coronation is a fair-haired female dressed in a golden gown with attendant angels, one with a viol, who clearly are presenting her to the royal heavenly couple.



As there is no nimbus or attribute for the figure, she would seem to be purely secular, but the reason for her incorporation into the event is mystifying. The fact that donors correspond to the scene of the Virgin and Child suggests an association between the female donor, who wears a wimple, and the figure with angels. But since the painting in which the young maiden appears is an addition, it is conceivable that she might be a new donor. It is more likely, however, that she represents the elect in the celestial court, as seen in a much expanded form in the *Hours of Mahaut de Brabant*, dated before 1288 (Bibliothèque Municipale Classée, Cambrai, MS. 87, fol. 17v). Conversely, the praying figure may be akin to the kneeling nuns that so frequently occur in margins of fourteenth-century Rhenish manuscripts illustrating the Coronation; the donors portrayed in the present booklet seem to be similarly idealized symbols of the faithful rather than patrons commissioning a particular work.

The juxtaposition of the painted panels with the carved scenes creates a certain iconographic ambiguity. Nevertheless, the panels must have been intended for some purpose. Except for the two painted leaves, all the panels have raised edges, which would allow wax to be placed on them for writing. The religious character of the booklet suggests that it served as an accessory for private devotion. The wax tablets within could have contained prayers of intercession or litanies of saints.

The Museum's booklet is related to a series of ivories, including a Passion panel in the British Museum, London, that derive from a beautiful late thirteenth-century diptych, said to have come from the Abbey of Saint-Jean-des-Vignes in Soissons, now in the Victoria and Albert Museum, London. The predilection for selective polychromy and * gilding on exceptional works is a characteristic of this group.

The chronological position of the Metropolitan's new ivory can better be established by examining the painted portions of the booklet. The painter either worked or trained in the vicinity of Lake Constance. His illuminations are closely related to those in the *Manesse Codex* in Heidelberg and the *Weingarten Liederhandschrift* in Stuttgart. Dating just after the *Manesse Codex*, the *Liederhandschrift* was executed about 1310–20. Even if the paintings in the Metropolitan's booklet are an addition, included shortly after the ivory was carved, they establish a terminus ante quem for the work in the second decade of the fourteenth century. Therefore, no more than ten or twenty years seem to have elapsed between the creation of the booklet at the end of the thirteenth or the beginning of the fourteenth century and the inclusion of the paintings.

If it can be demonstrated that the paintings were probably done in the Lake Constance area, might this also be the origin of the whole? With no trace of influence of the carving style upon that of the paintings, it is unlikely that the entire object was done in the same locale. The dichotomy between carved and painted portions speaks strongly in favor of the work being carved in one locale and painted in another; objects were frequently made specifically for trade and export. Whether this ivory booklet was produced in Paris, at another center in France, or even in the Rhine-Meuse Valley under Parisian influence is open to question.

Ex coll.: Albert Freund, Vienna; [Blumka Gallery, New York].

Bibliography: Little, C. T. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 50.



Corpus from a Cross

Northern Italian (Venice), second half 14th century. Bronze, partly gilded, 8 1/16 × 7 5/8" (20.5 × 19.4 cm). The Jack and Belle Linsky Collection. 1982.60.397

Considering its large size, this figure of the crucified Christ must come from a processional rather than an altar cross. Moreover, its proportions—the length of the arms and the size of the upper part of the body—are too large in relation to the legs, indicating that the figure was meant to be seen from below. Iconographically and stylistically, this corpus corresponds to the second half of the fourteenth century and is a derivation of a type introduced in Tuscany by Giovanni Pisano at the turn of the century and inspired by French prototypes. The crown of thorns, rare in Italy in this period, is found in Venice more frequently than in other regions of the country. In this instance, the crown is formed by entwined reeds without any visible thorns. The serenity of the face with elongated eyes; the shape of the loincloth, which is shorter in the front than its northern European counterparts; and the absence of exceedingly dramatic overtones are typically Italian. The gilding has to a great extent been rubbed off, but what is left seems to be original. A very similar corpus, perhaps from the same mold, is in the collection of the Victoria and Albert Museum, London.

Bibliography: Gómez-Moreno, C. *Medieval Art from Private Collections*. Exhibition catalogue, Metropolitan Museum (The Cloisters), New York, 1968, no. 106, ill.; idem. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 51.

CG-M



The Entombment of Christ

Franco-Burgundian, mid-15th century. Opaque and translucent enamel on gold, $3\frac{1}{2} \times 3$ " (8.9 × 7.8 cm). The Jack and Belle Linsky Collection. 1982.60.398

This plaque is a rare and beautiful example of *émail-en-ronde-bosse*, a technique in which white opaque enamel is applied to a gold relief of a figure in the round and covered in part by brilliantly colored translucent enamel. This technique flourished in the Franco-Burgundian court around 1400, and the punched design on the background is characteristic of that school. In the present composition, the upper half is filled with the turbulence of the attendant figures, clearly Burgundian in style, garbed in luminous colors with metallic highlights. This vibrant effect is arrested by the rigid horizontality of the figure of Christ in pale opaque enamel and by the solid structure of the sarcophagus. Despite its small size and jewel-like quality, this plaque has the power and projected emotion of a large sculptural composition. There are no attachments to indicate that the piece was part of an ensemble; however, the reliquary of Pope Sixtus V in the Cathedral of Montalto, province of Ascoli Piceno in the Marche, also done in the *ronde-bosse* technique, has an enamel plaque almost identical to the Linsky *Entombment*. The Montalto plaque is placed beneath the main subject—the Man of Sorrows—and is flanked by compartments containing relics (Müller and Steingraber, pp. 29–79, pl. 10). This parallel makes it possible that the present enamel was part of a similar work.

Bibliography: Gómez-Moreno, C. *Medieval Art from Private Collections*. Exhibition catalogue, Metropolitan Museum (The Cloisters), New York, 1968, no. 172; idem. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 52.

Related reference: Müller, Theodor, and Steingraber, Erich. "Die französische Goldemailplastik um 1400." *Münchner Jahrbuch der bildenden Kunst*, 3rd ser., 5 (1954).

CG-M

Head of Christ from a Pietà Group

Northeastern French, ca. 1470. Limestone with traces of wood thorns, height $9\frac{1}{16}$ " (24.3 cm), width $10\frac{1}{2}$ " (26.7 cm), depth $9\frac{1}{8}$ " (23.2 cm). Purchase, Rogers Fund; Gifts of J. Pierpont Morgan, George Blumenthal and Messrs. Duveen Brothers, by exchange; Bequests of George Blumenthal, Michael Dreicer, Theodore M.

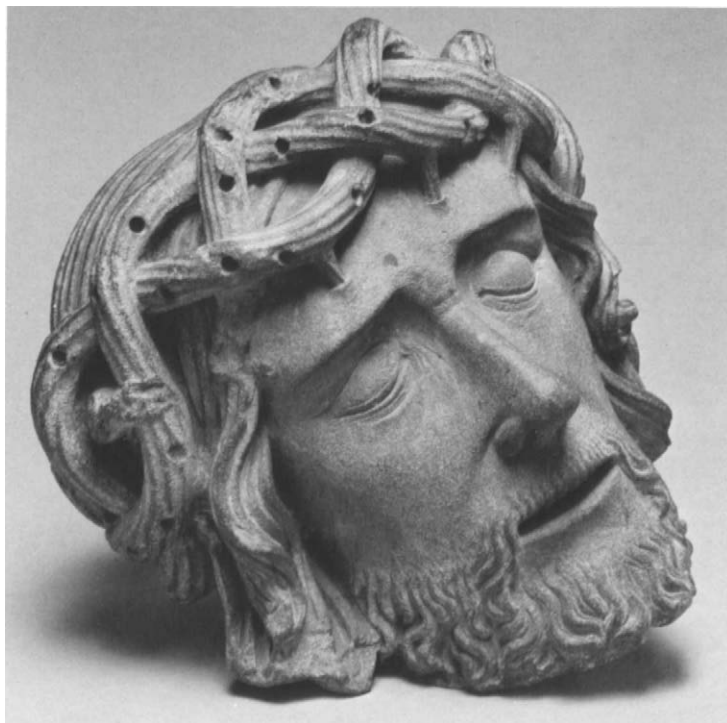
Davis and Anne D. Thomson, by exchange; and Mr. and Mrs. Maxime L. Hermanos Gift. 1983.406

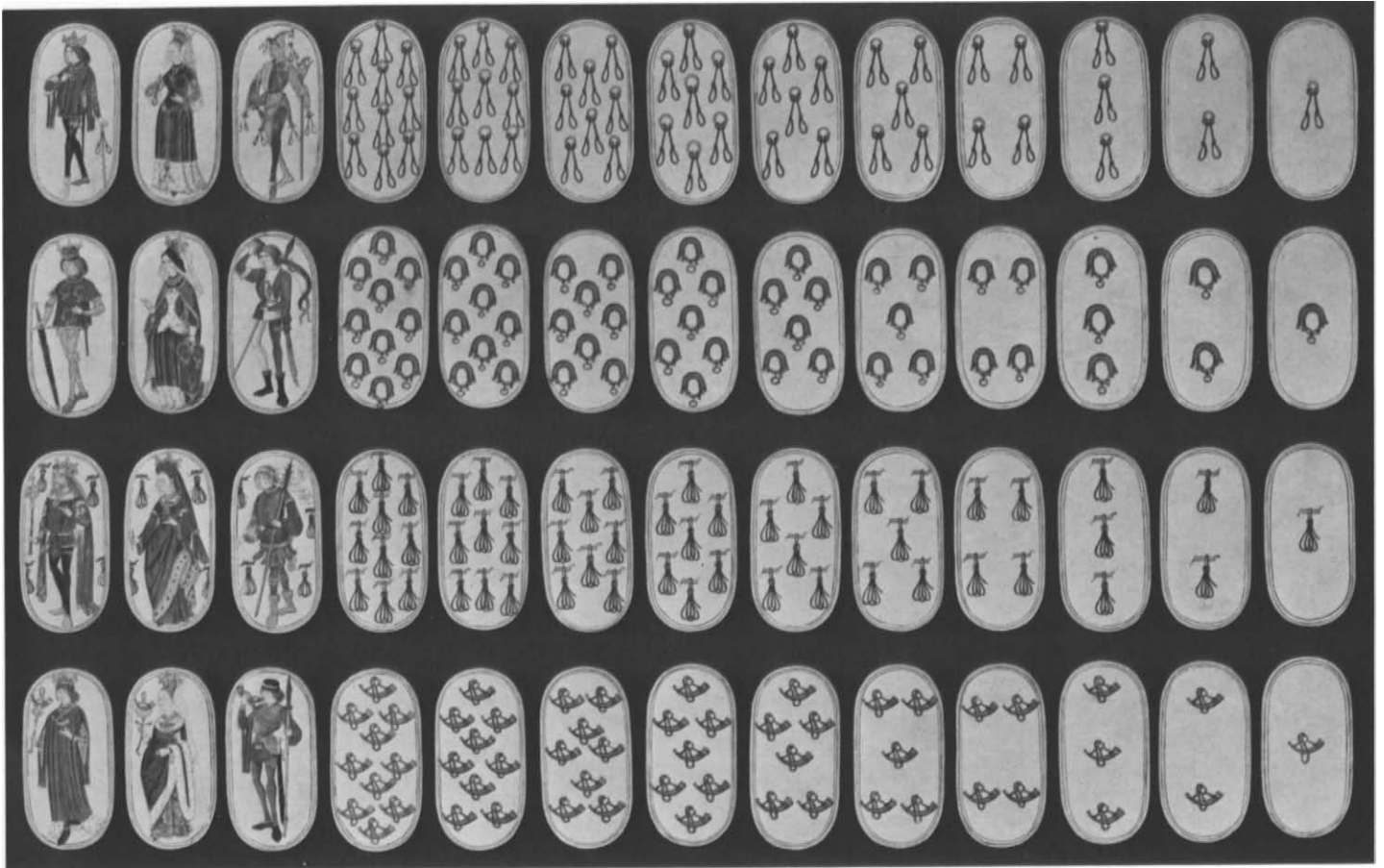
The Metropolitan has an extremely rich collection of French and Netherlandish sculptures of the late Gothic period. Certain of the latest early sixteenth-century works, such as the monumental *Entombment* and *Pietà* groups (16.31.1, 2), dating from about 1515, from the chapel of the Château of Biron, present an eloquent culmination of a naturalistic tendency begun more than a century earlier by Claus Sluter and continued by the immediately subsequent generation of sculptors in Burgundy. This tendency may be seen in several of the Museum's sculptures of the second quarter of the fifteenth century from Poligny. The Metropolitan has only one sculpture (47.42)—a fragment—from the second half of the fifteenth century, a tonsured funerary effigy head from northeastern France dated by Theodor Müller (pp. 85–86, pl. 97b) to about 1460–70. As indicated by Müller, the naturalistic aspect of this object may be understood as a parallel to the work of the great Netherlandish/German sculptor Nicolaus Gerhaerds von Leyden. The *Head of Christ* from a *Pietà* Group provides a second example of this phase of sculpture but without the mannerisms of an effigy portrait and with a more ideal emphasis appropriate to its subject. The furrowed brow, the subtle undulation of the cheeks over the underlying bone structure, and the expression of spirituality anticipate the greater naturalism of the Biron sculptures. The carving of the crown of thorns in the present work has parallels in other French *Pietà*s, as seen in the group at Bayel (Forsyth, fig. 69). The Museum's head of Christ is without signs of weathering, having come from an interior sculptural group that was possibly associated with an altar.

Ex coll.: [Dr. Julius Böhler, Munich].

Related references: Müller, Theodor. *Sculpture in the Netherlands, Germany, France, Spain: 1400–1500*. Baltimore, 1966; Forsyth, W. H. *The Entombment of Christ: French Sculptures of the Fifteenth and Sixteenth Centuries*. Cambridge, Mass., 1970.

WDW





Set of Fifty-Two Playing Cards

South Lowlands (Burgundian territories), ca. 1475. Pasteboard with pen and ink, tempera, and applied gold and silver, each about $5\frac{7}{8} \times 2\frac{5}{8}$ " (13.8 × 7.1 cm). The Cloisters Collection. 1983.515.1–52

The Cloisters playing cards constitute the only known complete fifteenth-century illuminated set. Fifty-two cards in all, the set comprises four suits, each with a king, queen, knave, and number cards from one through ten. The suit designations, unfamiliar from any other early playing cards, all pertain to equipment of the hunt: dog collars, tethers, gaming nooses, and hunting horns. The collars and horns are red, the tethers and nooses blue; the relative values are undetermined. The values of the number cards are indicated not by numerals but by the appropriate repetition of the suit sign. The suit of the court cards is likewise indicated by the appropriate symbol, which each figure carries, wears, or has emblazoned on the costume. For uncertain reasons, only in the case of tethers are the symbols repeated against the background. The rounded-end format of the cards also appears to be unique, although other unconventional shapes, such as circular, are found among early cards.

Constructed from four layers of paper that have been glued together, The Cloisters cards are quite stiff. A scoring mark about one-eighth of an inch from the edge runs neatly around each card; as it precisely parallels the edge, this line appears to have been made in the process of cutting the cards out of the pasteboard. The scoring mark was used as an aid in painting the outer border, which is generally blue, whereas the inner one is red. In the number cards of collars and horns, however, the scheme is reversed; whether this was by

reason or whim is unknown. X-ray radiographs show that stencils were employed to provide the basic forms of the suit symbols on the number cards while the details and the finishing work were painted in by hand. The outlines of the court cards were drawn in pen and ink and then were colored with a variety of pigments bound in organic glue or gum arabic; silver and gold were applied as well. Microscopy reveals that the latter was laid down in the form of gold-beater's skin, that is, gold leaf applied to an intestinal membrane, a medieval technique that facilitated the handling of the precious substance.

As very little is known of early playing cards and because so few have survived, The Cloisters cards are something of a phenomenon. That such an early set should remain not only complete but in nearly perfect condition is a remarkable historical accident and clearly indicates that the cards were never used for their intended purpose. The earliest reference to playing cards appears in a Florentine document dated May 23, 1377; others appear at Paris in the same year, at Constance and Regensburg in 1378, at Saint Gall and in Brabant in 1379, at Nürnberg and Barcelona in 1380, at Marseilles in 1381, at Lille, as well as in Flanders and Burgundy, in 1382. The concentration and the geographical distribution of these references suggest that playing cards must have been introduced no later than the third quarter of the fourteenth century and rapidly entered into currency.

The earliest mentions frequently include the Arabic term *naib*, but it is unclear whether this indicates a game or a type of deck; the use of the term does, however, support the assumption that cards were an import from the East. An entry in the 1408 inventory of the duke of Orléans makes a distinction between a "jeu de cartes sarrasines" and a "jeu de

lombardie." This has been interpreted as a differentiation between a tarot pack and an ordinary pack of playing cards. While the composition of early decks varied widely, in general they comprised four or five suits, each with three or four court cards, and a sequence of number cards never exceeding values from one through ten. Tarot and related packs, such as *minciate* or *tarocchini*, were distinguished by the addition of a run of individual trump cards—twenty-one plus a fool in the case of tarot—and were current predominantly in Italy. According to this interpretation, the Lombardic game must have indicated tarot, while the Saracen game, inasmuch as Eastern sets have only number cards, referred to one that required an ordinary pack.

The suit designations of ordinary playing cards were as diverse as the composition of the packs, and regional standardization began to emerge only toward the end of the fifteenth century. The suits of The Cloisters cards have no apparent connection with the *trèfle* (club), *pique* (spade), *coeur* (heart), and *demi-lune* (half moon), later replaced by the *carreau* (diamond), the norm of subsequent French packs. It is interesting to note that the only other known fifteenth-century illuminated sets, both German and incomplete, have, like The Cloisters pack, suit signs relating to the hunt and have no resemblance to those that became standard among late and post-medieval German decks: the acorn, leaf, heart, and bell.

While it may never be possible to determine precisely what games were played with cards, it is clear that from an early date, gambling was ubiquitous. Many early mentions are proscriptions against card playing issued by both secular and ecclesiastical authorities concerned with the deleterious effects such pastimes had on spiritual and economic order. Among the higher social and economic class, gambling, often for considerable stakes, was chronic. Documents indicate that Jeanne de Brabant ordered twenty sets of luxury cards from Brussels in a four-year period and that substantial sums changed hands in play. On July 7, 1377, Wenceslas, duke of Luxembourg, lost 42 francs to his nephew, Philippe le Hardi, duke of Burgundy, and 150 francs the following day. Though far from being entirely effective, bans were not always merely toothless decrees; confiscations and public burnings of cards and other gaming pieces are well documented.

The artist who executed the figure cards of The Cloisters pack, although not a major talent, was gifted with a bold, free, and expressive hand. The individualization of the features, the animated poses, and the energy of line endow these figures with an ingenuous charm. The artist's technical shortcomings, evident in such details as the often clumsily poised and ill-proportioned hands, are made forgivable by such irresistible details as the knave of tethers earnestly clutching the blue border line. Card painters in the south Lowlands were excluded from the ranks of their more accomplished counterparts, and their craft was a subservient adjunct to the painters' guild. An ordinance of November 27, 1480, issued by the painters' guild of Tournai, the only documented fifteenth-century cardmaking center in the south Lowlands, prohibited card painters from using luxury materials, such as gold and azurite, unless a special fee was paid. The commissioner of The Cloisters cards was apparently willing to bear the added expense, as both materials are present in this set.

Stylistically, the cards find their closest parallel in the work of the so-called Caxton Master, an artist of south Lowlands training, probably Bruges, who about 1480 moved to



Detail of playing cards, 1983.515.1–52

England and became associated with the London printer William Caxton. The Caxton Master's most familiar works are his pen-and-ink illustrations for a manuscript known as the *Pageants of Richard Beauchamp* (British Library, London, MS. Cotton Julius.E.IV). The figure style and line, as well as the modeling and articulation of the features, appear to have influenced the painter of The Cloisters playing cards. Specific motifs, such as the curious hand gestures and the crowned hat with scroll-like brims worn by the king of tethers, are so close that common training is suggested. The master of The Cloisters playing cards, however, depended on a broader body of south Lowlands traditions and models; the Moorish-looking knave of tethers, as an example, loosely derives from one of the kings in Rogier van der Weyden's *Adoration* from the *Bladelein* altarpiece, now in the Staatliche Museen Preussischer Kulturbesitz, Berlin-Dahlem.

The elaborate costumes of the figures are characteristic of the high fashion for which the courts of Burgundy under Philippe le Bon and Charles le Téméraire were justifiably renowned. The kings, all crowned, are dressed in leggings, pointed shoes, doublets over chemises tied at the throat, and some form of jacket and/or mantle. The jacket sleeves, with vertical slits through which the arms project, were popular primarily in the third quarter of the fifteenth century. The queens, all wearing crowns over elaborate headdresses, are likewise clad in a variety of high-style costumes. Certain features of the costumes, such as the sleeveless, ermine-trimmed surcoat worn by the queen of collars, were prominent in court fashion throughout the fifteenth century; others, such as the sweeping black brim of the same queen's headdress, appear to have enjoyed favor primarily during the reign of Margaret of York, wife of Charles le Téméraire and sister of Edward IV of England. The circular ermine collar and broad, high-waisted belt of the queen of horns was in

vogue in the south Lowlands and throughout the Burgundian territories particularly in the second half of the fifteenth century. The knaves represent various attendants common in a noble household or entourage. The huntsman blowing a horn, here the knave of horns, was familiar in courtly hunt scenes; similar figures are present in several of the Unicorn Tapestries (37.80.1–6). The jester, who appears as the knave of tethers, was also a well-known figure in court life. The knave of tethers carries a heavy-headed weapon bristling with spikes; known as a *Morgenstern* (morning star), this implement gained notoriety during the Swiss-Burgundian wars.

A south Lowlands origin of about 1475 is supported not only by an examination of style and costume but also by technical evidence. Several different watermarks can be seen on the paper, all of which may be dated to the late 1460s and the early 1470s. Analyses conducted by the Centraal Laboratorium voor Onderzoek van Voorwerpen van Kunst en Wetenschap, Amsterdam, have established that the pigments and techniques used in the cards are consistent with those employed in the fifteenth century. The reds are red earth pigments and purpurin derived from madder (*Rubia tinctorum*), the latter being common in the coloring of medieval textiles; the blue contains azurite; the green comes from green earth composed mainly of glauconite and celadonite; the yellow is primarily lead-tin yellow.

The Cloisters playing cards, an unusual form of illumination executed with verve and charm, provide a unique document of everyday life in the Burgundian lands at a time when the principal players were better known for their skills at the headier games of politics and war than at ordinary diversions. They also constitute the first major work of art on paper to enter the collection.

Bibliography: Sotheby Parke Bernet, London. Sale catalogue, December 6, 1983, lot 70.

TH

Silver-stained Roundel: The Adoration

German (lower Rhineland, possibly Cologne) or south Lowlands, ca. 1500–1510. White glass with silver stain and grisaille, diameter 7 7/8" (20 cm). The Cloisters Collection. 1983.235

The composition of this roundel is freely derived from the middle panel of Hans Memling's Adoration triptych, completed in 1479 for the Hospital of Saint John at Bruges. Memling's composition is, in turn, reminiscent of the central Adoration panel of Rogier van der Weyden's Columba altar-



piece (Alte Pinakothek, Munich). The preparatory drawing for the roundel, dating from about 1500, is preserved in the Cabinet des Dessins, Musée du Louvre, Paris. The drawing closely follows the Memling painting but with sufficient variation to suggest one or more intermediate drawings. The roundel copies the work on paper quite precisely, although the scene is cropped somewhat at the outer circumference. Slight modifications, such as alterations of the hairstyles and simplification of the drapery, reflect the artistic license exercised by the glass painter. Due to the source of the preparatory work, paraphrases of south Lowlands design are apparent in the figure types and architectural elements. However, stylistic components of both the roundel and the drawing—the articulation of facial features, for example, and the manner of representing the figures, particularly the kneeling king—betray an origin in the lower Rhineland, possibly Cologne, or in northeastern Brabant.

Unpublished

TH



Silver-stained Roundel: Judgment Scene

North Lowlands, ca. 1510. White glass with silver stain and grisaille, diameter 8 1/2" (21.7 cm). The Cloisters Collection. 1983.418

A satisfactory identification of the subject of this roundel has yet to be offered. There appears to be a correlation between the double-bladed sword of Justice and the two conditions—rich and poor—of the prisoners being ushered away. Another roundel representing a judgment scene, in the Musée Hôtel Charlier, Brussels, shows a well-dressed man, similar to the figure in the present object, placing coins in the scales held by a judge. The correspondence of numerous details in the two roundels, such as the architecture and the decoration of the throne and its hangings, suggests that both works derive from a common series of designs depicting allegorical scenes of good and bad judgment. If both defendants portray one and the same man, the clutching of a cross in The Cloisters roundel may indicate impending execution, rather than persecution of the faithful as it may first appear. The styles of the roundels are extremely similar and reveal close affinities to the early north Lowlands schools, perhaps Haarlem or Leiden. Another version of this roundel is in Christ Church, Llanwarne (Herefordshire).

Unpublished

TH

ARMS AND ARMOR

Ceremonial Arrowhead

Bohemian, ca. 1440. Steel, engraved and inlaid with brass, length 12½" (31.8 cm). Purchase, David and Dorothy Alexander and Mrs. Ridgeley Hunt Gifts, Bequest of Stephen V. Grancsay, by exchange, and funds from various donors. 1984.17

Though this object is the size of a spearhead, the rhomboid shape of the blade indicates that it was meant to be an arrowhead, or, more precisely, the head of a crossbow bolt. There are only two other such arrowheads known; one is already in the Museum's collection (66.199), and the other is in the Askerî Müze (Military Museum), Istanbul. Both bear the so-called arsenal mark of Istanbul, which identifies them as trophies taken in battle during the fifteenth and early sixteenth centuries.

In addition to the three veritable giants mentioned above, there are about two dozen decorated arrowheads of more moderate dimensions known, although even these are roughly twice the size of regular missile heads. As indicated by their extraordinary proportions and often lavish ornamentation, such oversize bolts were not to be used as ammunition for any crossbow; instead, they must have been a sort of marshal's baton, insignia of rank for captains of archers or crossbowmen. Some of these luxurious bolt heads bear inscriptions in medieval Czech, along with monograms and heraldic badges that were part of the royal iconography of fifteenth-century Bohemia.

Our bolt head bears the cipher *AE* in Gothic minuscule lettering, the monogram of Albrecht II (r. 1437–39) combined with that of his queen, Elisabeth. The cipher is engraved on a rose-shaped brass medallion, surmounted by a pelican in piety; the stem of the rose is threaded through the uprights of a Gothic *M* (probably for Maria) turned sideways. On the opposite side of the blade there is a large S-shaped scroll, inlaid in brass, bearing an only partially legible inscription. However, the first words, *pane boze* (Oh Lord God), and the last, *amen*, leave no doubt that it is a pious invocation and also in Czech.

This newly acquired arrowhead came to the Museum mounted on the shaft of a boar spear, suggesting the function of the object after its original purpose as a commander's baton had become obsolete.

The early history of this interesting piece is not known. In the first quarter of the twentieth century it was in the collection of Archduke Eugen, Castle Hohenwerfen, near Salzburg, Austria. Though in that collection's sale catalogue the arrowhead was incorrectly described as an Italian hunting



Entries by Helmut Nickel, *Curator*; Stuart W. Pyhrr, *Associate Curator*; Leonid Tarassuk, David G. Alexander, *Research Associates*, part-time



spear, it was quite rightly identified as a *rarissimum*. Unlike the two other known giant arrowheads from Bohemia, which were at one time in the Turkish Arsenal of Istanbul, this one remained in its native land for four centuries, until 1927, when the archduke's collection was sold at auction in New York. Subsequently the arrowhead must have passed through American collections; it has now found its final place side by side with its companion piece.

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HN

Parade Helmet

Hispano-Moresque (Nasrid?), late 15th century. Steel, overlaid with gold and silver, and inset with cloisonné enamels, height 7 7/8" (20 cm), weight 3 lb. 12 ozs. (1,704 g). From the Lord Astor of Hever Collection, Purchase, The Vincent Astor Foundation Gift. 1983.413

The dispersal in 1983 of the famous armory at Hever Castle, Kent, formed by the American collector William Waldorf Astor between 1900 and 1910, brought onto the market a number of remarkable and long-sought-after objects. Among these was a Hispano-Moresque helmet traditionally said to have belonged to Abū 'Abd Allāh Muhammad (r. 1482–83, 1486–92), the last Nasrid king of Granada, known in Spain as Boabdil. So few objects from Nasrid Spain (1232–1492) have survived that it is almost miraculous that their small number should include one of the finest pieces of Islamic armor in existence. The Museum's acquisition of this helmet brings to its collection the only known armor decorated with cloisonné enamels and perhaps the only surviving example of Moorish body armor.

The open-faced helmet, of a type called a *sallet*, is formed

from a single plate of steel. The deep bowl, shaped closely to the head, completely covers the ears and has a low comb across the top that is pierced with a circular hole for the attachment of a crest or plume. The face opening has a semi-circular cutout over each eye; at the nape a short projecting flange forms the neck guard. On either side vertical slits—cut into the bowl to accommodate the ears—are covered with riveted-on convex plates. Lining rivets with large, domed heads encircle the edge, the center rivets at the front and back being pointed. With the exception of the outward-rolled edge, which is silvered, the entire surface of the helmet, including the rivet heads, has been crosshatched and overlaid with gold leaf. A few areas of gold retain their original mirror-bright burnish. Set into the steel, flush with the surface, were once a total of 116 cloisonné enamels (22 are now missing) of round, pointed oval, and hexagonal shapes enclosing designs of hexagrams, rosettes, knots, interlacing foliate forms, and Arabic inscriptions. The colors are vibrant, foil-backed translucent green and opaque red, blue, black, and white. The majority of the enamels are arranged in three circles on either side of the helmet bowl, with a row of enamels following the edge, over the ear plates and across the back. The ear plates are also set with enamels. A row of dots and a guilloche band are punched into the gold ground around each of the enamels, and the surface is further embellished with engraved strapwork at the front and at the top. A triangular area at the base of the comb on the back of the helmet is engraved with stylized foliage; a wide band across the nape, its frame shaped around the enamels and rivet heads, is engraved with decorative Arabic inscriptions, pious invocations in pseudo-Kufic lettering.

The polychrome ornamentation of the helmet is as unusual as it is rich. The iron helmet bowl has been pierced through in the desired shapes to allow for the enamels. In order to secure the enamels from behind, large iron plates were riveted inside the helmet, with the resulting patchwork of plates hidden by a padded lining, of which only traces remain. The process of inseting delicate enamels into the iron surface has compromised the lifesaving, defensive qualities of the object; it has, on the other hand, transformed a simple fighting-man's headpiece into one of the most colorful and luxurious of parade helmets.

There is no known armor exactly comparable to this helmet, though the form and decoration point to an origin in Muslim Spain. The shape is closely related to two groups of distinctively Spanish head coverings dating from the late fifteenth century: the close-fitting (so-called archer's) sallet with cusped face opening and cutouts for the ears, and a broader form of sallet also with cusped brow and a short neck guard. Of the latter, two examples, one in the Tower of London (inv. no. IV9) and the other in the Musée de l'Armée, Paris (inv. no. G.P.O.5071), are stamped with marks believed to be those of the town of Calatayud, near Saragossa. The embellishment, however, is purely Islamic in inspiration and finds its nearest parallel on Moorish military equipment of the Nasrid period. Similar cloisonné enamels are set into the distinctive hilts of Moorish swords *a la jineta* (examples are in the Real Armería and the Museo del Ejército, Madrid, and also in the Bibliothèque Nationale, Paris), on the so-called dagger of Boabdil in the Real Armería, and on a bridle in the British Museum, London, as well as on a number of secular and religious objects, including a set of belt mounts in the Metropolitan Museum (17.190.962). The combination of silver, silver-gilt, or gold

with polychrome cloisonné enamels imparts a rich and exotic character to these Moorish arms and equipment, including the Metropolitan's sallet. A Nasrid sword from the Pauilhac Collection in the Musée de l'Armée (inv. no. J.P.O.680), though not inset with enamels, bears on its guard a stylized Arabic inscription meaning "Allah," surrounded by tight foliate scrolls, that is very similar to the inscription on the nape of the Metropolitan's sallet. The guilloche-and-dot design punched into the gilt ground also has an exact parallel on the hilt of the sword of the Nasrid general Aliatar, who died in 1483 (Museo del Ejército, inv. no. 1907).

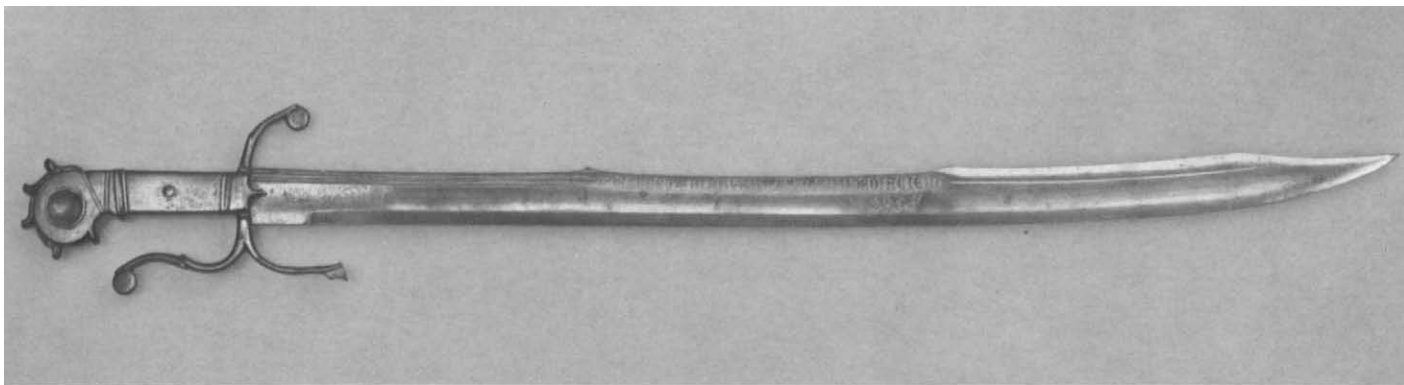
The only argument against a Nasrid attribution could be based upon the pseudo-inscription on either side of the word for Allah, which it might be argued could not have been produced in a Muslim workshop; the helmet would therefore be dated to the postconquest period. However, seeing the helmet as a parade piece of the early sixteenth century ignores its stylistic correspondence with known Nasrid objects, especially swords. The puzzle of the inscription must be left unanswered until the course of arms manufacture in Granada has been documented; for the present, one must assume that the lettering reflects either the unschooled efforts of a Christian armorer or those of an illiterate Muslim.

The survival of this unique object may perhaps be explained by its preservation in an inherited family armory or a church treasury; nothing is yet known of its early history. The helmet has been traced to the collection of Baron Pierre-François Percy (1754–1825), surgeon in chief to the Napoleonic armies, whose collection was catalogued for sale in 1825. Percy participated in the French invasion of Spain in 1809–1810, and presumably it was in Spain that he acquired the piece. Regrettably, his published diaries do not refer to it. The Percy collection was purchased en bloc by one M. Durand, in whose sale of 1829 the helmet again appeared. The piece apparently remained in France throughout the nineteenth century and was once in the collection of the counts of Périguen in the south of France before it passed into the hands of the Parisian antiquary Louis Bachereau, who sold it to Lord Astor.

Ex coll.: Pierre-François Percy, Paris; Durand, Paris; Counts de Périguen, château near Montbartier, Languedoc; Louis Bachereau, Paris; the Lords Astor of Hever, Hever Castle, Kent.

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SWP, DGA



Sword (*storta*)

Italian (Venice), ca. 1490. Steel, engraved, etched, and gilded, length 36" (91.5 cm). Purchase, The Lauder Foundation Gift. 1984.73

Well-preserved swords from the period before 1500 are of great rarity, and the Museum's newly acquired *storta* is probably the earliest example of its type surviving intact.

The straight, double-edged sword with cross-shaped guard was the weapon par excellence of the medieval knight; single-edged sabers with more or less curved blades were introduced by the steppe riders from eastern Europe: the Avars, Magyars, and Turks. Eastern influence on European weapons made itself felt particularly strongly when the Turkish Empire became firmly established in the Balkan regions after the Fall of Constantinople in 1453.

The delicate, engraved decoration of floral strapwork on the steel hilt of this *storta* is so close to that on the Museum's Venetian rapier of about 1490 (14.25.1169) that the two objects must come from the same workshop and were most likely engraved by the same hand. The etched decoration on the blade includes Latin inscriptions in uncial lettering—INDEO-FACIEMUSVIRTUTEIDIPSEADNICHILUM/DEDUCEDTRIBU-LANTESNOS—expressing the belief that only with God and not by ourselves can greatness be achieved and proffering the hope not to be led into tribulations. These inscriptions are framed by floral scrolls, rather different from the engraved decoration of the hilt, that display rounded trefoils strikingly similar to those on fifteenth-century Bohemian and Hungarian metalwork.

Among the Scythians, who were roaming the steppes north of the Black Sea during most of the millennium B.C., high-ranking warriors wore two swords, one on each hip; the same custom is documented for the Avars of tenth-century Hungary. From the sixteenth and seventeenth centuries a number of Hungarian, Polish, and Turkish sword garnitures are still preserved. They consist of a straight *pallash* and a curved saber of matching decoration, to be worn either hanging from the belt or with the *pallash* strapped to the right side of the saddle, very much like a cowboy's scabbarded Winchester.

In fifteenth- and sixteenth-century Western Europe, several types of short, single-edged sabers, with names such as *storta*, *malchus*, and *falchion*, were used, mostly as civilian weapons (*Hauswehr*) for self-defense. They usually have a clipped point and a forward quillon bent upward as a knuckle guard, both features not found in Eastern swords of the period. The Museum's *storta* has its forward quillon split, with one branch turned upward as the knuckle guard and the other bent

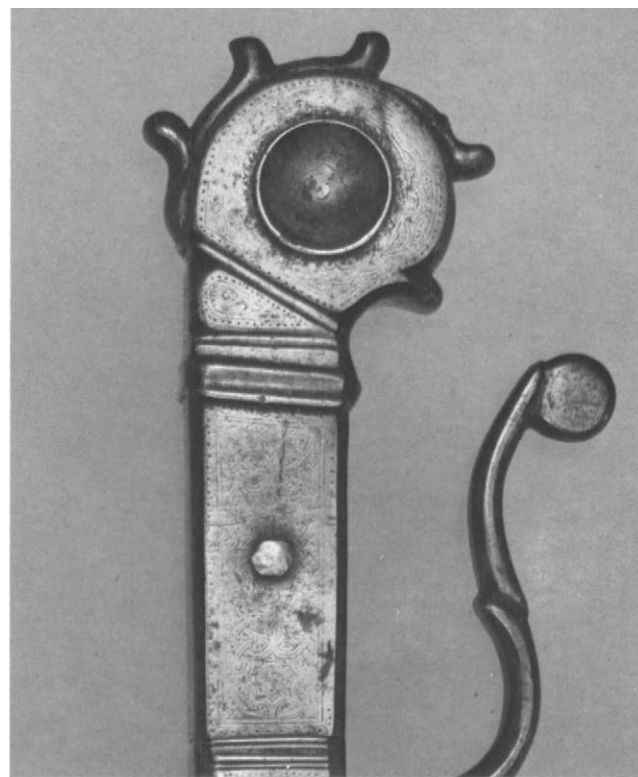
downward to protect the forefinger when looped over the quillon for a firmer grip. Another remarkable feature of this *storta* is the length of its blade, almost one-third longer than in most comparable sabers. This might indicate that the present sword was designed as a military weapon, perhaps for an officer in Venetian service. A large proportion of the troops under the banner of the winged lion were *schiaivoni*, Slavic mercenaries from Dalmatia (in present-day Yugoslavia), which was part of the kingdom of Hungary during the fifteenth century.

The acquisition of this *storta* is especially important because of its relationship to the early Venetian rapier mentioned above. It is highly probable that the *storta* had as a companion piece a *pallash* that may have been very close in shape to the Museum's rapier, but it would be too much to postulate that these two fine and rare swords were once a garniture, finally reunited.

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HN

Detail of sword, 1984.73



Gauntlet for Left Hand

German (Augsburg), ca. 1557. Steel, etched and gilded, with appliqués of gilt bronze; leather glove; length 12" (30.5 cm). Purchase, Bequest of Stephen V. Grancsay, by exchange. 1984.72

The parade armor of the sixteenth century can claim to be the most extensive and probably the most expensive male body jewelry ever designed. Among the enthusiasts of fine armor, pride of place is held by Emperor Maximilian I (r. 1493–1519), as indicated by his surname, *der letzte Ritter*, meaning “the last of the knights,” and by the fact that the fluted armor of the first quarter of the sixteenth century is commonly called Maximilian armor. His successors, the emperors Charles V (r. 1519–56), Ferdinand I (r. 1558–64), and Maximilian II (r. 1564–76), were also highly demanding connoisseurs; Maximilian II’s younger brother, Archduke Ferdinand of the Tirol, brought together the most distinguished arms and armor collection of his time in the Heldengalerie (Gallery of Heroes) at Castle Ambras, near Innsbruck.

In the 1550s Maximilian II was given several fine garnitures of armor by his father, later Emperor Ferdinand I, then still king of Bohemia (r. 1526–62). A garniture of armor consisted of a basic field armor with exchange pieces in matching decoration that would make it serviceable not only for heavy or light cavalry and even for infantry use, but also for the various types of tournament, such as joust, *bastoncourse*, and foot combat. Some garnitures contain as many as two hundred individual elements. Among the armor garnitures presented to Maximilian II was one of dark blued steel with elegantly molded mountings of gilt bronze, another of bright steel with finely fluted surfaces and delicately etched borders, and a third entirely covered with etched strapwork and gilt. The blue-and-gold garniture and the fluted armor are in the Waffensammlung, Vienna, which incorporates the Ambras Gallery of Heroes, but of the gilt-etched suit only the helmet survives, in the Wallace Collection, London. The blue-and-gold garniture bears the date 1557. It suffered some losses among its exchange pieces during the Napoleonic Wars, and several of the alienated elements are dispersed in European collections as a result.

When this newly acquired gauntlet was brought up at auction in New York in March 1984, we immediately recognized its stylistic relationship to the famous blue-and-gold garniture in Vienna, though a layer of rust and grime hid whatever bluing ought to have been visible. On checking with our colleagues in Vienna we were reassured that no gauntlet is missing from the blue-and-gold armor as it is exhibited now and that this single gauntlet must be one of the exchange pieces that had been removed during the turbulent events of the early nineteenth century.

Bruno Thomas, former director of the Waffensammlung, has suggested that the blue-and-gold garniture was temporarily stripped of its bluing during the nineteenth century, probably because the original bluing had become spotty with age, but the garniture must have been reblued shortly afterward. Indeed, the elements separated during the Napoleonic Wars retain a markedly different, somewhat spotty bluing.

