

Recent Acquisitions: A Selection 1985–1986



THE METROPOLITAN MUSEUM OF ART

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FOREWORD

Nearly every year since 1975, the Metropolitan Museum has published a selection of its notable acquisitions. This publication has proved to be an efficient vehicle for bringing to the public's attention the most important works of art added to the collections. However, the increasing cost of art on the one hand, together with limited funds for such purchases on the other, have inescapably diminished the number of truly noteworthy acquisitions. Concomitantly, the publication has become a forum for the discussion of artworks that—while filling important gaps in various departmental collections—are not in the first tier, and would likely have to wait patiently before otherwise appearing in print. Thus, the nature of the publication has unmistakably evolved. Indeed, as it now, in effect, has a twofold purpose, we have retitled it *Recent Acquisitions: A Selection*.

That said, we are nonetheless extraordinarily excited by two great collections that have enriched the Museum during the last year: archaic and early Chinese art from the Ernest Erickson Foundation, and twenty-four Egyptian reliefs from the collection of Norbert Schimmel. Mr. Schimmel has long been one of the Museum's foremost benefactors, giving generously to the Ancient Near East and Egyptian departments on many occasions. Since 1979 his entire collection of Amarna relief blocks has been on loan to the Museum, in a gallery specially given over to its display.

These limestone reliefs served as wall facings for the numerous public structures erected at Tell el Amarna in Middle Egypt by King Akhenaton (reign about 1379–1362 B.C.). To speed his ambitious building program—and in one of history's first instances of mass production—the blocks were intentionally cut to a uniform portable size. They are carved in a peculiar admixture of sunk relief and bas-relief characteristic of the period, and the scenes that they bear provide crucial information about the king's religious revolution, with its distinctive fusion of royal and divine elements. These

exceptional reliefs combine sharp observation with a natural and whimsical style of execution, and, in their elaboration of state processions and courtly life, provide a rare glimpse of the innermost workings of the royal household in the latter part of the Eighteenth Dynasty.

We are also fortunate in that a gift from the Ernest Erickson Foundation of one hundred and fifty examples of ancient Chinese art has significantly strengthened the holdings of the Department of Asian Art. Mr. Erickson, who was a gifted scholar in his own right, collected judiciously in a number of different areas, but nowhere with more success than in the domain of Chinese art. His love of small, choice objects is admirably borne out by this selection, which encompasses jades, bronzes, porcelains, and bone implements principally from the Shan, Chou, and Han dynasties (16th century B.C.–A.D. 220). The collection also includes several paintings from the Yuan and Ming periods (A.D. 1279–1644). Mr. Erickson was convinced that his collection would “best serve the field and the New York area at large when . . . installed in the permanent galleries at the Metropolitan.” Regrettably this was not realized during his lifetime, but it will be when the collection is exhibited in the new galleries of ancient Chinese art, scheduled to open in 1988.

Lastly, I note that in this past year the Mark Rothko Foundation presented the Museum with nine of the artist's works on paper and four of his paintings. Not only were we extremely delighted with this gift, but it could not have been more timely, as we prepare for the opening in February 1987 of the Lila Acheson Wallace Wing for twentieth-century painting and sculpture. The Rothko works will join those by many other artists in this new exhibition space, where they may be studied and enjoyed under absolutely ideal conditions.

Philippe de Montebello
Director

ANCIENT NEAR EASTERN ART

Plaque

Iranian, late 8th–7th century B.C.
Gold
5³/₈ x 8⁷/₈ in. (13 x 22.5 cm.)
Rogers Fund, 1986
1986.121

Approximating a triangle in shape, this object, with curved sides, probably was originally attached to the shoulder of a garment. The incurving, shorter side presumably would have fit against the curvature of the neck, with the apex projecting out to the end of the shoulder. Reinforcing this interpretation is the existence of fragments of another example (in the Brooklyn Museum) exactly like the present one, which forms its mate. Moreover, a pair of plain bronze shoulder pieces (22 x 15 centimeters), of the same shape, was excavated at Hasanlu in northwestern Iran along with weapons and armor plates. This gold shoulder piece may have served as ceremonial armor.

The plaque consists of three joining fragments. The largest portion, which includes two fragments, has been known since its publication in a 1961 exhibition catalogue; by 1963, the apex section was located and the complete object was published by Charles K. Wilkinson. The decoration, in repoussé, occupies three discrete zones. Two zones extend along the perimeter and are framed by a continuous guilloché pattern and ridged groundlines; the third zone, in the center, is enclosed by the others and is therefore roughly triangular in shape. The curving perimeter zone is filled with two pairs of striding mythical creatures, a sphinx and a fish- or bird-tailed winged lion, flanking a tree; a small seated winged lion is tucked into the extended corner. The other perimeter zone has files of creatures moving on each side from the broad inner end to the outer apex. On each side, in almost the same sequence, are a winged bull, a man-headed winged bull, a

winged horned lion with a scorpion tail, and a winged lion; at the apex there is a winged bull with one bent and one extended leg. An additional creature, a griffin, is inserted on the longer of the two sides, just behind the final winged lion.

The central zone is as intriguing as it is unique. A griffin bird is represented in flight, its wings and body depicted as seen from above, and its head in profile. The bird grasps in its talons two creatures of indeterminate species, while just below its beak is the head of a bearded male; it is not certain whether the bird actually holds the head. A realistic lion, with open mouth and seemingly threatening stance, confronts the bird (and/or the human head) from the narrow enclosure at the apex of the scene.

Both in style and in the decorative file of winged mythical creatures, the plaque is exactly paralleled by a gold gorget in the Iran Bastan Museum, in Teheran, and by gold trapezoidal plaques, fragments of which are dispersed in several collections, including the Metropolitan Museum (54.3.5, 62.78.1). These objects (along with many others) are assumed to be from the site of Ziwiye in northwestern Iran, where a chance find was made in 1947. Whether or not this is the case, the style of the shoulder plaque and of its mate, of the gorget, and of the trapezoidal plaques suggests that all these objects were manufactured in the same workshop sometime in the late eighth or the seventh century B.C. The reasons for the creation of these works of art, as well as the meaning of the engaging central scene on the newly acquired shoulder plaque continue to elude us.

OWM

Bibliography: R. H. Dyson, Jr., "The Death of a City," *Expedition*, 1960, vol. 11, p. 10; 7000 *Ans d'Art en Iran*, Paris, 1961, pl. xxxvii; C. K. Wilkinson, "Treasure from the Mannean Land," *Bulletin of The Metropolitan Museum of Art*, April 1963, pp. 274–80, fig. 106; *The Pomerance Collection of Ancient Art*, New York, Brooklyn Museum, 1966, no. 53.



EGYPTIAN ART

Twenty-four Amarna Reliefs

Reign of Akhenaton, about 1373–1362 B.C.
Limestone, painted
Gift of Norbert Schimmel, 1985
1985.328.1–24



Two Girls at Court. 1985.328.6

The relief blocks from Tell el Amarna, the site of the royal residence of King Akhenaton for the greater part of his reign (about 1379–1362 B.C.), comprise an artistic corpus of unparalleled significance, not only because they were carved during one of the most controversial periods of Egyptian history, but because they provide a key to the understanding of the intimate interrelationship of Egyptian art and religion. Following Norbert Schimmel's donation of a single relief block four years ago, his magnanimous gift of twenty-four additional Amarna reliefs—the finest such collection in private hands—represents an acquisition of historic import

Entry by Peter F. Dorman, *Assistant Curator*.

for the Department of Egyptian Art, as the unorthodox tendencies of Akhenaton's floruit are evident everywhere in the Schimmel reliefs.