When the gauntlet was cleaned in the Museum’s armor workshop, there was no trace of bluing to be found. The gilding of the etched details was still largely intact, however, which would not have been the case if the entire surface had had its coloring removed. Even more puzzling was the discovery, when some of the bronze appliqués were cautiously lifted off, that the areas underneath were still mirror

bright, as was the rule for high-quality “white” armor of the sixteenth century. From this it would seem that the armor to which this gauntlet originally belonged was not the blue-and-gold garniture of Maximilian II, but was instead perhaps a hitherto unknown “white” armor, a matching companion to the blue-and-gold garniture. If this were indeed so, the gauntlet would be the only known surviving element, and the Museum’s new acquisition would be even more interesting and valuable.

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HN





Cased Colt, Model 1860 Army Revolver

American, 1861. Pistol—steel, blued and engraved, walnut grip, brass mountings, silver plated and engraved; accessories—steel, gilt brass; case—mahogany, brass, velvet; serial number: 7569; caliber .44; length of barrel 8" (20.3 cm). Gift of Mr. and Mrs. Jerry D. Berger. 1983.442a-0

The outstanding American inventor and industrialist Samuel Colt (1814–1862) is most renowned for his original design of the revolver, that is, a multi-shot pistol with a cylindrical, rotating magazine. Colt's construction, patented in 1835 and 1836, made use of an earlier important invention, the percussion cap, to ignite the powder charges in the cylinder chambers. The milestone contribution of the inventor to the development of the revolver was an ingenious mechanism—still used today—that rotated, aligned, and locked the cylinder in the correct position when the hammer was pulled back to full cock, ready for firing. (In all previous revolver designs—the principle was known since the sixteenth century—the cylinder had to be turned by hand.)

Colt's industrial and advertising talents won the revolver enormous popularity and widespread use both with the military and with civilians; even today "Colts" are synonymous with revolvers and are considered to be the classic American firearm.

Colt's firearms factory, established in the inventor's native Hartford in 1848, employed not only highly skilled craftsmen and engineers but also a group of talented artist-decorators. Among the latter was Gustave Young (active 1852–69), the most remarkable ornament designer and decorator in nineteenth-century America. Young was responsible for many splendidly ornamented firearms issued by the Colt factory, a number of which were intended as personal gifts from the inventor to heads of state and other influential figures abroad and at home. This revolver, profusely engraved with lux-

uriant foliate scrolls and, on the cylinder, a naval engagement, is an outstanding example of Young's work.

The Model 1860 Army revolver, with six-shot cylinder, was manufactured by the Colt factory until 1873; production totaled 200,500. Known at the time of its introduction as the New Model Army, or Holster, pistol, it saw use during the Civil War. The specimen recently given to the Metropolitan Museum is the only known factory-cased, fully engraved presentation revolver from this large series. The inscription on the backstrap of the grip reads: *Major Charles T. Baker/ from Col. Colt*. The recipient of this magnificent gift, Charles Taintor Baker (1821–1881), a graduate of West Point, was at the time of presentation an officer in the Fifth Regiment of Connecticut Volunteers. At the outbreak of the Civil War, Colt planned to form a Connecticut volunteer regiment representing him and his arms production. The gift to Baker, made by Colt shortly before his premature death, was certainly aimed at inducing the major to become an active participant in this ambitious project.

The excellent condition of the set—which includes the revolver, loading and cleaning accessories, and spare parts, all contained within compartments in a mahogany case—along with the fact that the revolver seems never to have been fired, demonstrates that the first owner, as well as his successors, valued it above all as a work of art and an important historical memento. As such, this masterpiece has found its place of honor in the Museum's small but exquisite collection of American arms.

Bibliography: Wilson, R. L. *Colt Engraving*. North Hollywood, Calif., 1974; Christie's, New York. *Colt/Christie's, Rare and Historic Firearms*. Sale catalogue, October 7, 1981, lot 106, p. 159.

LT

EUROPEAN SCULPTURE AND DECORATIVE ARTS

Sculptor close to

Donatello

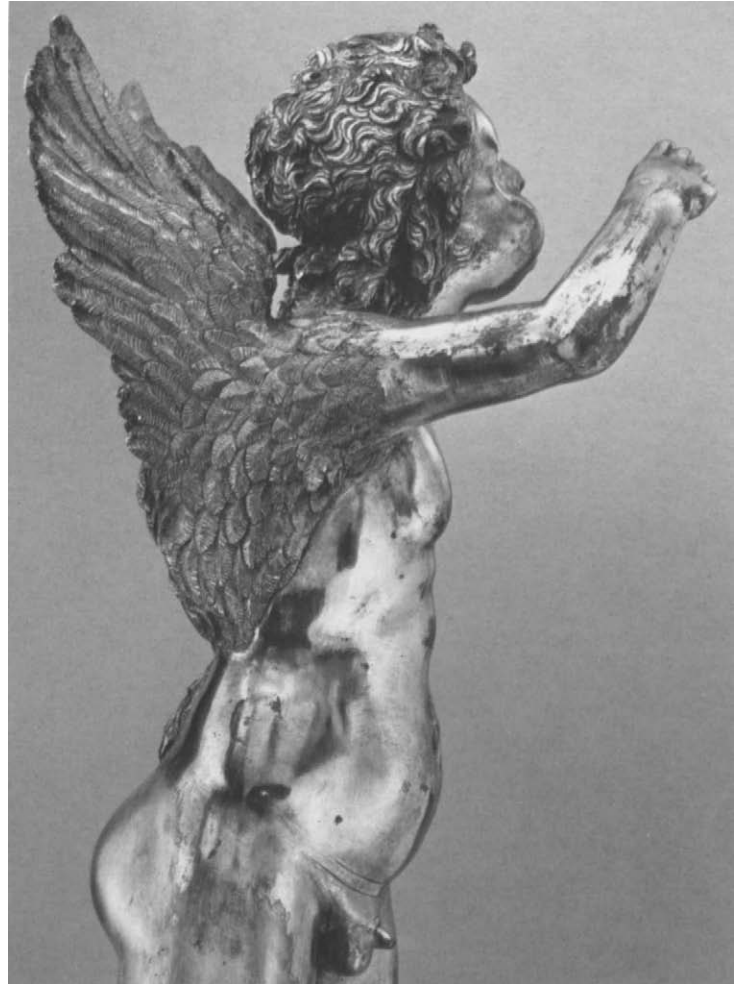
Winged Infant: A Fountain Figure

Italian (Florence), mid-15th century. Gilt bronze, height 24¼" (61.5 cm). Purchase, Mrs. Samuel Reed Gift, Gifts of Thomas Emery and Mrs. Lionel F. Straus, in memory of her husband, by exchange; and Louis V. Bell Fund. 1983.356

Astonishingly furnished with winged shoulders, winged ankles, and a tail, this sprite was, until his appearance on the auction block, one of the best-kept secrets of the Renaissance. In 1875 he was lent to an exhibition at Leeds and thereafter resided at Muncaster Castle in remote Cumbria. The bronze was coated with black lacquer until a recent cleaning at the Victoria and Albert Museum, London, revealed the original fire-gilt surface as well as several areas of ungilt patching. Further conservation efforts by Richard E. Stone have taken place at the Metropolitan Museum, and the bronze now has a much more brilliant and unified appearance. Two sections of copper pipe were removed from the forward leg, leaving no doubt that the figure adorned a fountain. The ungilt repairs (visible in the lower left of the face and the right buttock, including some of the tail; less apparent in the left wing tip and the first fingers of the raised hand) are expertly cast insertions of an alloy paler and yellower than the rest of the bronze; by contrast, where rubbed, the original metal has a rich reddish-golden hue. The repairs are probably late sixteenth century, as indicated by light parallel chasing strokes across them.

Dates ranging as late as the early sixteenth century have been proposed for the *Winged Infant*, but it seems increasingly certain that this is a work of the mid-fifteenth century and one occupying a pivotal place in the development of Florentine sculpture. Precedents for the pose and proportions are offered by Donatello's angels made for the Siena Baptistery font (1429), specifically the *Dancing Angel*. The lissome S curve that runs through the arms of the *Dancing Angel* and the positioning of his forward leg are seen also in the *Winged Infant*, demonstrating our artist's intimate understanding of the Donatello work, despite the fact that the Siena angels were seldom very accessible, being perched high on the corners of the font.

The technique also points to an early dating. This is a rudimentary heavy hollow cast, the arms having been cast



Detail of fountain figure, 1983.356

solid. The wings are chased with the hardy obsessiveness of a quattrocento goldsmith, and there is indeed every likelihood that a goldsmith assisted the sculptor, resulting in a clash of sorts between the airy plasticity of the putto, with his wind-ruffled hair, and the fussily chased attributes. The graphic bunching-up of feathers beneath the arms is a curiosity that recalls quattrocento pictorial effort rather than later Renaissance practice. The underscoring of the throat, arm joints, and abdomen with arcs of engraving is a typical quattrocento effect, as in the Siena angels. Although one stops short of naming Donatello himself because of certain charming awkwardnesses in the anatomy, this is nonetheless a patently

Entries by Olga Raggio, *Chairman*; James Parker, James David Draper, *Curators*; Jessie McNab, Clare Vincent, Clare Le Corbeiller, *Associate Curators*; Alice Zrebic, *Associate Curator*, *Textile Study Room*



Donatellesque work, and it seems only fair to posit a gifted close associate as the artist responsible.

The sculptor was not influenced by the work that is nearest in size and function, the famous fountain figure of a *Putto with a Fish* by Andrea del Verrocchio (about 1470; Palazzo Vecchio, Florence), which is much more highly developed in its studied naturalism. On the other hand, some later Florentine artists clearly knew our putto: a bronze *Mercury* in an English private collection, generally acknowledged to be the one commissioned by Cardinal Giulio de' Medici from Giovanni Francesco Rustici for the courtyard of Palazzo Medici in 1515, although portraying a young adult, reiterates the putto's essential pose while exhibiting a greater fluency derived from masters such as Verrocchio. The Rustici *Mercury* also helps to explain our figure's gesture. Vasari (1568; Milanesi ed., vol. 6, 1878, p. 602) describes the Rustici *Mercury* as positioned on a ball, about to take flight, and spouting water, thus causing a mechanical device in his hands to spin. A pipe entering one of his legs passed through to his mouth and forced water against the device, which consisted of "four light blades joined in the fashion of a butterfly." It is easy to imagine a windmill or whirlingig of the sort described by Vasari being held in the right hand of the Museum's putto. During the earliest restoration, the first two fingers were closed, but a channel of grooving in the palm permits us to guess how the windmill was grasped, the water propelled through the spouting mouth with puffed-out cheeks.

The talaria, or winged ankles, are the only sign that the figure could be meant for an infant Mercury, to whom winged shoulders and a tail are inappropriate. The tail is much fleecier than that of a satyr (the equally elusive *Amor-Attys* by Donatello in the Museo Nazionale del Bargello, Florence, sports a small tail). This is no ordinary Cupid, and a mere zephyr cannot be intended. While today its meaning may seem remote and even naïve, the figure undoubtedly embodied a sophisticated, possibly astral significance for its original owner. The patron was conceivably a member of the Medici family, of the generation of Cosimo the Elder (1389–1464) or that of his sons. In addition to the Rustici *Mercury* mentioned, evidence that the pose was known in Florence exists in the form of a pallid sixteenth-century reduction, ungilt, wingless, and tailless, but otherwise identical in stance, which came from the Medici collections in the Uffizi, Florence, to the Bargello (inv. no. 425, unpublished).

The *Winged Infant*, the earliest Renaissance bronze figure of importance to enter our collection, is displayed in the gallery adjacent to the patio from Vélez Blanco. In the patio itself, the marble kylix fountain from Palazzo Pazzi, a contemporaneous Florentine work that was once surmounted by a bronze figure of Hercules, is highly suggestive of the putto's intended use. Both the putto and the fountain help us to visualize the fresh but recondite attractions of courtyards and gardens as they existed during the heyday of the great Florentine patricians.

Ex coll.: Sir John Ramsden, Muncaster Castle, Ravenglass, Cumbria; Sir William Pennington-Ramsden; Mrs. Patrick Gordon-Duff-Pennington.

Bibliography: Yorkshire Exhibition of Arts and Manufactures, Leeds. Official catalogue, 1875, p. 288, no. 27; Christie's, London. Sale catalogue, June 20, 1983, lot 109.

Related reference: Vasari, Giorgio. *Le vite de' più eccellenti pittori, scultori ed architettori*. Vol. 6. 1568; Milanesi ed., Florence, 1878.

JDD



Jar

Spanish (Talavera de la Reina), possibly from the Monastery of San Lorenzo at the Escorial, Madrid, mid-17th century. Tin-enamelled earthenware, height 22⁷/₁₆" (57 cm). Decorated with scenes of animals fighting, after engravings published at Antwerp in 1578 entitled *Venationes*; ferarum, avium, piscium from drawings by Johannes Stradanus (1523–1605). Purchase, Gift of Irwin Untermyer, by exchange. 1983.469.1

Bowl

Spanish (Talavera de la Reina), possibly from the Monastery of San Lorenzo at the Escorial, Madrid, second quarter 17th century. Tin-enamelled earthenware, height 21¹/₄" (54 cm). Decorated with scenes of animals from the *Venationes* of Stradanus on the exterior and of the capture of bulls for the corrida on the interior. Purchase, Gift of Irwin Untermyer, by exchange. 1983.469.2

During the course of the sixteenth century a number of potteries making tin-enamelled earthenware came into existence in Talavera de la Reina, a small town some sixty miles southwest of Madrid. The town supplied plain wares that were greatly admired for the beauty of their white surface—the “bianco”—and others that were decorated in a subdued palette of high-temperature greens, yellows, browns, blues, and purples.

The two illustrated pieces (acquired in London) come from a pottery, so far unidentified by name, that seems to have obtained important orders over a fairly long period in the late sixteenth and the seventeenth centuries. The characteristics of the factory are well exemplified in these objects: a fine bianco; a very beautiful blue—skillfully modulated from light to deep shades—that predominated in the early and mid-1600s; and an energetic freedom in the use of the brush point to draw in figures and background vegetation. In the

latter part of the seventeenth century the prevailing tones included greens, yellows, and brownish purples.

Large jars and bowls resembling ours are in the Victoria and Albert Museum, London; the Museo de Arqueología Nacional, Madrid; the Hispanic Society of America, New York; and the Staatliche Schlösser und Gärten, Charlottenburg. The Charlottenburg jar displays the arms of the royal Monastery of San Lorenzo at the Escorial on its cover. A similar jar, with the arms of the monastery on its neck, was sold at auction at Christie's, London, on March 26, 1984, lot 42.

This entire group of jars and bowls, all of similarly imposing dimensions, appears to be interconnected. For example, scenes showing horsemen engaged in various phases of capturing a wild bull, aided by two tame bulls with cropped horns and wearing bells at their throats, occur on some of the jars and on the interiors of all the bowls. On others of the jars and on the exteriors of all the bowls are the scenes taken from Stradanus's *Venationes*: representations of animal combat, unusual in that they illustrate different species in opposition, such as a leopard attacking a horse on the Metropolitan's jar.

The source of the depiction of the capturing of a bull for the corrida has not yet been found. This specifically Spanish theme will presumably be traced only in hitherto unsearched Spanish collections of drawings and prints. The ceramic paintings based on the *Venationes* follow the engraved sources very closely.

JMCN





Model by
Giovanni Bologna
Flemish-born sculptor active in Italy, b. Douai 1529, d. Florence 1608
 Probably cast by
Pietro Tacca
Italian, 1577–1640

Bust of Grand Duke Francesco I de' Medici

Florence, modeled 1585–87, cast ca. 1611. Bronze, height 30½" (77.5 cm). Incised (on base): FR MM DE II (Franciscus Medici Magnus Dux Etruriae Secundus). Purchase, Gift of Irwin Untermyer and Bequest of Ella Morris de Peyster, by exchange; Edith Perry Chapman Bequest; Robert Lehman Foundation, Inc. Gift; Edward J. Gallagher, Jr. Bequest, in memory of his father, Edward Joseph

Gallagher, his mother, Ann Hay Gallagher, and his son, Edward Joseph Gallagher III; and Harris Brisbane Dick, Rogers, Pfeiffer, Louis V. Bell and Dodge Funds. 1983.450

Giovanni Bologna exercised a profound influence on the development of European sculpture not only through the formal inventions embodied in his early, immensely popular bronze statuettes, but also through the new visual vocabulary of his religious sculptures and the official images of the Medici grand dukes that occupied him especially after 1580.

In this recently discovered bust of Francesco de' Medici (1541–1587), it is easy to recognize a creation of Giovanni Bologna, whose great gifts as a portraitist shine forth in the noble likeness, direct and warm, of the prince who was his favorite patron.

Francesco is shown in contemporary ceremonial armor, wearing the chain of the Order of the Golden Fleece, which he received in August 1585. It is between this date and that of his death, in October 1587, that the bust must have been modeled. The sculpture shows Francesco's features as they were at that time, somewhat fuller than in the early years of his life and, indeed, very close to those in two official portraits painted in 1585–86, one by Scipione Pulzone and the other by Hans von Aachen (Langedijk, vol. 2, 1983, pp. 851, 866).

Several celebrative marble busts of Grand Duke Francesco were made in the 1570s to decorate the facades of Florentine palaces. The Metropolitan's bust is most similar by far to one that stands above the door of the former Teatro Mediceo, in the Uffizi, Florence, a handsome likeness carved by a marble practitioner about 1585 and generally believed to be based on a model by Giovanni Bologna (Berti, pl. 2). In type and composition, the Museum's bust has a direct precedent in Giovanni Bologna's bronze portrait of Francesco's father, Cosimo I (Langedijk, vol. 1, 1981, p. 469), usually dated about 1560, a work in which the master moved away from the turbulence of Cellini's image of Cosimo to establish the forceful, yet stable and dignified type of absolute ruler that was to become identified with the iconography of the Medici grand dukes.

The superb quality of this bronze, with its still-pristine reddish-brown translucent lacquer patina; broad chasing of hair and features; and sharp, virtuoso handling of collar and sash, seems to be closest in facture to the bronzes cast in the last years of Giovanni Bologna's life, when his principal assistant was Pietro Tacca. The suggestion that Tacca, who excelled in the medium of bronze, must have been responsible for the casting and finishing of this work is strengthened by the existence of a record referring to a long-lost bust of Francesco de' Medici. The documented bust was shipped from Florence to Paris in 1611, together with the *Equestrian Monument of Henry IV* started by Giovanni Bologna and completed after his death by Tacca. The bust was intended for Marie de Médicis, daughter of Grand Duke Francesco and widow of Henry IV of France. It pleased her so much that on October 7, 1614, Matteo Bartolini, the Tuscan Resident in Paris, wrote to Florence that Tacca would receive 300 scudi "as a gift of her Majesty for the bust in bronze of her father" (Gaye, vol. 3, 1840, p. 539).

Related references: Gaye, G. *Carteggio inedito d'artisti*. Vol. 3. Florence, 1840; Berti, L. *Il principe dello studiolo*. Florence, 1967; Langedijk, K. *The Portraits of the Medici*. Vols. 1, 2. Florence, 1981, 1983.

OR

Carpet

French (Paris, Savonnerie Manufactory), 1660–65. Wool foundation and pile, Ghiordes knot, 20'1" × 11'9" (6.12 × 3.58 m). Purchase, Mr. and Mrs. Charles Wrightsman Gift. 1983.268

Contemporary with Louis XIV's rise to power in 1661, this carpet elegantly illustrates aspects of earlier French design while being a harbinger of the later Savonnerie production made specifically for the Sun King. The work is closely related to the so-called Louis XIII carpets, examples of which postdate that monarch's death in 1643. Characteristic of this group is a profusion of flowers enclosed by a central medallion, gathered in elaborate arrangements, and strewn throughout a field that is usually black, as in the

present work. These carpets also exhibit a clearly defined border and a simple guard pattern. Indicative of the forthcoming transition to the grandeur of the more severe and classical style of later carpets, such as those made for the Grande Galerie of the Louvre, of which two examples are currently on display in the Wrightsman Galleries, are the large, scrolling acanthus leaves that simultaneously divide, organize, and enliven the field, as well as motifs such as grotesque heads, which here support golden bowls piled with fruit.

Although the initials IA appear at either end of this carpet within the field, neither the designer nor the weaver has been identified. Another rug with the same field pattern, unfortunately cut at each end and joined with later borders, is in the J. Paul Getty Museum, Malibu.

Ex coll.: Marquise de Ganay, Château de Courances, Seine-et-Oise.

Unpublished

AZ





Armchair

French, ca. 1710. Gilt walnut, height 46½" (118 cm), width 28" (71 cm), depth 23¼" (59 cm). Purchase, Gift of Mr. and Mrs. Charles Wrightsman, by exchange. 1983.526

This splendid armchair, dating from the early years of the eighteenth century, is one of four from the same set that have been identified. The three others are in France—one in a private collection, the remaining two at the Château de Versailles, where they are exhibited in the *Chambre du Roi*, Louis XIV's bedroom at the center of the palace. (Though they are displayed in the room, no documentary evidence has come to light indicating this as their original emplacement.) The king's bedroom, which was extensively restored in the late 1970s, reopened to the public in 1980 fitted out with brilliant new brocade wall hangings, curtains, and bed and chair covers, all woven to match original materials; the room and its furnishings were repainted and regilded to accord with the renewed decor.

The Museum's armchair retains old gilding; its seat and back are covered in a material not original, but consisting of a late seventeenth-century woolen velvet (moquette) woven with triton motifs, flower vases, and lambrequins, on a blue ground.

The stately severity of the Louis XIV style began to undergo slight modification about 1700, when the king still had fifteen years to reign. Thus, the twisting vegetable forms carved on the legs of this chair, as well as the outline of its arched back and scrolling arms, set behind the front seat-rail, seem to herald a break with the established rectilinear Neo-classical style. This style reasserts itself in heavy proportions and in such details as the lambrequin motifs carved on the armrests, the strapwork-like forms of the seat-rails, and the hatchwork decoration that serves as a ground for the framed and recessed relief carvings on the uprights. The looser shapes and freer ornaments are but a gloss on what is essentially a

grand expression of the ethos associated with Louis XIV.

Bibliography: Briat, René. "Extensive Restorations of the Room of Louis XIV and of the *Galerie des Glaces* Have Brought Back the Gold and the Light of Versailles." *Connaissance des Arts* 343 (September 1980): 73–78.

JP

Model for a Papal Monument

Italian (Rome), ca. 1740–50. Terracotta, height 15⅞" (40.6 cm). Gift of Mr. and Mrs. Iain Nasatir. 1983.500

The form is that of an overdoor displaying the tiara and keys—a time-honored type of papal monument but sketched here with such extreme flamboyance that the intended medium may have been stucco rather than marble. There is no identifying coat of arms, though the genial late Baroque style is characteristic of Roman art under Benedict XIV (1740–58). Among the sculptors protected by that pope was Peter Anton van Verschaffelt (1710–1793), Flemish born and French educated, who worked in Rome from 1737 to 1751 and afterward especially for the court at Mannheim. Similarities with putti in stucco by Verschaffelt on the facade of San Norberto in Rome and with a marble *Genius of the Papacy* at San Ciriaco in Ancona can be seen, especially in the rather self-contained putto at the left in this model, who is a tribute to the infantine forms popularized in Rome more than a century earlier by another sculptor of Flemish birth, François Duquesnoy. The asymmetrical concavity of the model occurs in one of Verschaffelt's first Mannheim works, an overdoor with Fame for the Jesuit Church. It is pointless to press an outright attribution, however, until more is known of Verschaffelt's manner of sketching. Esteemed for his highly finished treatment of marble, he is represented in the Museum's collection by his bust of an Englishman (1978.3), a work of the Roman period (signed and dated 1740).

JDD



Old Man Dressing

Italian (Naples, Capodimonte), ca. 1750. Soft-paste porcelain, height 8½" (21.6 cm). Unmarked. Gift of Douglas Dillon. 1983.488.4

The subject of this group is uncertain. When recorded in 1935 (Morazzoni, pl. 80d), it was entitled *Rosaura and the Doctor*, thereby identifying it as a scene from an Italian Comedy play in which one of the heroines, or *Innamorate*, attends her father, the Doctor. (The *Innamorate* were assigned different names in different scenarios: Rosaura is mentioned by the Venetian writer Carlo Gozzi in his memoirs, published in 1797). One of the four original masks, or central characters, of the *commedia dell'arte*, the Doctor is traditionally costumed in a short black cloak, a wide white neck ruff, and a flat-brimmed black hat, thus calling into question the identification here. What is certain, however, is the quiet drama of the composition, in which the younger woman gently assists the older man in his dressing.

The group is otherwise unrecorded; this example is conspicuous among Capodimonte models for the discreet richness of the painting and gilding.

Ex coll.: Laliccia, Naples.

Bibliography: Morazzoni, Giuseppe. *Le porcellane italiane*. Milan, 1935.

CLC



Mouse Catchers

Italian (Naples, Capodimonte), ca. 1745. Soft-paste porcelain, height 5⅞" (14.9 cm). Unmarked. Gift of Douglas Dillon. 1983.488.3

Genre sculpture at Capodimonte has a directness and reality quite distinct from that produced at other Continental porcelain factories. Capodimonte figures are not the picturesque street peddlers of Edme Bouchardon's *Cris de*



Paris; nor are they the idealized lovers and children inspired by Boucher, J. E. Nilson, and their followers. They are, rather, genuine peasants, tradesmen, and young couples encountering daily life, portrayed unsentimentally but with sympathy and humor.

In this group, one of only two known examples of the model (Eisner Eisenhof, pl. 9, present whereabouts unknown), the routing of mice from a linen chest is depicted in a manner in which energy and apprehension are charmingly combined. From the modeling of the figures with their small heads, and the spare painting, it would seem that the group dates from the early period of the factory's work and perhaps anticipates a later one in a similar vein, the *Rabbit Catchers*.

Related reference: Eisner Eisenhof, Angelo de. *Le porcellane di Capodimonte*. Milan, 1925.

CLC

Attributed to

Martin Carlin

French, master cabinetmaker 1766–85

Adjustable Writing and Reading Table (*pupitre à crémaillère, servant de table*)

1760–65. Tulipwood, gilt bronze, brass, and steel, height: tray 27⅞" (69.5 cm), with lectern fully extended approximately 57" (144.7 cm), width 21" (53.3 cm), depth 16" (40.7 cm). Purchase, Gift of Mr. and Mrs. Charles Wrightsman, by exchange. 1983.433a–c

The tulipwood-veneered reading-and-writing lectern of this accommodating piece of furniture can be tilted forward and backward by pressing a button in the brass housing of the lectern, the sleeve of which fits over the top of the notched steel rod visible in the illustration. A brass ratchet mounted to the underside of the tray engages the notches of the rod and allows the height of the lectern to be adjusted for use from either a seated or a standing position. With the lectern fully extended, the piece becomes quite top-heavy, and the spreading, double-pronged feet of its beautifully ornamented tripod base are intended to prevent it from tipping.

Several variants of this stand exist; the closest of these belonged in the eighteenth century to a noted collector of

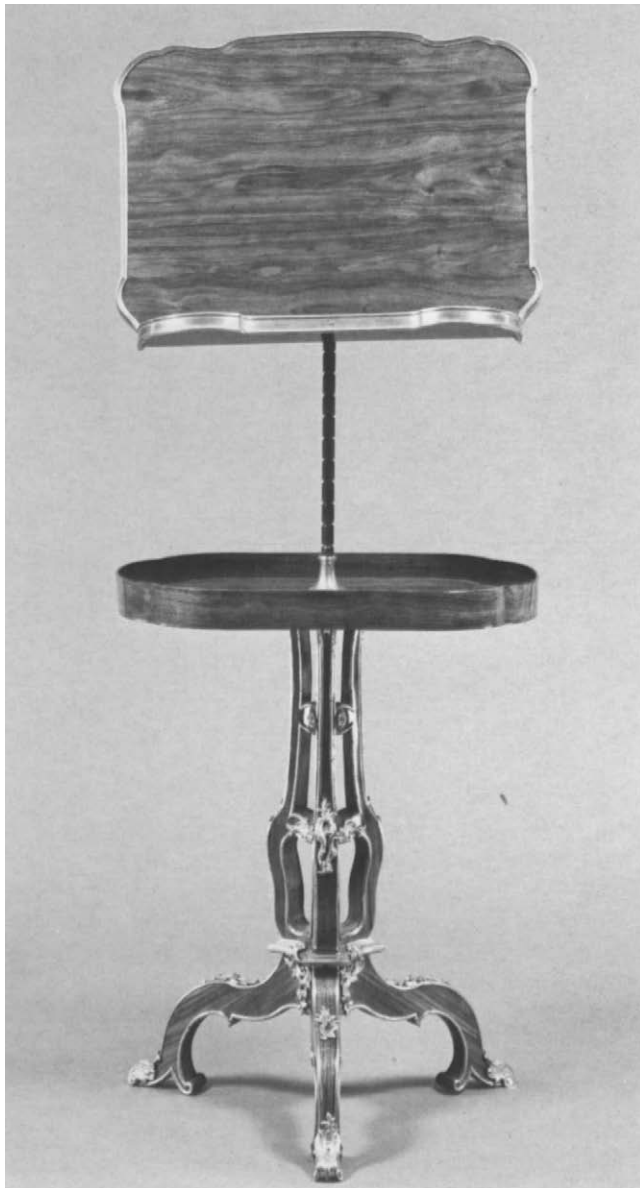
decorative arts of his time, Louis-Marie-Augustin, duc d'Aumont (1709–1782). At the sale of his effects in 1782, a stand was catalogued under lot number 367. The description of the lot, beginning with the words “Un Pupitre à cremail- lere, servant de table. . . ,” has enabled the duke’s stand, which is very similar to the Museum’s newly acquired exam- ple, to be identified in a French private collection.

Though without a signature, this piece has been attributed to the *ébéniste* Martin Carlin, who was permitted to sign workshop products only after his election as master cabinet- maker in 1766. The distribution of gilt-bronze ornament over the base is reminiscent of the dispositions of mounts that appear on later tripod stands, signed by him, in the Louis XVI style. Carlin may have produced the Museum’s reading stand in the early 1760s while working under the influence of his brilliantly inventive brother-in-law, Jean-François Oeben, a practicing cabinetmaker from 1754 until his death in 1763.

Ex coll.: Arturo Lopez-Willshaw, Paris.

Bibliography: Verlet, Pierre. “Notes on Eighteenth Century French Objets d’Art.” *The Art Quarterly* 31, no. 4 (1968): 355–56.

JP



Incense Burner (*brûle-parfum*)

French, ca. 1775. Gilt and marbleized oak and beechwood, gilt bronze, copper, tin, and tinplating, height 40" (101.5 cm), width 18½" (47 cm), depth 18½" (47 cm). Purchase, Gift of Mr. and Mrs. Charles Wrightsman, by exchange. 1983.313a–c

The word *cassolette* was current in the eighteenth century for a phrase, coined in the latter half of the nineteenth century, that is more frequently used today: *brûle-parfum*. Both expressions apply to a piece of furniture or smaller object fitted with a receptacle, a utilitarian yet often beautiful item that produced pleasing fragrances (and in fact served as a kind of room deodorizer). *Brûle-parfum* is the more descriptive of the two terms, for the aromas were generated by miniature stoves or spirit lamps, called *réchauds*, set into the receptacles over which pastilles or sweet-smelling essences (*eaux de senteur*) were heated. Workers belonging to the Paris guild of *parfumeurs* produced the ingredients that released these delicious odors.

The operation of the Museum’s incense burner depended upon a small *réchaud*, now missing, that fitted into the bottom of the inverted-pear-shaped basin, which can be lifted out of the stand by means of three gilt-bronze, wreath-shaped handles, possibly to facilitate the emptying of ashes. Made of heavy copper plated on the inside with tin, this receptacle would have withstood the heat emitted from a spirit lamp. Fumes from the fuel, as well as aromatic exhalations, escaped through the ornamental perforations of the lid, which is mounted, like the basin, with a beautiful gilt-bronze leaf cup and knob.

The finely carved rams' heads and feet on the three supports, the pinecone motif, the scale-pattern moldings, and the square-fretted scrolls are drawn from a standard repertory of Neoclassical ornament and are consistent with a dating of about 1775.

A form of tripod stand used for ritualistic purposes was developed in antiquity, and versions of it reappear in Italian Renaissance paintings and sculpture. Small domestic articles of furniture based upon the classical tripod stand seem to have originated just after the middle of the eighteenth century in England and France, where they were called *athéniennes* if used for multiple purposes.

Bibliography: Eriksen, Svend, and Watson, F. J. B. "The 'Athénienne' and the Revival of the Classical Tripod." *The Burlington Magazine* 105 (March 1963): 108–112.

JP

Robert Jones

English, active ca. 1761–80

Hunting and Fishing Scenes

London (Old Ford), 1769. Copperplate printed in aubergine on plain weave cotton and linen, with additional colors added by block printing and penciling, 81 1/8 × 39" (206.1 × 99 cm). Inscribed: R. Jones & Co./lan^y 1st 1769 twice and R. Jones & Co./Old Ford. Rogers Fund. 1983.365

This furnishing fabric shows fashionably dressed ladies and gentlemen leisurely pursuing the pastimes of hunting and fishing; it represents, both aesthetically and technically, the height of English textile printing in the eighteenth century. By 1761 Robert Jones had established his manufactory at Old Ford in the East End of London and had mastered the secret of colorfast copperplate printing on textiles, a process invented nine years earlier by Francis Nixon of Drumcondra, Ireland. The new technique allowed for much larger repeats and finer modeling of forms than could be achieved with traditional wood-block printing. This compensated for the fact that the complexity of the design and the restrictions of copperplate printing required that only one color be used.

In this tour de force Jones combined the best aspects of both processes and used each to full advantage. The vertical repeat of the pattern is exceptionally long, slightly more than eighty-one inches, and necessitated two separate copperplates. The principal elements of the design were first plate printed in aubergine. Additional colors were subsequently added by wood-block printing—a technique involving great skill and time to ensure that all impressions register properly—and penciling. It is not surprising, therefore, that only two other examples of this particular composition exist in public collections (Victoria and Albert Museum, London; Musée des Arts Décoratifs, Paris).

Although the designer of these scenes has not been identified, such stylishly adorned gentry sporting in a landscape replete with architectural ruins and towering trees frequently appear in contemporary English paintings and prints.

Bibliography: Floud, P. C. "The English Contribution to the Development of Copper-plate Printing." *Journal of the Society of Dyers and Colourists* 76 (July 1960): 427, 433; Victoria and Albert Museum. *British Textile Design in the Victoria and Albert Museum*. Tokyo, 1980, vol. 2, p. xxx, colorplates 163, 164.

AZ



Emile-Antoine Bourdelle

French, 1861–1929

Jean-Baptiste Carpeaux at Work

Modeled ca. 1908–1909. Bronze, height 98 1/2" (250 cm). Signed (on back of base): EMILE-ANTOINE BOURDELLE. Founder's mark: ALEXIS-RUDIER/FONDEUR-PARIS. Gift of Mr. and Mrs. B. Gerald Cantor. 1983.562

In the years from 1908 to 1910 Emile-Antoine Bourdelle modeled monuments to two of the greatest sculptors of nineteenth-century France, Jean-Baptiste Carpeaux (1827–1875) and Auguste Rodin (1840–1917). Bourdelle depicted Rodin as a stocky peasant with a flowing, Moses-like beard, hunched over a half-finished model for part of one of the pilasters for *The Gates of Hell*. By contrast, he presented Carpeaux in a more heroic mode, with smock aflutter, his right hand grasping a lump of sculptor's clay, his left a newly fashioned female nude. He is tall and imposing, but self-



absorbed and inward looking—an aristocrat among sculptors.

Bourdelle was a fourteen-year-old apprentice wood-carver when Carpeaux, after a brilliant though turbulent career, died. However, the young artist would have seen Carpeaux's numerous state commissions—the bronze statue of *Ugolino and His Sons* (1862) and the relief decoration on the Pavilion of Flora (1863) in the Tuileries; the sculptural group *The Dance* (1865) on the facade of Charles Garnier's newly completed Opéra; and the fountain of the Observatory (1867) in the gardens of the Luxembourg Palace—when he went to Paris in 1884, thanks to a stipend provided by his native city of Montauban and fresh from art school in Toulouse.

In Paris, Bourdelle studied briefly with Alexandre Falguière at the Ecole des Beaux-Arts, and beginning in 1893 he worked as a professional stone carver, or *praticien*, in Rodin's studio. Like a number of other sculptors of the late nineteenth and early twentieth centuries, Bourdelle attempted in his own work to break away not only from the worn-out academic tradition of the Ecole but also from Rodin's by then almost overwhelming authority. Bourdelle began to look elsewhere for inspiration, especially to French sculpture of the Middle Ages and to Greek sculpture of the Archaic period. The first category undoubtedly provided him with the inspiration for the agitated forms of Carpeaux's smock. From the latter he chose to apply only inner structural principles, rather than any identifiable similarity of form or surface detail.

Still, Rodin's example remained a potent one, and the fifteen years Bourdelle spent in the master's employ were not easily dismissed. Whether consciously or not, in *Jean-Baptiste Carpeaux at Work* Bourdelle paraphrased one of the figures from Rodin's *Burghers of Calais*, Jean de Fiennes. There is an even more specific reference to Rodin in the small female nude held by Carpeaux, recognizable not as a work by Carpeaux, but as the Galatea from the *Pygmalion and Galatea* that Rodin modeled in 1889. (The Metropolitan Museum has the second marble version of *Pygmalion and Galatea* [10.31], carved from 1908 to 1910, as well as a small plaster *Galatea*, headless and modeled in reverse.) The choice of so apt a subject cannot have been accidental: in classical myth Galatea represented the perfect sculpture, transformed by the gods into living flesh in answer to the artist's prayer. The small figure may also have alluded to Bourdelle's perception of the preeminent place occupied by Rodin in the continuing line of French sculptural genius.

The plaster working model for Bourdelle's *Carpeaux* was shown in the 1909 exhibition of the Société du Salon d'Automne. A lost-wax bronze commissioned by the French government and cast by the founder A. A. Hébrard was displayed the following year in both the Salon d'Automne and the Salon of the Société Nationale des Beaux-Arts. It is now in the Musée des Beaux-Arts, Lyons; a second bronze is in the Musée Bourdelle, Paris. The present work, a sand cast made by the Rudier foundry, was for many years in the collection of the Rudier family.

Bibliography: Leclère, Tristan. "Emile Bourdelle." *L'Art et les Artistes* 9 (1909): 262, 264–65; Société du Salon d'Automne. *Catalogue des ouvrages*. Paris, 1909, p. 70, no. 185; Jianou, Ionel, and Dufet, Michel. *Bourdelle*. Paris, 1965, fig. 49, p. 90; Lavrillier, Carol Marc, and Dufet, Michel. *Bourdelle et la critique de son temps*. Paris, 1979, pp. 18, 120–22; Sotheby Parke Bernet, Monaco. *Importantes Sculptures des XIX^e et XX^e siècles provenant d'une collection particulière—anciennement collections Alexis et Eugène Rudier—et divers amateurs*. Sale catalogue, November 25, 1979, lot 52.

CV

THE JACK AND BELLE LINSKY COLLECTION: THE DECORATIVE ARTS

BRONZES

The highlights that follow represent well the character of the European decorative arts collected by Jack and Belle Linsky. This selection shows the Linskys' appreciation of extraordinary, often uniquely documented examples of French eighteenth-century furniture; their interest in a great variety of eighteenth-century porcelain figurines, whether from Germany, France, Italy, or as far afield as Russia or Scandinavia; as well as their predilection for small, precious objects from the Renaissance and Baroque eras, be they exquisite examples of goldsmiths' work and jewelry or rare bronze statuettes.

The Museum's own holdings have been immensely enriched by the addition of these works. Some fifty pieces of French eighteenth-century furniture now allow us to juxtapose and compare works by such leading *ébénistes* as André-Charles Boulle, Charles Cressent, Jean-François Oeben, and David Roentgen. The Linsky porcelain figures, more than two hundred in number, have added many new models of unusually fine quality to the Museum's collection, enabling us to offer a meaningful panorama of this particular aspect of European Rococo sculpture.

Precious objects such as the rock-crystal ewer by Ferdinand Eusebio Miseroni or the automaton by James Cox are masterpieces in their own right that expand the significance of the Metropolitan's somewhat sparse holdings of European goldsmiths' work. Equally welcome are the thirty-seven bronze statuettes and utensils that have added great strength to the Museum's already rich collection of Italian, German, and Flemish bronzes of the sixteenth and seventeenth centuries. Among the statuettes, such rarities as a standing satyr by Antico and a small bust of Paolo Giordano II Orsini by Johann Jakob Kornmann must be singled out as works of truly exceptional interest.

OR



Antico (Pier Jacopo Alari-Bonacolsi)

Italian (Mantua), ca. 1460–1528

Satyr

Ca. 1510–20. Bronze, height 12" (30.5 cm). The Jack and Belle Linsky Collection. 1982.60.91

The artist's nickname, Antico, derives from his copies and adaptations of ancient sculpture. More an evocation than a reiteration of an antique source, this satyr, who may once have held a lamp, shows Antico modeling with independence, as well as with his usual lyricism.

Bibliography: Draper, J. D. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 56.

JDD



Johann Jakob Kornmann

B. Augsburg?, d. Rome after 1672

**Bust of Paolo Giordano II Orsini,
Duke of Bracciano**

Italian (Rome), ca. 1625–35. Bronze with silvered and gilt details, height 7¼" (18.4 cm). The Jack and Belle Linsky Collection. 1982.60.106

This miniature bust is the most intricately worked example of a model so charged with character that it was long believed to be by Gian Lorenzo Bernini, the genius of the Roman Baroque. It is now known to be by Johann Jakob Kornmann, or Cormano, as he was known in Italy, who also made several medals of Paolo Giordano II Orsini.

Bibliography: Draper, J. D. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 73.

JDD



Workshop of

Riccio (Andrea Briosco)

Seated Satyr with a Shell

Italian (Padua), ca. 1520–30. Bronze, height 8¼" (21 cm). The Jack and Belle Linsky Collection. 1982.60.114

With Antico, Riccio was one of the first great entrepreneurs in the field of bronze statuettes. Satyrs serving as inkwells or incense burners were the mainstay of Riccio's production of small bronzes. This is a superior example from his workshop.

Bibliography: Draper, J. D. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 57.

JDD



After a composition by
Leonhard Kern
German, 1588–1662

Nude Women Wrestling

Mid-17th century. Bronze, height 8 1/4" (21 cm). The Jack and Belle Linsky Collection. 1982.60.120

One of the most memorable compositions of the northern Baroque, this model derives from an ivory by Leonhard Kern in the Kunsthistorisches Museum, Vienna. The bronze artist has faithfully interpreted Kern's interplay of angles and delicate checks and balances.

Bibliography: Draper, J. D. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 91.

JDD

GOLDSMITHS' WORK AND JEWELRY

Attributed to the
Workshop of Ferdinand Eusebio Miseroni

Ewer

Bohemian (Prague), ca. 1680, probably mounted in London ca. 1810–19. Smoky crystal with enameled gold mounts set with diamonds, height 9 7/8" (25 cm). The Jack and Belle Linsky Collection. 1982.60.138

William Beckford purchased this ewer from the London antiques dealer Edward Baldock in 1819. Modern connoisseurship permits the attribution of the ewer to the Prague workshop of Ferdinand Eusebio Miseroni (active 1656–84), but by reason of the technology employed in the working of the gold, the setting of the diamonds, and the assembling of the parts, the mounts cannot have been made very long before Baldock sold the ewer to Beckford.

Bibliography: Vincent, C. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 95.

CV





Pendant with Charity and Her Children

Probably German (Augsburg), late 16th to early 17th century. Gold, partly enameled and set with diamonds, rubies, and an emerald, with pendent pearls, height $5\frac{1}{16}$ " (12.9 cm). The Jack and Belle Linsky Collection. 1982.60.375

This jewel is attributed to an Augsburg goldsmith working in the style of Daniel Mignot, a French Huguenot ornamental engraver. Mignot was in Augsburg in the early 1590s and published several series of designs for jewels. The goldsmith who made this object modified the Mignot designs considerably, but he must have had extensive knowledge of them, for he adapted not only the figure of Charity, but also various decorative details from engravings belonging to several different series.

Bibliography: Vincent, C. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 97.

CV

Cup and Cover

French, ca. 1650–60. Carnelian with enameled gold mounts, height $4\frac{7}{8}$ " (12.4 cm). Mark (engraved on rim of cover): 446. The Jack and Belle Linsky Collection. 1982.60.134

The flame finial and band of cabochon-cut gems of carnelian, a reddish variety of chalcedony, set in bands of black and white and translucent green-enameled gold, identify this exquisite object as one of the French royal treasures listed in an inventory made during the reign of Louis XIV (1643–1715).

Bibliography: Vincent, C. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 94.

CV



James Cox

English, active ca. 1749–83, d. 1791

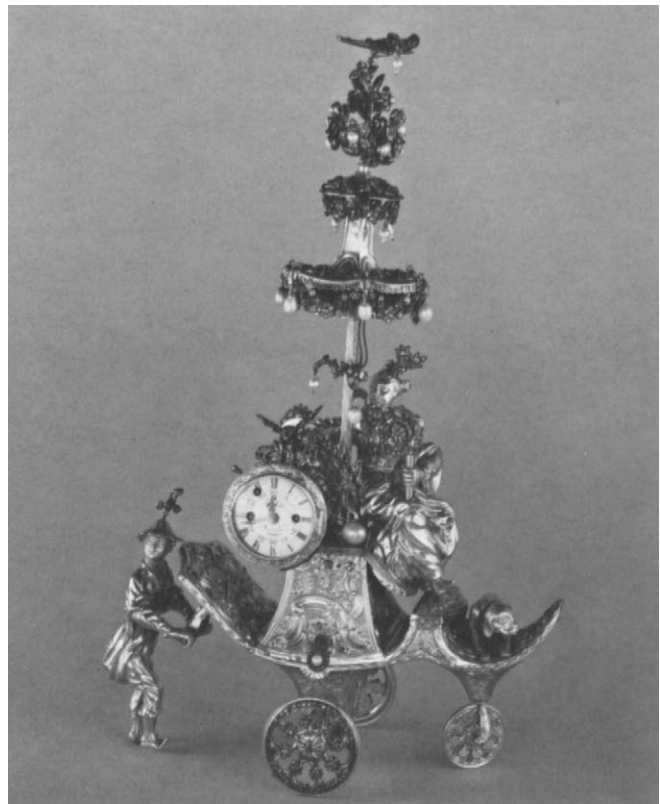
Automaton in the Form of a Chariot Pushed by a Chinese Attendant and Set with a Clock

London, 1766. Gold, brilliants, and paste jewels, height 10" (25.4 cm). Signed (on dial): J^{as} Cox/London. The Jack and Belle Linsky Collection. 1982.60.137

A pair of automata, of which this is the surviving example, was commissioned from Cox by the East India Company for presentation to the Ch'ien-lung emperor in 1766. Almost nothing is known of Cox before this date, but it is clear that he must have acquired a reputation for this genre, with which his name is regularly associated. From 1766 until 1772 Cox was preeminent in the vigorous but short-lived industry of manufacturing clocks and automata for the Chinese market, which he continued to supply at least until 1783.

Bibliography: Le Corbeiller, C. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. III.

CLC



RENAISSANCE OBJECTS



Attributed to the

Workshop of the Master of the Orléans Triptych

Triptych with the Nativity and the Annunciation

French (Limoges), probably ca. 1520. Enamel on copper, central panel $8\frac{1}{2} \times 8''$ (21.6 \times 20.3 cm), left and right panels each $8\frac{1}{2} \times 3\frac{1}{2}''$ (21.6 \times 8.9 cm). The Jack and Belle Linsky Collection. 1982.60.131

Comparison of this triptych with the work of an early Renaissance French enamel painter known as the Master of the Orléans Triptych, whose artistic identity was first recognized in an enameled triptych depicting the Annuncia-

tion in the collection of the Musée Historique et Archéologique de l'Orléanais, Orléans, shows that the anonymous painter of the Metropolitan's acquisition tended to repeat the master's compositions, but with the kinds of generalized form and abbreviated detail that are usually associated with workshop production.

Bibliography: Vincent, C. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 54.

CV

FURNITURE



André-Charles Boulle

French, 1642–1732

Commode

Ca. 1710–32. Veneered on walnut with ebony and marquetry of engraved brass, inlaid on a tortoiseshell ground; gilt-bronze mounts; verd antique marble top; height 34½" (87.6 cm). The Jack and Belle Linsky Collection. 1982.60.82

In construction, quality of the bronze mounts, and engraved ornament on the inlaid brass, this object resembles a pair of closely corresponding commodes that André-Charles Boulle supplied in 1708 for the bedroom of Louis XIV at the Palais de Trianon (the Grand Trianon), now at the Château de Versailles. Boulle is known to have produced replicas of the Versailles commodes during his lifetime. This appears to be one of them.

Bibliography: Rieder, W. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 126.

JP

Charles Cressent

French, 1685–1768

Commode

Ca. 1745–49. Veneered on pine and oak with purplewood, mahogany, and satinwood; gilt-bronze mounts; portor marble top; height 34½" (87.6 cm). The Jack and Belle Linsky Collection. 1982.60.56

A distinctive feature of this commode is the central gilt-bronze motif of a monkey on a swing, flanked by two figures of boys emerging from acanthus foliage. Charles

Cressent qualified as both a sculptor and a cabinetmaker, an unusual accomplishment for his time, and was responsible for the design and the fabrication of the mounts for much of his furniture.

The gilt-bronze mounts of this commode are stamped with the crowned C mark, which indicates a dating between 1745 and 1749; the commode also bears the trade label of a dealer named Rousselot.

Bibliography: Rieder, W. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 127.

JP



Signed by

Jean-François Oeben

French, ca. 1721–1763

and Roger Vandercruse Lacroix

French, 1728–1799

Writing Table

Ca. 1761–63. Veneered on oak with mahogany, kingwood, tulipwood, and marquetry woods; gilt-bronze mounts; height 27½" (69.8 cm). The Jack and Belle Linsky Collection. 1982.60.61

Long recognized as one of Jean-François Oeben's masterpieces, this table was made for his most important client, Mme de Pompadour (the main charge of her arms, a tower, appears at the top of the gilt-bronze mount at each corner). The marquetry of the top depicts a vase of flowers, as well as trophies emblematic of architecture, painting, music, and gardening. The table demonstrates Oeben's talents not only as a creator of beautiful furniture, but also as a mechanic, since an elaborate mechanism allows the top to slide back at the same time as the large drawer moves forward, thereby doubling the surface area.

Bibliography: Rieder, W. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 128.

JP



red brocatelle marble top; height 35¼" (89.5 cm). The Jack and Belle Linsky Collection. 1982.60.81

David Roentgen

German, 1743–1807

Commode

German and French, ca. 1780. Veneered on oak and pine with tulipwood, sycamore, boxwood, purplewood, pearwood, hawewood, and other woods; drawer linings of mahogany; gilt-bronze mounts;

The work of David Roentgen, this commode is branded twice on the back with the mark of the Château de Versailles (a double v beneath a crown), where it is recorded in a 1792 inventory as standing in Louis XVI's private apartments. The three marquetry scenes on the front depict theatrical stages: those on the side are empty; that in the center is occupied by three figures from the Italian Comedy—Pantaloone, his daughter Isabella, and Harlequin.

Bibliography: Rieder, W. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 136.

JP





Kazan Tartar Woman

Russian (Saint Petersburg, Imperial Porcelain Manufactory), ca. 1780. Hard-paste porcelain, height 9" (22.9 cm). Marks: E[KATERINA] II in blue, P incised. The Jack and Belle Linsky Collection. 1982.60.146

About 1780 the Imperial factory began the production of a large series of figures depicting Russian national types, of which fourteen are represented in the Linsky Collection. Like most of the figures, this elegant woman from Kazan is modeled from engravings published by Johann Gottlieb Georgi in his *Description of All the Peoples Inhabiting the Russian State* (editions of 1774, 1776, and later). The authorship of the models themselves is not established, but some may be attributable to Jean-Dominique Rachette (1744–1809), chief modeler at the factory from 1779 to 1804.

Bibliography: Le Corbeiller, C. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 337.

CLC

Models by

Joseph Nees

German, active ca. 1745–73

Two Pairs of Dancers

Ludwigsburg, ca. 1760–63. Hard-paste porcelain, height (left: .191) 5¹⁵/₁₆" (15.1 cm), (right: .192) 5⁷/₈" (14.9 cm). Marks: (on .191) crowned interlaced C's in underglaze blue, S in red brown, U.M.M./No 2. incised, (on .192) interlaced C's in underglaze blue, .UM.N.²/MN3. incised. The Jack and Belle Linsky Collection. 1982.60.191, 192

The founder of the Ludwigsburg factory, Duke Karl Eugen of Württemberg, was also the founder of what is now the Stuttgart Ballet. His enthusiastic patronage of both porcelain and the ballet is manifested in a series of models of single dancers, pas de deux, and pas de trois, all of which are undoubtedly based on the choreography of Jean-Georges Noverre, who created some nine ballets for Karl Eugen between 1760 and 1766.

Bibliography: Le Corbeiller, C. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, nos. 233, 234.

CLC



PORCELAINS

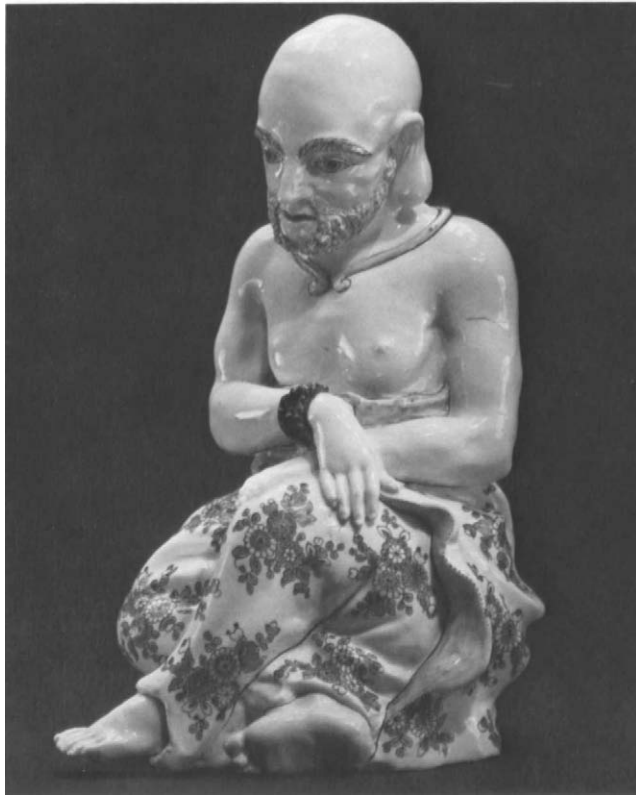
Seated Chinese

French (Chantilly), ca. 1735. Tin-glazed soft-paste porcelain, height 10⁵/₈" (27 cm). Unmarked. The Jack and Belle Linsky Collection. 1982.60.261

The brooding pose is that of a Buddhist ascetic in meditation, but though based on a Chinese model, the figure has been transformed into a captive by the introduction of cords that bind his hands.

Bibliography: Le Corbeiller, C. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 293.

CLC



Model attributed to
Johann Joachim Kretzschmar
German, 1677–1740

Augustus the Strong

Meissen, ca. 1713. Böttger stoneware, height 4⁷/₁₆" (11.6 cm). Unmarked. The Jack and Belle Linsky Collection. 1982.60.318

This small but imposing portrait of the founder of the factory reflects the early interest in sculpture at Meissen generated by such artists as Balthasar Permoser and Benjamin Thomae, who were creating sculptures for the Zwinger. This model, which has been attributed to Kretzschmar on stylistic grounds, is one of two representations of Augustus.

Bibliography: Le Corbeiller, C. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 156.

CLC

Harlequin Family

French (Menecy), 1740–45. Soft-paste porcelain, height 14³/₈" (36.5 cm). Mark (in black enamel): .D.V. The Jack and Belle Linsky Collection. 1982.60.255

This is a dramatically enlarged version of a small Italian Comedy group modeled by J. J. Kändler at Meissen about 1740. The playful mood of the original composition, enhanced by vivid coloring, has been converted by the difference in scale and material and by the absence of decoration to one of greater gentleness. This unrecorded model is the only example of work in this manner known to have been made at Menecy.

Bibliography: Le Corbeiller, C. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 309.

CLC



EUROPEAN PAINTINGS



Master of the Linsky Presentation in the Temple

Italian? (Pisa?), active first third 15th century

Presentation in the Temple

Tempera and gold on wood, 13 $\frac{3}{8}$ × 15 $\frac{7}{8}$ " (34 × 40.3 cm). The Jack and Belle Linsky Collection. 1982.60.3

Old attributions of early Italian paintings are frequently an index to quality rather than to authorship. The present panel was attributed to the great Florentine late Gothic painter Lorenzo Monaco when it was in the Spencer-Churchill collection at Northwick Park. Though Longhi recognized that this was erroneous when he saw the picture at the Royal Academy, London, in 1960, no convincing alternative attribution has yet been made. However, in 1973 it was demonstrated that the panel came from the predella of an altarpiece with which two pinnacles in the Gemäldegalerie, Berlin-Dahlem, showing the Annunciation, and three small panels of individual saints from the pilasters in the Louvre, the Museo Nazionale di San Matteo, Pisa, and a private collection, could also be associated. One of the pilaster figures is identifiable with Saint Raynerius, the patron of Pisa, and it is probable that the altarpiece was painted for a Pisan church.

Entries by Katharine Baetjer, *Curator and Administrator*; Keith Christiansen, Walter Liedtke, *Associate Curators*; Gary Tinterow, *Assistant Curator*; Mary Sprinson de Jesús, *Research Associate*; Guy Bauman, *Research Assistant*

By the mid-fourteenth century Pisa had ceased to be a center of the arts, and patrons wishing to fill an important commission were forced to turn to Siena and Florence or to one of the several itinerant Iberian painters who are known to have worked in Tuscany in the early fifteenth century. Perhaps the most notable of these Iberian artists was the Portuguese Alvaro Pirez, who is documented in Pisa in 1411, where he painted several altarpieces. He was presumably active in Tuscany until 1434, the date of a portable triptych in the Herzog Anton Ulrich-Museum, Brunswick. Pirez's paintings are uneven in quality, but he was capable of producing small-scale works of great refinement. The present panel is possibly by Pirez, though its current designation is intended to stress the fact that it shows a greater attention to descriptive detail and volume than normally encountered in his pictures. The sculptural treatment of the pale green drapery of the aged prophetess Anna, who holds a scroll in one hand while she gestures to Christ with the other, is perhaps the most notable example. Scarcely less beautiful is the carefully conceived group of the Virgin, the Christ Child, and Simeon, with their studied expressions and rhythmic gestures. The naturalistically conceived sky, which has darkened somewhat with age, would be exceptional before 1425 and suggests that the picture was painted about 1430.

Bibliography: Christiansen, K. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 3.

KC

Giovanni di Paolo (Giovanni di Paolo di Grazia)

Italian (Siena), active by 1420, d. 1482

The Adoration of the Magi

Tempera and gold on wood, 10 $\frac{5}{8}$ × 9 $\frac{1}{8}$ " (27 × 23.2 cm). The Jack and Belle Linsky Collection. 1982.60.4

This enchanting and jewel-like picture has long been recognized as part of a series of scenes of the Infancy of Christ. Two companion panels of the Nativity and of the twelve-year-old Christ disputing in the temple are in the Fogg Art Museum, Cambridge, and the Isabella Stewart Gardner Museum, Boston. The relation of *The Adoration of the Magi* to the Fogg *Nativity* is unusually close. In both appear a thatched-roof stable with a wattle manger and a background composed of a pale green hill bordered by low bushes, with distant rectilinear fields punctuated by rocky outcrops. But whereas in *The Nativity* an angel holding an olive branch announces the Birth of Christ to two excited shepherds on the hill, in *The Adoration* a shepherd is shown

calmly returning to his sheep, thereby underscoring the narrative sequence of the two events. Another panel, depicting the Baptism of Christ, has been thought to derive from the same predella, which may, conjecturally, have been completed with three further scenes from Christ's ministry. The series is contemporary with Giovanni di Paolo's *Presentation in the Temple* from Colle di Val d'Elsa, to which it may have been the predella.

In the history of Renaissance painting Giovanni di Paolo is something of an anomaly. At a time when workshop conventions were increasingly supplanted by the study of nature, Giovanni di Paolo continued to rely upon works of other artists as his point of departure. And at a time when the invention of perspective had, in the hands of a master like Paolo Uccello, seemingly raised the status of painting to that of science, he consistently perverted its rules to serve a non-rational mode of representation. The composition of the present picture derives from Gentile da Fabriano's great altarpiece of *The Adoration of the Magi*, painted in 1423 for the Strozzi Chapel at Santa Trinità in Florence. From that work Giovanni has taken the poses of the Virgin and Child and the kneeling magus, as well as the figure of Saint Joseph. However, he has simplified both the costumes and the setting, and he has endowed the action with a new intimacy through the gesture of the youngest magus, who places one hand on Saint Joseph's shoulder and the other on his hand, in a tender embrace. The only precedent for this motif occurs in the work of Fra Angelico. A common but as yet unidentified literary source was probably employed by both artists. The distant vista of rectangular fields, the borders of which have been incised into the picture surface, may derive from Uccello, but in Giovanni di Paolo's painting the projection of them is approximative and confers an even further degree of unreality on the scene.

The Metropolitan owns the largest collection of paintings by Giovanni di Paolo outside his hometown of Siena. Like the present picture, some of these are small narratives from



the predella of an altarpiece, while others are large panels from Gothic polyptychs. Few, however, attain the magical charm and intensity of the Linsky *Adoration*.

Bibliography: Christiansen, K. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 4.

KC

Carlo Crivelli

Italian (Venice), active by 1457, d. 1495

Madonna and Child

Tempera on wood, gold ground, overall with added strips 40³/₈ × 17⁵/₈" (102.6 × 44.8 cm), painted surface 38³/₄ × 17¹/₄" (98.4 × 43.8 cm). Signed and dated (lower left): + CAROLVS + CRIVELLVS + VENETVS + /1472 PINSIT +. The Jack and Belle Linsky Collection. 1982.60.5

Among the three thousand paintings listed in the 1841 catalogue of the collection formed by Napoleon's uncle, Cardinal Fesch, no fewer than a dozen were attributed to Carlo Crivelli or his school. Most of these showed standing saints or the Virgin and Child, and they were obviously parts of Gothic polyptychs that Fesch had purchased—probably still intact—following the Napoleonic suppression of monasteries. At the sale of the collection in 1845, little attention was paid to the origin of the panels, which were sold indiscriminately as individual works of art. Such was the case with the altarpiece to which the present panel belonged. The four lateral panels of saints were purchased by the Reverend Walter Davenport Bromley, whose collection of early Italian paintings was to become one of the most notable in England, while the center panel of the *Madonna and Child* is listed as having been sold to a Signore Baseggio (apparently an alias). The four saints are now divided among the Cleveland Museum of Art, the Brooklyn Museum, New York, and the Metropolitan, which owns the panels of *Saint Dominic* (05.41.1) and *Saint George* (05.41.2). With the Linsky gift of the present work, three of the pictures are again in the same collection.

That the five panels were conceived as a whole there can be no doubt, since two of the saints turn to the right and one to the left. Even so, it is understandable that the panel of the *Madonna and Child* should have been appreciated as an isolated image, for it is one of Crivelli's most beautiful and inventive compositions. The sumptuously clothed Virgin, seated on a marble throne with a moiré cloth of honor interposed between the marble backrest and her torso, delicately restrains the Christ Child, whose dynamic movement is offset by the turn of the Virgin's head in the opposite direction and by the rumpled mass of drapery that cascades over the left-hand portion of the marble dais. This sort of composition is a reflection of Crivelli's contact with Paduan painting. Crivelli may, indeed, have worked in Padua with Francesco Squarcione, that disreputable entrepreneur whose pupils included Andrea Mantegna, Marco Zoppo, Giorgio Schiavone, and, possibly, Cosimo Tura. From these artists Crivelli also derived his taste for sharply delineated forms and a predilection for such trompe-l'oeil devices as the cracked marble dais, the realistically represented pears and fly, and his signature shown as though engraved in the marble itself. Like most of Crivelli's surviving work, the altarpiece to which the present picture belongs was painted in the Marche—whether in Fermo or Ascoli Piceno is unclear—where Crivelli had moved



Vittore Crivelli

Italian (Venice), active by 1465, d. 1501/2

Madonna and Child with Two Angels

Tempera and gold on wood, overall with added strips 22½ × 16⅝" (57.2 × 42.4 cm), painted surface 21⅞ × 16" (55.6 × 40.6 cm).

Signed (on ledge): OPVS VICTORIS CRIVELLV VENETI.

The Jack and Belle Linsky Collection. 1982.60.6

Vittore Crivelli had the misfortune of being the younger brother of a greater, more inventive artist, and his reputation has suffered from the inevitable comparison. This is unfortunate, for though Vittore's later works were conceived under the influence of Carlo, his earlier paintings reveal quite independent gifts. The present picture, which was painted shortly after Vittore's move from Dalmatia to the Marche in 1481, is among his most beautiful works. It shows the Virgin behind a marble parapet, with the Christ Child seated on a pillow. Behind the Virgin are two adoring angels who wear dalmatics. A swag of fruit composed of a pomegranate, emblem of the Church and of the Resurrection; a plum, possibly an allusion to fidelity or to Christ's Passion; and two pears and an apple, which very likely represent Original Sin, decorate the top of the composition, while on the parapet are placed a carnation, whose Greek name means "flower of God"; two cherries, symbolic of Christ's blood; and what is probably an open breviary. One of the conspicuous aspects of the picture is the manner in which the halos, crown, jeweled diadems, and the brocaded borders of the Virgin's clothes are in raised, gilt relief (*pastiglia*). It is the only composition of this type by either Crivelli in which large figures of adoring angels appear at the sides, and its warm, human dimension contrasts with the Museum's more remote and austere, small *Madonna and Child* by Carlo (49.7.5), which is exactly contemporary.

Bibliography: Christiansen, K. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 6.

KC



by 1468 and where, until his death, he enjoyed the same sort of sympathetic patronage that Lorenzo Lotto was to enjoy in the following century (in 1490 Crivelli was among the citizens of Ascoli Piceno singled out for knighthood). Perhaps only in the provincial environment of the Marche could Crivelli develop his peculiar form of hyperrealism to so intense a degree.

The picture has been cropped at the top and damaged at the right, where originally there was probably shown a goldfinch, symbolic of Christ's Passion, toward which the Child's movement was directed.

Bibliography: Christiansen, K. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 5.

KC



Andrea del Sarto (Andrea d'Agnolo)

Italian (Florence), 1486–1530

Portrait of a Man

Oil on canvas, transferred from wood, 26¼ × 19⅞" (66.7 × 50.5 cm). The Jack and Belle Linsky Collection. 1982.60.9

From about 1514, when he completed his celebrated fresco of the Birth of the Virgin in the atrium of the Santissima Annunziata, until his death in 1530, Andrea del Sarto was the preeminent High Renaissance artist in Florence. Such was his fame that he was invited to France by Francis I—he worked for the king in 1518–19—and in Florence he enjoyed the patronage and friendship of a number of leading citizens. Given these circumstances it is surprising that a greater number of portraits by him have not survived: fewer than a dozen can be attributed to him with any degree of assurance. Yet we know that Sarto was an artist who habitually worked from life. His future wife, Lucrezia del Fede, was a model for some of the female figures in *The Birth of the Virgin*, and several splendid chalk studies for portraits that have since disappeared testify to a more extensive activity than could be gauged from the surviving paintings.

The present portrait was first attributed to Sarto in 1915 by Bernard Berenson and F. Mason Perkins. Although in the recent literature it has been considered the work of a pupil or follower, cleaning has underscored its high quality. In a manner typical of Sarto, the sitter is posed so that his torso is in profile while his head is turned three-quarters toward the viewer. His simple attire, a blue-gray robe over a white shirt and a four-cornered *berretto*, suggests a scholarly occupation or, possibly, an ecclesiastical position, an impression reinforced by the small volume with yellow-tinted pages that he holds. In this regard it is interesting to note that Vasari tells

how, late in his career, Sarto painted a picture of “a Pisan canon, a very close friend, and the portrait is natural and very beautiful.” The portrait cannot be traced with certainty, but the present picture, painted about 1528–30, is worthy of Vasari’s description. It joins the Metropolitan’s small but distinguished group of Renaissance portraits.

Bibliography: Christiansen, K. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 9.

KC

Bacchiacca (Francesco d’Ubertino)

Italian (Florence), 1495–1557

Madonna and Child

Oil and gold on wood, 34¼ × 26½" (87 × 67.3 cm). Inscribed (on Virgin’s collar): AVE MARIA. The Jack and Belle Linsky Collection. 1982.60.10

To judge from Vasari, Bacchiacca’s celebrity in Florence in the second quarter of the sixteenth century was based on his carefully painted small narrative scenes that decorated furniture and rooms of patrician palaces in Florence. His most famous work of that kind was a cycle illustrating the story of Joseph that he painted in collaboration with Andrea del Sarto, Francesco Granacci, and Pontormo for a bedroom of the Palazzo Borgherini. This sort of picture is represented in the Museum by a small, fragmentary panel showing Eve with her children Cain and Abel (38.178), as well as by a charming and imaginative panel in the Linsky Collection



illustrating the legend of Leda and the Swan (1982.60.11). The present picture—perhaps Bacchiacca's most beautiful representation of the Madonna and Child—testifies to a less well-documented facet of his career. It shows the Virgin seated, with her head in profile and the Christ Child posed in a lively fashion on her lap. The Virgin's hair is elaborately braided, and over it she wears what appears to be an embroidered net. Her dress, a deep red, is embellished by an embroidered collar with rectangular cartouches alternating with winged cherub heads, at the center of which hangs an inscribed cartouche with a seraph highlighted in gold. Not the least attractive feature is the accurate representation of the flowers. The Child holds a nosegay of jasmine and a cornflower, and in front of the rocky background a number of other accurately rendered flowers, each of which was associated in the Renaissance with either the Virgin or Christ, can be identified: a rosebush, a cornflower, and a sweetbrier.

Bacchiacca was an assimilative artist, and a number of his pictures can be shown to derive from those of his contemporaries in Florence and from northern prints. The present composition, which has the planar character of a polychromed, shallow relief, may reflect a design of Michelangelo's: it recurs in two paintings by Granacci, whose friendship with Michelangelo is well known. Bacchiacca himself repeated the composition on three occasions, modifying the background setting and details of the Virgin's costume. None of these variations, however, attains the quality of the Linsky picture, with its suggestive chiaroscuro and sensitive technique. The painting likely dates from the early 1520s, when Bacchiacca's work was closest to Sarto, "by whom," according to Vasari, "he was much favored and assisted in matters of art."

Bibliography: Christiansen, K. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 10.

KC

Fra Bartolomeo (Bartolomeo di Paolo del Fattorino, also called Baccio della Porta)

Italian (Florence), 1472–1517

Portrait of a Man

Oil on wood, overall 15 5/8 × 12 1/8" (39.7 × 30.8 cm), painted surface 15 1/2 × 11 3/4" (39.4 × 29.8 cm). Inscribed (at top): MATTHAEVS · SASS T[HA]NVS · OBIT · 1506. The Jack and Belle Linsky Collection. 1982.60.8

Despite the posthumous inscription at the top of this panel, it has not been possible to identify the sitter. In the past he was incorrectly thought to be a member of the Sassetti family of Florence, whose most illustrious member, Francesco Sassetti, was a head of the Medici bank and a patron of Domenico Ghirlandaio's. On the basis of this erroneous identification the portrait was attributed to Ghirlandaio's pupil and son-in-law, Sebastiano Mainardi. Recently, however, the picture has been convincingly ascribed to Fra Bartolomeo and dated shortly after 1497. By that time Fra Bartolomeo had left the workshop of his teacher, Cosimo Rosselli, and was already establishing himself as one of the leading artists in Florence.

In his life of Fra Bartolomeo, Vasari tells how the young artist transformed his work through the careful study of Leonardo's paintings. An early picture in the Metropolitan



(06.171) showing the Madonna and Child in an interior domestic setting with a distant landscape seen through two windows does, indeed, draw upon Leonardo's *Benois Madonna* (State Hermitage Museum, Leningrad) for its composition and careful description of light. It was not just to Leonardo that Fra Bartolomeo looked for inspiration. In the second half of the fifteenth century Flemish paintings were imported on a large scale, and their technical perfection and realism proved irresistible to Florentine artists. The landscape background of the Metropolitan's *Madonna and Child* derives from a painting by Hans Memling of the *Madonna and Child with Angels* in the Uffizi, and the format of the present portrait seems, again, to have been inspired by Memling's work. The manner in which the figure is shown in a three-quarter view against a landscape with a prominent tree to either side of the head is a recurrent formula in Memling's portraits. Even the placid expression of the sitter and his subtly described features reflect Memling's approach to portraiture. However, in the landscape only the architecture of the buildings at the left, with their steeply pitched roofs and picturesque belfry, betray a debt to northern painting. The evocative, generalized treatment of the buildings and trees, the sense of atmosphere, and the lively figure who has set out for a walk are Fra Bartolomeo's alone. These features foreshadow the extraordinary landscape backgrounds of his mature work and testify to his exceptional sensitivity to nature.

Bibliography: Christiansen, K. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 8.

KC

Workshop of

Dieric Bouts

Flemish, active by 1457, d. 1475

Virgin and Child

Oil on wood, overall $11\frac{1}{2} \times 8\frac{1}{4}$ " (29.2 × 21 cm), painted surface $11\frac{1}{4} \times 7\frac{3}{4}$ " (28.6 × 19.7 cm). The Jack and Belle Linsky Collection. 1982.60.16

The superlative condition and high quality of execution of this small panel painting make it an important and rare addition to the Metropolitan's already distinguished collection of fifteenth-century Netherlandish pictures. Though it is demonstrably a product of the master's workshop, it significantly supplements the Museum's holdings of three paintings by Dieric Bouts and his associates, allowing profitable comparison on the one hand with the Davis *Virgin and Child* (30.95.280), an unquestionably autograph work by the master, and on the other with the Bache *Virgin and Child* (49.7.18), likewise a work from his shop, though less distinguished than the present painting. Like the Bache picture, the Linsky *Virgin and Child* was part of the renowned collection of the princes of Hohenzollern-Sigmaringen in the nineteenth century. The Bache picture reflects Bouts's early style, whereas the Linsky panel records his latest.

In a half-length composition, the Christ Child, loosely draped in a white cloth, is held in both arms by his mother. She looks down at the Child, who is presented frontally and looks directly outward, smiling. In his left hand he holds a pink, which was called *nagelbloem* in medieval Flemish because of its spikelike petals and which, hence, alludes to

Christ's nailing to and death on the cross for man's salvation. With his right thumb and forefinger the Child pinches the big toe of his right foot. The figures are set before a stone parapet, beyond which can be seen a bright and tranquil countryside.

The rather unusual but characteristically childlike motif of the infant playing with his toe may be an invention of Rogier van der Weyden's, known only through the work of a later imitator (Jamar Collection, Brussels). Subsequently it was also taken up by Hans Memling in a painting in the Museum's collection (49.7.22). There are numerous copies with variants after the Bouts composition, at least five of which can be attributed to the Master of the Saint Lucy Legend, a late fifteenth-century Bruges painter.

In art-historical literature, the present picture is almost always mentioned along with a replica of nearly equal quality (Staatliche Museen Preussischer Kulturbesitz, Berlin-Dahlem, inv. no. 545c). Wolfgang Schöne, the prominent Bouts authority, believed the Linsky painting to be superior; his opinion has been confirmed by its recent cleaning at the Museum, when a crude overpaint bolstering the left shoulder of the Virgin was removed, revealing the original landscape beneath.

Bibliography: Bauman, G. C. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 16.

GB

Attributed to

Gerard David

Flemish, active by 1484, d. 1523

The Adoration of the Magi

Oil on wood, overall $27\frac{3}{4} \times 28\frac{7}{8}$ " (70.5 × 73.3 cm), painted surface $27\frac{1}{2} \times 28\frac{3}{8}$ " (69.2 × 72.1 cm). The Jack and Belle Linsky Collection. 1982.60.17

In 1977, when Mr. and Mrs. Charles Wrightsman gave Gerard David's *Virgin and Child with Four Angels* (1977.1.1) to the Metropolitan, it was observed in *Notable Acquisitions* (p. 48) that the Museum had "possibly the greatest collection of the master's work." The Metropolitan is now surely the largest repository in the world for pictures by this artist, who, after the death of Hans Memling, became the most important painter of his day in Bruges. With the present acquisition, the Museum houses eighteen panels by or attributed to David and three others related to his workshop. In pristine condition, this painting not only enhances the collection, but also provides a welcome complement. It is the only work by David at the Museum depicting the Adoration of the Magi, one of the most popular subjects among late fifteenth- and early sixteenth-century Flemish artists. The opulence of the representation reflects the tastes of the prosperous bourgeois merchants and bankers who became the principal patrons of art at that time.

In the painting, the center of attention at the left is the naked Christ Child, with a halo of gold rays. Mary, with Joseph behind her, holds the baby on her lap and rests a hand on a gold jar on her knee—the gift of the eldest magus, who kneels before them, hands clasped. A second magus bends on one knee and opens a gold jar filled with coins. Another group of figures, at the right, is composed of the black magus, striding forward with a gold vessel before him, and





five members of the kings' retinue. The scene is situated beneath a barrel vault supported by an entablature and pilasters of Italian Renaissance design. The frieze of the entablature features putti and a monster among acanthus leaves, an early example in northern European painting of such a classical decorative motif. The end wall, in ruins, frames a landscape vista with Bethlehem represented in the guise of a Romanesque town.

In 1929, in his corpus of early Netherlandish painting, the eminent connoisseur Max Friedländer assigned this picture to the Master of Hoogstraeten, an anonymous early sixteenth-century Antwerp artist, suggesting that the composition was a free copy after David. However, the style of the Museum's *Adoration* is totally unrelated to that master's eponymous work, seven panels depicting the Sorrows of the Virgin from the church of Hoogstraeten (Koninklijk Museum voor Schone Kunsten, Antwerp, inv. nos. 384–89). In 1957, Friedländer changed his opinion, terming the present picture “a perfectly preserved, felicitous work by Gerard David.”

Indeed, the Linsky painting is very close to two other *Adorations* by David (National Gallery, London, inv. no. 1079; Musées Royaux des Beaux-Arts de Belgique, Brussels, inv. no. 191), enough so as to warrant its attribution to this artist. However, the depth of space here and the style of architecture, which reveal an advanced awareness of the Italian Renaissance, surpass anything in David's oeuvre and argue for as late a date as possible.

In all probability this picture is the one that was seen by Gustav Waagen in 1854 in the collection of the second Lord Northwick at Thirlestane House. The painting passed by descent to Captain E. G. Spencer-Churchill and was purchased by the Linskys at the memorable Northwick Park sale in 1965.

Bibliography: Bauman, G. C. In *The Jack and Belle Linsky Collection in the Metropolitan Museum of Art*. New York, 1984, no. 17.

Related reference: *Notable Acquisitions 1975–1979*. Metropolitan Museum, New York, 1979.

GB



Juan de Flandes

Flemish, active in Spain by 1496, d. 1519

The Marriage Feast at Cana

Oil on wood, 8¼ × 6¼" (21 × 15.9 cm). The Jack and Belle Linsky Collection. 1982.60.20

The marriage feast is set at a sparsely laid table in an open loggia. Christ blesses the water being poured from a pitcher into one of four large pots by the wine steward, thereby enacting the first of his miracles, the changing of the water into wine. The Virgin, who has called attention to the lack of wine, looks in his direction, her hands in prayer. At the far side of the table, the groom and the bride face each other, a cloth of honor and a bull's-eye mirror hanging on the wall behind them. The bearded man at the picture's right edge, carrying a large covered cup, is probably the master of the feast, who, upon tasting the wine, complimented the groom for having saved the best until the last. The man outside the loggia who engages the viewer's glance directly is thought to be a self-portrait.

Remarkably well-preserved, this small panel painting is one of the great treasures of the Linsky Collection. It is one of forty-seven panels that were commissioned about 1500 by Isabella the Catholic, queen of Castile and León, who a few years earlier had sponsored Christopher Columbus's expeditions. Presumably the panels were intended for a portable altarpiece for personal devotion, though there is reason to believe it was not completed by the time of the queen's death in 1504. The panels were dispersed by sale in 1505 when thirty-two of them, including the present one, were bought by Diego Flores, probably acting as agent for Margaret of Austria, regent of the Netherlands, whom he served as trea-

surer. She had them in her palace in Mechelen by 1516, and they were there admired in 1521 by no less a critic than Albrecht Dürer, who recorded in his journal that he had never seen anything equal to them in quality.

At Margaret's death in 1530, the painting passed to her nephew the Holy Roman emperor Charles V, who sent it to Spain, along with nineteen others incorporated in a lavish silver-gilt frame, as a gift for his wife, Isabella of Portugal. It is next recorded in an inventory of 1598 made at the Palacio Real, Madrid, upon the death of Isabella's son, Philip II, king of Spain. Fifteen of these panels are in the Museo del Palacio Real today. *The Marriage Feast at Cana* had been separated from them by 1857 at the latest and appeared, along with *The Temptation of Christ*, another panel from the series, in the 1895 sale of the collection of the prince of Fondi, Naples. It is possible that both works were given to the first prince of Fondi by Charles III, king of the Two Sicilies, in 1759 when the latter succeeded to the Spanish throne. *The Marriage Feast* and *The Temptation* remained together until 1967.

Paintings by Juan de Flandes, who trained in Flanders, probably in Bruges, but whose activity is not known outside Spain, are exceedingly rare. Of the twenty-five panels by the artist that have been recognized as being from the altarpiece, only two remained in private hands, and *The Marriage Feast* is by far the better. His other principal works are but three, all large retables: one for Palencia Cathedral (still in situ), another for the Church of San Lázaro, Palencia (divided between the Museo del Prado, Madrid, and the National Gallery of Art, Washington, D.C.), and a third, for the University of Salamanca, that has been dismantled.

With this gift the Museum is fortunate to have representative paintings from two phases of Juan de Flandes's career. *The Marriage Feast at Cana* joins a later work, *Saints Michael and Francis* (58.132), probably a fragment from the retable painted in 1505 for the chapel of the University of Salamanca.

Bibliography: Bauman, G. C. In *The Jack and Belle Linsky Collection in the Metropolitan Museum of Art*. New York, 1984, no. 20.

GB

Attributed to

Jan Provost

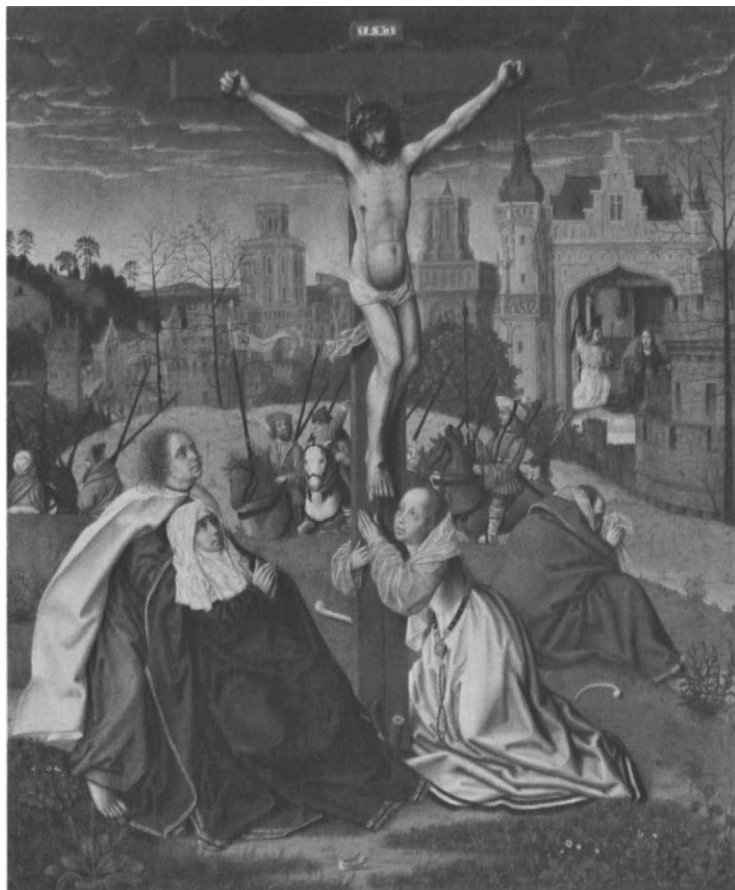
Flemish, active by 1491, d. 1529

The Crucifixion

Oil on wood, overall 13⅞ × 10¾" (33.3 × 27.3 cm), painted surface 12⅞ × 10¼" (32.1 × 26 cm). Inscribed (top center, on cross): INRI. The Jack and Belle Linsky Collection. 1982.60.21

This remarkably well-preserved picture is the earliest work that can be attributed to Jan Provost, an especially interesting Flemish painter who was born in Mons (today on the French border of Belgium). He moved to Valenciennes, France, where in 1491 he married the elderly widow of Simon Marmion, the renowned manuscript illuminator. In 1494, about the time that this work was painted, Provost became a citizen of Bruges, where he remained until his death.