Motivated by religious convictions bizarre by Egyptian standards, Akhenaton dedicated a strip of desert along the Nile for the adoration of his personal deity, the Aton, to be worshiped not in its traditional anthropomorphic form but in its physical manifestation: the disk of the sun. He built an entire city—complete with sprawling temple complexes and residential areas—in this barren location, within the brief span of his reign, its construction hastened by the use of portable blocks of stone in place of massive stone elements. In their uniform configuration and relatively small size, the Amarna reliefs betray their origin in this innovative and piecemeal architecture. At the same time, the individual stones that have survived the passage of thirty-three centuries provide little more than tantalizing glimpses into the religious rituals and court life that were once depicted in grand scale on the walls of Akhenaton's monuments.

The king's religious revolution was unprecedented in its sanctioned worship of only one god; furthermore, Akhenaton commingled elements of divinity and royalty in his rituals and on his monuments, thereby challenging the most fundamental beliefs of his subjects concerning the nature of divine rule. As if inadequate to express these theological inventions, the old artistic norms were cast aside in favor of a more dynamic and experimental idiom—one typified by blatant propaganda in support of Akhenaton's new theology and by a heightened sensibility to natural and human forms.

Much of the interest of the Schimmel reliefs lies in their startling divergences from the traditions prescribed by age-old usage. In a fragmentary offering scene, *An Act of Worship*, intended to commemorate the timeless endurance of the Aton cult, Akhenaton drops an object, perhaps a lump of fat, onto a table of offerings; yet, the sense of an elusive moment suffuses the relief, in which the thumb and forefinger of the hand are barely parted and the fat is still in midair. The carefully articulated joints of the fingers—a contrast to the rounded fleshiness of the hand—impart to the king's languid gesture a quality that is not inconsistent with his relationship



Grapes on the Vine. 1985.3.28.23

with the Aton, one more casual than that normally appropriate between pharaoh and god. This official intimacy extends to representations of the royal family—often carved on stelae for the celebration of the Aton cult—in which Akhenaton and Nefertiti embrace their daughters or dandle them on their laps.

In the relief *Two Girls at Court*, the young princesses share a tender moment, the elder having just brushed aside her sister's heavy tresses to curl a hand over her bare shoulder, while the younger one responds with a trusting upward glance and a gentle touch to the elbow. Notable for the experimental full frontal modeling of the elder girl's swelling breasts, the scene also exhibits in muted fashion some of the hallmarks of the art of Akhenaton's reign: elongated skulls, prognathous jaws, facial wrinkles, and attenuated proportions.

Manifest everywhere is an obsession with realism and detail that lends a refreshing liveliness to the Schimmel Amarna reliefs. Large-scale processional scenes were often surrounded with peripheral vignettes of fawning attendants, running soldiers, or prancing horses yoked to chariots—all of which afforded the artist a context for both clever observation and anecdotal comment. The relief of *Foreigners in a Procession* shows the heads of four marching figures, their arms raised in echelon to hold standards aloft in a purely formal gesture. Their faces, however, are carved in high relief, creating an unusual sense of depth, and the variant details of hair and facial modeling lend an individual quality to each man. On other relief blocks, wild animals galloping in the desert are rendered with an exuberance seldom equaled in Egyptian art, and heavy heads of wheat and bunches of ripe fruit—as in *Grapes on the Vine*—contrast with the delicate tracery of their own vegetation.

In the years following Akhenaton's death, his residence was abandoned and the traditional religion restored. While certain characteristics of his artistic heritage passed into the permanent repertoire of Egyptian art, the temples of the Aton were razed and the blocks of stone reused as construction fill by the Ramesside kings, primarily in their temples at Hermopolis on the opposite bank of the Nile, where many reliefs were recovered in the 1930s. The significance of Akhenaton's reign remains an intensely debated issue in Egyptological literature. Through the generosity of Norbert Schimmel, the Museum has received a magnificent legacy from antiquity, the full extent of which is as yet unexplored.

PFD

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Foreigners in a Procession. 1985.3.28.13



An Act of Worship. 1985.3.28.1

GREEK AND ROMAN ART

*Portrait of a Young Woman,
perhaps the Empress Faustina Minor*

Early Antonine, about A.D. 147–50
Marble
Height, 13 in. (33 cm.)
Gift of Shelby and Leon Levy, 1986
1986.40



Portraits from the Antonine period are often characterized by upward gazes, heavy eyelids, and an overall sense of calm. Whereas images of women that date from the years of the emperor Hadrian's reign (A.D. 117–38) continued an earlier tradition of elaborate hairstyles, and acquired a cool classicism, Antonine-period likenesses have simpler coiffures and an otherworldly grace. This is especially true of works from the time of Marcus Aurelius (r. A.D. 161–80). That emperor's devotion to Stoic philosophy, articulated in the *Meditations*, appears to have influenced the way that Romans thought of themselves, and had themselves commemorated.

The arrangement of the woman's hair, in this sculpture, in looping rows, is that adopted by Faustina Minor, wife of Marcus Aurelius, in 147–48, when she was about seventeen. A devoted and spirited wife, she bore the emperor thirteen children. The facial features of the woman are in essential agreement with sculpted portraits of Faustina, but it may be that this work represents someone who consciously imitated the empress. In that case, the portrait might date from after the change in Faustina's hairstyle, in A.D. 149, since fashions introduced by individuals of considerable prominence often enjoyed a lingering popularity among the common people.

The portrait is a fragment of a draped bust or statue. Such works were sometimes made in pairs, and the turn of the head might suggest that a likeness of the sitter's husband—Marcus Aurelius, or a private individual—was displayed to her right, in antiquity.

MLA

Bibliography: Sale cat., Sotheby's, London, December 9, 1985, no. 142.

Related references: Klaus Fittschen, *Die Bildnistypen der Faustina Minor und die Fecunditas Augustae*, Göttingen, 1982, pp. 44–48, plates 8–13; Klaus Fittschen and Paul Zanker, *Katalog der römischen Porträts in den Capitolinischen Museen und den anderen kommunalen Sammlungen der Stadt Rom*, Mainz, 1983, no. 19, pp. 20–21, plates 24–26.



1985.II.5



1985.II.5. Detail of obverse

ATTRIBUTED TO THE BERLIN PAINTER

Red-figured Amphora (Type A)

Attic, early 5th century B.C.
Terracotta

Height, 22 3/4 in. (57.8 cm.)

Purchase, Rogers Fund, Classical Purchase Fund,
and The Vincent Astor Foundation Gift, 1985
1985.II.5

The Berlin Painter belongs to the second generation of Attic red-figure artists, and his activity can be followed from about 500 to 470 B.C. Large amphorae of the sturdy type, with flanged handles and a foot in two degrees, had become fashionable with Exekias, the great black-figure artist, in about 540 B.C., and the earliest red-figure vase painter, the Andokides Painter, preferred this shape to any other, keeping the black-figure convention of framing the pictures on all four sides. The advances made in the technique by the next group of artists—notably, Euphronios, Phintias, and Euthymides—were rapid and fundamental, and have earned them the title “Pioneers.” The Berlin Painter descends from this group, and in his early period reveals that he was not unreceptive to the innovations introduced by Euphronios,

who, together with Euthymides, established for tall neck-amphorae the conceit of doing away with the framework and concentrating on single figures, one on each side of the vase. The Berlin Painter should be credited with the application of this principle to amphorae on which the neck is not set off from the shoulders of the vase, but forms a continuous gentle curve, spreading from just below the flaring mouth to the greatest diameter of the vase, which occurs in mid-height. The single figures—on this amphora, a bearded kithara player on the obverse, and an attentive youth on the other side—are centered both horizontally and vertically on front and back in such a manner that the contours of the figures seem to echo the profile of the vase; it is easy to see that the drawings adapted to the silhouette of the entire vase need no lateral frames. Lest his figures appear to float in space, the painter has, however, placed them on short ornamented strips, platforms, or podiums that evoke the setting of a performance.