The doll-like conception of the figures and the clear, brightness are evidence of the artist's recent association with the workshop of Marmion. Yet the squat figures and the common-featured female type anticipate Provost's mature, more monumental Bruges style as characterized by his only documented work, the 1525 Last Judgment altarpiece (Groeningemuseum, Bruges, inv. no. 0.117).



As is often the case with Provost's compositions, the iconography—pairing the Annunciation with the Crucifixion—is unusual. The two events encompass Christ's mortal life, from the moment of his incarnation to his death on the cross (the latter indicated here by the darkened sky)—in other words, the drama of salvation of the human race.

Bibliography: Bauman, G. C. In *The Jack and Belle Linsky Collection in the Metropolitan Museum of Art*. New York, 1984, no. 21.

GB

Peter Paul Rubens

Flemish, 1577–1640

Portrait of a Man, Possibly an Architect or Geographer

Oil on copper, $8\frac{1}{2} \times 5\frac{3}{4}$ " (21.6 × 14.6 cm). Inscribed (upper left): [MDLXXX]XVII; (upper right): AETAT. XXVI.; engraved (on back of copperplate): PETRVS PAVLVS RVBENS/PI. *The Jack and Belle Linsky Collection*. 1982.60.24

The Museum's remarkable collection of paintings by Rubens now includes the artist's earliest dated work, the *Portrait of a Man, Possibly an Architect or Geographer*, which is one of the most important treasures in the Linsky Collection. The small portrait on copper is inscribed above with the date, 1597, and with the sitter's age, twenty-six. Though in the past the picture was seldom accessible to scholars, it is generally considered the best surviving example of Rubens's work from his early years in Antwerp.

The painting's style of execution derives from that of Rubens's teacher, Otto van Veen, while the composition re-

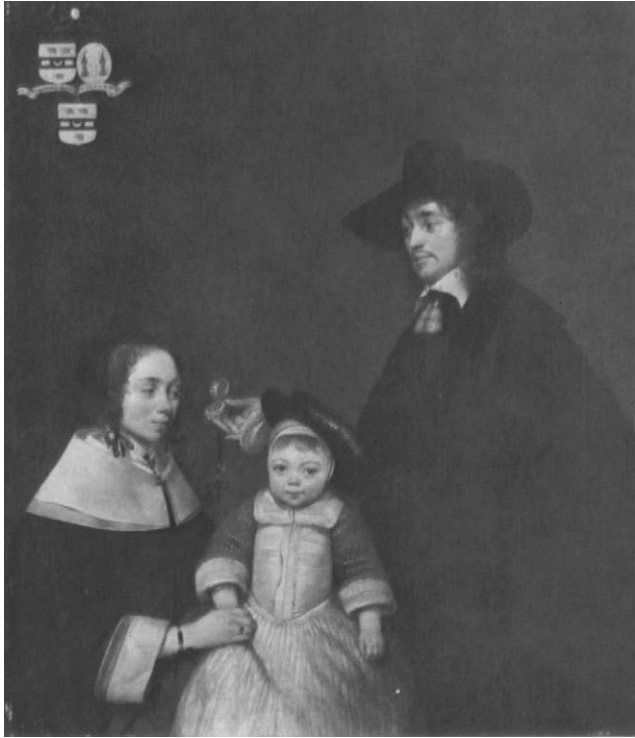
calls portraits by Anthonis Mor and his followers. In its strong modeling and spatial effect, however, the Linsky picture anticipates Rubens's development in Italy (1600–1608). Although only eight and one-half inches high, the painting also has a monumentality that foretells the larger scale of the artist's mature works.

The sitter has been variously described, on the basis of the instruments he holds, as a geographer, an architect, an astronomer, a goldsmith, and a watchmaker. The man has a square and dividers in his right hand. The object in his left hand is contained in a gold, oval case, which is chased and decorated in enamel. Small scientific instruments of the period are often elaborately worked, but none of them bears a close resemblance to this object, and one would not expect a specialized instrument meant to identify the sitter's profession to be enclosed in a case indistinguishable from that of a watch. There can be little doubt that the object is, indeed, a watch, and that, as in other sixteenth-century portraits, it serves here as a *vanitas* symbol, that is, as a reminder of the brevity of life and of the relative unimportance of worldly affairs. The young man's physical appearance and everyday activities are but temporal concerns, of little significance compared with his spiritual being. Such a comment on the "vanity" of life was recognized at the time as especially appropriate to portraiture.

Bibliography: Hofstede, J. Müller. "Zur frühen Bildnismalerei von Peter Paul Rubens." *Pantheon* 20 (1962): 279–84; Liedtke, W. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 24.

WL





Gerard ter Borch

Dutch, 1617–1681

The van Moerkerken Family

Oil on canvas, 16¼ × 14" (41.3 × 35.6 cm). Inscribed (upper left, on ribbon of family crests): V:MOERKERKEN NYKERKEN. The Jack and Belle Linsky Collection. 1982.60.30

This exquisite family portrait and the artist's three outstanding genre paintings and three single portraits already in the Museum form an extraordinary collection of paintings by Gerard ter Borch, who was one of the most refined recorders of Dutch domestic life in the Netherlands during the third quarter of the seventeenth century. Ter Borch came from Zwolle and after 1654 lived in Deventer; both towns, in the eastern province of Overijssel, are rather far from the main centers of Dutch art. Nonetheless, ter Borch was definitely not a provincial painter. He traveled to England, France, Germany, Spain, and Italy; he studied the works of Amsterdam and Haarlem artists and in the mid-1640s painted portraits of prominent Amsterdam citizens; during the peace negotiations of 1646–48 he was in Münster, where he executed small portraits of Dutch and Spanish dignitaries.

Thus, ter Borch was familiar with both the ideas of important Dutch painters and the demands of distinguished patrons. However, he maintained a considerable degree of independence from the conventions of artists working in the principal Dutch provinces of Holland and Utrecht. His genre paintings, for example, though sophisticated in iconography and style, are remarkable for their naturalistic treatment of interior space, portrait-like individuality of figures, and sensitive interpretation of human situations.

The last quality is evident in this portrait of the artist's cousin (a government official), his cousin's wife, and their firstborn son. The boy's date of birth is known to be January 8, 1652, and the painting is generally dated 1653–54. The father shows the mother an open watch, which is probably an heirloom signifying that, in time, the son will become head of

the family. This reading is supported by the repetition of the paternal family crest.

The panel survives intact. The rather low placement of the figures in the picture field serves to set them apart from the family crests, as well as to establish, with very limited means, an impression of spatial depth. The restraint of the composition is appropriate to the commemorative nature of the portrait and enhances, by contrast, the appeal of the handsome sitters and the charm of their expressions.

Bibliography: Gudlaugsson, S. J. *Gerard Ter Borch*. The Hague, 1959–60; Liedtke, W. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 30.

WL

Jan Steen

Dutch, 1625/26–1679

The Dissolute Household

Oil on canvas, 42½ × 35½" (108 × 92.2 cm). Signed (lower right): I. STEEN. The Jack and Belle Linsky Collection. 1982.60.31

This large canvas is one of the finest examples of Jan Steen's extraordinary talent. Though his extensive oeuvre is uneven, with strong and weak passages occurring in individual works, here the artist maintained a very high standard throughout the composition. In some places—for example, the still-life details, the skirt of the woman in the foreground, and the figure of the boy in blue—the quality of painting equals that of almost any seventeenth-century Dutch artist.

The picture also represents one of the most successful interpretations of a theme that Steen treated frequently during the 1660s. Similar paintings include figures based on the same models (the artist himself, shown here in the center; his wife, Grietje van Goyen, in the foreground; their second son, Cornelis, at the far left), indicating that the Linsky canvas dates from about 1665.

The painting depicts an upper-middle-class family at home, in an advanced state of gastronomic gratification and, in the case of the master and the lady of the house, inebriation. Dinner is finally over, to judge from the disarray of the table, the neglected roast on the floor, the presence of a large bowl of fruit, and the fact that the grandmother has fallen asleep. The man enjoys a pipe, his wife another glass of wine. Both of them are, in a sense, served by the maid, who suggestively joins hands with the man. At the left, a young boy tickles the sleeping woman with a straw, while his older brother, dressed like a soldier, draws his sword to drive away an old beggar from the door.

The composition is littered with signs and symbols, none of which could have escaped the understanding of contemporary viewers. The backgammon board and the lute with broken strings suggest discord and impending ill fortune, while contributing to the general atmosphere of idle pleasure. The book on the floor, which may be assumed to be a Bible, is trampled underfoot. The family's fate literally hangs overhead, in the form of a basket filled with objects. The sword and the switch are instruments of justice, and the jack of spades bodes bad luck. In Steen's day, the crutch and can were carried by beggars; bundles of twigs were sold in the street for pennies; and wooden clappers announced lepers or those with contagious diseases. Steen's paintings of dissolute households and related subjects extol virtue by condemning vice, in this case by means of parody. The beggar at the door, a reference to the



parable of the rich man and Lazarus (Luke 16:19–31), portends the state to which Steen's revellers will be reduced.

Bibliography: Braun, K. *Alle tot nu toe bekende schilderijen van Jan Steen*. Rotterdam, 1980, no. 251; Liedtke, W. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 31.

Cornelis Bisschop

Dutch, 1630–1674

A Young Woman and a Cavalier

Oil on canvas, 38½ × 34¾" (97.8 × 88.3 cm). *The Jack and Belle Linsky Collection*. 1982.60.33

The Museum has a considerable number of Dutch genre paintings, including three of the five works by Vermeer in the collection and outstanding examples by Gerard ter Borch, Jan Steen, Nicolaes Maes, and Gabriel Metsu. The present picture is a valuable complement to this group because it is one of the finest surviving works by a gifted but less well-known artist. Cornelis Bisschop studied under Ferdinand Bol in Amsterdam and then returned to his native Dordrecht about 1650. His genre paintings are closest in style to those of Maes. He also was a portraitist and, according to the biographer Arnold Houbraken, made dummy-board figures, that is, life-size or nearly life-size cutout panels representing people.

Bisschop's various areas of expertise appear to have been brought together in the Linsky canvas, for the figures, almost certainly portraits of the artist and his wife, resemble dummy-

board figures in their large scale and in the silhouetted effect of their placement against a dark background. The artist's *Self-Portrait* of 1668, in the Dordrechts Museum, supports this identification of the man, while the young woman is the same model who occurs in other genre scenes by Bisschop. Resolving that the picture portrays the artist and his wife would help to explain the two most unconventional qualities of the work: the scale of the figures, unusual for a genre painting but not for a double portrait, and the entirely sympathetic treatment of the subject of sensual love. Most contemporary Dutch paintings of amorous couples contain some element that expresses a view critical of their behavior. It is very difficult to discern such a meaning here: the jug is probably meant to be understood as containing wine, which, like the candlestick, is apparently being taken from the table to a more private place in the house. One might expect such a personal picture to have been painted for the artist's own home.

Bibliography: Possibly Hofstede de Groot, C. *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*. Vol. 1. London, 1908, p. 308, no. 175f., as by Metsu; Liedtke, W. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 33.

WL





Gabriel Metsu

Dutch, 1629–1667

Lady Seated at a Window

Oil on wood, 10⁷/₈ × 8⁷/₈" (27.6 × 22.5 cm). Signed (bottom center): G. Metsu. The Jack and Belle Linsky Collection. 1982.60.32

This is the fourth painting by Gabriel Metsu to enter the Museum's collection; the others are the small *Tavern Scene* of about 1655 (21.134.5), *A Musical Party* of 1659 (91.26.11), and *The Visit to the Lying-in Chamber* of 1661 (17.190.20). Metsu was a native of Leiden, and the subjects and, to some extent, the style of his earliest pictures are indebted to the town's leading painter, Gerard Dou. Metsu's best works, however, were produced in Amsterdam (he moved there by the summer of 1657) and reveal the influence of two other Leiden artists, Jan Steen and Frans van Mieris the Elder, as well as an awareness of such important genre painters as Nicolaes Maes, Pieter de Hooch, Gerard ter Borch, and Johannes Vermeer.

The Linsky panel, which represents the mistress of a household, seated in an interior before an arch-shaped stone window, about to peel some apples, is almost certainly a pendant to Metsu's *Hunter in a Niche* in the Mauritshuis, The Hague. That panel, nearly the same size as this one, is inscribed with the date 1661. The subjects are complementary. The woman in the present work is portrayed as a good housewife whose virtues are symbolized by apples (associated with the Virgin), a clinging vine (fidelity), and butterflies (the soul). The hunter in the Mauritshuis picture is surrounded,

by contrast, with attributes appropriate to a man's world; he is a good provider who has earned his rest and refreshment.

Metsu's scenes of upper-middle-class life are distinguished by their warmth and charm. They must have been popular and rather reassuring images of the domestic world during the period of Holland's greatest prosperity.

Bibliography: Robinson, F. W. *Gabriel Metsu (1629–1667)*. New York, 1974; Liedtke, W. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 32.

WL

Lucas Cranach the Elder

German, 1472–1553

Christ and the Adulteress

Oil on wood, 6¹/₄ × 8¹/₂" (15.9 × 21.6 cm). Inscribed (at top): WER UNTER EUCH ON SUNDE IST. DER WERFFE DEN ERSTEN STEIN AUFF SIE. ~JOH~VIII~[winged-serpent emblem]. The Jack and Belle Linsky Collection. 1982.60.35

Christ Blessing the Children

Oil on wood, 6¹/₂ × 8³/₄" (16.5 × 22.2 cm). Inscribed (at top): LASSET DIE KINDLIN ZU MIR KOMEN. UND WERET INEN NICHT. DENN SOLCHER IST DAS REICH GOTTES. ~MARCUS. X. ~[winged-serpent emblem]. The Jack and Belle Linsky Collection. 1982.60.36

To judge by his output and that of his prolific shop, Lucas Cranach the Elder was, perhaps, the most successful German artist of his day. In 1505 he entered the service of Frederick the Wise, elector of Saxony, and established himself in Wittenberg, where he became an associate and an intimate friend of Martin Luther's. Cranach continued as painter at court through the reigns of John the Steadfast and John Frederick the Magnanimous. In Wittenberg he directed a large workshop, where he was assisted by his elder son, Hans (d. 1537), and by Lucas Cranach the Younger (1515–1586), an accomplished painter in his own right.

These two small panels, painted in exquisite detail, join fourteen others by Cranach and his school already in the Museum's collection. Yet they exemplify an important aspect of his art heretofore not represented: the influence on his imagery of the Lutheran Reformation. The subject of Christ Blessing the Children is apparently not encountered in the history of panel painting before Lucas Cranach the Elder. There are at least fifteen surviving versions of the subject by Cranach and his shop in addition to the present picture. The accounts of John Frederick the Magnanimous record payments in 1539, 1543, and 1550 for pictures with this theme. One reason for its sudden proliferation was Luther's reading of the Gospel passage (Mark 10:14) as divine authorization of infant baptism, as opposed to the doctrine of adult baptism espoused by the Anabaptists, a Protestant sect considered heretical by Luther and the electors of Saxony. Christ and the Adulteress, another popular subject during the Reformation, was treated by Cranach and his shop no fewer than sixteen times. The theme illustrates a teaching from the Sermon on the Mount, a point of departure fundamental to Lutheran doctrine, embodying the lesson "Judge not, that ye be not judged" (Matthew 7:1).

As indicated by their agreement in style and format, the present paintings must have been conceived together. Evi-



Christ and the Adulteress,
1982.60.35



Christ Blessing the Children,
1982.60.36

dently they were in the Herzogliches Museum, Gotha, in the nineteenth century. Further research may establish that they were in the ducal collection in Gotha long before, a possibility that would explain their exceptionally good state of preservation.

The quality of painting in these pictures is very high, and their compositions are unique among the surviving variants. Because of the extensive collaboration between father and son, the works cannot be attributed confidently to Lucas

Cranach the Elder, and the sweetness of expression apparent in them, particularly in the faces of *Christ Blessing the Children*, suggests the probable participation of Lucas Cranach the Younger. The Linsky pictures must date from the mid-1540s, when it is often impossible to distinguish the contributions of the elder Cranach from those of his second son in paintings from their workshop.

Bibliography: Bauman, G. C. In *The Jack and Belle Linsky Collection in the Metropolitan Museum of Art*. New York, 1984, nos. 36, 37.

GB

Jean-Marc Nattier

French, 1685–1766

Portrait of a Lady, Called the Marquise Perrin de Cypierre

Oil on canvas, 31½ × 25¼" (80 × 64.1 cm). Signed and dated (center left, on tree trunk): [N]attier. p. x./1753. The Jack and Belle Linsky Collection. 1982.60.42

Received into the Académie Royale in 1718, Jean-Marc Nattier exhibited regularly at the Salon from 1737 and achieved considerable success as a portraitist in mid-eighteenth-century Paris. He was popular at the court of Louis XV and painted the queen, Maria Leszczyńska, in 1748, but he is perhaps best known for his likenesses of the royal daughters, who sat for him on numerous occasions.

This picture, a particularly fine example of Nattier's style, was first exhibited at Agnew's, London, in 1905, as a portrait of the marquise Perrin de Cypierre. The identity of the sitter is not assured, but she may be Florimonde Parat de Montgeron, the wife of Jean Claude François Perrin, seigneur of Cypierre, who was a member of the Grand Conseil in 1747 and intendant at Orléans in 1760. The lady is shown half-length, wearing a white dress and a blue shawl and holding a bouquet of flowers, her powdered hair coiffed in tight curls. A direct, determined expression gives her a certain individuality and suggests that the portrait may be a good likeness. Nattier conveys here a sense of the sitter's personality that is quite exceptional; the Linsky painting is certainly superior to the other works by the artist in the Museum's collection.

Bibliography: Baetjer, K. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 43.

KB





Luis Egidio Meléndez

Spanish, 1716–1780

Still Life: La Merienda (The Afternoon Meal)

Oil on canvas, $41\frac{1}{2} \times 60\frac{1}{2}$ " (105.4 × 153.7 cm). The Jack and Belle Linsky Collection. 1982.60.39

Luis Meléndez was trained in Madrid, where his father, Francisco, was employed as a miniaturist in the service of Philip V. The younger Meléndez was a pupil of Louis-Michel van Loo's, court painter from 1737. He later pursued his studies in Rome and Naples, returning to the Spanish capital in 1753 to illuminate choir books for the royal chapel. Though he was never awarded a post at court and died in considerable poverty, he is now regarded as second only to Jean Baptiste Chardin among eighteenth-century still-life painters.

Meléndez's still lifes are of a uniquely Spanish type called *bodegon*, in which food, tableware, and kitchen utensils are represented. In this picture pears, peaches, and a melon, bottles of wine and a wine cooler, and earthenware and copper vessels are arranged along a rocky ledge. Bunches of green and purple grapes, with leaves and tendrils, are piled in a wicker basket at the center. All are confined to a shallow space by a screen of foliage, except at the left, where there is a view of a mountain landscape. The objects in the painting—the lidded copper pot, the basket with a handle, and the large bowl—were studio properties that Meléndez used repeatedly, in different combinations. The format and the

handling of space and light are typical of the artist, as is the meticulous rendering of textures and cubic volumes. In other respects the Linsky picture is exceptional: it is the largest and most elaborate of some eighty-five still lifes by Meléndez known today. The painting may be dated to the last decade of the artist's life. The inventory number at the lower right identifies it as having belonged to the marqueses de Remisa.

The collection of European Old Master paintings in the Museum does not include major works in the genre of still life. There are no Spanish examples whatever; nor are the Flemish, Dutch, and French painters adequately represented. The Linsky Meléndez is, therefore, an acquisition of primary importance.

Bibliography: Baetjer, K. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 40.

KB

François Boucher

French, 1703–1770

A View of the Campo Vaccino

Oil on canvas, $25 \times 31\frac{7}{8}$ " (63.5 × 81 cm). Signed and dated (lower left center): boucher · 1734. The Jack and Belle Linsky Collection. 1982.60.44

Here Boucher evokes the Roman Forum, which was known in the eighteenth century as the Campo Vaccino for the cattle that grazed there. The ruins of an ancient

structure at the center of the painting are overgrown with trees and vines. At the left are two small buildings with red roofs, joined by a masonry wall, and to the right, behind a wooden fence and the gnarled trunk of a dead tree, is a hut with a thatched, conical roof. In the left corner are two figures, a seated shepherd with a staff and a boy holding a basket, while in the foreground cows drink from a shallow stream.

The painting is perhaps the most idyllic of the landscapes that were the fruit of Boucher's sojourn in Italy. Boucher had won first prize at the Académie Royale in 1723. Thanks to the generosity of an unnamed collector he set off on his travels in 1727, and when he arrived in Rome in May of the following year, he was warmly received by the director of the French academy, although he was not a pensionnaire. Boucher is thought to have spent most of his time in Rome until 1731 (when he is again recorded in Paris), and it is evident that the city impressed him deeply. Unfortunately, little of his work from this early period has survived.

A number of drawings and engravings by the artist relate closely to the present work, and it would not be unreasonable to assume that some of them date from the Italian years. In 1735 Boucher published his *Livre d'études d'après les desseins originaux de Blomart*. . . , a volume for which he had etched, separately, the two figures in the Linsky picture. In one plate the standing boy from *A View of the Campo Vaccino* is paired with a seated woman, and in the other the seated shepherd is shown with a companion (perhaps the same model), who, also seated, is seen from the back (Cabinet des Dessins, Musée du Louvre, Paris, inv. nos. 18228LR, 18226LR). For the latter engraving there is, as well, a preliminary red-chalk drawing by Boucher, after Bloemaert (Musée des Beaux-Arts d'Orléans, inv. no. 94668). In addition to the figure study and the etchings, there exists a study in black chalk for the cow in the left foreground (Nationalmuseum, Stockholm, inv. no. H2955/1863). A pair of black-chalk landscape drawings in the Louvre (Cabinet des Dessins, inv. nos. 24797, 24800) are associated, respectively, with the Linsky picture and with the *Landscape at Tivoli with the Temple of Vesta* (Nationalmuseum, Stockholm, inv. no. 5035). The two paintings are not, however, pendants, and it must be assumed that the drawings, which are uprights, were made after the paintings rather than before. On the other hand, another black-chalk drawing

(Cabinet des Estampes, Bibliothèque Nationale, Paris) of a landscape, very similar to the Linsky picture, may precede it chronologically.

A View of the Campo Vaccino is one of three pictures by Boucher from the Linsky Collection that have come to the Metropolitan. Of the nine paintings by the artist in the Museum, the *Campo Vaccino* is by far the earliest and is the only landscape. Few of Boucher's pictures have the spontaneity and freshness of this acquisition, which was discovered as recently as 1953 and is a major addition to his oeuvre.

Bibliography: Baetjer, K. In *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*. New York, 1984, no. 45.

KB

Workshop of Fra Angelico (Guido di Pietro)

Italian (Florence), active by 1417, d. 1455

The Nativity

Tempera and gold on wood, overall with added strips 7⁷/₈ × 17³/₈" (20 × 44.1 cm), original panel 7³/₈ × 17¹/₈" (18.7 × 43.5 cm). Gift of May Dougherty King. 1983.490

In the second quarter of the fifteenth century the workshop of Fra Angelico was the most prestigious in Florence. Not only did it provide altarpieces for the newly founded convents of the Reformed, or Observant, movement of the Dominican order throughout central Italy (Angelico was himself a member of the Observant convents of San Domenico at Fiesole and San Marco in Florence), but leading citizens, including Palla Strozzi and Cosimo de' Medici, as well as the wealthy guild of the Arte della Lana commissioned major works from it. Beginning in 1438 Angelico's shop was responsible for the unprecedented decoration of the chapter room and the monks' cells in San Marco, and from 1445 to 1449 and again from 1453 to 1455 Angelico was engaged by Eugenius IV and Nicholas V to work in the Vatican.

Given this extraordinary activity, it is not surprising that of the quantity of paintings today associated with Angelico's name, only a restricted number can be ascribed to him. Of the remaining works, some appear to be based on designs of the master carried out by an assistant, some were produced in the workshop with little or no participation by Angelico, and some are imitations of his style. The present picture belongs to the first group. The centralized composition—with the Christ Child placed along the vertical axis and the Virgin and the kneeling ass and Saint Joseph and the ox aligned along converging diagonals—is a consistent feature of Angelico's work after 1435. It is employed in a fresco of the Nativity in San Marco by an assistant of Angelico's that dates from about 1442 and again in a small scene of the Nativity from the doors of a silver chest painted for the Santissima Annunziata about 1451. The present composition differs from both of these in the depiction of the arc of adoring angels in front of the stable—a feature that, like the oversize manger within the cave, compromises the space of the scene—and in showing the Christ Child surrounded by rays of gold—a detail taken over from earlier illustrations of Saint Bridget's vision of the Birth of Christ.

The picture is probably the center scene of the predella of an altarpiece. It can be associated with a well-known painting from the Percy S. Strauss Collection in the Museum of Fine Arts, Houston, that shows the temptation of Saint Anthony the Abbot and with three other panels in the Koninklijk





Museum voor Schone Kunsten, Antwerp; the Musée Condé, Chantilly; and the Musée Thomas-Henry, Cherbourg. The altarpiece seems to date from about 1440.

This picture is a particularly welcome addition to the Metropolitan's holdings of early Italian paintings, which include only two works that can be associated with Angelico: a possibly autograph but badly damaged scene of the Crucifixion in the Altman Collection and an inferior Nativity by a follower of Angelico's.

Bibliography: Baldini, U. *L'Opera completa dell'Angelico*. Milan, 1970, p. 117, no. 135.

KC

Scipione Pulzone

Italian (Rome), active by 1569, died 1598

The Lamentation

Oil on canvas, 9'6" × 68" (2.9 m × 172.7 cm). Signed and dated (on the cloth held by Joseph of Arimathea): SCIPIO CAIET[A]/NVS FACI[E]/BAT AN[N]O DNI/MD.CXI. Purchase, Anonymous Gift, in memory of Terence Cardinal Cooke. 1984.74

According to the seventeenth-century painter and biographer Giovanni Baglione, Pulzone began his career as a portraitist, quickly establishing a reputation for his objective, detailed likenesses of aristocratic sitters. "In his day," writes Baglione, "he had no equal; and in so lifelike a manner did he paint them, and with such diligence that one could count each hair, and in particular the drapery that he depicted seemed more real than the original, and gave a miraculous effect." It was, apparently, only later that Pulzone began painting altarpieces (he seems never to have undertaken the large, decorative murals that were the staple of so many artists), but the results were no less novel, for he brought to religious painting the same forthright approach to composition and the same painstaking attention to detail that had won praise for his portraits. These qualities set his work apart from the elaborate, late Mannerist conventions that were the norm in Rome, and Baglione reports that Pulzone had a falling out "over matters of art" with the head of the Accademia di San Luca, Federico Zuccari. His work, however, answered precisely the demands for clarity, sincerity, and realism that had been expressed not

only by such critics as Giovanni Andrea Gilio in his *Dialogo degli errori de' pittori circa l'istoria* but also by the Council of Trent in 1563, and Pulzone became a favored artist of the new orders of the Counter-Reformation in Rome. For the Oratorians' church of Santa Maria in Vallicella, which, with its altarpieces by Federico Barocci, Rubens, and Caravaggio, was to become a showplace of progressive painting during the critical decades between 1590 and 1610, he painted a moving Crucifixion that today seems the embodiment of Saint Filippo Neri's reform movement. At the same time Pulzone was engaged to work in no fewer than three chapels of the newly completed Jesuit church of Il Gesù.

Thanks to the munificence of Alessandro Cardinal Farnese the church was the most prestigious in the city after Saint Peter's. At Farnese's death in 1589 supervision of the decoration of the chapels was entrusted to the Jesuit architect and painter Giuseppe Valeriano, who first employed Pulzone in 1588–89 in the chapel dedicated to the Madonna della Strada. In the latter year Pulzone also received the commission for altarpieces for two further chapels in the nave of the church. The more important of these was for the center chapel on the right, which was dedicated to Christ's Passion and was consecrated in 1593. Work on the altarpiece was under way by February 1590, when Pulzone received partial payment through Valeriano "for the image of the Pietà that he is doing for our church." The altarpiece is described by Baglione as "the dead Christ in his mother's arms, very felicitously shown," and it is mentioned by virtually all guidebooks to art in the city until the middle of the eighteenth century, when it was replaced by a painting of Saint Francis Borgia. *The Lamentation* is the painting that will for the future commemorate the long association of Terence Cardinal Cooke with the Metropolitan Museum.

The picture, one of Pulzone's most affecting, is dated 1591 and shows the dead Christ laid across his mother's lap. His torso is supported by Joseph of Arimathea, while Mary Magdalene rests her cheek mournfully against his legs. Three of the holy women stand before the cross at the left while a figure at the right, probably representing Nicodemus, removes one of the ladders used to lower Christ's body. Just behind the poignant figure of the Virgin, shown with tears coursing down her cheeks, is Saint John, who gently holds the crown of thorns. The clarity of the composition, with its brilliant, contrasting colors; the use of strong light projected

from the left; and the emotional restraint of the figures are hallmarks of Pulzone's best work. That the artist attached special importance to this picture may be surmised from the placement of his signature on the hem of the cloth that Joseph of Arimathea wraps around Christ's torso. The representation of the Magdalene's hair and the shot fabric of her dress recall Baglione's description of Pulzone's portraits.

The impression made on visitors to Il Gesù today is one of incomparable richness: colored marble, gilding, elaborate stuccowork, and the celebrated illusionistic vaults by Giovanni Battista Gaulli. All of these aspects, however, are the result of a later remodeling of the church, and they radi-

cally alter the grand but simple design of Vignola and the ideals expressed by Saint Francis Borgia at the outset of the building campaign. It is for the earlier interior that Pulzone's picture was painted, and it is in the context of the Counter-Reformation in Rome—in the years just prior to the arrival in the city of Caravaggio and Annibale Carracci—that its peculiar historical significance lies.

Bibliography: Zeri, F. *Pittura e Controriforma: L'arte senza tempo di Scipione da Gaeta*. Turin, 1957, pp. 68f., 73, 79, 82f., 111, n. 47, figs. 90, 91; Hibbard, H. "Ut picturae sermones: The First Painted Decorations of the Gesù." In *Baroque Art: The Jesuit Contribution*. New York, 1972, pp. 38, 44, fig. 27.

KC



Hans Baldung Grien
German (Alsace), 1484/85–1545

Saint John on Patmos

Tempera and oil on wood, $35\frac{1}{4} \times 30\frac{1}{4}$ " (89.5 × 76.8 cm). Signed (lower right, on rock): HBG (monogram). Purchase, The Vincent Astor Foundation, The Dillon Fund, The Charles Engelhard Foundation, The Willard T. C. Johnson Foundation, Inc., Reliance Group Holdings, Inc. and Mr. and Mrs. Charles Wrightsman Gifts; and John Stewart Kennedy Fund, Gifts of Henry W. Canon and J. Pierpont Morgan, and Bequest of Lillian S. Timken, by exchange. 1983.451

It has long been recognized that German late Gothic and Renaissance painting is the weakest part of the Museum's collection of European paintings. Although the collection includes two small devotional panels by Dürer and a number of portraits by Lucas Cranach the Elder and Hans Holbein the Younger, the work of the great religious imagists of the early sixteenth century—Aldorfer, Grünewald, and Baldung—has not, until now, been represented, and it was indeed impossible for visitors to the Museum to gain from the collection an accurate impression of this great period of German painting.

This gap has been made good with the acquisition of a major work by the Alsatian painter Hans Baldung Grien. The picture shows Saint John on Patmos, and it beautifully exemplifies the qualities of Baldung both as a religious artist and as a landscape painter. The young Saint John, seated on the right, gazes tenderly at a vision of the Virgin, who stands on a crescent moon with the Christ Child in her arms. Behind Saint John stretches a romantic landscape, and at the lower left an eagle, the symbol of the Evangelist, is perched on top of a closed book. This animal's imposing outline and beautifully drawn claws, the foreshortened book, and the powerful contrasts of black, turquoise, and gold make this one of the most arresting areas of the composition. The painting has the merit of being almost perfectly preserved, and the highlights that are so important a feature of Baldung's pictorial language are intact. The composition seems to have been highly regarded by both the artist and his patrons, since some years later it was adapted by a member of Baldung's workshop in the right wing of the Schnewlin altarpiece in the cathedral in Freiburg im Breisgau.

This painting and a much damaged panel of *Saint Anne with the Christ Child, the Virgin, and Saint John the Baptist* in the National Gallery of Art, Washington, D.C., appear originally to have been the wings of a larger panel of *The Mass of Saint Gregory* in the Cleveland Museum of Art. Baldung was paid in 1510/11 for an altarpiece commissioned by the Knights of Saint John in Strasbourg, and it is likely that the triptych is the altarpiece to which this payment refers. The knight of the Order of Saint John who appears on the right of the Cleveland picture is probably Erhart König, the commander of the chapter who died in November 1511; the altarpiece may have been commissioned by him shortly before his death. In a 1741 inventory, three panels following the description of the Cleveland, Washington, and New York pictures are listed consecutively as hanging in the sacristy of the house of the order. The possessions of the order were seized in 1792 during the French Revolution, and the two wing panels were discovered hanging in a village church in Alsace shortly after 1870.

Bibliography: Pariset, F.-G. "Deux oeuvres inédites de Baldung Grien." *Gazette des Beaux-Arts* 11 (1934): 13–23, fig. 3; von der



Osten, G. *Hans Baldung Grien: Gemälde und Dokumente*. Berlin, 1983, pp. 66–74, 257f., no. 126, pls. 33, 36.

MSJ

Bartholomeus Breenbergh

Dutch, 1598–1657

Landscape with the Sacrifice of Manoah

Oil on wood, $15\frac{1}{4} \times 23\frac{1}{4}$ " (38.8 × 59.1 cm). Signed (lower right): BBreenbergh 1646. Gift of Ian Woodner. 1983.411

The gift of Bartholomeus Breenbergh's *Landscape with the Sacrifice of Manoah* is especially welcome because the Museum, though rich in Dutch landscape paintings, has only a few minor works that may be described as Italianate views.



Dutch pictures of Italian landscape are often animated by biblical figures. They were thus history paintings of a particular kind and—whether biblical or not and whether executed in the North or in the South—reflect a cosmopolitan interest in foreign lands. Paintings like the present picture also reveal a curiosity about the remains of Roman antiquity; here, the ruins of the south side of the Palatine Hill are visible on the right.

Breenbergh, with Cornelis van Poelenburgh, was one of the leading figures of the first generation of Italianate landscape painters. He lived in Rome from 1619 to 1629. The subject of Manoa's sacrifice (Judges 13:20), however, is more typical of Amsterdam, where Breenbergh appears to have trained and where he lived after returning from Italy. Rembrandt and artists in his circle frequently treated the theme, which, because the angel announces the birth of Samson, was sometimes given a political as well as a religious interpretation by the Dutch (who saw their Spanish enemies as Philistines). The "mighty fortress" at the left of the present work is probably a metaphor of faith.

Bibliography: Roethlisberger, M. *Bartholomeus Breenbergh, The Paintings*. Berlin and New York, 1981, no. 220.

WL



François-André Vincent

French, 1746–1816

Portrait of a Woman and Child

Oil on canvas, 44½ × 35⅞" (113 × 89.2 cm). Purchase, Howard Isermann Gift, in honor of his wife, Betty Isermann. 1983.264

Although this picture is not signed, it can be attributed with confidence to François-André Vincent, a student of Joseph Marie Vien's and Charles Joseph Natoire's, a winner of the Prix de Rome, a professor at the Académie Royale, and a history painter whose fame in his day rivaled that of his friend Jacques-Louis David. Vincent excelled at portraiture and, in contrast to other history painters of the time, exhibited a large number of portraits at the Salon, along with more ambitious compositions inspired by classical mythology and contemporary political events. One such portrait, *Madame Boyer-Fonfrède and Her Son Henri* (Musée du Louvre, Paris), dated by the artist 1796, is especially close to the present picture in format and handling. This similarity, as well as the design of the woman's dress, indicate that our painting can be assigned a date of 1795–96.

Though the pose of the two sitters is unusual—seemingly without precedent in late eighteenth-century French art—the clear lighting, seamless chiaroscuro, and highly refined brushwork are characteristic of the Neoclassical style of portraiture that developed in France in the wake of the Revolution. The particularly careful touch of this painting may betray the influence of Vincent's pupil Adélaïde Labille-Guiard, whom he married in 1800.

The work has, according to tradition, descended within the family of the viscounts of Boissard; the unidentified woman's name may be Sommervogel, an Alsatian branch of the Boissard family.

Unpublished

GT

Antoine Vestier

French, 1740–1824

Eugène Joseph Stanislas Foulon d'Ecotier

Oil on canvas, 31⅞ × 25⅞" (80.3 × 63.8 cm). Signed and dated (lower right, in cartouche on map): vestier/pinxit—/1785. Gift of Mr. and Mrs. Charles Wrightsman. 1983.405

Antoine Vestier, born at Avallon in Burgundy, settled in Paris at the age of twenty. In the mid-1770s he studied with the history painter Jean-Baptiste-Marie Pierre, but the portrait style for which he is known evolved under the influence of Joseph Siffred Duplessis and Jean-Baptiste Greuze. Vestier was admitted to the Académie Royale in 1786 and was a regular exhibitor at the Salon, where this portrait was shown in 1787 as *M.^{xxx} en habit de satin noir, tenant en sa main la carte des Isles de la Guadeloupe*. It then disappeared until 1965, when it was acquired by Mr. and Mrs. Wrightsman. The sitter has been convincingly identified as Eugène Joseph Stanislas Foulon d'Ecotier (1753–1821). He held various important positions in government, though from the onset of the French Revolution he was plagued with political and financial difficulties. The portrait was painted between June 1785, when Foulon d'Ecotier was appointed intendant for Guadeloupe, and November of the same year, when he left



Paris for the islands to assume his post. Elegant and objective, this characteristic work by Vestier adds a new dimension to the Museum's collection of eighteenth-century French portraits.

Bibliography: Fahy, E. In *The Wrightsman Collection*. Vol. 5. Greenwich, Conn., 1973, pp. 322–29, colorplate p. 325, figs. 2, 4 (details).

KB

Camille Pissarro

French, 1830–1903

Still Life with Apples and Pitcher

Oil on canvas, 18 $\frac{1}{4}$ × 22 $\frac{1}{4}$ " (46.4 × 56.5 cm). Signed (lower left): C. Pissarro. Purchase, Mr. and Mrs. Richard J. Bernhard Gift, by exchange. 1983.166

While still life was an important genre for Monet, Renoir, Cézanne, and other artists in their circle, Pissarro concentrated almost exclusively on landscape and figure studies until relatively late in his career. This work of 1872 is therefore exceptional not only for its clearly expressed forms and subtle manipulation of light, but for its subject as well. Pissarro painted only one comparable picture, *Pears in a Round Basket* (Private collection, New York), which, being identical in size and setting and sharing a suffused blond tonality, was perhaps conceived as a pendant to the present work. Although both are virtually anomalous in the artist's early oeuvre, their strong compositions and emphatic scale seem nonetheless to have influenced first Cézanne, in his paintings of the mid-1870s, and then Gauguin, ten years later.

Pissarro sold the two pictures in the autumn of 1872 to Paul Durand-Ruel, a Parisian art dealer who quickly became the champion of Impressionism and a patron of the Impressionists; the canvases were among the first of Pissarro's works bought by Durand-Ruel. *Still Life with Apples and Pitcher* was sold within six months to Ernest Hoschedé, a wealthy retailer who was at that time assembling a large collection of contemporary French paintings. By the late 1880s, the picture could be found in New York in the collection of Erwin Davis, who gave to the Metropolitan *Woman with a Parrot* (89.21.3) by Manet, among other works. This may well have been the first painting by Pissarro to enter an American collection.

Bibliography: Venturi, L., and Pissarro, L. R. *Camille Pissarro*. Paris, 1939, vol. 1, p. 106; Schirrmester, A. *Camille Pissarro*. New York, 1982, p. 10.

GT





Claude Oscar Monet

French, 1840–1926

Water Lilies

Oil on canvas, 51¼ × 79" (130.2 × 200.7 cm). Jointly owned by The Metropolitan Museum of Art and Mrs. Bertram Smith. 1983.532

One of the great strengths of the Metropolitan's collection of French paintings is the group of thirty-five works by the seminal Impressionist Claude Monet. Ranging from such early masterpieces as *La Grenouillère* (29.100.112) and *Terrace at Sainte-Adresse* (67.241) to magisterial still lifes of the 1880s and key examples from the painter's series of haystacks, poplars, Rouen Cathedral, and mornings on the Seine, the Museum's holdings are nearly complete—with one significant exception. We have long suffered from the absence of a late painting of water lilies, the subject most closely identified in the public mind with Monet and one that totally preoccupied the artist at the end of his career. Now, through the generosity of Mrs. Bertram Smith, this gap has been closed with a superb work belonging to the final series of water-lily pictures.

As part of his extensive gardening plans at Giverny, Monet had a new pond dug out and planted with lilies in 1893, but he did not adopt the motif for his painting until the summer of 1899. From that moment on he sensed that he had finally found a subject that equaled—and sometimes exceeded—the enormous ambitions he harbored for his art: in a large-scale, decorative series he worked continuously for more than twenty years to capture in paint every observation, impres-

sion, and reflection of the flowers and water. His early pictures of this subject follow closely in harmony and texture his well-known serial paintings of the 1880s and 1890s, but by the mid-teens of the twentieth century he had pushed himself into a completely new, fluid, and often audacious style of painting in which the water-lily pond eventually became only the point of departure for an almost abstract art. Our painting, begun by Monet sometime in the late teens and kept in his studio until his death, is one of the most complete and confidently executed pictures of the late series; its striking palette of violet, lapis blue, and deep viridian green is especially noteworthy.

Unpublished

GT

DRAWINGS

Jacopo Ligozzi

Italian, 1547–1627

The Beech Tree of the Madonna at La Verna

Pen and brown ink, brown wash, over black chalk, $15\frac{13}{16} \times 10\frac{1}{8}$ "
(40.2 × 25.7 cm). Harry G. Sperling Fund. 1983.131.1

In 1607 Jacopo Ligozzi, a Veronese painter and draughtsman who for nearly thirty years had worked in Florence in the service of the Medici, paid a visit to the mountain sanctuary of La Verna in the Apennines above Arezzo. It was at La Verna that Saint Francis had received the impression of the stigmata in September 1224, and the remote hermitage soon became one of the principal centers of Franciscan devotion. Ligozzi's guide was Fra Lino Moroni of Florence, provincial of the Observant Franciscans. In 1431 the Observants, a reformed group of Franciscans, had been entrusted by the pope with the custody of La Verna, and in the course of the fifteenth and sixteenth centuries they built and embellished a church and chapels on sites hallowed by Franciscan spirituality.

Fra Lino commissioned from Ligozzi a series of drawings representing La Verna and the splendid forest of beech trees in which the sanctuary is situated. The drawings were engraved as illustrations for a large guidebook with a text by Fra Lino Moroni, *Descrizione del sacro monte della Vernia*, published in 1612 with a dedication to the general of the Observant Franciscan order.

This drawing is Ligozzi's study for plate P, which was engraved by Raffaello Schiaminossi. Ligozzi represents a miraculous apparition of the Virgin and Child above a great beech tree, seen one evening in 1431 by friars on their way in procession to the Chapel of the Stigmata at La Verna. The composition is a historical reconstruction, for Fra Lino tells us in his commentary that the beech tree of the Madonna had died and been felled in the sixteenth century. Ligozzi is careful to show the huge cavity in the trunk, traditionally said to have been large enough to hold four men. The figures in the foreground are pilgrims touring the sanctuary under the guidance of a Franciscan friar.

Drawings by Ligozzi for three of the twenty-five full-page illustrations in the *Descrizione* have recently been identified. The present drawing was related to the La Verna guide when it was purchased in New York in 1983. In the same year a drawing in the Lugt Collection in Paris had been associated with plate X, which represents a small oratory at the foot of a beech tree that has a bell tied to one of its branches (J. Byam Shaw, *The Italian Drawings of the Frits Lugt Collection*, Paris, 1983, no. 37, pl. 44). In Paris even more recently, Lawrence Turčić found Ligozzi's study for plate L, which shows pilgrims in the Chapel of the Holy Cross at La Verna (Cabinet des Dessins, Musée du Louvre, R.F. 77, as anonymous Italian).





François Boucher

French, 1703–1770

An Allegory of Fire

Red chalk, $13\frac{3}{4} \times 11\frac{3}{8}$ " (35 × 28.8 cm). Van Day Truex Fund. 1984.51.1

The drawing was engraved by Pierre Aveline as part of a series representing the Four Elements that was published about 1740 by Huquier, rue Saint-Jacques in Paris. All four elements are treated by Boucher in the mock-Chinese style

so fashionable at the time. The *Allegory of Fire* is set in a "Chinese" kitchen; a kettle boils furiously on the stove as cook offers a cup of tea to a seated warrior. Presiding over the scene on a shelf above is a smiling *magot de la Chine*, a pot-bellied figure representing the Chinese god of happiness. Boucher may have owned such porcelain deities—in any case similar figures appear in several of his paintings.

The *Allegory of Fire* seems to be the only original drawing for the Four Elements that has survived, though counterproofs of three of them—Air, Earth, and Fire—are preserved in the Cabinet des Dessins of the Musée du Louvre, Paris.

Carle van Loo

French, 1705–1765

A Costume Piece: La Conversation Espagnole

Pen and brown ink, brown wash, over black chalk, $10 \times 8\frac{3}{4}$ "
(25.5 × 22.3 cm). Harry G. Sperling Fund. 1983.299

Study for a painting commissioned from van Loo by his friend and patroness, Madame Geoffrin, one of the great literary hostesses of eighteenth-century Paris. Another of her friends, the baron de Grimm, reports in his *Correspondance littéraire* for October 1754 that the painting, which he acclaims as one of van Loo's finest, was executed by the artist under the watchful eye of Mme Geoffrin. In fact, the drawing differs in many ways from the finished painting, which is now in the State Hermitage Museum, Leningrad; the changes were made at the suggestion of van Loo's patroness, a woman of decided taste.

The subject of the composition is ambiguous, perhaps deliberately so. Mme Geoffrin referred to the painting as a *galanterie*. For Grimm it represented a widowed Flemish

countess, her daughter beside her, receiving the visit of a suitor. When the picture was shown at the Salon of 1755 it was called simply *une Conversation*, and in 1769 a reproductive engraving was issued with the title *la Conversation espagnole*. However, the adjective *espagnole* probably alludes to the fancy-dress "Spanish" costumes worn by the cast of characters—wide lace collars, slashed sleeves, and the gentleman's broad-brimmed hat with a plume.

Mme Geoffrin paid van Loo 6,000 livres for the painting, a high price for the time. So celebrated did the picture become that some eighteen years later Mme Geoffrin graciously acceded to the request of Catherine the Great and sold the work to the empress for more than twice the original price.

A particularly fine example of van Loo's pen work, the drawing belonged to the Goncourt brothers; it was one of eight sheets by van Loo that hung in the *petit salon* of their house in Auteuil.

Bibliography: Goncourt, Edmond de. *La Maison d'un artiste*. Paris, 1881, vol. 1, p. 169; Sahut, Marie-Catherine. *Carle Vanloo, premier peintre du roi*. N.p., 1977, p. 75, under no. 147.





Jean-Baptiste Deshayes

French, 1729–1765

Shepherds Dreaming of the Flight into Egypt

Oil paint on paper, 13 $\frac{1}{8}$ × 12 $\frac{3}{16}$ " (33.4 × 30.8 cm). Harry G. Sperling Fund. 1983.66

In his account of the Paris Salon of 1761, Diderot acclaimed Deshayes as “le premier peintre de la nation.” The artist was then only thirty-one; alas, he died in 1765, and his participation in the Salon of that year was posthumous. Critics were unanimous in deploring this loss for France. Deshayes excelled as a history painter, working on a grand scale in a vigorous, painterly manner. On a smaller scale he produced charming pastorals, of which the present oil sketch is a richly colored example. In the foreground a sturdy shepherd and a youthful companion sleep soundly as the Holy Family, on the way to

refuge in Egypt, passes through a flock of sheep. In technique (oil paint on paper) as well as in subject matter (the idyllic pastoral scene), Deshayes here reveals the strong influence of the seventeenth-century Genoese master Giovanni Benedetto Castiglione, who was equally important for Deshayes’s father-in-law, François Boucher.



Edgar Degas

French, 1834–1917

Yves Gobillard-Morisot

Black crayon, 12⁷/₁₆ × 17⁵/₁₆" (31.5 × 44 cm). Signed (lower left, in black chalk): Degas. Purchase, Harris Brisbane Dick Fund, David T. Schiff Gift and Gifts in memory of Joseph Thomas. 1984.76

It was in May 1869 that Degas met Yves Gobillard-Morisot, the eldest and married sister of Berthe Morisot, who was staying at her parents' house on the rue Franklin in Paris. Madame Morisot reported that "Monsieur Degas is mad about Yves' face. He is doing a sketch of her that he plans to transfer to canvas." Our newly acquired drawing, which is lightly squared for transfer, is the sketch of which Mme Morisot speaks. The painted portrait for which the drawing is a study came to the Metropolitan Museum in 1929 in the bequest of Mrs. H. O. Havemeyer. In the painting the transferred squaring lines are clearly visible, and the degree of enlargement is a little more than fifty percent. Jean Boggs has observed that Degas used the head as a unit for squaring his drawing and then exploited several of the lines from this process in the painting—for example, in the horizontals of the couch and in the verticals of the jamb at the right of the sitter's profile. Mrs. Havemeyer rightly considered the painting of Yves Gobillard-Morisot to be one of the finest works

by Degas in her rich collection, and this sketch is the very essence of the picture. Degas was thirty-four and at the height of his consummate powers as a draughtsman when he made this exquisite drawing.

A few days after he executed the present study, Degas drew in pastel a finished profile head of Yves Gobillard-Morisot, which he exhibited at the Salon of 1870. This pastel came to the Museum in 1975 in the bequest of Joan Whitney Payson.

Bibliography: Lemoisne, P. A. *Degas et son oeuvre*. Paris, 1946, vol. 2, p. 110; Boggs, Jean Sutherland. *Portraits by Degas*. Berkeley and Los Angeles, 1962, p. 27, pl. 63.

PRINTS AND PHOTOGRAPHS

PRINTS

Saint Jerome in the Wilderness

Italian (Bologna), ca. 1630. Etching, clipped beyond plate line, squared in red chalk 12⁹/₁₆ × 8⁵/₈" (31.9 × 21.9 cm). A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest. 1983.1134

This forceful, etched image depicts Saint Jerome seated in the wilderness contemplating a crucifix with crown of thorns and surrounded by his attributes of lion, skull, and books. It was assigned to the painter Caravaggio (1573–1610) by the distinguished eighteenth-century collector Paignon Dijonval, who owned the etching (Bénard, p. 50, no. 1482). The impression cited in Paignon Dijonval's collection was the only one described until now, and the Museum has been fortunate to acquire this extremely rare etching. Alfredo Petrucci, according to his writing on Caravaggio's prints, had never seen this Saint Jerome (p. 28, n. 8, no. 4), nor had other cataloguers of the same material. The attribution to Caravaggio, however, cannot be retained; in fact, there are at present no etchings that contemporary scholarship regards as being from Caravaggio's own hand. *The Denial of Saint Peter* (26.70.3[14]), the last print generally to be accepted as by Caravaggio, has now been identified as the work of the French artist Claude Vignon (1593–1670) (Bassani, p. 282, n. 74).

John T. Spike, a specialist on Italian, especially Bolognese, prints of the seventeenth century, has studied the Metropolitan's impression and has contributed the following notes:

"The figure style of this Saint Jerome is unmistakably Bolognese: the monumental presences of the saint and of his hulking companion are heightened by the play of a brilliant light across their forms. Compositions of this kind, moreover, in which a penitent saint is isolated against the backdrop of a hastily sketched landscape, were promoted by Ludovico Carracci (1555–1619) and his two cousins Annibale and Agostino Carracci. The Carracci triumvirate was responsible for the transition from Mannerist to Baroque style in Bologna at the end of the seventeenth century.

"In all probability, this rare etching reflects a design, perhaps a lost painting, by Ludovico Carracci. The oversize scale—the gigantism, to quote Sydney J. Freedberg—of Saint Jerome's head, hands, and feet is characteristic of Ludovico in certain phases of his development. Above all, the unfettered, proto-Baroque emotion of this saint is distinctive to Ludovico's personality, as revealed in paintings from the mid-1590s, for example, the *Vision of Saint Hyacinth* in the Musée du Louvre, Paris.



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*

"The rapid, brusque strokes of the etcher's needle greatly surpass in pictorial freedom the few etchings that can be securely assigned to Ludovico himself. It is clear that the anonymous author of this print was aware of the further developments in this direction achieved by Guido Reni. Even during Ludovico's lifetime, Reni had inherited the Carraccesque mantle of leadership in the Bolognese school; through most of the century, the principal painters and printmakers in Bologna worked under the influence of Reni. The etching technique of this Saint Jerome anticipates the manners of Girolamo Scarsello and Lorenzo Loli but is more vigorous in touch than can be found in either of these artists."

Bibliography: Bénard, M. *Cabinet de M. Paignon Dijonval*. Paris, 1810; Petrucci, A. *Il Caravaggio, acquafortista*. . . . Rome, 1956; Freedberg, S. J. *Circa 1600: A Revolution of Style in Italian Painting*. Cambridge, Mass., 1983, pp. 82–114, on Ludovico Carracci.

Related reference: Bassani, P. P. "Claude Vignon." *Storia dell'Arte* 26 (1976): 261–83.

Consultant: John T. Spike

MLM

Eugène Delacroix

French, 1798–1863

Portrait of Louis-Auguste Schwiter

1826. Lithograph, image 12½ × 8⅞" (31.9 × 22.5 cm). Purchase, Derald H. and Janet Ruttenberg Gift and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund. 1983.1170



As rich as the Metropolitan's collections are in the prints and drawings of Delacroix, we had not been able, until recently, to represent adequately the artist's portrait genre, which he seldom practiced but through which his deep comprehension of personality is hauntingly revealed. The Museum now possesses one of the rarest of Delacroix's lithographs, his most important portrait print, the study of his close friend Louis-Auguste Schwiter. The son of a French general, Baron Schwiter became a portrait painter, exhibiting at the Salon from 1831 until 1859; he executed a likeness of Delacroix that was shown at the Salon of 1833. Schwiter was an avid collector of Greek coins, drawings, and prints, and he deserves recognition as one of the earliest champions of both the Tiepolo family and Watteau.

Delacroix printed his portrait of Schwiter in 1826, when the young baron was twenty-one. The same year, Delacroix began a full-length painting of Schwiter that was refused a place in the Salon of 1827, was later purchased by Degas, and is at present in the National Gallery, London. The painting and the print are remarkably different in character. The life-size oil (referred to in Delacroix's studio as *la boîte à violon*, or "the violin case") shows its subject full-length, dressed in black: a formal demonstration of classic English portraiture in the style of Sir Thomas Lawrence. The lithograph, on the other hand, is an introspective study focusing on the turbulence and melancholy of youth. The intimate nature of the print and the fact that only six impressions of it survive suggest that from the start it was destined for a private circle.

This compelling portrait can be compared only to the most forceful prints of Géricault and to the handful of early lithographs by Goya. Delacroix's exuberant draughtsmanship and the intensity with which he approached the still relatively untried medium of lithography are here brilliantly conveyed.

Bibliography: Delteil, Loys. *Le Peintre-Graveur illustré: Delacroix*. Paris, 1908, no. 51; Lugt, Frits. *Les Marques de collections de dessins et d'estampes*. Amsterdam, 1921, no. 1768; Johnson, Lee. *The Paintings of Eugène Delacroix: A Critical Catalogue, 1816–1831*. Oxford, 1981, vol. 1, pp. 54–56.

CI

James McNeill Whistler

American, 1834–1903

The Tall Bridge

1878. Lithotint in chalk and wash, printed in brown ink on mounted Japanese paper, image 11 × 7⅝" (28 × 18.5 cm). Gift of Paul F. Walter. 1984.1096

By 1878, the year in which this lithograph was made, Whistler had an established reputation as the painter of works with such evocative titles as *Nocturne in . . .* and *Study in . . .*. To capture on stone the atmospheric effects of his paintings and pastels, Whistler manipulated the lithographic chalks and lithotint washes so that when pulled, the printed images had all the immediacy of wash drawings or watercolors. A number of his early lithographs were studies of the Thames—the dock areas below London Bridge that were the inspiration for the earlier etchings in *The Thames Set* and the stretch of river along the Battersea and Chelsea shores—at different times of day, usually dawn or dusk. Whistler and the lithographer Thomas Way (under whose tutelage the present work was executed) intended to publish several lithographs as part of a series called *Art Notes*. They hoped that the prints



would help rekindle interest on the part of collectors and patrons in lithography, which for many years had been associated with commercial use and the production of inexpensive, popular images. The response was not enthusiastic, and the stones were therefore put aside; many of them were printed again in 1887.

The Tall Bridge was one of four lithographs done by Whistler for a new magazine called *Piccadilly*, though only two of them, *The Long Bridge* and *The Toilet*, were issued before the magazine ceased publication. Very few impressions of *Early Morning* and *The Tall Bridge* survive, and of the latter none but the special proofs printed on mounted Japanese paper. The poor reaction to his lithographs was a disappointment to Whistler at a particularly troubled period in his personal life. In 1879, however, he went to Venice, and upon his return to England he exhibited and published his most famous series of etchings, the first *Venice Set* (1880).

During the 1870s, Whistler was particularly fond of the ramshackle wooden spans and piers of old Battersea Bridge (demolished in 1890). *The Tall Bridge*, with its low horizon and flattened perspective emphasizing the height of the span above the Thames at low tide, is reminiscent of the color wood-block prints of similar subjects by Hokusai and Hiroshige. Whistler's paintings, pastels, and prints of the late 1860s and the 1870s are marked by the influence of Japanese prints, an interest shared by his many friends in the artistic circles of Paris. His interpretation is not facile but is, rather, a synthesis of Japanese ideas about the representation of pictorial space and his own theories on the aesthetics of form and color. Whistler's well-known butterfly monogram, which he

began to use in the 1870s, is here placed beneath the span in the manner of a Japanese printmaker's seal impression.

Bibliography: Way, Thomas R., and Dennis, G. R. *The Art of James McNeill Whistler: An Appreciation*. London, 1905; Way, Thomas R. *Memories of James McNeill Whistler, the Artist*. London and New York, 1912; Kennedy, E. G. *The Lithographs by Whistler, Arranged According to the Catalogue by Thomas R. Way*. New York, 1914; Hobbs, Susan, and Spink, Nesta. *Lithographs of James McNeill Whistler from the Collection of Steven Louis Block*. Washington, D.C., 1982; Spink, Nesta. *Lithographs of James McNeill Whistler from the Collection of Steven Block: Supplementary Technical Notes*. Washington, D.C., 1982; Lochnan, Katharine A. *The Etchings of James McNeill Whistler*. London and New Haven, 1984.

DWK

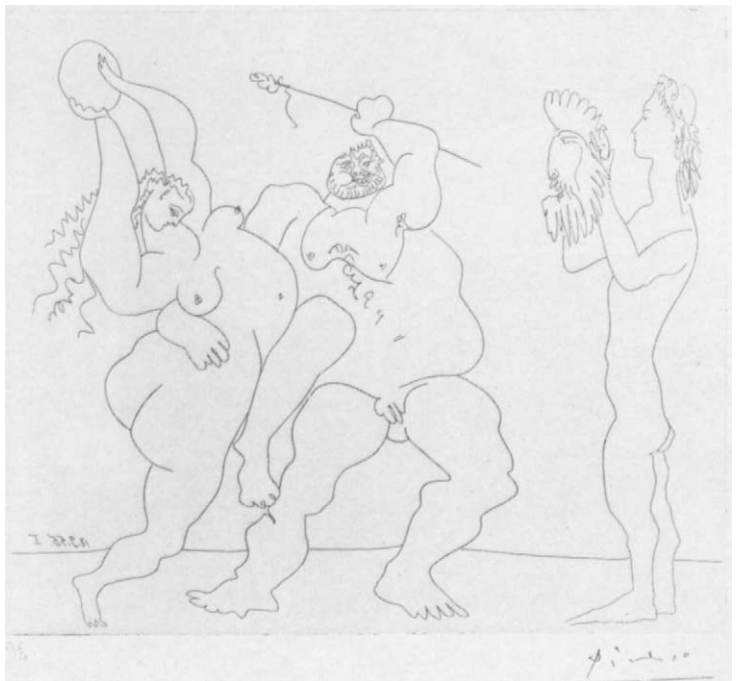
Pablo Picasso

Spanish, 1881–1973

Nude Couple Dancing and Young Girl Holding a Mask

18 September 1955. Etching, plate 10 1/8 × 12 1/4" (25.7 × 30.8 cm).
Inscribed: 26/50 Picasso. Gift of Reiss-Cohen, Inc. 1983.1212.1

Forty-five prints by Picasso, dating from 1919 to 1955, have been acquired by the Museum through a gift from Reiss-Cohen, Inc., that will substantially augment our representation of the art of this undisputed giant of the twentieth century. Picasso's prints total more than two thousand, and with the salient exception of the linoleum cuts, a nearly complete set of which was a recent gift from Mr. and Mrs. Charles Kramer, the Metropolitan's holdings of Picasso's prints until now numbered fewer than forty. The present acquisition comprises prints in intaglio, a method in which an image is worked into the surface of a metal (usually copper) plate by etching, aquatint, or drypoint. Etching was the technique used by Picasso in his first attempt at printmaking, in 1899, and although during certain periods he worked primarily in other mediums—lithography for a time begin-



ning in 1945, the linoleum cut from 1959 to 1963—he continued to employ the intaglio process throughout his life, producing a series of almost five hundred intaglio prints in his last five years.

Picasso's subject par excellence is the human figure. Of the prints in this gift, only one, *The Guitar on the Table*, does not depict a person. Picasso generally does not, however, show people engaged in daily routines, dressed in the clothes of a particular era, interacting in society, or posed in interior scenes. He shows instead a child, a man, a woman, or, most often, a man and a woman. This primary sexual relationship is present, either explicitly or implicitly, in a great number of Picasso's works. It is portrayed not pruriently, but joyfully, as the relationship of energy and of creation. When Picasso's works do refer outside of themselves, the allusion is frequently to classical myths in which cosmic events are translated into human terms—that is, allegorized as relationships between men and women. When his works do show an interior, the setting is usually a studio, the place where the artist creates.

Bernhard Geiser, a friend of Picasso's and the first cataloguer of his prints, classified those made before 1932 as the early work. "The three years from 1932 to 1934," Geiser wrote, "represent a concentrated activity of the highest creation in the graphic sphere, paralleling the artist's enormous production in painting, sculpture and ceramics" (quoted in Los Angeles, p. 11). Twenty of the prints in the Museum's acquisition date from 1932 to 1934. Picasso also had very short stretches of intense productivity, such as the week in September 1955 when he made *Nude Couple Dancing* and *Young Girl Holding a Mask*. (At that time the artist, it may be remembered, was already seventy-four years old.) This print, along with two others, is dated 18 September; a fourth is dated the previous day; a fifth was done on the twenty-second and the twenty-third; and a sixth also on the twenty-third. These prints, all included in the Museum's acquisition, are roughly equivalent in size and show a nude man and woman accompanied by one or more figures. The means of the six is line, but in three, scratched shading creates a textural effect. In *Nude Couple Dancing* . . . and the two others, the image is created with little more than an outline; although simple, the line bounds with energy, and although economical, it conveys everything that is necessary.

Bibliography: Bloch, Georges. *Pablo Picasso: Catalogue of the Printed Graphic Work, 1904–1967*. Bern, 1968, no. 774.

Related reference: Los Angeles County Museum of Art. *Picasso: Sixty Years of Graphic Works*. Exhibition catalogue, Los Angeles, 1966 (cited as Los Angeles).

SB

DESIGNS FOR ARCHITECTURE AND DECORATIVE ARTS



Lorenz Stöer

German, active 1555–ca. 1620

Pattern Book for Wood Inlays

Hier Inn Etliche Zerbrochne Gebew den Schreynern In eingelegter Arbeit dienstlich auch vil andern Liebhabern Zusehern gefallen geordnet und gestelt Durch Lorentz Stöer, Maller Burger Inn Augspurg. LS, Mit Rö: Kaÿ: Maÿ: u[nd] aller genedigisten Privilegio nit nach zetruckhen. 1567.

(Here are set forth some broken buildings useful for woodworkers making inlay, also for many other admirers, collected and arranged by Lorenz Stöer, painter and citizen of Augsburg, LS, with Roman Imperial Majesty's etc. most gracious privilege, not to be copied. 1567.)

1567. Volume of 13 woodcuts on paper watermarked with the arms of the city of Augsburg (Briquet 2112, most in use about 1542), 9¾ × 7¾" (24.8 × 19.5 cm). The Elisha Whittelsey Collection, The Elisha Whittelsey Fund. 1984.1085.1–13

A booklet of thirteen leaves (frontispiece, title page, and plates 1 through 11), all printed from wood blocks designed and published by Lorenz Stöer but cut by Hans Rogel the Elder (1532?–1592/93), was preserved for several centuries

because it was bound with at least one other book. Removed from its protective hiding place intact and still fastened together, it is one of the two or three known copies of the first edition of a pattern book for woodworkers' inlays. Like most sixteenth-century pattern books, this one was a series of visual images for professionals who needed no instructions, and the only information provided is on the title page and on the last plate; Stöer's title states that his designs are to serve cabinetmakers for inlay patterns.

At the bottom of plate 11 there is a colophon: *FINIS. Getruckt zu Augspurg durch Hannss Rogel Formschneider.* (The end. Printed in Augsburg by Hans Rogel, blockcutter.) Rogel was a writing master, a cutter of wood blocks, and a publisher of ephemeral material—posters and handbills, greeting cards, calendars, playing cards, and holy pictures. His elaborate calligraphy and his skill in cutting blocks make it clear that in this booklet nothing, not even the title page, was typeset.

Stöer has designed eleven landscapes without people, animals, or birds but has stuffed them with the bursting point with antique ruins, dissociated geometric solids, and agglomerations of structural rollwork. His Mannerist accretions are the only known printed patterns for this style of wood inlay, fashionable in Augsburg and southern Germany in the second half of the sixteenth century.

Ex coll.: Honeyman.

Bibliography: Möller, Liselotte. *Der Wrangelschrank und die Verwandten Süddeutschen Intarsienmöbel des 16. Jahrhunderts*. Berlin, 1956; Jervis, Simon. *Printed Furniture Designs Before 1650*. N.p., 1974; Kreisel, Heinrich. *Die Kunst des deutschen Möbels*. Munich, 1974; *Welt in Umbruch: Augsburg zwischen Renaissance und Barock*. Exhibition catalogue, Augsburg, 1980.

JSB

François Soufflot, le Romain

French, student in Rome 1761, active by 1780, d. 1802

and Jean-Jacques Lequeu

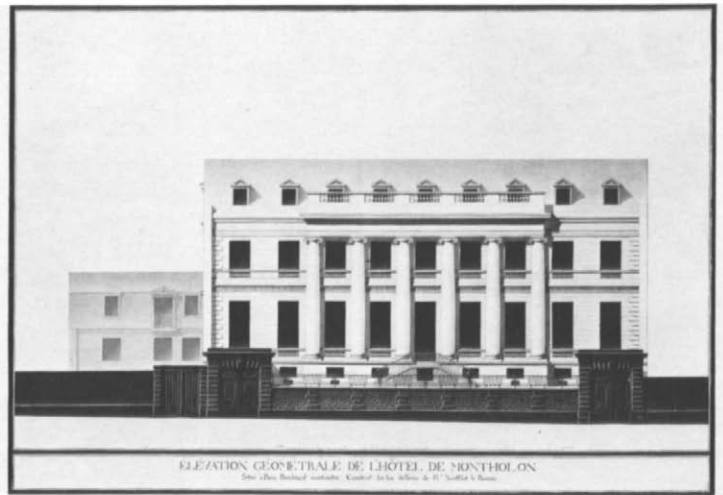
French, 1757–1825?

Designs for the Hôtel de Montholon, Paris

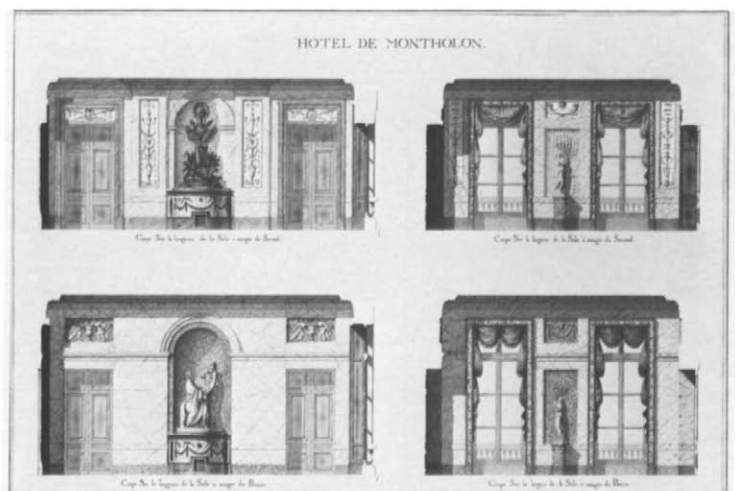
1785–86. Drawings, pen, black and gray ink, gray and colored washes, exterior elevation $18\frac{1}{2} \times 27\frac{1}{4}$ " (47×69.2 cm), interior elevation, dining rooms of first and second floors $15\frac{3}{4} \times 21\frac{5}{8}$ " (40×54.9 cm), interior elevation, salons of first and second floors $15\frac{11}{16} \times 21\frac{1}{16}$ " (39.8×55.1 cm). Purchase, Mr. and Mrs.

Charles Wrightsman Gift. 1984.1084.1, 2, 3

Designed by François Soufflot, le Romain, with Jean-Jacques Lequeu collaborating on the interior decoration and furniture, the Hôtel de Montholon, built in 1785–86, stands in Paris on the present-day boulevard Poissonnière. It is one of the few distinguished private houses of its day to have survived the nineteenth-century reconstruction of Paris. Renowned in its own time, it was mentioned by Thiéry in his guide written the year after it was built and was reproduced in a number of prints, the most illuminating of which were by the team of the architect Jean-Charles Krafft and the engraver Pierre Nicolas Ransonette. In 1970 the Museum received as a gift from Mr. and Mrs. Charles Wrightsman two sketches by Lequeu for the wall treatments of a small antechamber in the Hôtel de Montholon, and this year the Wrightsmans' generosity has made possible the acquisition



Exterior elevation, 1984.1084.1



Interior elevation, dining rooms of first and second floors, 1984.1084.2

of three splendid drawings documenting the facade and the interior decoration of the dining rooms and salons of the first and second floors.

The works are very precise and highly finished, and the corresponding precision of the lettering suggests that they were presentation drawings made for the wealthy magistrate and then president of the Parlement of Normandy, Nicholas de Montholon, who had commissioned the imposing structure. This hypothesis is supported by a handwritten note dated 1905 on the backing of the drawing for the facade, which states that the *hôtel* had been sold in 1791 to the writer's great-great-grandfather, the marquis de la Grange, a general of the king's armies, and was sold again in 1829 by the marquis's widow. That the drawings were in the possession of a member of a family that had once owned the *hôtel* demonstrates that they were presented to the original owner, who, fortunately, preserved them.

The architect of the *hôtel*, François Soufflot, was the nephew of the eminent Jacques-Germain Soufflot, designer of the Panthéon. François entered his uncle's studio, in which Lequeu was also active. Through his uncle's influence, Soufflot, le Romain, became the superintendent of works at Sainte-Geneviève (as the Panthéon was then called). Lequeu, lacking commissions, set his increasingly fantastic ideas to

paper. He filled four volumes with drawings of seemingly hallucinatory visions and gave them to the Bibliothèque Nationale, Paris. The Hôtel de Montholon is one of the few buildings either man executed.

The *hôtel* is set back from the street, behind a brick wall with gates that today open onto shops. The severity of the two end bays of the structure contributes to the monumentality of the six double-storied, semiattached Ionic columns (plain in the drawing but fluted in the building), which support a balustrade at the attic level that enriches the facade. Thierry wrote, "The Ionic order unites with a noble and grave manner . . . the severe and pure style of antiquity" (quoted in Braham, p. 231). Such grand colonnades were a typical feature of domestic architecture of the period.

The two designs for the interiors, though signed by Soufflot (a usual practice for presentation drawings), are clearly by Lequeu. Besides his "visionary" works, Lequeu left to the Bibliothèque Nationale an album of more than one hundred of his drawings for the Hôtel de Montholon, as well as letters and documents concerning the commission (Gallet, p. 31, n. 58). There are sketches in the Bibliothèque Nationale volume for some of the details in our drawings—for instance, the niche with a stove decorated with vestals in the long wall of the dining room of the first floor. The richness of Lequeu's Neoclassical ornament, as demonstrated in the Paris sketches, was very influential, especially in his furniture designs, of which there are many in the album (Molinier, pp. 204–209). The elegance and beauty of the salons has been recognized by the French government, for they are designated *classé*, as is the facade, that is, they have been granted landmark status and may not be altered.

Very few eighteenth-century buildings, lost or extant, are as well documented by their preparatory drawings as is the Hôtel de Montholon, and the Metropolitan is fortunate to possess such important and fine evidence of its creation. Until now we have had no series of drawings for both the exterior and interior decoration of any structure, and the present acquisition is therefore a particularly welcome addition to our collection. These works will be an outstanding group in the forthcoming exhibition and catalogue of a selection of our French eighteenth-century architectural and ornament drawings.

Bibliography: *French Master Drawings*. Exhibition catalogue, Didier Aaron, New York, 1984, nos. 41–43.

Related references: Krafft, J. C., and Ransonette, P. N. *Plans, coupes, élévations des plus belles maisons et des hôtels construits à Paris*. . . . Paris, [1802]; Gallet, M. *Demeures parisiennes, l'époque de Louis XVI*. Paris, 1964; Braham, A. *The Architecture of the French Enlightenment*. Berkeley and Los Angeles, 1980; Molinier, E. *Histoire générale des arts appliqués à l'industrie*. . . . Vol. 3, *Le Mobilier au XVII^e et au XVIII^e siècle*. Paris, n.d.

MLM

PHOTOGRAPHS

André Kertész

American, b. Hungary 1894

103 Photographs of Subjects in New York City, New York State, and New Jersey

1936–56. Gelatin-silver photographs on double- and single-weight papers, all printed contemporaneously with the negatives. Reproduced here: At The Metropolitan Museum of Art. November? 1936. On double-weight paper, 13 $\frac{1}{8}$ × 10 $\frac{5}{8}$ " (33.3 × 27 cm). 1984.1083.72. Purchase, Rogers Fund, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, Mary Livingston Griggs and Mary Griggs Burke Foundation and The Vincent Astor Foundation Gifts. 1984.1083.1–103

André Kertész arrived in New York on October 15, 1936, to commence what he thought would be a two-year sabbatical from Paris. Kertész knew no English, but his photographs spoke for him. Today, still a resident of New York after almost fifty years, Kertész may be credited with having produced a chronicle of faces, situations, and places in the city that is surpassed by no other single artist in his medium.

The acquisition of 103 works printed by Kertész from 1936 to 1956 brings to the Metropolitan the finest museum collection anywhere of his early New York period and the most extensive holdings outside the photographer's possession of prints made contemporaneously with his negatives—the so-called vintage prints.

One of the first sights in New York that Kertész chose to photograph was the Metropolitan, which he visited late in



1936 with his colleague Richard Statile, who is apparent in the middle ground of this picture. Kertész had already become famous before his arrival in the United States for his ability to arrest chance events in ways that make them seem preordained, a talent exemplified here. This composition weds anecdote to a fine structural armature consisting of the pier at the right, the white crosswalk, and the curve of the driveway, all connected by a carefully visualized network of lines and shapes.

Among the other subjects represented in the Museum's acquisition are figures on Sixth Avenue and on the Fifth Avenue steps of the New York Public Library, scenes of the waterfronts along the East and Hudson rivers, and architecture of the mid-Hudson River valley.

Bibliography: Ducrot, Nicholas, ed. *André Kertész: Sixty Years of Photography, 1912–1972*. New York, 1972; Gill, Brendan. Preface to *André Kertész: Washington Square*. New York, 1975; Ducrot, Nicholas, ed. *Of New York . . . André Kertész*. New York, 1976.

WJN

Edgar Degas

French, 1834–1917

Paul Poujaud, Mme Arthur Fontaine, and Degas

1884. Gelatin-silver photograph, 11⁹/₁₆ × 15⁷/₈" (29.4 × 40.5 cm). The Elisha Whittelsey Collection, The Elisha Whittelsey Fund. 1983.1092

Photography was at an important turning point when Degas picked up a camera for the first time in the early 1890s. The golden age of photographic experiment and discovery occurred in France between 1850 and 1860. By the late 1870s, after the rule book of procedures and stock compositional devices had become entrenched in photographers' practices, a phase of commercial exploitation set in. Degas, along with a handful of other painters including Edvard

Munch, Alphonse Mucha, and Thomas Eakins, was instrumental in breaking with accepted methods and making photographs that were personal, expressive, and nonmechanical in their points of view.

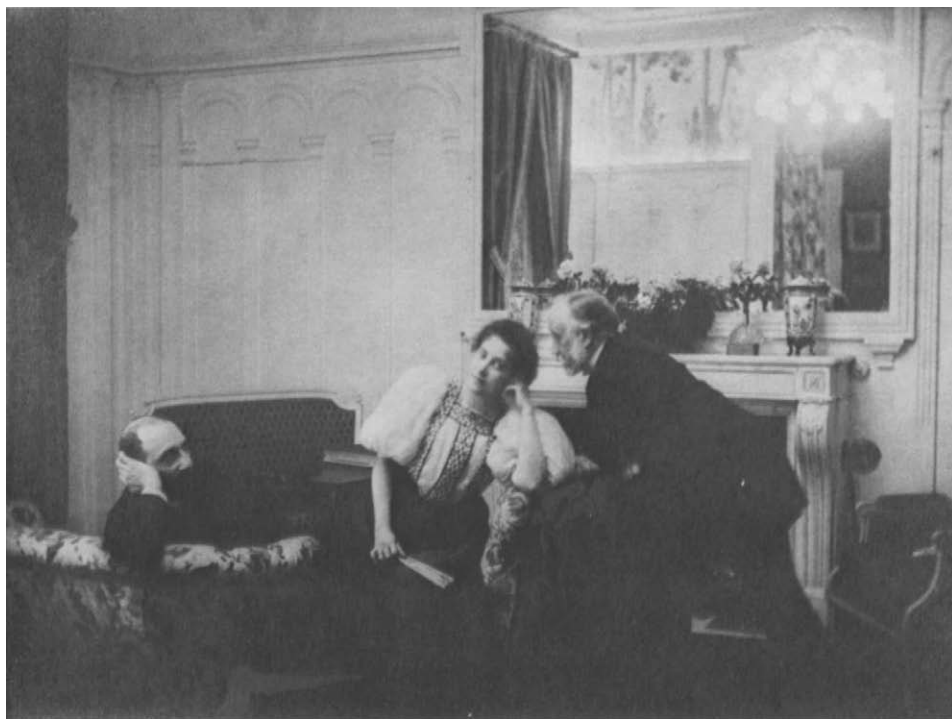
One evening in 1895 Degas dined at the residence of the composer Ernest Chausson. After the meal Degas posed with two of the other guests, Paul Poujaud and Mme Arthur Fontaine, in the drawing room. Guillaume Lerolle, the brother of Mme Fontaine, snapped the shutter when signaled by Degas to do so. Who actually made the exposure is of little importance since the picture could not have turned out as it did without Degas, the catalyst who positioned the *dramatis personae*.

How does a photograph such as this one fit into the overall oeuvre of Degas? Most significant is its role as a vehicle for innovation. Working in a variety of artistic mediums, Degas was constantly trying to stretch his materials to do more than their mechanics permitted. His photographs were often taken under lighting conditions that made correct exposure of the negative nearly impossible, as is the case here. In addition, the poorly exposed negative of this print was enlarged several times more than was customary for the period. During the 1890s an enlargement of many times the diameter of a negative could not be accomplished without the loss of resolution and detail, a limitation that Degas was prepared to accept for the sake of experiment.

Degas was very interested in the gestures and postures that people assume when relaxing. He used these elements to create mood in his paintings, as typified by the oil on canvas of 1869–71, *Sulking* (29.100.43), in which an ambiguous emotional state is achieved through pose and expression. In the present photograph, Poujaud and Mme Fontaine hold their hands to their ears as though they are each alone in a moment of solitary reverie; Degas oversees their reverie as though he is observing them from another world entirely.

Bibliography: Terrasse, Antoine. *Degas et la photographie*. Paris, 1983, no. 9, p. 35.

WJN



MUSICAL INSTRUMENTS



Ferdinand Hofmann

Austrian (Vienna), d. 1829

Fortepiano

Ca. 1790. Wood, various other materials, length 86½" (211 cm), width 38¼" (97.1 cm). Gift of Geraldine C. Herzfeld, in memory of her late husband, Monroe Eliot Hemmerdinger. 1984.34

One of the most elegant pianos to have come from Mozart's Vienna, this five-octave grand is also wonderfully well preserved. Since our understanding of the composer's creative process depends on our being able to perform music on instruments of the type for which it was intended, rather than on anachronistic instruments that distort color and balance, this piano and others in the Museum's collection (including a grand [89.4.3182] made by a friend of Mozart's

father's) offer vital musical evidence. In addition, the present piano is unusually attractive as furniture. The strength of design exemplified by the strikingly architectural music desk, as well as the attention paid to detail—for instance, in the unique ornamental hardware that reflects the arcading of the cloth-backed nameboard—testify to the builder's originality and sophistication and to the refined Neoclassical taste of his wealthy customer.

Over the ebony-and-bone keyboard an enamel oval contains the inscription *F. Hofmann/Clavier Instrument-macher/in Wien*. A printed label with wax seal on the soundboard supplies Hofmann's address and permits us to date the piano to the last years of the eighteenth century. Hofmann's activity continued until his death in 1829, and a later piano of his, from about 1815 and currently on loan to the Metropolitan from the Albany Institute of History and Art, allows a comparison between the delicate piano of Mozart's era and the substantially more massive model played in the time of Beethoven's maturity. The older piano lacks pedals; its dampers are operated by knee levers below the keyboard. Further, it has a moderator, or mute stop, operated by a knob above the nameplate; this device became obsolete in the nineteenth century, and pianists were therefore deprived of a distinctive timbre, inimitable on the modern instrument.

François Louis Pique

French (Paris), 1758–1822

Violoncello

Ca. 1790. Wood, body length 29¼" (75.5 cm). Purchase, The Vincent Astor Foundation, Mrs. Jackson Burke, J. Richardson Dilworth, Mrs. Harold H. Krechmer, in memory of Harold H. Krechmer, and American Society for Eighteenth Century Studies Gifts; Rogers Fund; Gift of Mr. and Mrs. Gregory W. Mandeville, The Crosby Brown Collection of Musical Instruments, Gifts of Mrs. Harold H. Krechmer and Helen Blank, in memory of Therese Gittler, by exchange; and funds from various donors. 1983.435

Encyclopedias of violinmakers state that François Louis Pique, a highly regarded luthier, is not known to have made cellos. This fine French example from the late eighteenth century has been attributed to him on the basis of such details as its distinctive varnish and F-holes and the delicate treatment of the edging of the top and back. The scroll, too, resembles the work of Pique as characterized by his numerous extant violins. Stradivarian in modeling, the cello nevertheless has a refined, rather bright, and somewhat nasal quality, quite unlike the rich warmth of contemporary Italian instru-



ments. Its tonal clarity is admirably suited to chamber music; it lacks the power for playing concerti with a modern orchestra, but for that purpose we have the louder Vuillaume cello described below. The Pique cello is very well preserved, with orange-brown varnish nearly intact. Late in the nineteenth century, when the instrument was privately owned in England, its neck was modified to accommodate an intense, highly virtuosic, Romantic style of performance. The present long fingerboard, tailpiece with fine-tuning device, and adjustable end pin date from that period. Since no other Pique cello has appeared to provide clues regarding the shape of the original fittings, restoration will not be attempted; instead, we will employ strings and a bridge appropriate to the modernized state.

Happily, the past year has brought to the Museum two other cellos as gifts, from Sigrid Nagle and Fritz Spolen in memory of Virginia Spolen (1983.496) and from Nat and Yanna Brandt in memory of Sophie Kroyt (1983.487.2). These anonymous eighteenth-century instruments may be more suitable for restoration to Baroque or Classical format if proper models can be found. Virtually no good antique cello survives unchanged; consequently, we know relatively little about the original configuration of the instrument (unaltered violins are more plentiful, though first-rate ones are rare). This cello, however, has much to teach us about French techniques of body construction, and in its current condition it is a remarkably lovely instrument.

Jean Baptiste Vuillaume

French (Paris), 1798–1875

Violoncello

Mid-19th century. Wood, body length 29¹¹/₁₆" (75.5 cm). Gift of Peter Blos. 1984.114.1

A fitting companion to the violoncello by François Louis Pique is a later example by the outstanding French luthier of the nineteenth century, Jean Baptiste Vuillaume.