When the vase was acquired it lacked only a handful of small fragments. Shortly after it was placed on exhibition, Dr. J. Robert Guy recognized that nineteen of the fragments had been in his collection for some time. He has graciously donated these fragments (1985.315) to the Museum in “Commemoration of the Centenary of Sir John Beazley’s Birth.”

DVB

ISLAMIC ART



Architectural Element

Moroccan, 14th century

Wood, carved and painted

Height, 19 in. (48.3 cm.); width, 121 1/16 in. (307.5 cm.);
depth, 2 3/4 in. (7 cm.)

Mr. and Mrs. Isaac D. Fletcher Collection, Bequest of Isaac D. Fletcher
and Rogers Fund, by exchange, 1985
1985.241



1985.241. Detail

Entries by Stuart Cary Welch, *Special Consultant in Charge*; Marilyn Jenkins, *Associate Curator*; Marie Lukens Swietochowski, *Associate Curator*; Annemarie Schimmel, *Consultant, part time*.

Among the many buildings with which the major cities in present-day Morocco were endowed during the Marinid period (1196–1549) were elaborately decorated religious schools (*madrasa*, in Arabic). One of their principal features was an open courtyard (*ṣahn*), surrounded by a covered ambulatory, where the students could escape the North African sun and assemble in groups for religious instruction or simply sit in quiet contemplation. This shaded area was separated from the courtyard by a series of pillars connected by arches, spanned by rectangular, carved and painted wooden lintels.

The strength and vigor of which Arab art, in general—and Arab architecture, in particular—was capable is embodied in this especially majestic example of such a lintel, bearing a design (repeated four and a half times) composed of alternating large and small arches, and still retaining much of its original paint. Each of the large arches contains a calligraphic decoration consisting of the word *yumn* (happiness) written forward and backward on either side of a shell design. The final letter (*nūn*) of each pair of words, in both its forward and backward version, frames the shell and interlaces above it, bisecting the large arch itself. The shell design in a reduced form fills the smaller arches. The spandrel and background designs comprise vegetal elements interspersed with pinecones. The motifs and layout of the design exhibited here are characteristic of contemporary decoration not only in North Africa but also in Spain, and in other mediums, as well.

MJ



A Lion at Rest

Indian (Mughal period), about 1585
Ink, colors, gold, and silver, on paper
Folio, 15 x 10 $\frac{1}{4}$ in. (38.1 x 26 cm.);
miniature, 8 x 6 in. (20.3 x 15.2 cm.)
The Alice and Nasli Heeramanek Collection,
Gift of Alice Heeramanek, 1985
1985.221

The lion, king of beasts and, as such, a symbol of royal power as well as, astrologically, of solar power, has figured widely in Islamic art and literature. On an immediate level, the lion was ardently admired as an animal of great courage and nobility. During the climax of a hunt, the hunter himself might experience these attributes—resulting in his perception of a mystical union between man and beast.

The naturalism that became a prime motivating factor in Mughal art is expressed, here, in the pose of the lion, positively exuding total feline relaxation. The curve of the spine is

sufficiently exaggerated to create a rhythm that is picked up by the elongated curl of the tail and then countered by the taut curve of the haunch. The neutral ground color, of a tawnyess several shades paler than the animal's body—which is silhouetted against the earth, rather than in firm touch with it—removes the painting a step further from the natural world. The sense of a carefully composed decorative design is further enhanced by the fan-like disposition of the bamboo stalks (replacing the lions' reed habitat that was traditional in Islamic painting since its inception) and by the perfectly orchestrated presence of brightly colored birds and bees, which, however, are fancifully rather than naturalistically rendered.

In its pose, the lion closely echoes one that, with other flora and fauna, graces a Mughal lacquer-painted leather book cover, from the sixteenth century, in the collection of the Islamic Art department (49.140b), suggesting that this painting also belongs to the early Akbari period. By the late sixteenth century, the lyricism of Persian painting, which often served as an inspirational model, was being tempered by the bias toward naturalism of the emergent Mughal school.

MLS



An Elephant of Dancers

Indian (Deccan), probably school of Golconda, about 1590

Ink, colors, and gold, on paper

9¼ x 8 in. (24.8 x 20.3 cm.)

Purchase, Louis E. and Theresa S. Seley Purchase Fund for Islamic Art,

Rogers Fund and Alastair B. Martin, Margaret Mushekian and

Time-Life Inc. Gifts, 1985

1985.247

"These women have so much suppleness and are so agile that when the King who reigns at present [Sultan Abdulla Qutb Shah of Golconda (r. 1611–72)] wished to visit Masulipatnam, nine of them very cleverly represented the form of an elephant, four making the four feet, four others the body, and one the trunk, and the King, mounted above on a kind of throne, in that way made his entry into the town." Thus wrote Jean-Baptiste Tavernier, a French jeweler and travel writer, who visited India six times between 1641 and 1667. This miniature so precisely illustrates the acrobatics described by him in *Travels in India* (ed. by William Crooke, Oxford, 1925, vol. II, p. 128) that its nine ladies might be the progenitresses of those whom Tavernier wrote about. Even if the traveler did not actually see the gymnastic feat—the story of which he appended to an account of "public women," who were encouraged because they increased the sale of toddy, an alcoholic drink taxed by the state—it is known from still more credible images that Indian ladies were capable of such performances. To this day, the village of Kuchipudi in the state of Andhra Pradesh, which encompasses most of the erstwhile kingdom of Golconda, is renowned for its troops of acrobatic dancers who carry on a Brahminical tradition initiated in the fifteenth century by Siddendra Yogi.

An Elephant of Dancers is the first early miniature acquired by the Museum that is attributable to the exceptionally rare Deccani school of Golconda, in which the ancient and vital style of south Indian Vijayanagar painting blends with imported Muslim idioms. Both sociopolitical history and the history of art come to life in the lively prancing of the elephant, powered by the nine energetic Hindu ladies who far outnumber the regal Muslim in charge. It is also enlightening that his splendid gold coat is brocaded with boldly stylized peonies of precisely the same sort brought, during the fifteenth century, from China to Turkman Tabriz, where the Golconda royal house originated. The long-legged, athletic women provide further evidence of Golconda origin, and delight us with their colorful dress, and dazzling golden earrings, bangles, and anklets—all of which figure in early bronze images from Chola and Vijayanagar temples.

Behind the princely figure, a proud, plumed and tasseled lady—perhaps, the noble's favorite—drives off flies with a kerchief. Like the zestful acrobats, with their sinuous black silhouettes dominated by their hair and bounding pompons, the kerchief soars as though magically propelled from within—evidence of a soon-to-be-lost lyrical élan, the essential quality of Deccani painting.

SCW

Related references: For related Deccani miniatures, see Douglas Barrett, *Painting of the Deccan, XVI–XVII Century*, London, 1958, plates 1–4; Douglas Barrett and Basil Gray, *Painting of India*, Lausanne, 1963, pp. 116, 118–22; Mark Zebrowski, *Deccani Painting*, Berkeley and Los Angeles, University of California Press, 1983, especially plates I, IV, V, figs. 25–31, 43, 44, 46, 47. For a drawing of sixteen girls arranged as a swing for Lord Krishna, see Stuart Cary Welch, *Indian Drawings and Painted Sketches*, New York, 1976, no. 48.