Like Pique a native of Mirecourt in the Vosges, Vuillaume left his father's atelier in 1818 to settle in Paris. There he worked for a time with the acoustician and violinmaker François Chanot and subsequently with Pique's son-in-law, N. A. Lété, who built a serinette in the Museum's collection. Chanot's innovative scientific approach left its mark on Vuillaume's creation of both an oversize viola and a huge double bass that were displayed at the Crystal Palace, London, in 1851. Vuillaume's normal output, numbering some two thousand instruments, was more conservative. He was strongly influenced by Cremonese traditions, particularly those of Stradivari, whose work he often copied.

This violoncello, exactly the same length as Pique's, is similarly Stradivarian in design, being rather restrained in the arching of the spruce top and the maple back and therefore more powerful in tone than more generously arched models of other makers. The label within reads *Jean Baptiste Vuillaume à Paris/Rue Croix des Petits Champs*, recording a location he occupied before 1858.

Vuillaume was honored with silver medals at the Paris expositions of 1829 and 1834 and received gold medals in 1839 and 1844. The ribbon of the Légion d'honneur was later bestowed upon him for his artistic accomplishments, which are richly evident in the sensitive modeling and the lustrous orange-brown varnish of this instrument, the only one by Vuillaume in the Metropolitan's collection. Above all, the tone of the violoncello is magnificent, and the acquisition promises to become one of the most often seen and played instruments in the Museum.



COSTUME INSTITUTE



Gloves

English, ca. 1630. Gray leather with gauntlet embroidered in gold, silver, and silver-gilt threads in foliate patterns with motif of the Scottish thistle, length 13¼" (33.5 cm). Purchase, Judith and Gerson Leiber Gift. 1984.127ab

The opportunity to acquire an object from the seventeenth century is a special pleasure for the Costume Institute. The fragile nature of most costumes and accessories, subjected to the stress of wear and the vagaries of time, precludes the survival of many pieces. One accessory that does survive is the glove, particularly those beautiful, elaborately embroidered gloves intended as gifts. Such pieces, not necessarily meant to be worn in any practical sense, were symbolic of the fealty of the giver and the importance of the occasion. They were often presented to royalty or visiting dignitaries, as favors at weddings, to mourners at funerals, or as tokens of friendship (Cumming, p. 212).

The recent purchase of this splendid pair offers a distinguished addition to the holdings of early gloves already in the Museum. Gloves of this sort have been collected not only as

examples of apparel but also for the skillful and rich embroidery done on them in colored silks and metallic threads. This is the only pair in the Museum that is worked entirely in metal threads—gold, silver, and silver gilt are used exclusively.

Most probably made in England of lamb or doeskin, these soft gray suede gloves can be dated stylistically to about 1630, or during the reign of Charles I (1625–49). Structurally the gloves are sewn with round seams; the decorated gauntlet is embroidered on a piece of linen, stiffened with extra material and then stitched over the top of the glove and lined with red silk. This type of separate gauntlet is also unique in the Metropolitan's collection.

The design of the embroidery is very like that on another pair of gloves in the Museum (29.23.13, 14) that is said by Redfern (pl. 19) to have belonged to James I (r. 1603–1625). The motifs on the present example are not worked as delicately as in the earlier gloves, however, due to the weight of the metallic threads. The embroidery is executed by couching twisted metallic threads in a sinuous line that sets a Scottish thistle apart from other floral patterns. The thistle itself is formed by raised work with tiny loops couched over leather padding. The ground is completely covered with small, silver-gilt sequins. The additional floral elements and borders are worked in gold and silver bullion and plate. Two varieties of metallic trimmings, a bobbin lace and a passementerie, surround the gauntlet (cf. laces 08.180.648 and Levy, pls. 118, 123, 232).

The ceremonial nature of this kind of glove enhances the curiosity about when it was made and to whom it was given. Throughout the first half of the seventeenth century a number of styles seem to overlap, making it difficult to determine what was fashionable at any specific time and how much of any given design was derived from traditions in which a special event played a role.

Related references: Redfern, W. B. *Royal and Historic Gloves and Shoes*. London, 1904; Cumming, Valerie. *Gloves*. New York, 1982; Levy, Santana. *Lace, A History*. London, 1983.

Coco Chanel

French, 1883–1971

Day Ensemble

French, ca. 1927. Black and ivory silk charmeuse, length of jacket at center back 29½" (75 cm). Label: Chanel. Purchase, The New-York Historical Society, by exchange. 1984.29a–c

Day Ensemble

French, ca. 1927. Black wool jersey and black satin, length of dress at center back 40" (101.5 cm). Label: Chanel. Purchase, The New-York Historical Society, by exchange. 1984.28a–c

Theater Coat

French, ca. 1927. White and black ombré silk, length at center back 44½" (112 cm). Label: Chanel. Purchase, Irene Lewisohn Bequest, Catharine Breyer Von Bomel Foundation Fund and Hoechst Fibers Industries and Chauncey Stillman Gifts. 1984.30

Coco Chanel has been acknowledged as one of the most significant twentieth-century couturiers. Her day clothes, which for later designers were some of the more influential of her creations, have been quite uncommon in major collections, including that of the Costume Institute. These recent acquisitions considerably enrich our holdings and are very similar to the fashions described in *Vogue* of June 1, 1927 (pp. 84–85), as the “latest elegances of the Smart World. . . .” Each of them typifies a lasting contribution made by Chanel. For example, the charmeuse suit at the left has the mannish tailoring that she championed. According to the *Vogue* issue of January 15, 1927 (p. 92), a “jersey frock is smart for daytime”; the wool jersey dress in the center of the illustration here demonstrates Chanel’s desire to give clothing ease and comfort, elements that we have come to expect. Finally, the evening coat of Japanese kimono fabric is representative of the elegant simplicity of line now considered essential in fashion design.



Robe Volante

French, ca. 1735. Medium brown silk damask, length at center back 55⅞" (142 cm). Gift of Mary Tavener Holmes. 1983.399.1

The rarity of this piece, only the second *robe volante* to enter the Costume Institute collection, may in part be attributed to the fact that it has sustained very little alteration—the quantity of costly fabric used made the style especially vulnerable to modification as fashions changed. The medium brown color is another feature unique in our collection. Deep pleating at the back, sides, and front provides the volume that allows the billowing effect from which the dress derives its name, and the lacelike patterning of the damask indicates a silk of French manufacture. The other *robe volante* in the Costume Institute (CI50.40.9) is pictured in the catalogue of the exhibition *The Eighteenth-Century Woman* (p. 7). Apart from being notable as examples of a certain style, these dresses preserve the grace and elegance of the early 1700s.

Related reference: Ettesvold, Paul M. *The Eighteenth-Century Woman*. Exhibition catalogue, Metropolitan Museum (Costume Institute), New York, 1981.

AMERICAN PAINTINGS AND SCULPTURE



Mary Cassatt

American, 1844–1926

Gardner and Ellen Mary Cassatt

1899. *Pastel on paper, 25 × 18 3/4" (63.5 × 48 cm). Gift of Mrs. Gardner Cassatt. 57.182 (renunciation of life interest)*

In the fall of 1898, the Pennsylvania-born artist Mary Cassatt returned to America on one of her rare trips from France, where she had taken up residence in 1866. She stayed with her younger brother, Gardner Cassatt, at his house outside Philadelphia, and she made several portraits of his children Gardner and Ellen Mary. Judging from works such as this, Cassatt had learned much about pastel from her mentor, Edgar Degas, who had expanded the range of possibilities of the medium in extensive and innovative experiments. One technique involved the use of steam to make a pastel paste that could be worked with a brush; another

consisted of using fixative over each consecutive pastel layer to create subtle nuances of color and texture. Both methods are employed with great success in this accomplished double portrait. Ellen Mary Cassatt, in a pink dress flecked with blue, a white collar, and bows in her hair, is held by her brother. His brown jacket and the dark green upholstery of the chair provide an effective foil for Ellen Mary's frock. The rich colors and the vigorous execution are typical of Cassatt's mature pastels and amply demonstrate her mastery of the medium.

Bibliography: Breeskin, Adelyn D. *Mary Cassatt: A Catalogue Raisonné of the Oils, Watercolors, and Drawings*. Washington, D.C., 1970, p. 135, no. 302.

NS

Eastman Johnson

American, 1824–1906

Christmas-Time; The Blodgett Family

1864. *Oil on canvas, 30 × 25" (76.2 × 63.5 cm). Gift of Mr. and Mrs. Stephen Whitney Blodgett. 1983.486*

Eastman Johnson, now celebrated as one of America's most accomplished nineteenth-century genre painters, was better known during his lifetime as a successful and prolific portrait painter. On a few occasions Johnson cleverly combined portraiture with genre elements in charming group scenes such as *Christmas-Time; The Blodgett Family*. The picture was painted in 1864 as a commission from William Tilden Blodgett, a wealthy New York manufacturer, real-estate investor, art collector, and philanthropist. The painting depicts Mr. and Mrs. Blodgett with their daughters, nine-year-old Eleanor and four-year-old Mary, in the sitting room of their Fifth Avenue house, watching their son, William, play with one of his Christmas presents, a stick puppet. Every detail—carefully drawn, well modeled, and beautifully colored—captures perfectly a mood of radiant domestic tranquillity. The picture was first exhibited at the National Academy of Design in 1865 and elicited this laudatory comment from a newspaper reviewer:

Christmas-Time . . . is beyond all question the most successful attempt to make a group of portraits picturesque which has ever been made in this country. . . . Here glows a cheerful fire, making fantastic gleams upon the warmly-hued carpet and softly flushing the whole atmosphere of the room. The figures are disposed with consummate skill and effect, yet in the easiest and most natural manner imaginable, in short it is a picture to wring the souls of bachelors; and to put married people to their consciences, so full is it of the best sentiment of

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



home, refined, loving, unaffected. If people's portraits were often painted to such purpose we should have no quarrel with their painters or themselves.

An extremely public-spirited man of taste, vision, and decisiveness, Blodgett was one of the most prominent founding trustees of the Metropolitan Museum, of which he was a vice president at the time of his death in 1875. A generous donor to the fledgling institution, he was instrumental in purchasing the first three collections of European paintings for the then collectionless Museum. Together with John Taylor Johnston, Blodgett advanced funds in excess of \$100,000 to purchase the pictures in Europe. More than one

hundred of the paintings are still owned and displayed by the Metropolitan, including fine examples of Dutch, Flemish, French, and Italian art. Blodgett was also active as a private collector and possessed a fine group of contemporary European and American pictures. Among them were Frederic Church's massive *Heart of the Andes*, now one of the Museum's treasures (09.95), and a genre scene by Eastman Johnson, who was himself a founding trustee. The intrinsic quality of *Christmas-Time*, as well as the intertwined histories of artist, patron, and Museum, make it a particularly appropriate addition to our holdings.

JKH

AMERICAN DECORATIVE ARTS



Side Chair

New York, 1750–70. Walnut with maple and white pine, height 38³/₈" (98.1 cm), width 22" (55.9 cm), depth 21¹/₂" (54.6 cm). Gift of Mr. and Mrs. Benjamin Ginsburg. 1984.21

American eighteenth-century furniture is remarkable for its anonymity. Few pieces were labeled or otherwise signed by their makers, and today not many survive in the

Entries by Morrison H. Heckscher, *Curator*; Oswaldo Rodriguez Roque, R. Craig Miller, *Associate Curators*; Alice Cooney Frelinghuysen, *Assistant Curator*

families for which they were made. Owing to the indifference of early collectors and the exigencies of the marketplace, only a small number of pieces can be traced back to their original owners. It is, therefore, particularly satisfying to record the acquisition of two superb chairs, each with a verifiable family history.

The first is one of eight matching New York Queen Anne style side chairs that descended in the Apthorp family until acquired by Ginsburg and Levy, Inc., New York, in 1960. A late nineteenth-century paper label on the seat frame records the family lineage, beginning with Grizzell Eastwick (1709–1796), who in 1726 married the Boston merchant Charles Apthorp (1698–1758). However, since the chair is of a recognizable type made in New York in the 1750s and 1760s, there is a much greater likelihood that it was made for the couple's son Charles Ward Apthorp (1729–1797) sometime between his marriage in 1755 to Mary McEvers of New York and the completion in 1764 of his country mansion, Elmwood, at what is now Columbus Avenue and 91st Street, Manhattan. Described in 1780 as "an exceeding good house, elegantly finished," its furnishings presumably included the Queen Anne style set.

Chairs of this pattern, modeled after a well-known English type, were the height of fashion in New York during the 1750s and 1760s. Sets were owned by the van Cortlandts, the van Rensselaers, and the Beekmans. But on none of them are the backs as magnificent as on the Apthorp chairs, which display on the crest an undercut shell supported on a mantel of strapwork carved with fish scales and boast on the splat a brilliant, flamelike veneer. The chair retains the original finish, with a lustrous reddish-brown patina; the original antique, golden silk damask on the slip seat has been replaced with a similar fabric. For many years the firm of Ginsburg and Levy championed the study and collecting of New York colonial furniture. Now, it is gratifying and most appropriate that one of the former proprietors and his wife should give to the Museum a chair from the finest mid-eighteenth-century New York set.

MHH

Side Chair

Philadelphia, ca. 1770. Mahogany with poplar and yellow pine, height 39¹/₄" (100.3 cm), width 24¹/₄" (61.6 cm), depth 22¹/₄" (56.5 cm). Purchase, Anonymous Gift, in memory of Elizabeth Snow Bryce. 1983.395

The second eighteenth-century American chair with a verifiable family history is this richly carved Philadelphia Chippendale style example. It is part of a set of six believed



Probably shop of

Duncan Phyfe

Secrétaire à Abattant

New York, ca. 1825–35. Mahogany with pine, height 62¼" (158.1 cm), width 38" (96.5 cm), depth 19¾" (50.2 cm). Gift of The Manney Collection. 1983.225

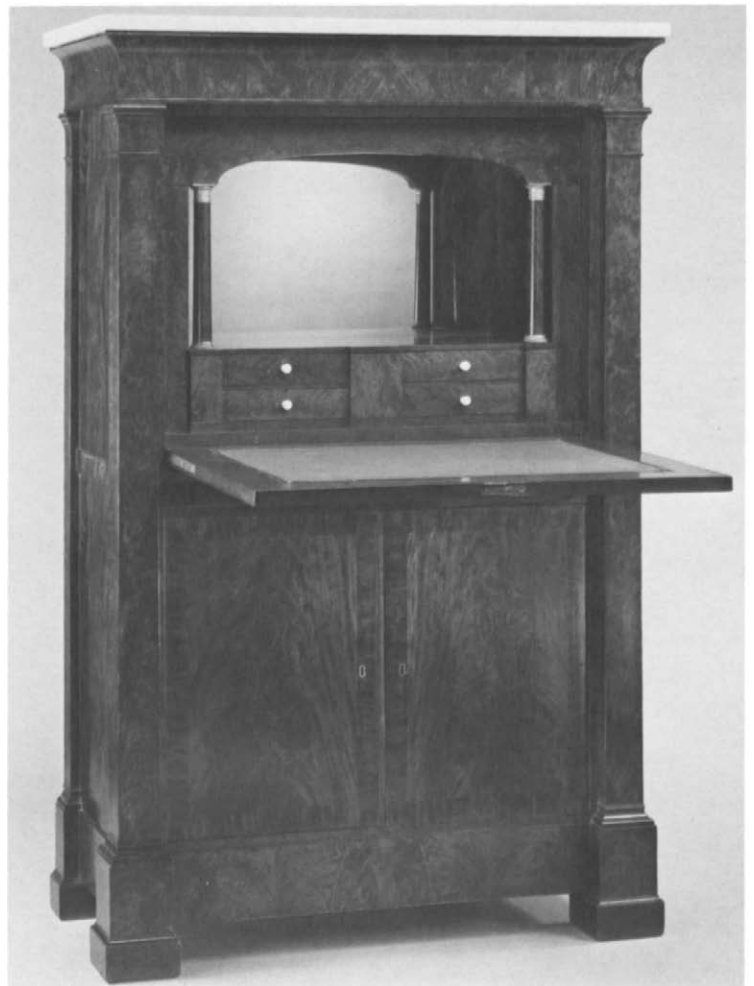
In the early nineteenth century *secrétaires à abattant* began to be made in America. For the most part, they closely follow the formula for such pieces established in France in the period of the Napoleonic Empire; however, American interpretations, whether made in Philadelphia, New York, or Boston, tend to be less ornamented and manifest individual peculiarities. This *secrétaire*, relying totally on carefully chosen mahogany veneers to achieve an opulent decorative effect, is among the few examples that can be attributed with some degree of probability to the famed New York cabinetmaker Duncan Phyfe. A very similar desk now in the Museum of the City of New York belonged to the New York governor DeWitt Clinton, builder of the Erie Canal, and has long been associated with Phyfe. In refinement of construction, as well as in excellence of design, both these desks, along with another in the collection of Mr. and Mrs. Stuart P. Feld, New York, disclose the careful workmanship of the Phyfe shop, but it must be admitted that one or all of these pieces might have been produced by one of Phyfe's apprentices who later set up his own establishment. Nevertheless, they constitute a distinct New York type, a telling mark of which is the marble

to have been made for Sarah Logan (daughter of James Logan, colonial statesman and scholar) at the time of her marriage to Thomas Fisher in 1772. Since on that occasion James Logan had ordered furniture for his daughter from the cabinetmaker Thomas Affleck and the carver James Reynolds, an attribution to these men has been suggested. The chair's descent can be traced through the Fisher and Fox families to Mrs. John Wister, whose calling card is nailed to the frame.

The chair has a pleasing aspect, even though a nineteenth-century varnish finish, somewhat crackled and decayed, covers the original surface. The slip-seat frame is covered with modern needlework, the colors and floral pattern of which are not unsuitable on such a piece.

The treatment of the rails and the legs is typical of a large number of Philadelphia Chippendale chairs, but the splat has an unusually elaborate pierced pattern that is found on no other set from Pennsylvania. This pattern is taken directly from Thomas Chippendale's *The Gentleman and Cabinet-Maker's Director* (3rd ed., London, 1762, pl. 9), the most famous of all furniture design books. In Philadelphia exact copying never occurred on ordinary, ready-made furniture, though it is found on a handful of unique and costly bespoke examples. Why, one might ask, would Philadelphia's wealthiest patrons have a preference for such obviously plagiarized London fashions? The answer may be that, with the signing of the Non-Importation Agreement in 1765, the colonists were no longer able to buy London-made furnishings. They had to make do with the local product, which they embellished ostentatiously with motifs deriving recognizably from stylish English pattern books.

MHH



slab used as a top. In this desk, as in the case of the two others mentioned, the slab is a replacement; the originals evidently tended to slip off and break. The *secrétaire's* interior reveals an arched opening with brass-capped colonnettes at the sides, and four small horizontal drawers with ivory knobs. Flanking the horizontal drawers, and between them, are vertical secret drawers; those on the sides open only when a spring mechanism is activated in the center drawer compartment. The writing surface, counterweighted in the interior with heavy lead blocks, becomes cantilevered when open; it has no other means of support.

ORR



Couch

American, ca. 1851–56. Oak, height 67" (170.2 cm), width 73" (185.4 cm), depth 29" (73.7 cm). Friends of the American Wing Fund. 1983.148

The Gothic Revival became a significant trend in American decorative arts by about 1830 and continued until about 1870. Rather than simulating actual prototypes from the Middle Ages, designers working in the Gothic Revival style applied Gothic motifs to furniture forms from the earlier 1800s. This extraordinary couch, open at one end, derives from the exotic French or Grecian sofa à la Mme Recamier that was introduced around the beginning of the nineteenth century. Here the form has been fashionably updated with richly tufted upholstery and Gothic ornament. A flamboyant exploitation of true High Gothic features, the couch displays pierced stiles, leafy carving, and soaring, encrusted finials above a trefoil arch. Its decoration and large scale strongly evoke the exuberance and fantasy associated with the Gothic Revival. Although its maker is yet unidentified, the couch closely resembles a set of four hall chairs made for the antebellum house of Frederick Stanton in Natchez, Mississippi.

ACF

New England Glass Company

East Cambridge, Massachusetts, 1818–88

Three Paperweights

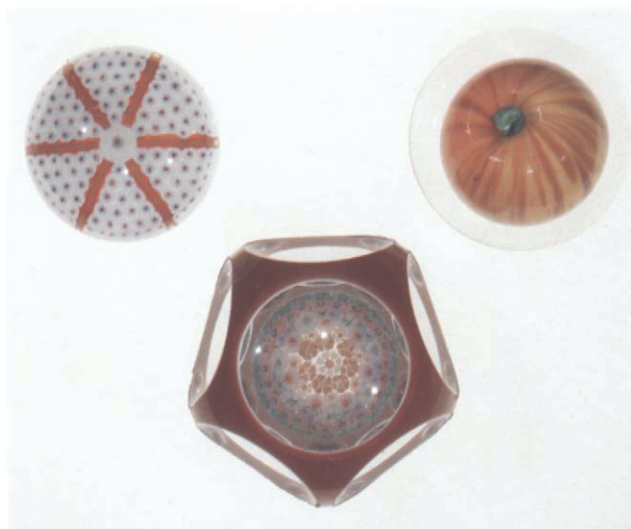
Ca. 1850–75. Glass, diameter (top left: .506.2) 2 3/8" (6 cm), (top right: .506.1) 2 5/8" (6.7 cm), (bottom: .245) 3 3/16" (8.1 cm). Friends of the American Wing Fund. 1983.245, 1983.506.1, 2

The displays at London's Crystal Palace Exhibition of 1851 may have provided touring Americans with their first exposure to glass paperweights, which were copied in American glass factories soon thereafter. Made frequently by émigrés from England and the Continent, American paperweights resembled the well-known styles in French weights. These three paperweights are among the finest produced at the New England Glass Company, the most successful and longest-running glass factory in nineteenth-century America. The Museum recently acquired the objects directly from descendants of Thomas Leighton and his son William, both noted glassworkers at the New England factory.

The appealing blown apple paperweight derives from earlier French models produced at Saint-Louis. The yellow fruit is made of probably two layers of glass, blown and streaked with red and then fused to a colorless, circular base. The other two weights utilize millefiori (drawn-glass canes), cut into slices and arranged in a pattern under a clear, magnifying dome. The smaller weight features a simple yet striking design of a carpet of identical white canes in a geometric arrangement defined by six spokes of vermillion radiating from a large central cane. There is no other known weight like this one. Perhaps the rarest of all, however, is the red-over-white, faceted, double-overlay weight. Familiar through early publications on American glass, it has only recently come to light. Family tradition suggests that the piece was made by William Leighton. In its skilled execution, it vies with the finest paperweights from Clichy, and with the other two acquisitions illustrated here, it attests to the quality and variety of paperweightmaking at the New England Glass Company.

Bibliography: Watkins, L. W. *American Glass and Glassmaking*. New York, 1950, p. 78, pl. 24; Hollister, P. *The Encyclopedia of Glass Paperweights*. New York, 1969, p. 196.

ACF



Probably

Pottier and Stymus

Side Chair

New York, ca. 1875. Rosewood with cedar veneers and walnut, height 37 1/8" (94.3 cm), width 18" (45.7 cm), depth 17 1/2" (45 cm). Purchase, Charlotte Pickman-Gertz Gift. 1983.68

The New York firm of Auguste Pottier and William Stymus is credited with some of the most eclectic and exuberant furniture produced in America in the latter part of the nineteenth century. The firm catered to the carriage trade, counting among its patrons some of this country's legendary plutocrats: Henry Flagler, George Westinghouse, William Rockefeller, Charles Crocker, and Leland Stanford, among others. It was not only a furnituremaking establishment but also an interior-decorating concern that operated on a large scale. At one time Pottier and Stymus counted more than seven hundred men and women employees, assigned to specialized departments such as tapestry weaving, bronze casting, veneering, or upholstery. They never manufactured furniture in mass quantities but concentrated instead on luxury items made from the finest materials by exacting craftsmen.

Combining Neoclassical and Egyptian decorative motifs with a form reminiscent of the bentwood café chairs popularized in the 1860s by the Viennese firm of Thonet Brothers, this sprightly side chair is today viewed as representative of the Egyptian Revival style, though it was originally called "Neo-

Grec." Ernest Hagen, a cabinetmaker who knew Pottier and Stymus's work well, noted that it "was nearly all done in the 'Neo-Grec,' most awfully gaudy style with brass gilt Sphinx heads on the sofas and armchairs, gilt engraved lines all over with porcelaine [sic] painted medallions [sic] on the backs, and brass gilt bead moldings nailed on. Otherwise, their work was good; but the style horrible." In the absence of labeled or documented furniture by the firm, Hagen's statement has served as the basis for a number of attributions, including this side chair, an armchair and another side chair in the Museum (1970.35.1, 2), and a side chair in the Art Institute of Chicago. When stripped of its upholstery, the piece in Chicago, which is closely related in design to the other two chairs in the Metropolitan, was found to bear the inscription *Ingersoll*, accompanied by the number 3924. This name, written in the same flowing script, was found on the seat-rail of the present chair, but with the number 3925. The latter number was also found in the brass molding surrounding the imported porcelain plaque that is such a distinctive aspect of the chair's appearance. The use of inventory numbers for keeping track of the various articles of furniture as they went from one department to another is known to have been the practice at Pottier and Stymus. "Ingersoll" may well refer to E. Ingersoll, whose name appears on a list of the firm's employees compiled on May 1, 1869, and now with other Pottier and Stymus papers in the Museum of the City of New York.

Due to advanced deterioration the cord, gimp, and velvet strip forming the side of the upholstered seat had to be replaced, but the tapestry-woven seat proper, depicting the ancient period symbols of upper and lower Egypt, was preserved.

ORR

Mrs. Tamar North

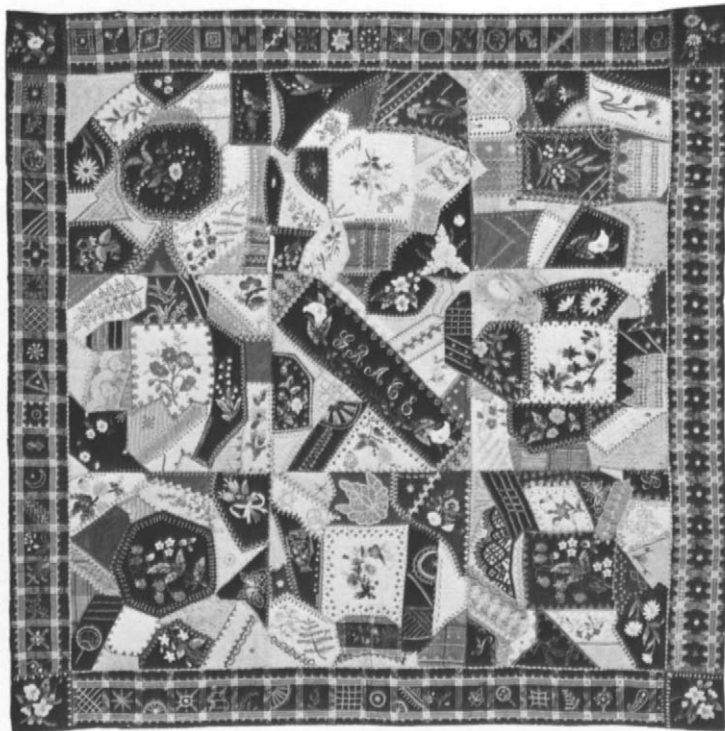
American, 1833–1905

Memorial Crazy Quilt

North's Landing, Indiana, ca. 1877. Silk, wool, and cotton, 64 × 64" (163.2 × 163.2 cm). Gift of Mr. and Mrs. John S. Cooper. 1983.349

On February 13, 1877, Grace Gertrude North, only daughter of Benjamin and Tamar North of North's Landing, Indiana, died at the age of twenty-one. As a remembrance, using material from her dresses and bits of needlework probably made by her, her mother crafted this memorial quilt. In design and craftsmanship, it is a tour de force of the quiltmaker's art. Unlike most crazy quilts, the field is divided into nine squares. Within each square the seemingly haphazard traditional "crazy" arrangement prevails, but as a further stabilizing element, each square also contains a large panel embroidered with flowers in the middle. In the center square this panel is much larger than in the others and contains the word *GRACE*, spelled in prominent letters, thus clearly stating the maker's objective. A number of the abstract elements rendered in stitching, especially in the border, echo motifs made popular by the work of Charles Locke Eastlake and relate the quilt to broader currents of style in the decorative arts of the time. Nevertheless, it is as a deeply felt expression of a traumatic psychological experience—the death of an only daughter—that the quilt commands our special attention. The pain of irreparable loss, the comfort of happy memories, and the consolation of produc-





ing the memorial quilt itself are all communicated by this remarkable object. It is among the most thoughtfully designed quilts of its type and is particularly notable for the nearly perfect state of preservation in which it has come down to us. It descended in Mrs. North's family, collaterally, to the donors.

ORR

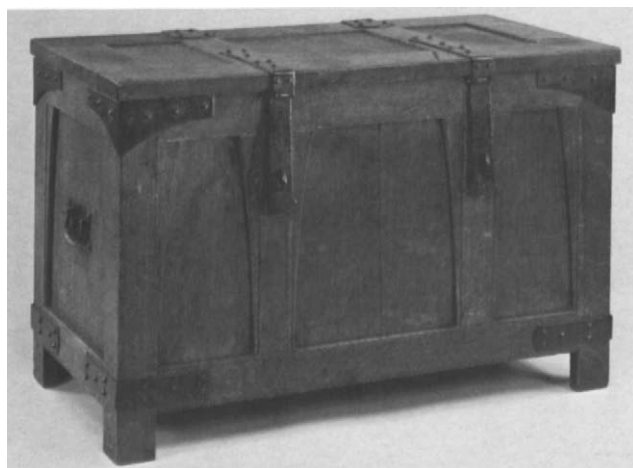
Gustav Stickley

American, 1858–1942

Chest

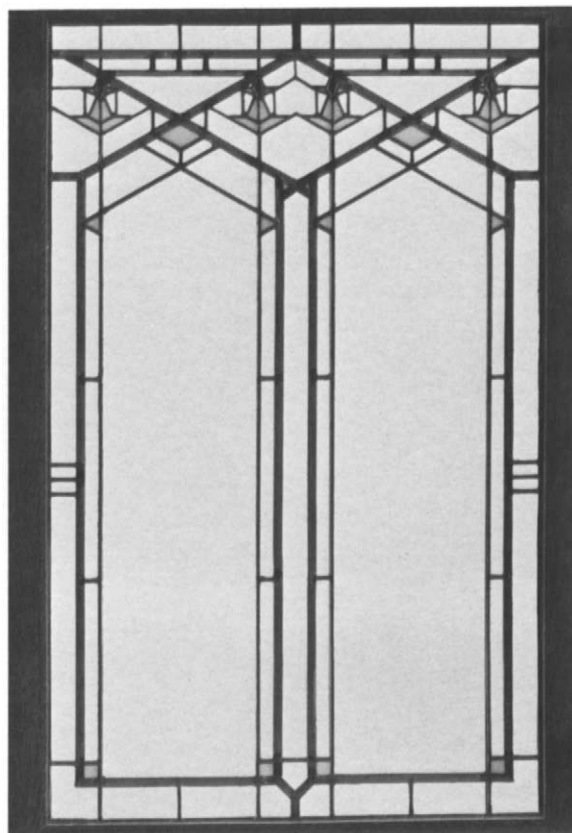
Syracuse, ca. 1900–1905. Oak and wrought iron, cedar lined, height 25 3/8" (64.8 cm), width 40 1/2" (103 cm), depth 20 1/2" (52.1 cm). Gift of Ben Wiles, Jr. 1983.598

Gustav Stickley was a leading proponent of the Arts and Crafts movement in America through his periodical, *The Craftsman*, and the furniture produced at his workshop in Eastwood, New York. This chest was made for Stickley's



own home on Columbus Avenue in Syracuse and remained in his family until acquired by the Museum. Although a unique piece, the storage chest is representative of Stickley's aesthetic. It is typically constructed of quartersawn oak. The design depends upon the frank expression of the structural frame and panels, as well as the sturdy wrought-iron hardware. While Stickley intended such furnishings for the average American home, his work was of a remarkably high quality and was often belying in its simplicity of form.

RCM



Frank Lloyd Wright

American, 1867–1959

Window

1900. Leaded window with wood frame, 42 × 22" (106.7 × 55.9 cm). Designed for the B. Harley Bradley House, Kankakee, Illinois. Gift of Mr. and Mrs. I. Wistar Morris III. 1983.514

No architect has captured the American imagination as Frank Lloyd Wright has, and the Museum is fortunate to have major holdings representing his career over some seventy years. This leaded window was made for the Bradley residence, an important transitional design to Wright's mature work in the first decade of this century. For such Prairie house interiors, the architect sought an effect of total unity by designing all the furnishings and fittings. In particular, the triangular forms of the linear comes repeat the Japanesque gables of the roof; but more significantly, they are a harbinger of the complex geometric patterning that was to characterize Wright's later work and establish him—along with Louis Sullivan—as one of the greatest ornamentalists in modern architecture.

RCM

TWENTIETH CENTURY ART



Jacques Villon

French, 1875–1963

The Dining Table

1912. Oil on canvas, 25 $\frac{3}{4}$ \times 32" (65.4 \times 81.3 cm). Signed and dated (upper right): Jacques Villon 1912. Purchase, Gift of Mr. and Mrs. Justin K. Thannhauser, by exchange. 1983.169.1

Entries by William S. Lieberman, *Chairman*; R. Craig Miller, *Associate Curator*; Lisa M. Messinger, *Curatorial Assistant*

From 1910 to 1914, Jacques Villon was associated with such artists as Gleizes, Metzinger, Léger, and Picabia, whose styles were derived from the Analytical Cubism of Picasso and Braque. *The Dining Table*, one of Villon's masterpieces from this early period, shows how he assimilated Cubist ideas into his own freer, more lyrical mode to produce an individual statement. The still-life subject of the painting, infrequent in Villon's work before the First World War, was one favored by Picasso and Braque in their contemporaneous works. This particular arrangement of domestic objects—a vase of flowers,

a carafe of water, a Chianti bottle, and various dishes placed on a table set for a meal—provided the imagery for a fascinating series of four drawings, three paintings, and one print that Villon did in 1912 and 1913. Two of the preliminary drawings are also owned by the Museum (one a recent acquisition [1983.169.2], the other in the Robert Lehman Collection [1975.1.753]).

The Dining Table is a summation of Villon's experiments in depicting form and space. The architectural details of the interior scene are generalized, and the pictorial space is shallow and intimate. The table and the items on it are thrust diagonally to the fore of the picture plane in a treatment very unlike the frontal perspective of Picasso's and Braque's still lifes. Villon used overlapping, transparent geometric planes of light and dark tones to denote space. The volumetric forms of the objects are defined by a network of black lines that meander over the faceted planes. The artist has animated the characteristically sober Cubist palette with blue, green, white, and touches of yellow. In spite of Villon's methodical revising of the scheme from previous works in the series, the result is marvelously poetic and spontaneous.

WSL

Willem de Kooning

American, b. The Netherlands 1904

Still Life: Bowl, Pitcher, and Jug

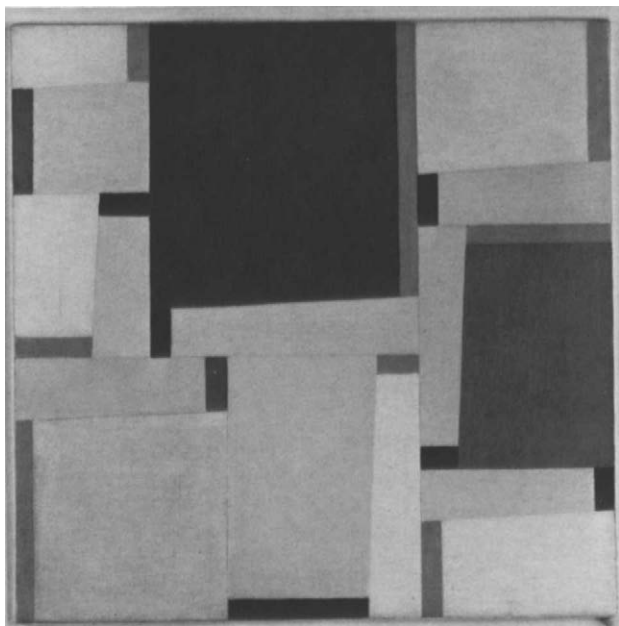
Ca. 1921. Conté crayon and charcoal on paper, 18½ × 24¼" (47 ×

61.6 cm). Signed (lower left and on verso): DE KOONING. *Van Day Truex Fund.* 1983.436

Among the large number of our recent acquisitions, none is more surprising than Willem de Kooning's meticulously drawn *Still Life: Bowl, Pitcher, and Jug*. Done as an academic exercise when the artist was seventeen years old, the work displays de Kooning's mastery of the exacting realism and technical draughtsmanship taught in Rotterdam's Academie voor Beeldende Kunsten en Technische Wetenschappen in the 1920s. The sheet offers a fascinating counterpart to the later Abstract Expressionist paintings for which he is famous, primarily figurative compositions, brightly colored, spatially flattened, and enlivened by broad, gestural brushstrokes. Important because it is the artist's earliest known work, this still life is also probably the first extant creation by any of the Abstract Expressionist painters. Here, de Kooning has rendered with realistic if academic precision an arrangement of three worn pieces of crockery on a tabletop, paying particular attention to convincing modeling, shading, and the reflections of light on the glazed surfaces. The artist first outlined the shapes in charcoal and then used conté crayon for the interior contours to create the convincing illusion of volume. As a last step, the crayon was rubbed with a cloth to produce a uniform texture. De Kooning's technique is notable for its use of the blank paper to suggest highlights, otherwise achieved with overmarkings in light chalk.

LMM





Fritz Glarner

American, b. Switzerland, 1899–1972

Relational Painting No. 64

1953. Oil on canvas, 20 × 20" (50.8 × 50.8 cm). Gift of Celeste and Armand Bartos. 1983.579

This painting is the first canvas by Fritz Glarner to enter the Museum's collection. It typifies the geometric abstractions he produced in New York after emigrating from Europe in 1936. His mature work was most strongly influenced by the Neo-Plastic theory of Piet Mondrian, with whom he was associated in New York during the 1940s. However, his commitment to nonrepresentational art had begun in Paris in 1929, when he was a member of the Abstraction-Création group. Glarner adopted Mondrian's simplified vocabulary of forms and colors that were arranged, without representational reference, according to an architectonic structure. He modified the severity of Mondrian's geometry by introducing diagonal lines that changed rectangles into trapezoids and created irregular rhythmical patterns. In addition to the three primary colors of Mondrian's palette, Glarner included shades of gray. These alterations in color and form added a spatial dimension to his compositions, as well as the sense of movement and vitality that characterizes his best works. Although Glarner's treatment of elements in *Relational Painting No. 64* is strictly nonobjective, there is nevertheless a sense of urban architecture and dynamism.

LMM

David Smith

American, 1906–1965

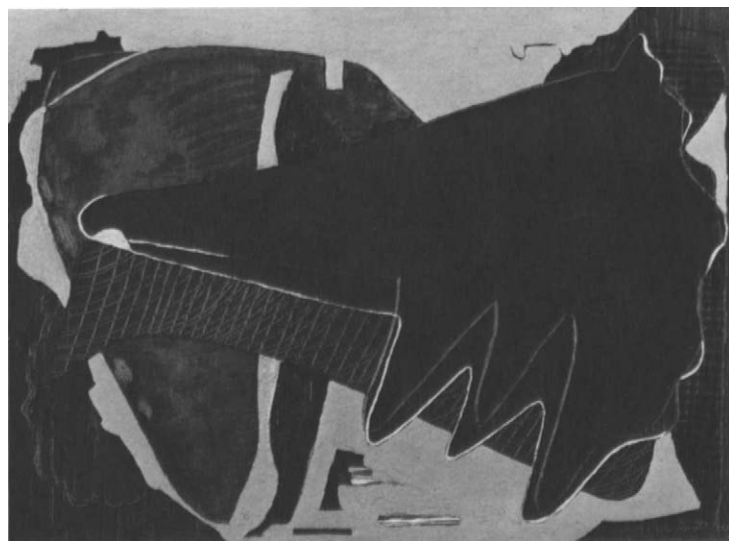
Seashell and Map

1933. Oil on canvas, 26 × 36" (66 × 91.4 cm). Signed and dated (lower right): David Smith 1933. Purchase, Lila Acheson Wallace Gift. 1983.438

While in the Virgin Islands for eight months during 1931–32, David Smith made several paintings, drawings, and his first relief constructions, all based on Caribbean

imagery. Upon returning to New York, he continued to paint island themes, working from objects that he had collected there. The images produced during this early period of his career (1930–40), in both his two-dimensional and three-dimensional works, suggest his assimilation of various concepts of modern European art, that is, Cubism, Constructivism, and Surrealism. This painting perhaps most reflects Smith's Cubist experience, filtered to him through his studies with Jan Matulka in New York. In the center is a large, flat, triangular shell shape, painted brown and outlined in yellow, that acts as a ballast for the composition's generally disjointed forms and its rhythmical linear and decorative patterning. Although created solely with oil on canvas, the overlapping arrangement of different shapes gives the impression of a collage, a medium favored by the Cubists. The irregular configurations derive from those on a map that describe the contours of land and water. The painting's subdued color scheme is also adopted from Cubism. The linear frontality and gestural qualities of Smith's mature sculpture have always been associated with the paintings of the Abstract Expressionists. It is revelatory, however, to see that his early paintings anticipated that movement by more than a decade. Furthermore, *Seashell and Map* is essential for a complete understanding of Smith's metal sculptures of the 1950s and 1960s, two of which are represented in the Museum's collection: *Tanktotem II (Sounding)* of 1953 (53.93) and *Becca* of 1965 (1972.127).

LMM



Lee Krasner

American, 1908–1984

Rising Green

1972. Oil on canvas, 82 × 69" (208.3 × 175.3 cm). Signed and dated (lower right): LK '72. Gift of Mr. and Mrs. Eugene Victor Thaw. 1983.202

During the 1940s Lee Krasner, whose death this past year we sadly note, was among the group of first-generation New York Abstract Expressionists. Unfortunately, her considerable achievements at that time were often eclipsed by those of her husband, Jackson Pollock. For the next two decades Krasner energized her paintings and collages with

gestural markings and overall imagery. In the early 1970s she began working in a new direction and produced a series of extraordinarily beautiful, large paintings that utilized simplified, flat, “cutout” shapes similar to those of Matisse, with linear accents. These compositions—virtuosic arrangements of balance and order in which visible brushwork is kept to a minimum—differ stylistically from Krasner’s earlier paintings but nevertheless refine aspects of her previous use of color and form. The lyrical curves that appear as repetitive strokes in her canvases of the 1940s and 1950s are distilled in pictures

such as *Rising Green* into a few essential shapes. Krasner’s unusual palette of pink and green, which she developed in the late 1950s, is enhanced in the present painting by large areas of beige. The spiky, leaflike forms that the artist creates here are suggestive of trees and other plants, although the imagery of this piece, and of other pictures from the same period, is entirely nonrepresentational. A masterwork of Krasner’s mature style, *Rising Green* realizes her powerful lyricism on a monumental scale.