Sandstone Roundel

Indian (Deccan), probably Bijapur, late 16th–early 17th century
Diameter, 18½ in. (47 cm.); depth, 1⅜ in. (3 cm.)
Edward Pearce Casey Fund, 1985
1985.240.1

India's ancient tradition of vigorously sculptural stonecutting continues in this inscribed sandstone roundel from the Deccan. It contains the invocation *Ya ʿAzīz* (O Mighty) eight times in mirrored thuluth script, so as to form an eight-pointed star from the shafts of the *a*, while the first *z* of *ʿAzīz*, mirrored and knotted, constitutes a heart-like shape.

The calligraphy is of excellent quality, and is reminiscent of the calligraphic decorations in the Ibrāhīm Rauza, Sultan Ibrāhīm II ʿAdīlshāh's (r. 1579–1626) mausoleum in Bijapur. Eight—besides its geometrical qualities—is the number of bliss and eternal happiness, and of the various paradises in Islam.

AMS



MEDIEVAL ART AND THE CLOISTERS

Great Square-Headed Brooch

Anglo-Saxon, 6th century

Bronze-gilt and niello

Length, 5⁵/₁₆ in. (13.5 cm.)

Purchase, Rogers Fund and Alastair B. Martin, Levy Hermanos Foundation, Inc. and J. William Middendorf, II Gifts, 1985
1985.209



Two prevailing influences convened somewhere between the Baltic and the Black seas to initiate the development of this type of brooch. Examples of small silver bow fibulae with square or rectangular heads, which come from the Crimea and date to the third century A.D., are thought to have provided the prototype for the square or rectangular head of the type. Northern features are represented by the open-jawed heads of the monsters just below the bow, in addition to other animal motifs, and by the partitioned, lozenge-shaped foot plate.

The bronze-gilt head of this example is decorated with *kerbschnitt* (chip carving) and a border of freestanding masks, those at the corners having birds' beaks. The bow is plain and divided into panels by bands of niello (a black substance containing silver, copper, lead, and sulfur). The surface of the lozenge-shaped foot is decorated with *kerbschnitt* and its extremities, with raised knobs (that of the end of the foot is now missing). Dividing the foot is a strip of niello terminating in an animal head, while above the foot is a pair of stylized animal heads with gaping jaws.

It is the border of freestanding masks that sets the Museum's example apart from the majority of the great square-headed brooches, and allies it to a small group identified as the Luton Heath type. As do most of the approximately one hundred and fifty known square-headed brooches that were made in England throughout the sixth century, our example displays the Anglo-Saxon preference for lavish surface decoration. These brooches, traditionally made of bronze gilt, served to secure the garments of the peasant agriculturalists. Unlike some of the related continental bow fibulae, these brooches were often worn with the head plate upward.

Aside from the six miniature fibulae in the Museum, which are Kentish, this new acquisition is our only Anglo-Saxon bow fibula. Such brooches provide one of the major areas for the study of the Germanic Animal Style as practiced in England. Although nothing is known of the history of this fibula, it is soon to be included in a *Corpus* of such brooches.

KRB

Entries by Margaret E. Frazer, *Curator*; Jane Hayward, *Curator*, The Cloisters; Timothy Husband, *Associate Curator*, The Cloisters; Katharine R. Brown, *Senior Research Associate*.

Flask, with The Adoration of the Magi

Byzantine, 6th century
Silver and silver gilt

Height, 12³/₈ in. (31.5 cm.); maximum diameter, 3⁵/₁₆ in. (10 cm.)

Purchase, Frederick C. Hewitt Fund, by exchange; Rogers Fund and Schimmel Foundation Inc. Gift; Gifts of J. Pierpont Morgan, Mr. and Mrs. Marc B. Rojzman, Mr. and Mrs. John D. Rockefeller, Jr., Lucy W. Drexel and Anonymous, by exchange; Bequests of Mary Stillman Harkness, George Blumenthal, Gwynne M. Andrews and Michael Dreicer, by exchange; Theodore M. Davis Collection, Bequest of Theodore M. Davis, by exchange; Rogers Fund, by exchange; and The Cloisters Collection, by exchange, 1984
1984.196



Silver flasks dating from the fourth to the sixth century were popular with both pagan and Christian patrons, judging from the mythological and Christian imagery of the more than a dozen that survive. This flask clearly was made for Christian ritual, perhaps as a container for the holy water that was mixed with the Communion wine. The redemptive properties of the Eucharist are mirrored in the scene of the Adoration of the Magi, the flask's principal decoration, in which the kings present gifts to the Christ Child through the

mediation of the angel and heavenly messenger. The bands of secondary decoration reinforce the Resurrection imagery. The ivy-vine and grapevine scrolls, for example, refer to the Eucharist, and the eagles rising from large acanthus plants in the lower register evoke the ascension of the soul to Heaven.

The flask still retains its original gilding, which—as on earlier Byzantine silver vessels—highlights the main decorative elements of the scenic and floral motifs. The vessel appears to have been in use for a considerable period of time, since two separate ancient repairs were made to its lip—the area most often susceptible to damage. When a section of the rim broke off, it was replaced by a piece from another silver flask that was decorated with a different design but had the same contours. Sometime later, a crack developed reaching from the earlier repair about halfway around the circumference of the neck. Solder was applied where this crack extended to the rim to keep the lip of the flask intact. The only other damage is a dent in the lower register.

The closest comparison to the shape of the flask is the earlier, fourth-century bottle from the Esquiline Treasure, but the frieze-like organization of the decoration bears more of a resemblance to that of the sixth-century silver flask, which depicts an animated Dionysiac *thiasos*, in The Cleveland Museum of Art. A similar liveliness of pose and gesture animates the scene of the Magi on the Metropolitan Museum's flask, where the central Magus stops and turns back to the third king, pointing out to his companions the Star of Bethlehem above the Christ Child's head. (The star is shaped like a six-petaled rosette, of a type that frequently occurs on pilgrimage art of the sixth and seventh centuries.) The angel who guides the kings also looks over his shoulder as he strides toward the outstretched arms of Christ, seated in his mother's lap. Joseph witnesses the event from behind the Virgin's wicker chair.

The vigor with which the Adoration scene is depicted characterizes the portrayal of the subject on such other sixth- and seventh-century works as a lead flask (only recently published by J. Engemann) in the Franz Joseph Dölger-Institut at the University of Bonn, and an ivory pyxis in the archaeological museum in Istanbul. The acanthus-and-eagle design in the flask's lower register recalls the decorative language of the presbytery mosaics of San Vitale, in Ravenna, where lush variations of acanthus plants fill the vaults, and eagles rise from cornucopias on the archivolt of the main apse. The decoration of the flask is more static and regimented than that of the famous mosaics, but the manner of display—and, especially, the slightly "windblown" bending of the central plant—is reminiscent of decoration in the time of the emperor Justinian (r. 527–65).

MEF

Bibliography: Alexander O. Curle, *The Treasure of Traprain. A Scottish Hoard of Roman Silver Plate*, Glasgow, 1923, pp. 12–28; William M. Milliken, "Early Byzantine Silver," *Bulletin of The Cleveland Museum of Art*, 1958, vol. 45, pp. 35–41; Donald E. Strong, *Greek and Roman Gold and Silver Plate*, Ithaca, New York, 1966, pp. 182 ff.; Erica Cruikshank Dodd, *Byzantine Silver Treasures*, Bern, 1973, pp. 7–13; Kenneth S. Painter, *The Water Newton Early Christian Treasure*, London, 1977, pp. 12–13; Kurt Weitzmann, ed., *Age of Spirituality, Late Antique and Early Christian Art, Third to Seventh Century*, New York, 1979, nos. 131, 149, 244, 389, 400, 542, 549; Kathleen Shelton, *The Esquiline Treasure*, London, 1981, pp. 82–83.

Censer, with Six Figures

Byzantine, 582–602
Silver, partly gilded
Height, 3½ in. (8.9 cm.); maximum width, 5⅜ in. (13.2 cm.)
Rogers Fund, 1985
1985.123



Censers were among the essential liturgical equipment of the Byzantine Church—as they are today. This fine example, which retains its original chains of base silver, displays the Virgin orant, flanked by archangels, and Christ, with Saints Peter and Paul turning toward him on either side. The figures stand beneath segmented honorific arches formed of spirally fluted columns, crowned with acanthus-leaf capitals. An inscription that calls upon the God of Saint George to pray for his servant Leontius is punched into the small area above the arches; the primitively and irregularly formed letters clearly demonstrate that they were applied after the censer was made, presumably at the request of Leontius. Breaks in the silver and the distortion of the sides and base of the censer are consistent with damage caused by continuous use over centuries. The application of solder to the interior walls, especially in the heads of the figures, testifies to the censer's periodic need for repair. The censer exhibits no certain evidence of having been buried.

As on much Early Byzantine silver, a set of five imperial control stamps is impressed into the base of the censer within

its ring foot. The censer's previous owner had the stamps identified as having been made during the reign of the emperor Maurice Tiberius (582–602); recently, Erica Cruikshank Dodd attributed them to the early period of Maurice's reign.

A number of hexagonal censers survives. The Metropolitan Museum's example is particularly close in structure and style to a smaller one in the British Museum that comes from the so-called First Cyprus Treasure. It bears the control stamps in use during the reign of the emperor Phocas (602–10). Since the walls of the censer are only 2⅝ inches high, they display bust-length, not full-length, images of the same figures framed within wreaths. These two censers are also linked by a communality of style. The cap-like hair of the figures and the softly modeled folds of their draperies, for example, resemble such contemporary work as the figures of apostles on a very fine silver chalice from the Hama Treasure in the Walters Art Gallery. The Hama Treasure, the Antioch Treasure in The Metropolitan Museum of Art, and other Early Byzantine silver finds have recently been included in a single large group of objects that served the church of Kaper Koraon in northern Syria.

MEF

Bibliography: Marlea Mundel Mango, *Silver from Early Byzantium: The Kaper Koraon and Related Treasures* (exhib. cat.), Baltimore, The Walters Art Gallery, 1986 (with earlier bibliography).

Stained-Glass Window, with Grisaille Decoration

French (Rouen, abbey church of Saint-Ouen), about 1325
Pot metal, white glass, silver stain, and grisaille paint
10 ft. 7½ in. x 35½ in. (323.8 x 92 cm.)
The Cloisters Collection, 1984
1984.199.1–11; 48.183.2

Few grisaille windows have evoked more praise than those of the abbey church of Saint-Ouen, located in the heart of the medieval city of Rouen. The late Louis Grodecki stated that “these windows, because of their stylistic quality, must be counted among the masterpieces of the fourteenth century.” Henri Focillon concluded that what strikes one the most forcefully about this glass is “the tone of urbanity, a singular charm that we call taste, a principle of refinement rather than grandeur.” Jean Lafond, in his book on the glass, remarked that these windows “evoke the gardens of their time, of leafy vines growing upon a trellis.” Focillon's comments are the most illuminating, for this is a very different kind of window from what we normally expect of stained glass. The vibrant color and robust line of earlier windows are not present in this example. These qualities have been replaced by a delicacy of drawing and a naturalization that recall images of fine textiles or of lace.

Each of the three foliate patterns represented in the window is not only identifiable by its botanical species but also as a pattern originating at Saint-Ouen. The two lowest panels



display the *pervenche*, or periwinkle flower, which grows from a central, vertical stem with bifurcating branches terminating in upward and downward curving spirals. The pattern is arranged so that each compartment of the trellis upon which the vine grows bears a blossom that is accented with yellow silver stain. The third panel shows the leaf of the strawberry plant and the two top pieces, geranium foliage. Color in this window is limited to the border that combines buttercup or ranunculus leaves with red and green quarries, and to the lush center bosses where whorls of artemisia leaves are entwined with a knotted ribbon of bright colors.

Although scholars have attempted to equate the symbolism of these plants with the saint to whom the chapel was dedicated, they have been unsuccessful. It appears, rather, that the artists who designed the windows for the first time studied nature and drew the familiar plants that they saw around them.

Much of the grisaille glass from the chapel windows at Saint-Ouen has been lost through wars and pillages over the centuries, and many of the panels now in these windows are modern replacements. It seems certain, however, that each of the multilight windows originally contained two different leaf patterns. Both the periwinkle and strawberry plants are found on the glass of the Chapel of Saint Andrew in the south angle of the choir, while the geranium foliage is thought to have been used in the central Chapel of the Virgin, which lost its original glass during a restoration that took place in 1868.

Originally, in each of the grisaille windows at Saint-Ouen there was an architectural canopy with a scene from the life of the saint to whom the chapel was dedicated located at midpoint in the window. The glazing of the light, both above and below the scene, was completed by nine panels of grisaille. These windows, approximately three times the height of the five panels in The Cloisters Collection, are among the largest from the medieval period.

JH

Ex collections: 1984.199.1–11: [Brimo de Larousilhe, Paris]; Private collection; [Ellen Mitchell, New York]; 48.183.2: [A. Lion, Paris].

Bibliography: Georges Ritter, *Les vitraux de la cathédrale de Rouen, XIII^e, XIV^e, XV^e, et XVI^e siècles*, Cognac, 1926, pp. 10–12; Jean Lafond, “Les vitraux,” in André Masson, *L’église abbatiale Saint-Ouen de Rouen*, Paris, 1927; Jean Lafond, “Le vitrail du XIV^e siècle en France, étude historique et descriptive,” in Louise Lefrançois-Pillion, *L’Art du XIV^e siècle en France*, Paris, 1954, pp. 185–238; Marcel Aubert et al., *Le Vitrail français*, Paris, 1958, pp. 166–67; Jean Lafond, *Les Vitraux de l’église Saint-Ouen de Rouen* (Corpus Vitrearum Medii Aevi, France, IV–2), Paris, 1970, vol. 1, pp. 13–174; Françoise Perrot, *Le Vitrail à Rouen*, Paris, 1972, pp. 20–24; Jean Lafond, *Le vitrail, origines, techniques, destinées*, 2nd ed., Rouen, 1978, pp. 136–55; “Stained Glass before 1700 in American Collections: New England and New York” (Corpus Vitrearum Medii Aevi, United States, Checklist 1), in *Studies in the History of Art*, Washington, D.C., National Gallery of Art, 1985, vol. 15, p. 107.

Memento Mori, with Dives in Hell

South Lowlands, about 1500

Boxwood

Height, $2\frac{7}{16}$ in. (6.2 cm.); width, $\frac{1}{2}$ – $\frac{15}{16}$ in. (1.3–2.4 cm.);

depth, $\frac{11}{16}$ in. (1.7 cm.)