LMM





David Park

American, 1911–1960

Women at a Table

1959. Oil on canvas, 73 × 57" (185.4 × 144.8 cm). Signed and dated (lower right): Park 59. Purchase, Gift of George A. Hearn, by exchange. 1983.439

David Park is an important link between the Abstract Expressionist movement of the 1940s and later figurative painting. From 1946 until 1952 he taught at the California School of Fine Arts in San Francisco, where Clyfford Still, the major proponent of Abstract Expressionism in California, was the most prominent instructor. Park's deci-

sive turn from abstraction to figuration in 1949 was as much a reaction against Still as it was against the formal, stylistic emphasis of the New York Abstract Expressionists. By 1957 Park was a principal member of what has been alternatively referred to as "The California School" and "Bay Area Figurative Painting," a movement that included Richard Diebenkorn and Elmer Bischoff. *Women at a Table* exemplifies Park's later style, which joined representational imagery with the Abstract Expressionists' sensuous exploitation of the medium of paint. Pigment is thickly applied with broad brushstrokes, and the surface is glossy and textured. Although imposing in size, the painting is quiet in spirit and unassuming in subject. It is a sympathetic depiction of two people engaged in the simple, everyday activity of reading.

LMM

Frederick Brown

American, b. 1945

The Ascension

1982. Oil on linen, 9' × 84" (2.74 m × 213.4 cm). Edith C. Blum Fund. 1983.259

In *The Ascension* Frederick Brown employs with striking effect an expressionist style popular with contemporary artists. Painting with bold, glaring color and broad brushstrokes, he creates a compelling image that is of equal visual and narrative import. The large, bloodied figure of Christ, eyes closed, rises above the clouds as his disciples watch from below. This event is described in the New Testament by Luke, who recounts that “he was lifted up before their eyes, and a cloud took him from their sight” (Luke 1:9). Brown’s picture captures the moment just before the witnesses grasp the full significance of the Ascension: by leaving the physical world, Christ will be able to return in the form of the Holy Spirit that will inhabit all human beings. In the painting, Christ is almost completely obliterated from view (only his feet are still within the cloud), and the crowd is stunned by his departure. Most of the small figures on the hilltop look up toward him, their arms raised. Several have their heads smudged out with paint, as if they too are surrounded by a cloud. One bearded man with an agonized expression looks directly at the viewer. A trail of cloud connects the village below to the ascending Christ, a promise of his return.

LMM



John Walker

British, b. 1939

Cultures, Oceania VII

1982. Oil and synthetic resin on canvas, 84 × 66" (213.4 × 167.6 cm). Signed, dated, and titled (on verso): Cultures/Oceania VII/ Walker 1982/oil. Purchase, Joseph Pulitzer Bequest. 1983.172

Recent paintings by John Walker, such as *Cultures, Oceania VII*, utilize the unusual and highly personal iconography of skulls and anthropomorphic monoliths that has emerged in his work during the past decade. These elements, the first realistic, the second abstract, are here characteristically juxtaposed in a tangible yet unidentifiable space. At the left, spiked on a pole, is a small white mask reminiscent of imitation New Guinea “trophy heads,” made of painted wood and shell, from the Gulf of Papua. At the right, and shown in profile, is a tall, unrecognizable totem, irregular in configuration and evocative of a human torso. In previous paintings by Walker the latter motif has assumed a more explicit martyred state, alluding perhaps to Christ. The contrasts between the ghostly head and the elaborately decorated forms are intriguing, ambiguous, and unresolved. Walker unifies these contradictory narrative images by creating a uniform surface that is energized by quick, broad brushstrokes and viscous paint.

WSL





Philip Guston

American, 1913–1980

The Street

1977. Oil on canvas, 69" × 9' 2 3/4" (175.3 cm × 2.81 m). Signed (lower right): Philip Guston. Purchase, Lila Acheson Wallace and Mr. and Mrs. Andrew Saul Gifts, Gift of George A. Hearn, by exchange, and Arthur Hoppock Hearn Fund. 1983.457

This monumental painting summarizes several raw and visceral themes that characterize Philip Guston's return in the 1970s to figurative subject matter after having been for many years one of the most lyrical of the first-generation Abstract Expressionists. The canvas is divided into three sections, and the narrative it relates is as ambiguous as it is compelling. At the right, a single trash can stuffed with refuse—empty bottles, old strips of studded wood, a shoe—stands in a street. Disembodied limbs, hairy and paw-like, jut out into the center of the composition, holding the lids of several trash cans as shields. Beneath the limbs crawl two black spiders. At the left is a jumble of skinny legs with knees bent and feet wearing oversize shoes. It is unclear in which direction the legs are running. The painting's unsettling color combination of pink, red, and black adds to the turmoil and the despair expressed.

LMM



Chuck Connelly

American, b. 1955

Ausburg

1983. Oil on canvas, 80" × 8'4" (203.2 cm × 2.54 m). Signed and dated (on verso): Chuck Connelly/1984. Edith C. Blum Fund. 1984.108

A disturbing urban scene is created in Chuck Connelly's strange and somber necropolis. An array of buildings, both inventive and menacing in their architecture, is aligned along the diagonal axes of the picture. The varying heights of these parallel, vertical structures produce a disjointed rhythm. In the eerie silence conveyed by the setting, which is completely devoid of human presence, the only suggestion of movement is the red road that rises to pass under a gate and then continues through the city. Except for this path and one isolated accent of yellow, color is ominously absent. Even the sky is roughly overpainted to white. The scene seems drawn from a nightmare.

WSL



Cham Hendon

American, b. 1936

Air Crash

1983. Acrylic and rhoplex on canvas, 66 × 96" (167.6 × 243.8 cm). Edith C. Blum Fund. 1983.389

The powerful subject of this painting by Cham Hendon probably derives from a photograph of a disaster reproduced in a newspaper. A large airplane has crashed to the ground and is engulfed in a blaze of fire. Nine men, seen from behind in dark silhouette, stand helpless before the inferno. Thick swirls of smoke rise from the grotesquely bent wreckage. It is not difficult to imagine the sound and the heat of the fire, as well as the acrid smell of its fumes. The fluid look of the paint surface is a result of Hendon's unusual combination of rhoplex, a colorless synthetic medium requiring intense heat to harden, and acrylic, a colored synthetic paint. The viscous mixture is poured onto the canvas one color at a time, then baked under heat lamps until it sets rock hard. Even the artist's method seems appropriate to the fiery calamity that he depicts.

LMM



John Moore

American, b. 1941

Thursday

1980. Oil on canvas, 92" × 11'9" (233.7 cm × 3.58 m). George A. Hearn Fund. 1983.170

The subject of John Moore's large-scale, realistically detailed painting is the interior of a loft. Two windows illuminate the neat setting and its sparse furnishings and also offer a view of the city panorama with its varied but anonymous architecture of warehouses and offices. The time is probably a summer's morning, and work in the studio has either stopped or not begun. Traces of human presence are found in the arrangement of items on the glass-shelved table: a telephone, a container of iced tea, and empty food wrappers. The recessed windows establish the room's symmetry, and other architectural details enhance it. Located between these openings is the exact center of the composition, which is also the vanishing point for the artist's strictly disciplined perspective. The tonalities of the painting are muted and subtly varied: soft, neutral browns, whites tinged with blue and gray, suggestions of lavender, a passage of green. In spite of Moore's precise description, the scene remains mysterious.

WSL

Rackstraw Downes

British, b. 1939

IRT Elevated Station at Broadway and 125th Street

1981–83. Oil on canvas, 25 × 47½" (63.5 × 120.7 cm). Signed (lower right): RD. Purchase, Louis and Bessie Adler Foundation, Inc. Gift (Seymour M. Klein, President). 1984.93

The British artist Rackstraw Downes, one of the best-known realist painters working today, has for several years depicted meticulously detailed aerial views of Manhattan. He delights in the task of accurately recording a great number of particulars—place, light, time of day, weather—on a relatively small canvas that may take him years to finish. *IRT Elevated Station at Broadway and 125th Street* measures less than four feet in width, which seems hardly large enough to contain the expansive panorama presented. Downes, however, exploits this physical limitation by cramming the space full of myriad images to underscore the congestion of the urban scene depicted. Although not shown directly, the thousands of people living in the old tenements and newer high rises in the neighborhood of 125th Street can be imagined by the viewer. As one studies this painting, the extraordinary specificity of the artist's complex vision becomes apparent. Included are such details as the cloudy sky after a rainfall, the still-wet streets and rooftops, men at a construction site, a flock of white pigeons, and various billboards. Downes's realism is influenced by modern photography, evidenced by his awareness of peripheral vision and its attendant distortions.

LMM



Leonard Koscianski

American, b. 1952

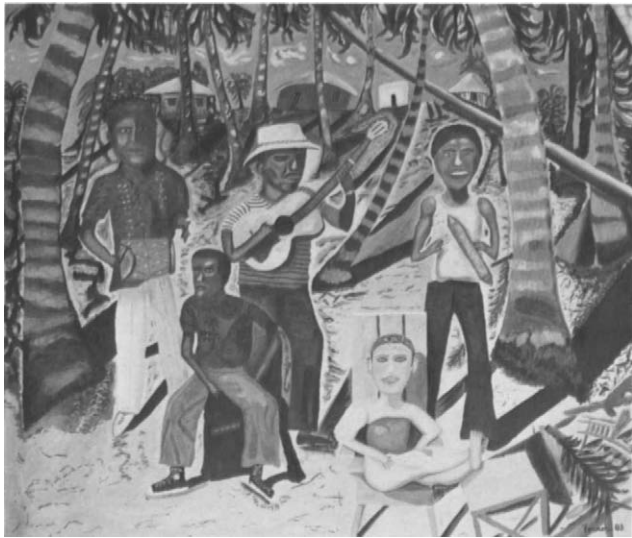
Wild Dogs

1982. Oil on canvas, 72 × 48" (182.9 × 121.9 cm). Signed and dated (lower left): Leonard Koscianski '82. Gift of Karl Bornstein. 1984.222

The eerie brightness of an unseen moon fully illuminates a summer's night to reveal a violent confrontation. Suspended in the sky, two dogs, each ghostly white, bare sharp teeth and claws, anticipating an encounter that can end only in bloody, mangled death. Neither beast, however, is yet victor or victim. On the ground another pair of white dogs leap gracefully across a well-kept lawn that stops just before a row of luxuriantly foliated trees. Once again the beasts are neither conqueror nor conquered; the lateral rhythm of their race contrasts with the furious meeting above. The two scenes, both washed in blue light, appear to be unrelated. But, in fact, are they? Other recent paintings by Leonard Koscianski repeat the subject of animals involved in pursuit and confirm the artist's reluctance to portray death itself. The recurrence of Koscianski's ambiguous narrative suggests that there is a more symbolic interpretation for these works. In such landscapes, might the viewer discover parallels to his own disquieting dreams?

WSL





Rafael Ferrer

American, b. 1933

Merengue in Boca Chica

1983. Oil on canvas, 60 × 72" (152.4 × 182.9 cm). Signed and dated (lower right): Ferrer 83. Emily and Jerry Spiegel Collection, Purchase, Jerry Spiegel Foundation Inc. Gift. 1984.2

In 1966 the painter and sculptor Rafael Ferrer, who was born in Puerto Rico, settled permanently in the mainland United States. The artist's Caribbean heritage and his insistent but sometimes conflicting memories of it remain ingredients essential to the spirit and the subject matter of his work. *Merengue in Boca Chica* is painted in an expressionist tradition and combines sophistication and deliberate naïveté; the colors are exuberant and bright. On a beach, five figures face front; each seems posed as if waiting to be photographed. Dressed for the sun, a blond, blue-eyed, pale-skinned woman lounges in a wooden chair. In the center of the composition, a trio of strolling musicians play a small drum, a guitar, and a guiro. Palm trees already bent by the wind appear to sway to the tropical rhythms of the combo's merengue. A fourth man, seated, stares away, unmoved by

the improvised serenade. Ferrer's distortions in representation are awkward as well as revealing. Scale and proportion shift dramatically among the various elements in the painting and within the figures themselves. For instance, the heads of the musicians, oversize in relation to the slender bodies and dwarfed arms, are considerably larger than that of the man nearby. Even more puzzling are the dimensions of a diminutive beach chair in the right foreground. This is a ramshackle paradise, depicted with compassion and humor.

WSL

Rufino Tamayo

Mexican, b. 1899

Children Playing

1959. Oil on canvas, 51¼ × 76¾" (130.2 × 194.9 cm). Signed and dated (upper right): Tamayo '59. Gift of Mr. and Mrs. Ralph F. Colin. 1983.208

This picture is the first work by Rufino Tamayo, one of Mexico's best-known artists, to enter the Museum's collection. It is a large, abstract composition, painted in Paris, and reflects Tamayo's personal style, which is informed by Latin American culture and art, as well as by adaptations of Cubist modes of representation. Tamayo delights in the medium of oil paint, spreading it on the canvas with agitated strokes that create decorative patterns and textured areas reminiscent of frescoes. Although the work is highly colored, it uses a relatively limited palette of orange and pink with touches of blue and brown; the hues are mixed to produce multiple nuances of tone. Tamayo has adopted the Cubists' geometric analysis of form but without their sense of volume and space. His figures are segmented by divisional outlines into abstract shapes and are placed in an ambiguous, spatially flattened setting. The figure at the right, seated in profile, legs extended, is the most realistically drawn. At the far left, a small child seems to stand, arm outstretched, head in three-quarter view. Between them is a radically abstracted figure who appears to be facing front. The three children are literally joined in a circle within the composition by the artist's careful arrangement of lines and shapes that direct the viewer's eye clockwise around the elements.

LMM





Fernando Botero

Colombian, b. 1932

Night in Colombia

1980. Oil on canvas, 74 × 91" (188 × 231.1 cm). Signed and dated (lower right): Botero '80. Anonymous Gift. 1983.251

Fernando Botero's inflated images astonish and delight. The artist is a great teller of tales, especially when inspired by scenes remembered from his native Colombia. Nostalgia selects and enhances such memories, and what is recalled is picturesque and lively. In the present depiction of a seedy café, the room is overcrowded with seven musicians, two dancers, and miscellaneous items added for decorative effect: a jukebox, oranges, cigarette butts, and exposed light bulbs. The artist's selection of details is as idiosyncratic as his treatment of forms: the cellist wears a wedding band; the stringed instruments lack strings; the rotund, tubular shapes of the instruments are mimicked in the stout, thick-necked people. Curiously, there is a vast difference in demeanor between the two groups of figures. The musicians stare blankly and seem to be part of an inanimate still-life arrange-

ment. They are the backdrop for the inexplicably smaller couple who dance before them with wild abandon, hair and legs flying. In recent works such as this, Botero's painting has become increasingly smooth, with few traces of brushwork; color is muted, although small areas of red, yellow, and green appear garishly bright.

WSL



Gerhard Marcks

German, 1889–1981

Oedipus and Antigone

1960. Bronze, height 93" (236.2 cm). Gift of Joan and Lester Avnet. 1983.445

The large, cast-bronze sculpture *Oedipus and Antigone* by Gerhard Marcks is the first work by this artist to be acquired by the Museum. Marcks is important for his ties to classical Greek art (an inclination shared by other modern sculptors), his personal adaptation of the German Expressionist tradition, and his association from 1919 to 1925 with the Bauhaus and its artists. The sculpture is imposing in size, standing almost eight feet high. Depicted is a touching moment from classical literature. The blinded Oedipus is aided by Antigone, his offspring by an incestuous relationship with his mother, Jocasta. Oedipus holds Antigone's shoulder with one hand and a cane with the other as he is helped to walk. The aging and bearded Oedipus is a combination of strength and vulnerability. Marcks contrasts both the physical and psychological attributes of the father and daughter. Oedipus's muscular build, powerful hands, and

broad, chiseled features are the opposite of Antigone's slender, graceful figure and tapering fingers; his determined, somewhat anguished face looks up with open, gouged-out eyes (his self-inflicted punishment), while her face is serene and submissive, with eyes downcast.

LMM

Timothy Woodman

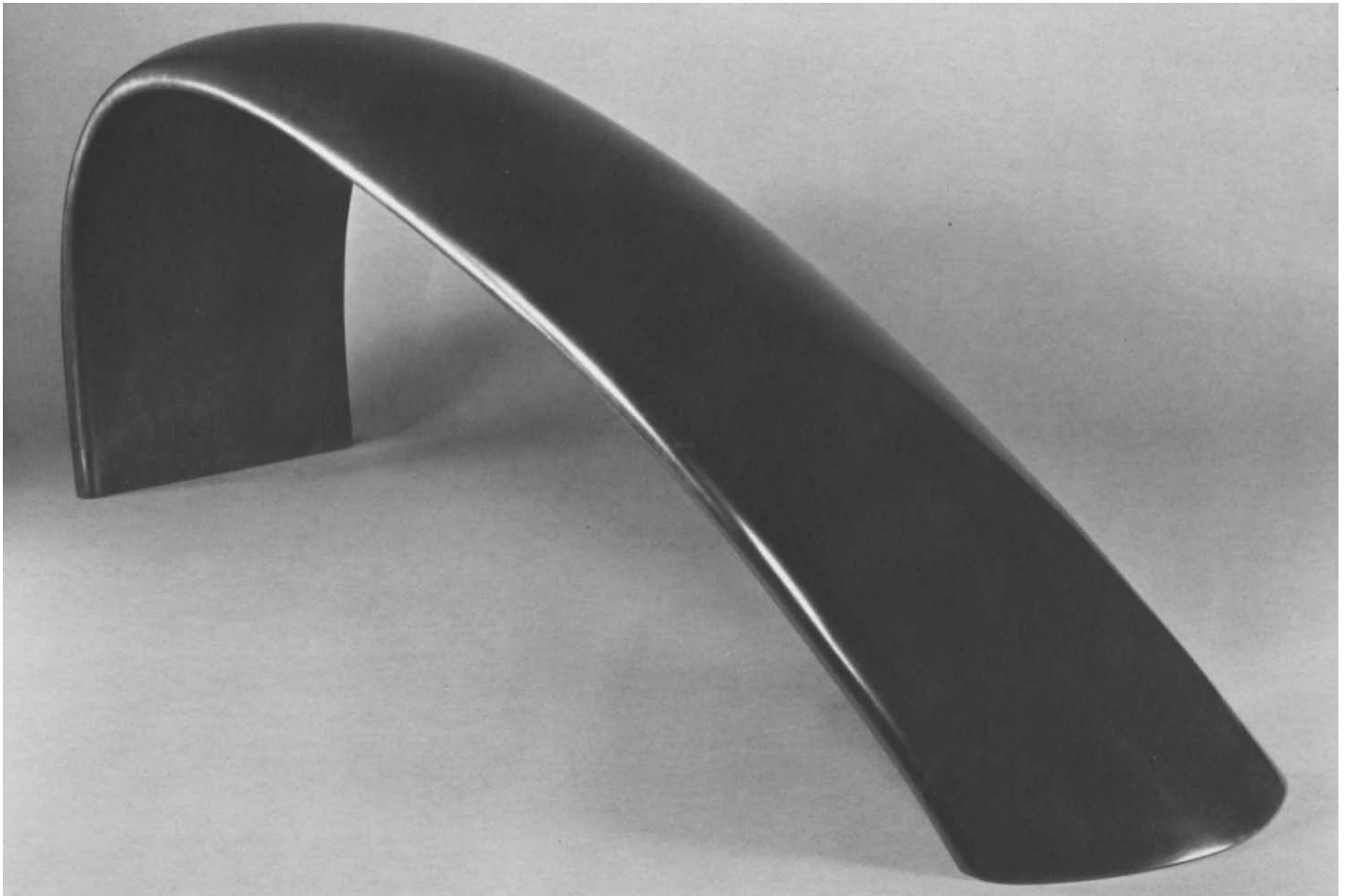
American, b. 1952

Orpheus and Eurydice

1983. Painted aluminum, height 81" (205.7 cm), width 35" (88.9 cm), depth 13" (33 cm). Signed, dated, and titled (on verso): 83-6/ Orpheus and Eurydice/1983/Timothy Woodman. Hugo Kastor Fund. 1983.458

In this painted aluminum wall relief Timothy Woodman recounts the Greek myth of Orpheus and Eurydice. The narrative, unusually complex for the sculptural medium, is further complicated by a simultaneous depiction of different moments from the legend. The composition is densely packed with overlapping figures and props. As the story tells, Orpheus freed his wife, Eurydice, from Hades by the charm of his music, only to lose her again when he disobeyed





Pluto's orders by turning back to see if she was following him. Besides Orpheus and Eurydice, shown both in and out of Hades, the artist presents two devils; Pluto, god of the underworld, with his boat that carries passengers to Hades; and a crouching wolf, the fierce guardian of Hades, who here waits expectantly for the tragic conclusion of the narrative. The simple, somewhat crude representation of figures, along with the anatomical and spatial distortions, are naïve affectations. By making the characters look like average people from contemporary society (save for their garments), the artist transforms an ancient tale and allows the viewer to experience the human aspect of the drama. *Orpheus and Eurydice* typifies Woodman's method of cutting out shapes from thin aluminum sheets that can be bent easily to produce three-dimensional modeling. These pieces are then pop riveted together, primed, and painted with oils.

LMM

Juan Hamilton

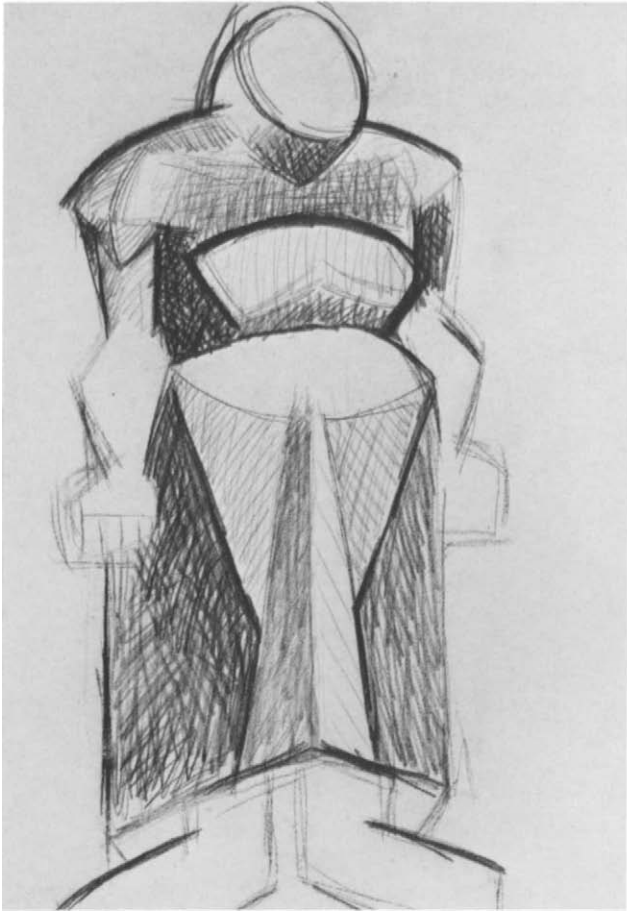
American, b. 1945

Curve and Shadow No. 2

1983. Bronze (1/7 edition), height 32" (81.3 cm), width 96" (243.8 cm), depth 24" (61 cm). Anonymous Gift. 1983.540.1

Juan Hamilton has been active as a potter since the 1970s, and two examples of his stoneware are in the Museum's collection. His recent transition to sculpture grew out of such early abstract work and continues his exploration of simple shapes, like the sphere and the column. *Curve and Shadow No. 2* suggests these ongoing concerns, now realized in an oversize format. While this sculpture is very large, measuring eight feet wide, its emphasis is on linear gesture rather than on volume. The shape is elemental and abstract: a bridgelike structure that stands on two "legs" curves up gracefully to create an off-center arch. As the title indicates, the shadow thrown by the sculpture is an integral part of the piece. The dark coloration of the object is similar to that of some of Hamilton's pottery, although the mediums are quite different. Here, the artist has cast the work in bronze (this is the first of seven castings) and then coated it with black lacquer, vigorously polished to a high luster. The fluidity of the sculptural form is enhanced by the mirror-smooth surface that readily reflects light. Beautiful and sleekly elegant, *Curve and Shadow No. 2* illustrates the artist's ability to produce memorable designs with a limited vocabulary of basic shapes and a monochromatic color scheme.

LMM



The Peasant Woman, 1908. 5.1

Pablo Picasso
Spanish, 1881–1973

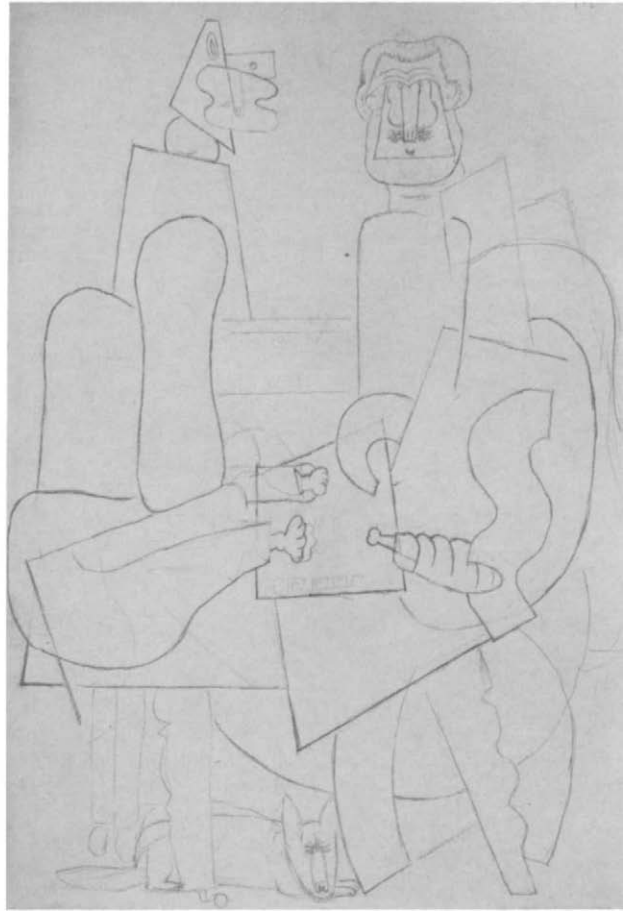
The Peasant Woman

1908. Charcoal on paper, 24 $\frac{3}{4}$ × 19" (62.9 × 48.3 cm). Purchase, Mr. and Mrs. Nate B. Spingold and Joseph Pulitzer Bequest, by exchange, and Van Day Truex Fund. 1984.5.1

Two Players at a Table

1914. Pencil on paper, 11 $\frac{3}{4}$ × 7 $\frac{3}{4}$ " (29.8 × 19.7 cm). Purchase, The Morse G. Dial Foundation Gift, in memory of Morse G. and Ethelwyn Dial. 1984.5.2

Perhaps the most important works to be added to our collection this year are two figure drawings by Pablo Picasso that illuminate distinct moments in the artist's early development—just before and just after his immersion in Analytical Cubism (1909–1913). The first sheet, executed during the summer of 1908, is typical of Picasso's proto-Cubist style, which was informed by his knowledge of African sculpture and Cézanne's paintings. This monumental drawing of a standing peasant woman with clenched fists was the primary study for a slightly larger, more representational painting of the same subject, now in the State Hermitage Museum, Leningrad. In the Metropolitan's piece, Picasso focuses on a sculptural analysis of form, anticipating his imminent preoccupation with advanced Cubist segmentation. He draws the imposing, solid figure with decisive strokes that reveal the tensions between the opposing horizontal and vertical lines. The impact of the image is immedi-



Two Players at a Table, 1914. 5.2

ate and powerful; the construction of the massive figure emerges like a carving from a single block of stone or wood. Picasso had no intention of portraying a likeness here, although the figure seems to be based on the stout physique of Mme Putnam, at whose farm the artist rented a room in August 1908.

The style of *Two Players at a Table* (1914) is completely different from that of *The Peasant Woman*. The later piece reveals a wonderfully whimsical and irreverent depiction of form quite unlike the serious geometric analysis of either the 1908 sheet or of those works created during the intervening period of Analytical Cubism. *Two Players at a Table* clearly demonstrates a Cubist structure in the handling of planes, although the flat surfaces lack depth, shadow, and weight. The discipline and formal sobriety of Cubism are flaunted, outrageously so. Anatomy is not simplified, it is radically altered. Two seated men confront each other at a table on which a game has been placed. Their bodies are not built from bones; rather, they resemble constructions of boards to which token humanoid parts have been added. The facial features of the figures resemble those of the small dog who lies beneath the table. The player at the left turns toward his companion. His severely abstracted head, however, can be read full face as well as in profile, a device Picasso developed further in the 1920s. His opponent has two alternative torsos. The features of his full face, symmetrically arranged, are personalized by a furrowed brow and a tiny, bristly moustache. The subject of this drawing finds an obvious parallel in Cézanne's earlier sequence of five paintings of cardplayers, all of which Picasso studied.

Virgilio Marchi

Italian, 1895–1960

Architectural Study: Search for Volumes in an Isolated Building

Ca. 1919. Pencil and watercolor on paper, $15\frac{1}{4} \times 22\frac{1}{2}$ " (38.7 × 57.2 cm). Titled (upper right, in Italian): *Ricerca di volumi di un edificio isolato*. Purchase, Lita Annenberg Hazen Charitable Trust Gift. 1984.91

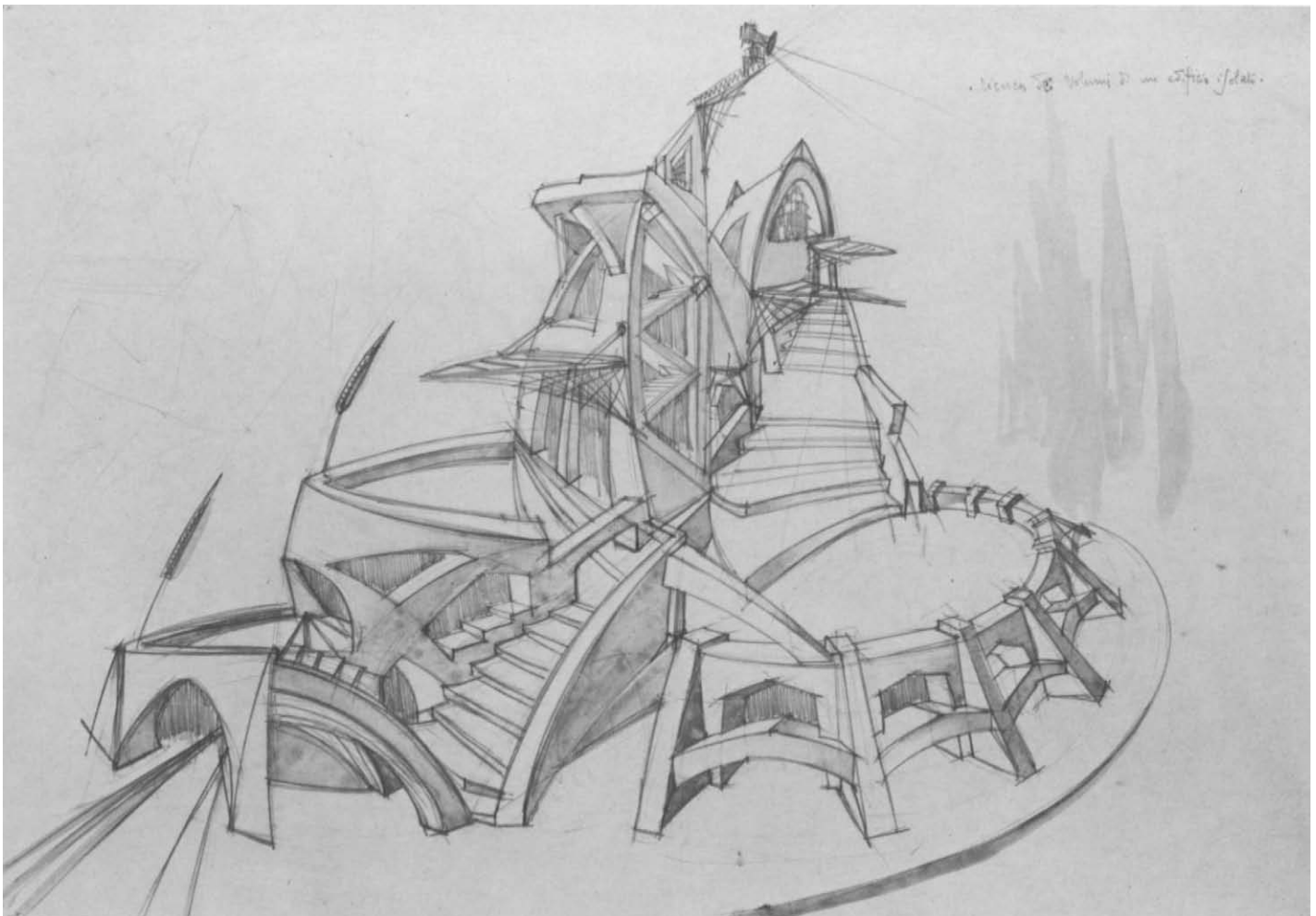
Futurism was primarily concerned with images of speed and motion, which were intended to represent the spirit of the modern age. Although the greatest expression of Futurism is found in the medium of painting, there were some sculptural pieces executed as well, most notably by Umberto Boccioni. Architecture, a later focus for the movement, provided another three-dimensional forum for Futurist ideas about dynamism. The resulting schemes were visionary imaginings that were difficult to translate into actual structures and so remained, for the most part, studies on paper.

In its upwardly spiraling movement, this drawing by Virgilio Marchi typifies Futurist architectural design. It is one of several renderings made by Marchi in 1919 and 1920 for an ideal contemporary city that was never erected. His plans indicated the preoccupation of the period with technological advances in transportation and construction. The building in the present study resembles a cone—round at the bottom, pointed at the top. There are tunneled areas and open

archways below, with stairs leading to various flat levels. The two towers that rise from the center are openly constructed with stairs and columns. A spotlight is perched on a beam that extends from the peak of the left tower. The sweeping curves and the strong, linear slashes of this beautiful drawing are reminiscent of Giacomo Balla's earlier painted imagery.

Marchi produced his mature work after the First World War, when the major proponents of the original Futurist movement were either dead or were experimenting in different directions. He was associated with the group of artists in Rome who were affiliated with Enrico Prampolini's review *Noi*. His designs followed closely the Futurist principles of architecture that had been spelled out by Antonio Sant'Elia in 1914, ideas that Marchi reiterated in 1920 in his own *Manifesto of Futurist Architecture*.

LMM



Jennifer Bartlett

American, b. 1941

At Sea, Japan

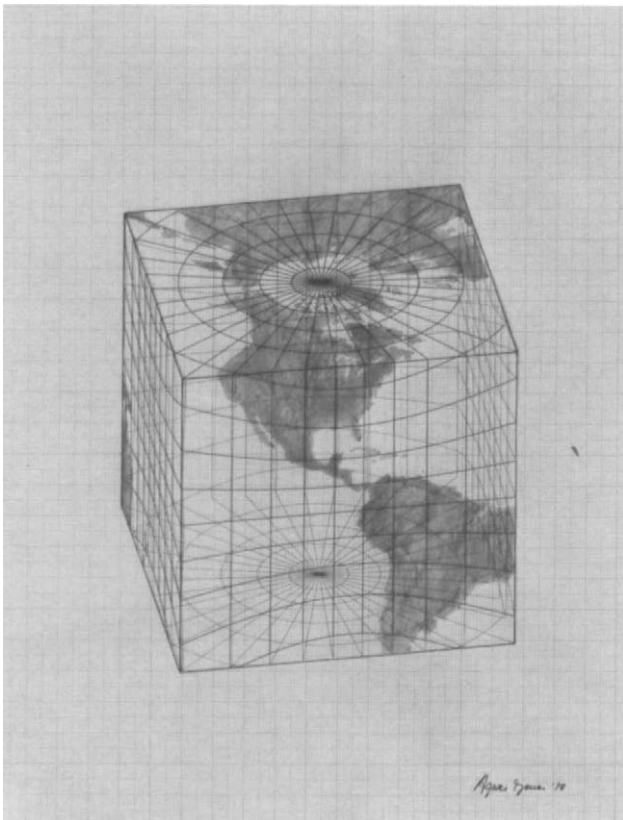
1980. Watercolor, gouache, and pencil on paper, overall $22\frac{1}{2} \times 95\frac{1}{4}$ " (57.2×241.9 cm), six sheets, each $22\frac{1}{2} \times 16\frac{3}{4}$ " (57.2×42.5 cm). Signed and dated (lower right): Jennifer Bartlett 1980. Kathryn E. Hurd Fund. 1983.456

Early in 1980 Jennifer Bartlett began work on *At Sea, Japan*, a large environmental wall piece constructed of enameled metal plates that was commissioned for the Keio University Library in Tokyo. While completing the mural in Japan, she simultaneously developed this drawing of the same title, intending its image to be translated into a wood-block-and-silkscreen print. Although used as a preliminary drawing (there are instructions to the printers written on the composition), the work also exists as a finished statement. Made of six joined sheets of paper, it is dramatic in size (almost eight feet wide) and unusually narrow. The lengthy sequence depicts a narrative without being representational. It is an intimate journey into a deep, mysterious seascape, from which the viewer emerges refreshed. The abstract imagery reads from left to right and follows the random placement of twelve elliptical "swimmers" submerged in water. Reflected in the water are trees, buildings, and lights. The hues change from pastel tones of pink and blue to dark blue-blacks before returning to paler tones. Paint is applied in short, vibrant



brushstrokes. In terms of color, brushwork, and cinematic "reading," Bartlett's drawing recalls Monet's panoramic water lilies, done after 1899. Her early work, from the 1970s, belongs to revived Conceptual and Minimalist traditions. This later watercolor is characteristic of her recent output, which, when at its best, combines gestural, coloristic painting with a grid or sectional format.

LMM



Agnes Denes

American, b. 1938

Study of Distortions: Isometric Systems in Isotropic Space

1978. Watercolor on graph paper, pen and ink on clear-plastic overlay, 17×14 " (43.2×35.6 cm). Signed and dated (lower right): Agnes Denes '78. Gift of Sarah-Ann and Werner H. Kramarsky. 1983.501.3

This intriguing drawing is the first composition by Agnes Denes to enter the Museum's collection, and it reflects her characteristic application of science to artistic expression. Denes does not fit comfortably into any specific school, although her philosophical subject matter and grid motifs align her with Conceptual art and Minimalism. It is her concern with aesthetics, however, that distinguishes her work. While the viewer may not be able to understand fully the intellectual subjects of Denes's drawings, he can appreciate their beautiful execution and unusual analysis of form and space. *Study of Distortions: Isometric Systems in Isotropic Space* is typical of the topographical imagery that has been the focus of the artist's creations during the last decade. In this piece she alters one's perception of space and time by projecting a section of a globe onto a cubic configuration. The work is actually made up of two sheets—underneath, a piece of graph paper on which a map is painted with watercolor, and, on top, a clear-plastic leaf on which the cube is precisely drawn with pen and ink.

LMM



Louisa Chase

American, b. Panama 1951

Untitled

1983. Oil on paper, 38 × 50" (96.5 × 127 cm). Edith C. Blum Fund. 1983.261

Louisa Chase is among a group of young American artists currently working in a style that is at once romantic and realistic. Her compositions utilize recognizable imagery (figures, landscapes, weather conditions) in imaginative, unfamiliar situations to suggest emotions that are often only acknowledged in the subconscious. Chase's expressionistic method of painting is the means through which she achieves her desired end. As the artist has recently written: "The physicality of the work, of the gesture is so much closer to

the uncontrollability of the feeling than a symbolic depiction." Our untitled oil on paper illustrates this emotive quality with its richly textured surface created by successive layers of paint that are thickly applied in some areas and flattened smooth in others. Intense, almost ritualistic slashing lines, evocative of arms and of tree branches, are incised into the paint. In the upper-left section of the canvas a multitude of small, linear markings encircle a decapitated torso in a manner suggestive of camouflage or flagellation. Diagonally below the figure, larger, treelike forms are amassed in a triangular pile, perhaps in preparation for a sacrificial offering. The connection between the two areas of the painting is unclear, and the seemingly primitive narrative depicted eludes definition.

Related reference: *Louisa Chase*. Exhibition catalogue, Robert Miller, New York, 1984, n.p.

LMM





Marcel Lajos Breuer

American, b. Hungary, 1902–1981

Armchair

German (Weimar, Bauhaus), 1922. Oak with wool upholstery, $37\frac{1}{4} \times 22\frac{1}{4}$ " (94.5 × 56.5 cm). Purchase, Theodore R. Gamble, Jr. Gift, in honor of his mother, Mrs. Theodore Robert Gamble and Lita Annenberg Hazen Charitable Trust Gift. 1983.366

This extraordinary armchair constitutes a major acquisition for the Museum: our first object from the Bauhaus and our first piece of furniture by Marcel Breuer, one of the most important industrial designers of the twentieth century. The chair was conceived during Breuer's early years at Weimar and indicates the profound influence on him of those artists and architects associated with the De Stijl movement, in particular Gerrit Rietveld. The piece features a dramatic juxtaposition of minimal upholstery with a highly articulated wood frame.

RCM

Hugo Alvar Henrik Aalto

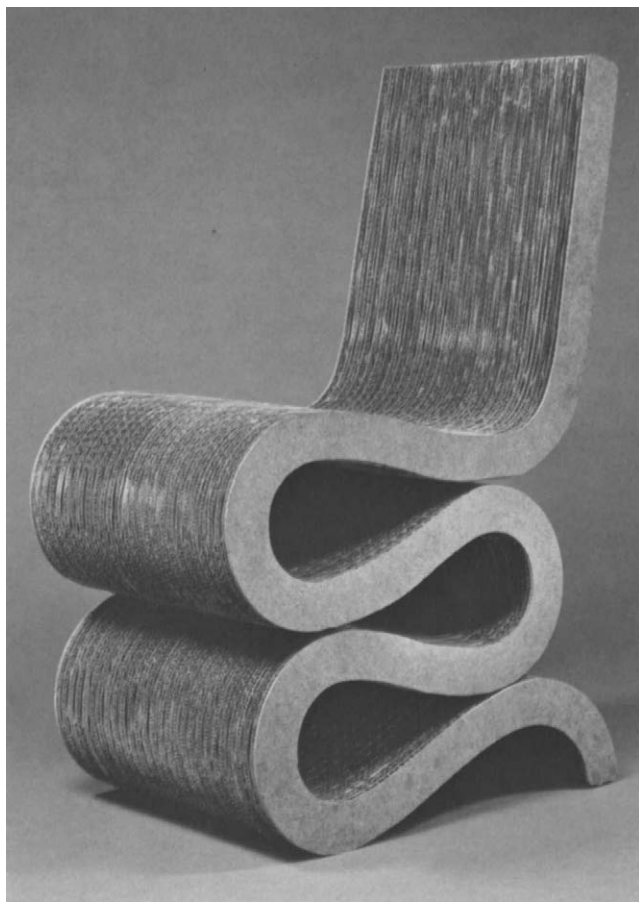
Finnish, 1898–1976

31 Armchair

Ca. 1930–33. Birch plywood, laminated wood painted black, $25\frac{3}{4} \times 23\frac{1}{2}$ " (65.4 × 59.7 cm). Purchase, Mr. and Mrs. Robert Meltzer Gift. 1984.223

Along with Marcel Breuer, the Finnish designer Alvar Aalto produced some of the most notable experiments with molded plywood during the 1930s. The 31 Armchair was part of an early series developed for the Paimio Sanatorium. Aalto found that with laminated wood he could make cantilevered forms that had the strength of bent tubular steel while also providing texture and warmth. In this design he achieved a lightweight and economical chair by suspending a scrolled seating panel between two U-shaped wood frames.