Gift of Ruth Blumka, in honor of Ashton Hawkins, 1985

1985.136

Among the more remarkable achievements of Late Gothic wood carving is a group of miniature boxwood sculptures. These carvings are astonishing for their elaborate designs, intricate details, and dense compositions, all rendered in near-microscopic scale, with flawless precision. Produced largely in the Duchy of Brabant, from the end of the fifteenth century through the first three decades of the sixteenth century, they took the form of small altarpieces, tabernacles, rosaries,



prayer beads, and other objects of personal devotion. Technical and artistic tours de force, these sculptures were greatly prized; surviving examples are known to have been made for—or to have belonged to—numerous members of Lowlands aristocracy, the Holy Roman Emperor Charles V, and Henry VIII, while he was married to Catherine of Aragon. Stylistic and compositional sources can be traced to contemporary large-scale altarpieces, panel paintings, and manuscript illuminations, while the iconography derives not only from the Bible, but also from contemporary devotional literature. Although numerous prayer beads and altarpieces have survived, examples that depict moralized themes—such as this memento mori—are exceedingly rare.

An increasing preoccupation with death, given horrific immediacy in the recurrent outbreaks of bubonic plague, is clearly evidenced in the arts of the later Middle Ages. Wood blocks illustrating the Dance of Death, monumental tomb slabs representing putrefying corpses riddled with vermin, and popular books, such as the *Ars moriendi*, served as constant reminders of man's frailty and of the transitory nature of his worldly existence.

The story of the poor man Lazarus, who is denied charity by the rich man Dives, is an especially poignant example of this pervasive fear of death. The particular horror of the story lay in the earlier fifteenth-century belief that Lazarus, after he had been miraculously resurrected by Christ, dreaded the thought of having to pass through death's door a second time—a seemingly unjust fate for the repentant sinner. Reflecting the late-fifteenth-century belief in salvation through faith and good works, a palliated interpretation is offered here that emphasizes the inexorability of the final judgment and the resulting torment that Dives endures.

On the outer lid of this miniature memento mori—the shape of which can only bring to mind a coffin—are trumpeting angels raising souls for judgment. When it is opened, a diptych is revealed, containing the mouth of Hell, and tormented souls. As the inner lid is raised, Dives, in chains, is seen being licked by the inferno's eternal flames; on the inside of the inner lid is a minute representation of Lazarus in the lap of Abraham. The abbreviated Latin inscription consists of Dives's plea: "Father Abraham, have pity on me, and send Lazarus, to dip the tip of his finger in water, and cool my tongue; for I am tormented in this flame" (Luke 16:24), and Abraham's reply: "Son, remember that thou in thy lifetime has received good things, and Lazarus in like manner evil things; but now he is comforted whereas thou art tormented" (Luke 16:25).

TH

Related reference: William D. Wixom, "A Brabantine Boxwood Triptych," *Bulletin of The Detroit Institute of Arts*, Summer 1983, vol. 61, nos. 1/2, pp. 39–45.

ARMS AND ARMOR

Design for the Hilt of a Smallsword

French, about 1760–70

Pen and black ink, with yellow and gray wash

9 $\frac{3}{8}$ x 4 $\frac{1}{4}$ in. (23.2 x 10.8 cm.)

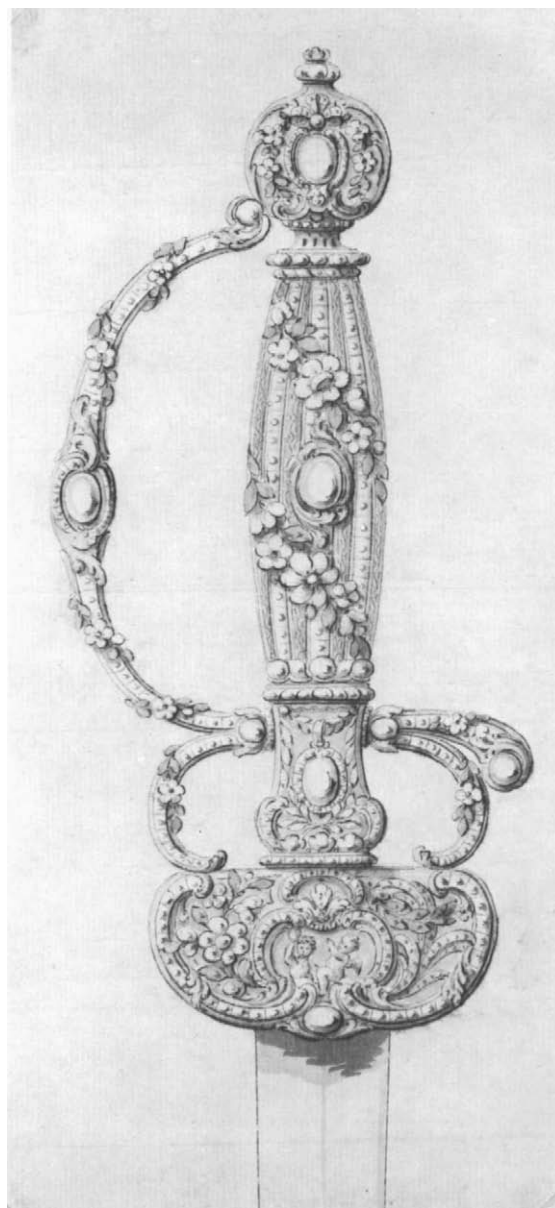
Purchase, Mr. and Mrs. Charles Wrightsman Gift, 1985

1985.332.3

This is one of four drawings for French smallsword hilts that formed part of an album of eighteenth-century goldsmiths' designs collected by the late D. David-Weill of Paris. The album, which contained hundreds of designs for snuffboxes, watchcases, and other small luxury objects assembled from different sources, was disassembled and sold in Geneva in 1984. The four drawings are perhaps the rarest of all, as very few original designs for sword hilts survive. Their acquisition by the Department of Arms and Armor is particularly significant, as they supplement our important collection of European smallswords and document the creative process by which such sword hilts came into being.

The watercolor rendering shown here, the most beautiful of the four, is of a hilt of great richness, suggesting that it was to be made of gold, set with paste brilliants or even diamonds. The cylindrical grip is formed of vertical bands of engine-turned gold alternating with rows of brilliants. One half of the double-shell guard, normally at right angles to the hilt, is represented turned down—a convention that allowed the designer to indicate its decoration. The center of the shell is occupied by two putti within a cartouche; to either side are floral sprays of different—apparently alternative—designs. The grip, knuckle guard, rear quillon, and arms of the hilt are entwined with delicate floral garlands.

One of the three other sword-hilt designs from this album (1985.332.4), showing a similar gem-studded hilt also dating to about 1760–70, is apparently by the same master. An oval



Entries by Helmut Nickel, *Curator*; Stuart W. Pyhrr, *Associate Curator*; Leonid Tarassuk, *Senior Research Associate*.

medallion in the center of the grip contains entwined L's, the royal monogram of Louis XV, on a pink ground. A second medallion in the center of the shell bears an unidentified coat of arms that was discovered beneath a blank piece of paper tinted with pink wash that covered them, which indicates that this was a contemporary alteration. The remaining two designs include a hilt decorated in the exuberant Rococo style of about 1730–40 (1985.332.1), and one of more classical Louis XVI taste, dating to about 1770–80, with colored washes to suggest the use of varicolored gold (1985.332.2). This last example also includes alternative designs for the medallions in the center of the pommel and grip, allowing the customer to choose either floral motifs or military trophies.

Whereas most eighteenth-century smallsword hilts followed conventional patterns, only those of unusual design or exceptional quality would have required preliminary designs such as these. The four recently acquired drawings undoubtedly were prepared by goldsmiths or jewelers, and demonstrate the care and skill employed in the design and crafting of the hilts of the finest smallswords—the luxury side arms of the eighteenth-century gentleman.

SWP

Ex collection: D. David-Weill, Paris; [Armin B. Allen, Inc., New York].

Bibliography: Sale cat., Sotheby's, Geneva, November 13–14, 1984, no. 227, ill.; *The Art of Design 1575–1875: Three Hundred Years of Ornamental Drawings and Objects of Curiosity* (exhib. cat.), New York, Armin B. Allen, Inc., 1985, nos. 31–34, ill.

Related references: John F. Hayward, "Designs for Small Swords," in Karl Stüber and Hans Wetter, eds., *Blankwaffen—Armes blanches—Armi bianche—Edged weapons: Festschrift Hugo Schneider zu seinem 65. Geburtstag*, Stäfa (Zurich), 1982, pp. 131–38; A. Kenneth Snowman, "An album of eighteenth-century goldsmiths' designs," in *Art at Auction: The Year at Sotheby's 1984–85*, London and New York, 1985, pp. 224–28.

JOHANN GOTTFRIED HAENISCH
German, 1696–1778

Hunting Crossbow and Winder

German (Dresden), dated 1742

Bow: steel, with a wooden shaft veneered with natural staghorn, brass mounts, hempen cord, and wool pompons;
winder: steel, with a hempen sling

Length: (of crossbow), 29³/₁₆ in. (74.3 cm.);
(of winder), 14¹/₄ in. (36.2 cm.)

Signed (on butt plate): I.G.H. [Johann Gottfried Haenisch]

Purchase, Louis V. Bell Fund and Bequest of Stephen V. Grancsay,
by exchange, 1985
1985.248 a, b

Because of their silent discharge, crossbows were still favored in Germany as hunting weapons up to the middle of the eighteenth century, although they had been abolished for military purposes by decree of Emperor Maximilian I in 1517. They were especially appreciated at the court of the prince electors of Saxony, who had a reputation as hunting enthusiasts.

While Saxony was the most industrialized of the major states

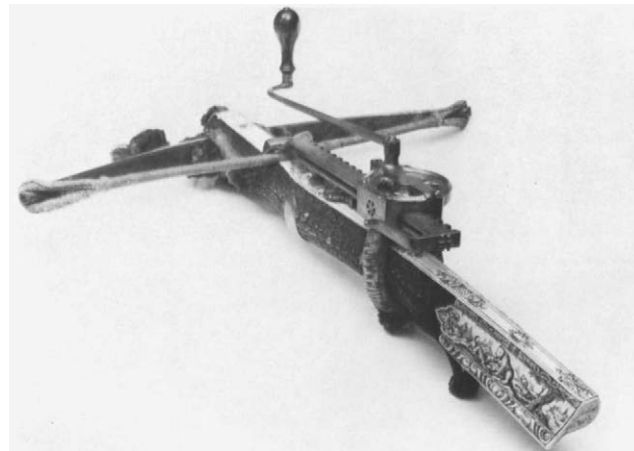
within the Holy Roman Empire, its rulers tried circumspectly to balance economic growth with ecological conservation by interspersing vast, game-rich forests among densely populated industrial centers and intensively cultivated agricultural areas. Even in the immediate surroundings of the capital, Dresden, there were carefully maintained hunting preserves less than an hour's ride from the ducal palace.

The natural staghorn veneering of this crossbow emphasizes its use as a hunting arm. At the Historisches Museum in Dresden, which contains the remains of the former armory (*Rüstkammer*) and hunting arsenal (*Jagdkammer*), there are preserved opulent garnitures of matched equipment—rifles, powder flasks, saddle pistols, hunting swords, crossbows, boar spears, and a hunting horn—all veneered in natural staghorn. Our crossbow bears the serial number 2 on its butt plate, indicating that it was once part of such a garniture.

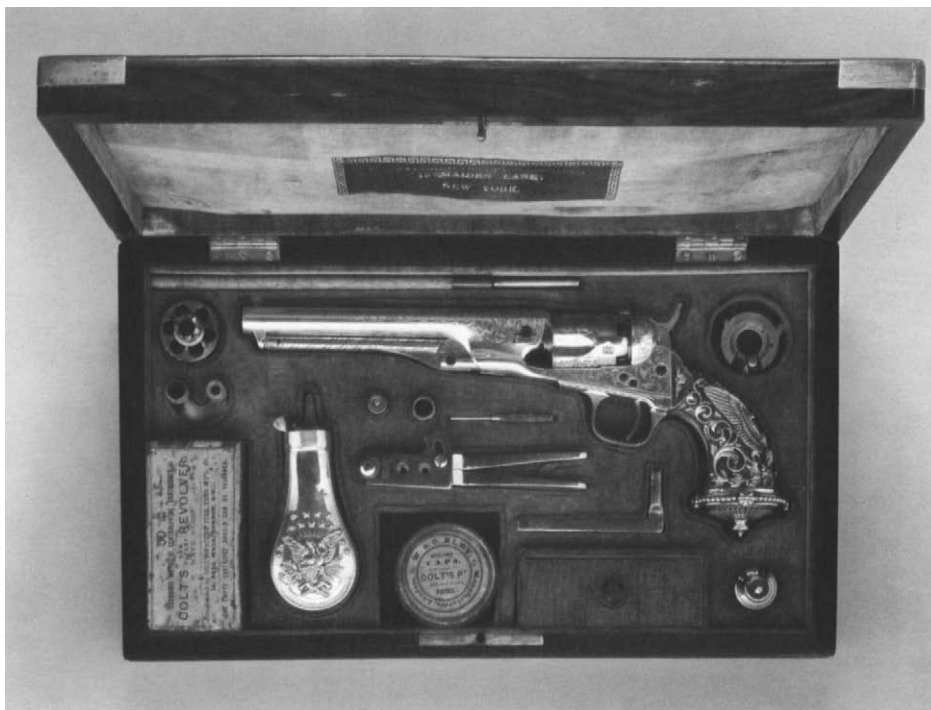
The maker of this crossbow was master bowyer (*Hofschützenmeister*) to the court at Dresden; his dated works—crossbows for the hunt, as well as for target shooting—were made between 1718 and 1748. The Haenisch family had been in service to the Dresden court since 1554, and continued to serve as armorers and conservators at the Historisches Museum until the beginning of this century.

HN

Bibliography: M. von Ehrenthal, *Führer durch die königliche Gewehrgalerie zu Dresden*, Dresden, 1900, pp. 28, 33, 47, 55, 116; Johannes Schöbel, *Jagdwaffen und Jagdgerät des Historischen Museums zu Dresden*, Berlin, 1976, nos. 31, 46; *The Splendor of Dresden* (exhib. cat.), Washington, D.C., New York, and San Francisco, 1978–79, nos. 176, 187, 188, 202.



1985.248 a. Detail



Cased Colt Model 1862 Police Revolver
(with parts and accessories for the Thuer conversion)

American, 1862

Pistol: steel, blued, gilded, silvered, chiseled, and engraved;
accessories: steel, blued or chrome plated, with silvered brass, and
wood; Thuer conversion accessories: steel, gilded and engraved, and
chrome-plated steel; case: rosewood-veneered wood, silver-plated
brass, and velvet

Length (of barrel), 6½ in. (16.5 cm.)