RCM



Frank Owen Gehry

American, b. Canada 1929

"Easy Edges" Side Chair

Los Angeles, 1969–72. Corrugated cardboard, masonite, $33\frac{3}{8} \times 14\frac{5}{16}$ " (84.6 × 36.4 cm). Gift of Paul F. Walter. 1983.409

Papier-mâché was one of the most popular and innovative materials used for furniture in the nineteenth century, though it was most often japanned or inlaid with mother-of-pearl. Frank Gehry's chair, an extension of Alvar Aalto's work with plywood, employs laminations of corrugated cardboard. This industrial product may be stained or painted but is perhaps most appealing in its raw state. In the present object Gehry has devised an elegant but inexpensive solution to a problem that has fascinated twentieth-century designers from Gerrit Rietveld to Verner Panton: the manufacture of a chair made in one piece and from one material.

RCM





Cy Twombly

American, b. 1928

Untitled

1970. Oil and crayon on canvas, 61½ × 75" (156.2 × 190.5 cm). Signed and dated (on verso): Cy Twombly/1970. Purchase, The Bernhill Fund Gift. 1984.70

The phrase “drawing into painting,” which has been used to explain Jackson Pollock’s mature work, exactly describes this large, untitled abstraction by the American artist Cy Twombly. In his personal style, Twombly transfers the mediums and techniques of drawing, in this case colored crayon used in a calligraphic manner, to a painted canvas surface. Unlike Pollock, whose imagery was in part the result of chance as he flung paint onto the canvas, Twombly maintains control over the creative process by applying pigment directly onto the surface in an action akin to writing. His expressive gesture is highly disciplined, though it seems to produce scribbling. Here seven horizontal registers defined with crayon cross the painted, neutral background that uniformly covers the canvas. These parallel bands consist of loosely coiled lines drawn in shades of black and orange.

Moving from top to bottom, the bands grow in size and deepen in color as their rhythm and intensity increase. Thus, the top register offers a single meandering line drawn in gray. The lowest and widest band presents an elaborate overlapping of multiple lines, some drawn decisively in black and orange, others rubbed into the background. The gradation of sizes and hues creates a sense of movement and suggests depth. The painting is an exceptionally fine example of Twombly’s later work, in which color and line, devoid of representational allusion, provide a visual and aesthetic heir to the first-generation Abstract Expressionists.

Related reference: Rose, Bernice. *Jackson Pollock: Drawing into Painting*. Exhibition catalogue, Museum of Modern Art, New York, 1980.

LMM

PRIMITIVE ART

PRECOLUMBIAN ART

Ornamented Plume

Peruvian (Pucara?), 5th–1st century B.C. Gold, height 5½" (12.7 cm). Purchase. 1984.14

The exceptionally complex design of this ornamented "plume," or tall pin, is bewildering in its great array of tiny chiseled lines. Close attention must be paid in order to see its many images; even then specific details are difficult to discern. The main figure, on the upper, cutout section of the plume, appears in profile with one foot in front of the other, as if moving forward. The figure wears a frontal mask—the most prominent single element of the design—which seems to represent a stylized feline with large, round head, outlined eyes, pug nose, and open mouth showing teeth and crossed fangs. The mask is surrounded by symmetrical projections, or "rays." The figure has what may be a feline-skin cape on his back and holds in front of him spear-throwers, maces, or staffs. Beneath him, on the lower part of the plume, there is a central, corral-like element in which four spotted animals, perhaps llamas, are enclosed. Two more of the animals are tethered to zoomorphs on the outside of the enclosure. To either side and below the corral are small profile figures. They are elaborately dressed but do not wear prominent masks. The bottommost figure is placed in the narrowing for the shaft, just above the ancient break. While the overall meaning of the plume's imagery is unclear, it is tempting to speculate that it depicts an important ceremony or event in which llamas were used, since llama sacrifice is known to have been practiced in Precolumbian Peru.

The plume, which bears the same image on both front and back, has been known, and published many times, since the mid-nineteenth century. It was seen in 1853 by the English traveler Clements Markham, together with a round gold plaque bearing a likeness similar to that of the stylized feline mask. At the time the two pieces belonged to General José Echenique, then president of Peru. The gold objects were said to have been found at Cuzco, the ancient Inca capital in the southern Peruvian highlands. However, they are not in Inca style and are now thought to be much earlier in time, indeed possibly as early as the late first millennium B.C. The plume is closest to Pucara, a little-known but apparently seminal south highlands style and an important antecedent to the Wari and Tiahuanaco developments of the following millennium.

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Entries by Douglas Newton, Evelyn A. J. Hall and John A. Friede
Chairman; Julie Jones, Curator; Kate Ezra, Assistant Curator



nological and Other Researches in New Granada, Ecuador, Peru, and Chile. London, 1860, pp. 145–47; Tello, Julio C. *Origen y desarrollo de las civilizaciones prehistoricas andinas*. Lima, 1942, frontispiece; Rowe, John H. "El arte religioso del Cuzco en el Horizonte Temprano." *Nawpa Pacha* 14 (1976): 1–20, fig. 2.



Hat

Peruvian (Wari), 7th–8th century. Wool and cotton, width 4½" (11.4 cm). Gift of Arthur M. Bullowa. 1983.497.6

In the dry sands of coastal Peru many objects of perishable materials have survived centuries of burial intact. The arid lands, lying in a narrow band between the Andes mountains and the Pacific Ocean, have preserved countless articles of ancient clothing, many in intriguing shapes and vivid colors. There is an enormous variety of head coverings among these surviving articles—turbans, caps, shawls; hats that are close fitting; headdresses that are high standing; as well as those that are made of feathers, or net, or soft pile. Today the best-known—and most engaging—type of Precolumbian Peruvian hat is the cap in which four peaks, or tassels, stand like perky exclamation points at the top corners. The peaked caps, made with textured pile surfaces, are commonly said to be from the southern Peruvian coast. The pile, which is inserted into the cotton foundation, is wool of the Andean Camelidae—llamas, alpacas, or vicuñas—that can be dyed to many rich colors. The pile hats are worked predominantly in medium tones of close color value; patterns differ. Pottery vessels exist with depictions of figures wearing these caps.

Bibliography: Lapiner, Alan. *Pre-Columbian Art of South America*. New York, 1976, p. 248, fig. 573, bottom left.

JJ

Censer

Guatemalan (Maya), 5th–6th century. Ceramic, height 14¾" (37.4 cm). Gift of Carol R. Meyer. 1982.394

Incense, in the form of copal made from the resin of tropical forest trees, was burned for ritual purposes in much of Precolumbian Mesoamerica. The custom was an ancient one, and the censers used were fabricated in shapes that varied with time and place. The *incensarios*, produced during the centuries when the Maya dominated southern Mesoamerica, were particularly elaborate. Cylindrical in basic shape, they are made of ceramic, often in more than one piece, and have side flanges onto which the design is extended. In a clear distinction of back from front, the design appears on one side

only. The imagery of the censers incorporates faces or whole figures that are raised from the body of the cylinder itself. Added to them are numerous surface details. Deity representations are found among the designs. Early forms of this type of censer are decorated with no more than a face. The late forms, however, are grandiose objects, totally covered on the front with sculpture. The present acquisition falls between these early and late examples. It features a seated figure with arms and legs folded in front of him. He wears a large, masklike ornament at his waist. Maya censers are most routinely found in association with temple buildings.

Bibliography: Goldstein, Marilyn. "The Ceremonial Role of the Maya Flanged Censer." *Man* 12 (1977): 405–420.

JJ





Double-Eagle Pendant

Colombian (Tairona?), 12th–16th century. Gold, width $4\frac{1}{2}$ " (11.4 cm). Purchase, Bequest of Alice K. Bache and Gifts in memory of Alice K. Bache. 1983.168

Adornments in the shape of birds were used frequently in the centuries before the arrival of the Spaniards in America in the 1500s. The bird-form pendants, worn suspended around the neck, were particularly favored in the region of the Isthmus of Panama. There the elements of the bird ornament were quite uniform, a standardization that must have conformed to the qualities of character that the birds were meant to represent. In adjacent Colombia, where bird pendants of gold were also made, the same consistency of detail typical of the Isthmian examples is not present. The Colombian pendant here, for instance, resembles the better-known Isthmian forms in the well-proportioned simplicity of the wing–tail outline and in the long, hooked beaks. Yet the birds' bodies, with folded, winglike "arms" and anthropomorphized knees and feet, are superimposed upon the outwardly extending wings instead of being integral with them, and the decorated "waist" clearly separates wings from tail, emphasizing the discreteness of elements in a manner unlike that of the Isthmian counterparts. In 1885, the pendant was in England in the collection of Lady Brassey, where it was catalogued as being "an idol dedicated to the condor." It was further said to be from Angostura in the Colombian department of Antioquia.

Bibliography: Wright, Bryce. *Description of the Collection of Gold Ornaments from the "Huacas" or Graves of Some Aboriginal Races of the North Western Provinces of South America Belonging to Lady Brassey*. London, 1885, pp. 12–13, fig. 2; Parke-Bernet Galleries, New York. *Pre-Columbian Art*. Sale catalogue, March 6, 1971, lot 93.

AFRICAN ART

Armlet

Nigerian (court of Benin), 18th–19th century. Brass, length $5\frac{5}{8}$ " (14.3 cm). Anonymous Gift. 1983.542.1

Massive cast-brass armlets and other elaborate ornaments are worn by chiefs at lavish annual ceremonies that honor the ancestors of the *oba*, or king, of Benin. The division of the cylindrical field into regular rows of identical, sometimes alternating motifs is characteristic of Benin armlets. Here the motifs include heads of sharp-fanged leopards, the *oba*'s fierce animal counterpart; ceremonial swords; and heads of Portuguese, the first European visitors to Benin. The Portuguese represented on this bracelet wear hats with upturned brims like those depicted on freestanding Benin figures of musket-toting Portuguese soldiers. The Portuguese accompanied *Oba Esigie* on his victorious campaign against the rival kingdom of Idah in about 1515, and their presence on this cuff may be an allusion to the *oba*'s military strength and aggressiveness, a theme conveyed also by the leopards' heads and the swords. Even in small, personal objects such as this, the art of Benin systematically and emphatically expresses the primacy of the king. An identical armlet, perhaps worn as a pair with ours, is in the Royal Scottish Museum, Edinburgh.

Bibliography: Dark, Philip. *An Introduction to Benin Art and Technology*. Oxford, 1973, figs. 31–33, 197.

KE





Figure

Republic of Benin (Fon), 19th–20th century. Wood, bone, and sacrificial materials, height 19½" (49.5 cm). Purchase, The Denise and Andrew Saul Philanthropic Fund Gift. 1984.190

From the beginning of the seventeenth century until the end of the nineteenth, the Fon people ruled Dahomey, a kingdom renowned for its absolute monarchy, military achievements, and splendid court arts. Dahomey was also the center for elaborate and dramatic rituals associated with the worship of a pantheon of gods known as *vodun*. Some Fon sculptures represent these gods and their devotees; others embody the spiritual forces of the deities.

This figure, whose arms and lower body have been lost to insects and decay, probably served as a guardian image on a shrine. Fon religious sculptures often incorporate diverse materials that define and direct the object's meaning. Here, for instance, the animal skull that crowns the head and the necklace of vertebrae that encircles the neck endow the figure with specific powers—to protect, to cure, or to influence actions either positively or negatively. A second face, carved on the back of the head, doubles the figure's range of vision and watchfulness. Much Fon art reflects that of peoples, such

as the Asante and the Yoruba, who were in contact with Dahomey through trade, warfare, and diplomacy. In this example, however, the austere angle of the mouth and the inscrutable gaze of the grooved, hypertrophic eyes create the majestic, commanding presence that distinguishes Fon works.

Bibliography: Herskovits, Melville J., and Herskovits, Frances S. "An Outline of Dahomean Religious Belief." *Memoirs of the American Anthropological Association* 41 (1933): 62–66.

KE

Duga

Nigerian (Yoruba), ca. 1880–1960

Staff for Shango

20th century. Wood with traces of paint, height 15¾" (39.1 cm). Gift of Ernst Anspach. 1983.473

This staff depicts a worshiper of Shango, the Yoruba god of thunder and lightning, carrying under his right arm his own miniature staff and holding in his left hand a cock to be sacrificed to the deity. On his head he balances the quintessential emblem of Shango, the double image of the Neolithic stone axes believed to be the material manifestation of thunder. Carved by Duga, who lived in the town of Meko in the western Yoruba kingdom of Ketu, this object displays the



delicacy and detail characteristic of the Ketu sculptural style. The artist created sculptures for traditional Yoruba religious cults, especially the Gelede society, and was renowned for his imagination and innovativeness. In this and other Shango staffs by Duga, the heavy mass of the thunder ax is pierced and there are platforms on which stand a ram and a dog, animals sacred to Shango.

Bibliography: Bascom, William. "A Yoruba Master Carver—Duga of Meko." In *The Traditional Artist in African Societies*, edited by Warren L. D'Azevedo. Bloomington, 1973, pp. 62–78; Drewal, Henry John, and Drewal, Margaret Thompson. *Gelede*. Bloomington, 1983, pp. 156, 259.

KE

Seated Male Figure

Mali (Bamana), 19th–20th century. Wood, height 35 3/8" (89.7 cm).
Gift of The Kronos Collections, in honor of Martin Lerner.
1983.600ab

This Bamana wood figure depicts a man of impressive power and extraordinary capabilities. He is seated on a chair, a sign of elevated status among the Bamana. The form of the chair itself is unusual; with its curved, openwork back, it may represent a type imported from peoples living farther south. The figure wears a hat of the kind ordinarily identified with the bards who sing the praises of Bamana hunters. These bards are renowned for their knowledge of the spiritual forces that enable the hunters to kill and that allow them to resist the negative energies released by death. Attached to the hat are crescent-shaped amulets—most likely small animal horns filled with ritual ingredients—that are evidence of the wearer's special skills. In his left hand the figure holds a larger animal horn, and strapped to his upper left arm is a knife that likewise seems to imply his ability to take life, through either hunting, warfare, or sacrifice. Finally, the figure's right hand is raised and holds a separately carved lance, a symbol of authority.

Found in only a few villages in southern Mali, Bamana figures such as this one appear in celebrations of the Jo society, an association of initiated men and women. For annual Jo ceremonies and for fertility rituals, the figures are removed from their shrines and are publicly displayed; people from the surrounding areas come to admire them. More than the sculptures of any other Bamana society, the Jo figures portray individuals engaged in specific activities and with particular attributes. Unlike objects employed by some Bamana initiation societies—Komo for example—the Jo figures do not in themselves contain or embody supernatural forces that would necessitate restricting their view only to certain initiates. Rather, the Jo figures represent the persons who wield such powers and constitute images that are accessible to all.

KE



OCEANIC ART

Zoomorphic Figure

Papua New Guinean, date unknown. Stone with red paint, height 13³/₄" (24.5 cm). Anonymous Gift. 1984.123.1

The odd-looking creature represented in this stone carving from the central highlands of Papua New Guinea is probably the echidna, or spiny anteater, one of the egg-laying mammals found only in New Guinea and Australia. Its long snout appears as a gracefully carved form rising above the forequarters and raised paws (one of the latter is broken away). Flaring nostrils and tiny eyes are shown in relief. The lower part of the sculpture, demarcated by a horizontal ridge, is a semicylindrical balk that could have been sunk in the ground or tied to a wooden support. This is one of a "family" of three very similar carvings found simultaneously in the Mendi area of the Southern Highlands Province; the others (one of which is also in the Museum's collection) are in fragmentary condition. The present figure has no conceivable practical purpose, unless as a crude pounder; but it is more likely a cult object.

The majority of the known stone carvings from Papua

New Guinea have been unearthed accidentally, during the preparation of gardens, in the Western Highlands Province, which was perhaps the manufacturing center. But examples have been found at considerable distances away and probably were exported as trade objects. While there are numerous extant stone bowls, representational works are rare. The largest single group consists of approximately fifty pestles beautifully carved with birds or human heads as finials. Independent figures such as ours are rarer still. So far only about twenty-five have been recorded, mostly images of human beings and birds or other animals; among them are three more on the same theme as our carving (Newton, p. 56). The sculptures constitute an archaeological enigma. Stone carvings have not been made in the Papua New Guinea highlands in historical times (apart from a considerable number of fakes concocted for tourist consumption in the last few years), and there are no traditions accounting for them. To date, not one carving has been found in context; however, certain fragments of scientifically excavated stone bowls are approximately 3,500 years old, and their use may have ceased about 300 to 400 years ago. To compound the problem, the sculptures bear no relationship to recent highlands art but have many aspects in common with the rich recent artistic traditions of the lowlands. If they are ever satisfactorily dated, they will be key monuments in tracing the art history of the great island.

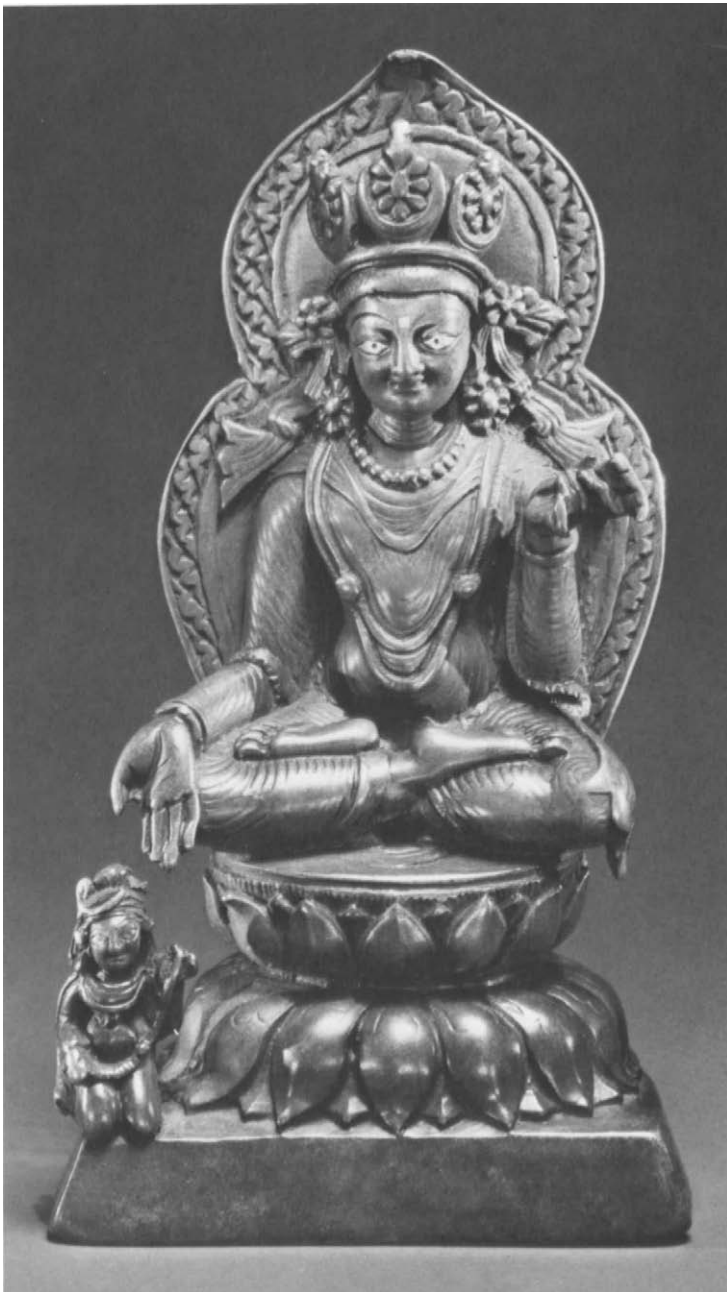
Bibliography: Newton, Douglas. "Prehistoric and Recent Art Styles in Papua New Guinea." In *Exploring the Visual Arts of Oceania*, edited by S. M. Mead. Honolulu, 1979, pp. 32–57.

DN



FAR EASTERN ART

INDIAN AND SOUTHEAST ASIAN ART



Seated Crowned and Jeweled Buddha

Indian (Kashmir area), ca. 9th century. Copper with silver inlay, height 7 1/16" (18 cm). Anonymous Gift. 1983.555.4

The Buddha is normally depicted wearing the simple garments of a monastic. A special form of icon, however, developed some time after the fifth century that permitted him to be portrayed wearing rich jewelry and a crown. The significance of the image is unknown, but it might symbolize a specific aspect of the transfigured Buddha splendidly revealing himself to the bodhisattvas. Another possibility is that it is a reference to the moment when the Buddha, who was waiting in heaven, decided that the time had come for his final rebirth. Based on the number of surviving images, a cult devoted to the Crowned and Jeweled Buddha must have existed in the region of Kashmir.

The sculpture recently given to the Museum shows the Buddha seated in a cross-legged yogic posture on a double-lotus throne. His lowered right hand is in the boon-bestowing gesture (*varadamudra*), and his raised left hand holds a portion of his garment. In addition to his crown, he wears earrings and a necklace. The eyes and *urna* of the Buddha are inlaid with silver, as one commonly finds with metal sculpture from this area, and he is framed by an aureole with stylized flames.

The small, kneeling female below the Buddha's right hand is probably the donor of this icon. She seems to be dressed in the manner of the Shahi nobility of Afghanistan.

ML

Entries by Martin Lerner, *Curator*; Suzanne G. Valenstein, *Associate Curator*; Alfreda Murck, *Assistant Curator and Administrator*; Maxwell K. Hearn, Barbara Ford, *Assistant Curators*; Jean Mailey, *Curator, Textile Study Room*



Garuda Seated in Royal Ease

Indian (Tamil Nadu), Pandya dynasty, second half 8th century. Granite, height 54¼" (137.8 cm). Gift of Alice and Nasli M. Heeramaneck. 1983.518

Less well-known than their Pallava and Chola neighbors to the north, the Pandya dynasty of southernmost India, ruling from around Madurai, has left a small but nevertheless superb sculptural legacy. The fame of the early Pandya artists rests on their few surviving eighth- and ninth-century temples, but if only the exquisite, late eighth-century monolithic Shaivite temple of Vattuvankoil at Kalugumalai (south of Madurai) had survived, it would be sufficient to ensure their place in the art history of India. The particularly generous gift of this rare Pandya sculpture to our collection not only expands our representation of the art of south India but serves as the stylistic and chronological introduction to our

significant holdings of Chola stone and bronze sculpture.

Seated in the posture of royal ease (*maharajalilasana*), the great bird, Garuda, whose only avian characteristics depicted here are his wings (the tips are broken off), projects a noble and serene presence. The bird is carved completely in the round, and the modeling is skillful and sensitive; large volumes harmoniously join to create a sense of organic expansion. The large, round head supported by powerful shoulders suggests the great strength of the royal bird, who serves as the vehicle for the Hindu god Vishnu. In the original setting, some destroyed and now forgotten temple, a colossal Vishnu would have been in close proximity to our sculpture.

Of the many varieties of granite found in the Pandya area, this striated stone with its orange tinge is particularly appealing and is an added embellishment to a superb sculpture.

ML



The Buddha Shakyamuni Flanked by the Five Cosmic Buddhas and Padmapani

Tibetan, ca. 15th century. Wood with red pigment, gold, and ink, height 7 3/4" (19.7 cm), width 27 1/4" (70.3 cm), depth 1 1/8" (2.9 cm). Anonymous Gift. 1983.548

Fifteenth- and sixteenth-century wooden manuscript covers with carved exteriors have long been a well-known category of Tibetan Buddhist ritual object. Some of these have been found to have traces of painting on their interior surfaces, but few preserve enough of the original composition to be considered of great significance. On the interior surface of this large, rectangular manuscript cover, with five tantric deities of conventional type carved on the exterior, is a most extraordinary painting—unique so far as we are aware—and an important addition to the corpus of Tibetan art.

Set against a red background and painted in a fine black line with extensive drawing in gold, the Buddha Shakyamuni is flanked by the Five Cosmic Buddhas (or Tathagatas) and the Bodhisattva Padmapani. Six of the seven deities sit in a cross-legged yogic position, while Padmapani, the last figure of the group (at the far right), sits in a variation of the royal-ease posture. They are all supported on elaborate lotus thrones that include their individual vehicles and attributes. There are touches of great charm and whimsy in the depictions of the fantastic animals standing on elephants' heads that make up the sides of the thrones separating the deities. The additional phantasmagoric creatures above the figures continue this delightful theme.

ML

The Militant Bodhisattva, Manjushri

Nepali, ca. 14th century. Terracotta, height 11 7/16" (29.1 cm), greatest width 7 7/8" (20 cm). Purchase, Seymour Fund and Bernice Richard and Anonymous Gifts. 1983.503

Manjushri is the patron deity of Nepal and as such is represented in many aspects. The ferocious and militant forms are relatively rare; a fine early bronze example, however, was acquired for the collection in 1982 (1982.22.13).

Manjushri is depicted standing on his bent right leg, with his left leg raised. He holds a sword behind his head and a small shield in his raised left hand to symbolize his combat with the forces of ignorance. His dhoti is secured by a sash around his waist, and he wears the usual jewelries of the period. A multibranched tree, with finely detailed leaves, and a rocky hill formation complete the composition.

Very few early Nepali terracottas of this type have survived. Our superbly modeled and lively Manjushri is a particularly

rare example of what must have been an important genre of sculpture. It is not unlikely that the work would have been part of a larger program of individual terracotta sculptures in one of the temples in the Kathmandu valley.

ML



JAPANESE ART

Attributed to

Kichizan Minchō

Japanese, 1352–1431

White-robed Kannon

Muromachi period, 1392–1573. Hanging scroll, ink on silk, 32 × 15 7/8" (81.3 × 39.7 cm). Unsigned and with no seals. Mary Livingston Griggs and Mary Griggs Burke Foundation Gift. 1984.124

A serene and lovely figure of the Buddhist deity Kannon in a white robe is set against a luminous halo of unpainted silk within a windswept landscape of waves and overhanging branches. Ink monochrome paintings of this deity figured importantly in the religious life of the earliest Zen temples of Muromachi Japan. Rejecting more traditional forms of worship that required complex mandalas or elaborate scenes of paradise, Zen life aspired to follow the example of the historical Buddha, Shakyamuni, in pursuit of spiritual awareness through individual effort in meditation. Its requisite imagery stressed the spiritual lineage that was traced from one's master in meditation back through the Chinese patriarchs and Bodhidharma, the Indian founder of the sect, to Shakyamuni himself. Besides the essential portraits of the masters, Zen painting included a limited number of deities who were treated more as inspirational models than as objects of worship. The Bodhisattva Kannon (known in Sanskrit as *Avalokitesvara*) embodies the concept of merciful compassion. In this representation the casual pose and the natural setting emphasize the Buddha-to-be's humanity rather than his role as deified intercessor for a faithful devotee. Although there is no scriptural basis for the image of the white-robed Kannon, it is an iconographic type that evolved with increasing importance in China from the ninth through the thirteenth century. Among the earliest Chinese paintings to be treasured in Japan, such depictions of Kannon were favored by Japanese monk-painters who studied in Yüan China in the first half of the fourteenth century.

The Museum's *White-robed Kannon*, offered recently at auction as a Yüan painting by A-jia-jia, an obscure Buddhist artist known only in Japan through several signed works, can be identified stylistically rather with Kichizan Minchō, the most important professional Zen painter of the early Muromachi period, who headed an atelier at the Tofuku-ji temple in Kyōto. Unsigned and without artist's seal, the scroll conforms closely to Chinese prototypes. It probably dates to the early years of Minchō's illustrious career, the final decades of the fourteenth century, when Japanese ink painting was beginning to develop its own distinctive style. Here the visual interplay of various kinds of brushwork in the robe, waves, rocks, and trees, although rooted in Chinese modes of representation, create instead a decorative patterning on the picture plane that is characteristic of Japanese painting.

This earliest ink painting in the Museum's collection is a superb document of the formative stage of monochrome painting in Japan and reflects as well the important role of Zen Buddhism in the transmission and transformation of Chinese art in that country. It will be displayed as it would



have been in Muromachi Japan, as part of a triptych with a pair of bird-and-flower subjects, our *Geese and Reeds* (1975.268.37, 1977.172), by the fourteenth-century Zen monk Tesshū Tokusai.

BF

Robe of Woman of Rank, with Swallows, Weeping Cherry, and Crane Medallions

Japanese (Okinawa), 19th century. Crepe silk tabby (chirimen) patterned with polychrome dye work over resist (bingata), back of neck to hem 56" (142.5 cm), sleeve end to sleeve end 20 1/2" (52 cm). Purchase, Gift of Mr. and Mrs. Harold L. Bache, by exchange, and Seymour Fund. 1983.417

Robes such as this one, with its brilliantly dyed ornament, represent the survival of a form of costume and textile design characteristic of the ancient kingdom of Ryukyu. This chain of islands southwest of Japan enjoyed a prosperous economy maintained by a profitable seaborne trade with China, Japan, Southeast Asia, and India. It became a dependency of Ming China in 1372 and a prefecture of Japan in 1879, with part of the group taking the name Okinawa.

The term *bingata*, noted in early twentieth-century Okinawan usage by the Japanese scholar Yoshitaro Kamakura (holder of the title of the Important Intangible Cultural Property, the Art of *Bingata* Dyeing), referred to painting with dyes. After a study of ancient records Dr. Kamakura defined *bingata* as in a “limited sense” connoting cochineal red, which, with cinnabar, is the most important color in *bingata* and was imported from Fukien in southeastern China. Dr. Kamakura concluded that “applying *bin*” has now come to mean coloring in general, that is, cochineal, yellow, indigo, and black dyes (Chinese or Indian ink) applied to silk or ramie fabric over rice-paste-resisted areas or details, with much shading achieved by intensifying the hues. The treatment also originated in Fukien, according to Dr. Kamakura, as did the style of bird-and-flower painting apparent on this robe. (For a discussion of a closely similar robe, see *Textile Designs of Japan*, vol. 3, 1961, pp. 10, 42, pl. 1.)

Though several more or less related styles of both *bingata* and ornament existed, they were all subject to the same rules. The office of tax revenue regulated dye goods for domestic use, foreign trade, and tribute. *Bingata* could be afforded only by people of rank and wealth. Bold patterns were reserved for the nobility, and yellow was prescribed for them for formal wear. With the establishment of the Japanese prefecture, trade with Fukien and the employment of its dyes ended. Nevertheless, *bingata* has been much appreciated by contemporary Japanese, who are attempting to revive it, along with other traditional Okinawan crafts.

Bibliography: Kamakura, Yoshitaro. In *Textile Designs of Japan*. Vol. 3. Osaka, 1961, pp. 1–13; idem. “Textiles.” In *Craft Treasures of Okinawa*. Kyōto, 1978, pp. 261–72.

JM



Man's Robe

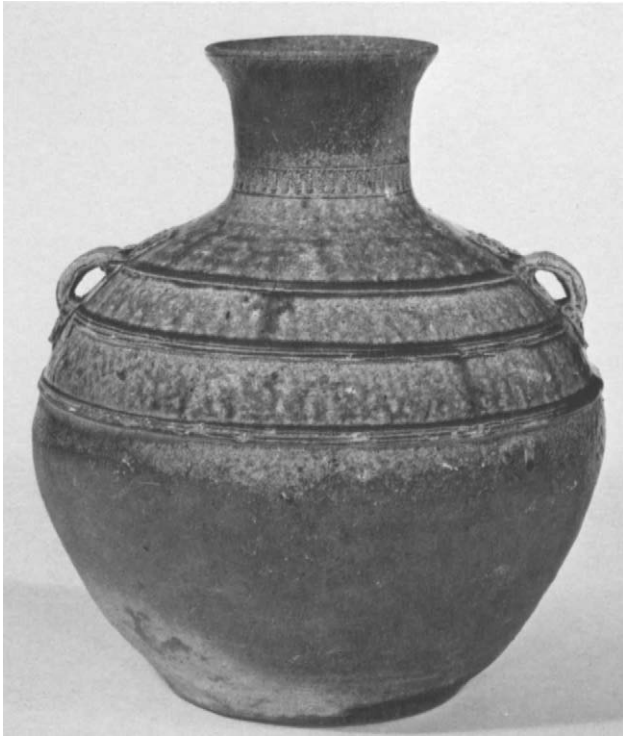
Japanese (Ainu), 19th century. Plain weave of bark fibers of elm or linden, with applied arabesques of cotton plain weave and couched cotton cord, back of neck to hem 53½" (135.9 cm), sleeve end to sleeve end 51½" (130.8 cm). Purchase, Bequests of Edward G. Kennedy and Emma A. Sheaffer, by exchange. 1984.103

The Ainu race survives in ever-decreasing numbers in Japan on Hokkaidō, Karafuto, and some of the Kuril Islands. Its native culture, separate from that of other Japanese, is based on shamanism, a religion common to various northern peoples who live by means of hunting and fishing. The distinctive ornament on Ainu crafts and clothing is particularly impressive because of its abstract emotional and magical connotations. This is especially true of the robes, which may also have great aesthetic appeal. Robes such as this one were made by young women for their future husbands. The symmetrically arranged thorny brackets and arabesques, produced with cutout shapes of cloth overlaid with embroidery and centered around the garment's openings, are thought to be intended to protect the wearer against evil spirits. The decoration is executed on the finished robe, and the elaborate overall coverage of the back (see also 1979.291, another robe in the Museum's collection) is evidently prevalent in certain areas. The bark-fiber fabrics woven on a backstrap loom are the only materials usually not imported. Japanese scholars relate the Ainu to the Jomon and Yayoi cultures in several ways, and the mysterious curvilinear designs on the costumes, rooted in ancient shamanistic traditions, seem to echo certain qualities of Jomon and Yayoi ornament.

JM



CHINESE ART



Jar

Chinese, Han dynasty, probably late Western Han period, ca. 1st century B.C. Stoneware with incised and relief decoration and olive-green glaze, height 15 $\frac{1}{8}$ " (38.3 cm). Purchase, Mrs. Richard E. Linburn Gift. 1984.15

The Chinese call this large stoneware storage vessel a *La-ba-k'ou Hu*, or "trumpet-shaped-mouth jar." It belongs to a homogeneous family of stonewares that were manufactured from about the second century B.C. through the second century A.D. These wares are characterized by greenish or brownish high-fired glazes on the upper portion of the vessel. The lower half invariably is unglazed, and the exposed body is a distinctive, dark reddish brown.

Most typically the ceramics are found in two basic forms: a globular jar with no neck and a perfunctory, flat mouth and a jar that has a tall neck and a pronounced mouth. Generally the vessels have three raised bands between the shoulder and midsection; sometimes an incised design is between the bands. The two flattened-loop handles on the shoulder copy those on Han dynasty bronzes. They frequently support a fixed flat ring and/or are surmounted by an applied animal mask or S spiral.

Presumably, extant examples of this type of stoneware jar have been excavated from Han dynasty tombs. They are very different from the soft-bodied, lead-glazed earthenware vessels made especially for interment that are also found in Han tombs. It is quite likely that the more durable stoneware vessels, such as this one, were used to hold food or drink and

then were buried with their owners to perform the same function in the afterlife.

Similar jars have been unearthed from Han dynasty tombs in a number of widely distant Chinese provinces, and there has been some disagreement as to whether the pieces are indigenous to the areas in which they have been discovered. Recent excavations of some kiln groups in the vicinity of Hangchow Bay in northern Chekiang Province seem to indicate that this was the place of manufacture for many, if not all, of the stonewares.

The shapes of these tall-necked jars vary considerably, and lately an attempt has been made to correlate the forms with those of analogous stonewares that have been found in Han dynasty tombs. According to the criteria listed in *Chung Kuo T'ao Tz'u Shih*, or "The History of Chinese Ceramics" (p. 124), this piece, with its round body, very small foot, and fixed rings suspended from loop handles, can be assigned to the late Western Han period.

Related reference: Feng Hsien-ming et al., eds. *Chung Kuo T'ao Tz'u Shih*. Peking, 1982.

SGV

Mi Fu

Chinese, 1052–1107

Sailing on the Wu River (*Wu chiang chou chung shih*)

Handscroll, ink on paper, 12 $\frac{3}{16}$ " \times 18' 4 $\frac{1}{4}$ " (31.3 cm \times 5.6 m). Signed and undated. Gift of John M. Crawford, Jr., in honor of Professor Wen Fong. 1984.174

This dynamic calligraphy stretching some eighteen feet is one of the rare instances in which the expressiveness of the writing vividly reflects the content of the text. As early as the seventh century aesthetic theory stated that the way in which a brush was manipulated revealed the writer's character and emotions, but seldom in the history of Chinese calligraphy is the correlation between content and line so explicit.

Mi Fu wrote this poem after a harrowing trip up the Wu River. Winds that had aided his journey shifted, forcing him to hire fifteen men to pull his sailboat upstream. As the boatmen flagged, more pullers were hired and more money was paid, but the men continued to complain. Stuck in the mud of the river bottom, the boat could not be moved. Finally, with additional payment the cheered hands united in a renewed effort: the boat floated free and moved like the wind. Laboring upstream, the boatmen shouted as if in battle.

The drama and dissension, the physical effort of the pullers, and Mi Fu's relief when the vessel was at last dis-



Detail of *Sailing on the Wu River*, 1984.174

lodged are reflected alternately in the smooth flow and the jagged push of the brush. In the detail illustrated here the conflict is reaching its peak as the boatmen argue and the vessel becomes mired. Translated, the last two columns at the left mean “winches and pulleys,” devices used in efforts to free the boat. The vigorous brushwork captures the spirit of arduous labor; the drawn-out character for “pulley” suggests the tension of taut and straining ropes.

Mi Fu reigned as one of the most authoritative art collectors and connoisseurs of his age. Together with Ts'ai Hsiang, Su Shih, and Huang T'ing-chien he is celebrated as one of the Four Masters of Calligraphy of the Sung period, a time during which artists were reacting against the exquisite perfection of regular script developed during the T'ang dynasty. Mi Fu based his study of calligraphy on the masters of the Tsin and T'ang dynasties, focusing specifically on Wang Hsi-chih, Wang Hsien-chih, and Yen Chen-ch'ing. He was able to imbue a variety of styles—formal or casual, Wang or Yen Chen-ch'ing—with his own personal inflection. This handscroll is one of the most compelling of his surviving works.

AM

Kung Hsien

Chinese, 1619?–1689

Dwelling Among Mountains and Clouds

Ch'ing dynasty, ca. 1685. Hanging scroll, ink on paper, 10' 8" × 44 1/4" (3.25 m × 112.5 cm). Purchase, The Dillon Fund Gift. 1983.609

Images of seclusion dominate the late works of Kung Hsien. A poet and ardent loyalist, Kung lived in self-imposed retirement as an *i-min*, or “leftover citizen,” of the Ming after the Manchus forcefully established the Ch'ing dynasty, occupying his city of Nanking in 1645.

Kung Hsien gradually came to terms with his fate, but his deep identification with the traditional themes of rustic retreats and the recluse enabled him to create images that, though intensely personal, enjoyed widespread appeal. His *Dwelling Among Mountains and Clouds*, datable stylistically to about 1685, expresses both the lingering sadness and the pleasure that the recluse-painter found in an eremitic existence. The painting presents an isolated compound of thatched halls—dominated by a two-story pavilion—overshadowed by towering mountains, dense groves of trees, and a band of mist. The artist's poem, inscribed at the upper right, enhances and extends the pictorial image and may be translated as follows:

White clouds surround this gentleman's home,
And only deer pass along the just-opened mountain path.
How wonderful to carry wine up to the pavilion,
Letting go a clear tune in the shadows of the setting sun.

Probably painted for the reception hall of a well-to-do patron, the scroll is a striking demonstration of the aging artist's confidence and skill in executing works of a truly monumental scale. One of Kung Hsien's largest compositions, it forms a dramatic complement to the exquisite small-format albums in the Museum's collection.

MKH



Hsü Yang

Chinese, active ca. 1750–after 1776

The Ch'ien-lung Emperor's Southern Inspection Tour: At the Confluence of the Huai and Yellow Rivers

Ca. 1776. Handscroll, ink and colors on silk, 27 $\frac{3}{4}$ " \times 36' 6" (70.5 cm \times 11.13 m). Purchase, The Dillon Fund Gift. 1984.16

This lavish, oversize scroll is the fourth in a set of twelve commissioned by the Ch'ien-lung emperor (r. 1736–95) to document one of the major achievements of his reign, his first imperial tour of southern China made in 1751. Like *The K'ang-hsi Emperor's Southern Inspection Tour* (1979.5), a painting that treats a portion of a similar tour undertaken by Ch'ien-lung's grandfather K'ang-hsi (r. 1662–1722) some ninety years earlier, the work presents a vivid record of Manchu court patronage under one of the most dynamic rulers of the Ch'ing dynasty.

The first half of the Metropolitan's scroll portrays Ch'ien-lung inspecting the flood-control measures along the Yellow River. The emperor is shown standing beside a spillway that directs the clear waters of the Huai River into the silt-laden Yellow River. The spillway and other water-regulating devices at this strategic point were designed nearly two hundred



years earlier by P'an Chi-hsün (1521–1595), the foremost hydraulic engineer of his time, to increase the strength of the Yellow River's current so that its sediment would be washed out to sea rather than fill up the riverbed. Water from this juncture also supplied the southern branch of the Grand Canal. The remainder of the scroll depicts various flood-prevention techniques, including double-sluice gates to reduce the force and flow of water, pounded-earth and stone-faced levees, and large bundles of reeds used for repairing breaches in the dike.

Painted by Hsü Yang, a noted court artist from Soochow, this work and the set to which it belongs were clearly inspired by the K'ang-hsi series. In contrast to the earlier group, however, which portrays the entire route of the K'ang-hsi emperor's tour, Hsü Yang's twelve scrolls each focus on a single site at which Ch'ien-lung composed a commemorative poem.

The present painting was executed about 1776 after the preparation of a draft set on paper. Hsü Yang's effort here to create a unified panorama and anatomically accurate figures reveals the influence of Giuseppe Castiglione (1688–1766) and other Jesuit artists working at the Ch'ing court whose Western-style paintings enjoyed enormous popularity with Ch'ien-lung.

MKH

Detail of *The Ch'ien-lung Emperor's Southern Inspection Tour*, 1984.16



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