Serial number: 9174; caliber: .36

Gift of Mr. and Mrs. Jerry D. Berger, 1985

1985.264a-r

This revolver model, with its five-shot cylinder, was first manufactured in serial production by Colt's firearm factory in Hartford, Connecticut, one year before the death of its founder, Samuel Colt (1814–1862). Then only forty-eight, he had already achieved worldwide fame as a prominent industrialist and the inventor of modern revolvers (that is, of multi-shot, rapid-fire pistols with cylindric magazines rotated by the hammer action). The Model 1862 Police Revolver, produced until 1872, was one of the most popular firearms during the Civil War, and was also given the self-explanatory name, Officers' Model Pocket Pistol.

Unlike the revolvers of regular issue, which were provided with plain, blued-steel parts and wooden grips, this specimen is a rare, deluxe presentation firearm richly decorated with engraved scrollwork in the manner of Gustav Young, a leading artist of the period, who headed Colt's arms-decorating workshop. The metal parts are heavily gilded or silver plated, and the grip is made of silver-plated brass worked in relief with an American Eagle holding laurel branches, amid large foliate scrolls. The revolver and its accessories are provided with a velvet-lined rosewood case with silver-plated mounts

and a gold-impressed morocco label of the New York firm Schuyler, Hartley & Graham, which was one of the major distributors of Colt firearms. Both an escutcheon on the case lid and an oval shield on the revolver grip are engraved with the original owner's name, Benito Valdeavellano.

An added, uncommon feature of this set is an assortment of parts and accessories that enabled the revolver (designed for percussion-cap ignition, with powder charges and bullets loaded separately into the cylinder chambers) to be used with the recently introduced self-contained metallic cartridges. This highly significant innovation—which initiated a new era in the development of firearms—was to be employed with appropriately constructed breech-loading weapons, while, with some percussion firearms, metallic cartridges could only be used in conjunction with special modifications in technical designs. In 1868, F. Alexander Thuer, an engineer-inventor at Colt's factory, patented a conversion system that allowed for the use of metallic self-contained cartridges in Colt percussion revolvers. This set includes a special cylinder with a breech plate, as well as loading accessories, for the Thuer conversion. Since only about five thousand revolvers of various Colt models, including the 1862 Police Revolver, were supplemented with the Thuer conversion outfit, the set presented to the Metropolitan Museum is known to be among the rarest Colt firearms.

This valuable gift vividly represents the style in arms decoration and technological experiments at America's foremost arms factory during the 1860s, thus adding a new, important dimension to the Museum's display of American decorated firearms.

LT

Bibliography: Robert Lawrence Wilson, *The Book of Colt Firearms*, Kansas City, 1970; Robert Lawrence Wilson, *The Book of Colt Engraving*, Los Angeles, 1974; Robert Lawrence Wilson, *Colt Engraving*, Los Angeles, 1982.

EUROPEAN SCULPTURE AND DECORATIVE ARTS

MASSIMILIANO SOLDANI

Italian (Florentine), 1656–1740

The Sacrifice of the Daughter of Jephthah

About 1722

Bronze, red lacquer patina oxidized dark brown

Height, 18 ⁵/₁₆ in. (46.5 cm.)

Wrightsmen Fund, 1985

1985.238

In 1717, Anna Maria Luisa de' Medici, daughter of Grand Duke Cosimo III, left Düsseldorf and returned to live in Florence, following the death of her husband, Elector Palatine Johann Wilhelm von der Pfalz. Although she brought back with her numerous works of art, she soon commissioned others from leading Florentine artists. Among these was a series of twelve bronze groups with various religious subjects, executed between 1722 and 1725, for the decoration of her apartment at the Palazzo Pitti. The groups are described and the names of their authors given in the inventory taken after the electress palatine's death in 1743. Until now, ten of them—either bronze, terracotta, or porcelain versions—had been identified in various collections; Soldani's *Sacrifice of the Daughter of Jephthah*, which Anna Maria Luisa had willed to Marchese Neri Guadagni, becomes the eleventh bronze of this series to have reappeared. Soldani's group was originally placed in the electress's Camera dell'Udienza, where it was paired with a *Sacrifice of Abraham* by Giuseppe Piamontini (now in a private collection in Florence). These works were in the same room as a *Judith with the Head of Holofernes* by Agostino Cornacchini (now in the Birmingham Museums and Art Gallery, England) and a *David and Goliath* by Giovanni Battista Foggini (now in Leningrad, in the Hermitage).

Entries by Olga Raggio, *Chairman*; James David Draper, *Curator*; James Parker, *Curator*; Clare Le Corbeiller, *Associate Curator*; Jessie McNab, *Associate Curator*; Clare Vincent, *Associate Curator*.

Like the Foggini and the Cornacchini groups, Soldani's *Sacrifice* has lost its original base—which must have been identical to that of the Piamontini bronze: veneered with lapis lazuli and embellished with gilt-bronze mounts by the expert craftsmen of the grand-ducal Galleria de' Lavori at the Uffizi, who followed a design by Foggini. The four groups were the first works to be executed for the electress, and must have been completed in the course of 1722, the date inscribed on the bronze by Piamontini.

Soldani's group depicts the culminating moment of the story of Jephthah, a leader of the Gileadites. In the midst of battle against the Ammonites, he vowed to the Lord that, if successful, he would sacrifice the first creature to come through the door to meet him, upon his return—only to discover, to his horror, that this was his beloved daughter, his only child (Judges 11:30–40). The despair of the innocent virgin, and the agonizing decision facing the father—who, in the end, stands firm in his commitment to God and fulfills his vow—makes the *Sacrifice of Jephthah* a traditional counterpart to the *Sacrifice of Abraham*, while its own tragic denouement perhaps held a special appeal for the Baroque imagination. In Soldani's group, the crying girl attended by a tearful companion is shown reclining upon a stony altar, instinctively recoiling from the firm grasp of Jephthah, who is about to plunge the sacrificial knife into her heart. On the right, a pile of faggots and a blazing urn signal the ritual nature of the sacrifice. In the background, a military trophy hangs from a gnarled, leafless tree—an allusion to Jephthah's victory, but also to its tragic cost and its sterility.

The conflicting emotions of the protagonists and the violence of the action are skillfully conveyed by the intersecting diagonals of the composition. The drama is enacted as if on a theatrical stage: The group is designed to be seen primarily from the front, yet, when viewed from the back, it displays such rich pictorial details as the gnarled tree and the voluminous cloak of the attendant kneeling upon the altar.

A Lamentation scene as much as a depiction of the biblical account of the sacrifice, Soldani's *Jephthah* repeats and varies some of the sculptor's favorite motifs. The half-reclining figure of the daughter recalls the diagonally reclining body of

Christ in the Lamentation groups in the Walters Art Gallery, Baltimore, and in the Seattle Art Museum, and the heavily draped figure of the attendant is in all ways similar to the grieving Virgin in the porcelain *Pietà* group, after Soldani, in the British Museum. On the other hand, the figure of Jephthah, its violent thrust underscored by the movement of his chlamys, was probably a study after the topmost figure of the *Farnese Bull* group—one of the paradigmatic Roman antiquities.

The shimmering animation of the surfaces of the bronze itself, which catch the light as a flickering flame, and the multiplicity of minutely differentiated passages are a beautiful example of Soldani's virtuoso technique: In its sharpness and pictorial quality, it expresses the dramatic tension of the story.

At Soldani's death in 1740, a plaster piece-mold of this group was left in his house in Borgo Santa Croce, Florence (K. Lankheit, *Florentinische Barockplastik*, Munich, 1962, doc. 351). Soon after, it was acquired by the Marchese Carlo

Ginori for his porcelain factory at Doccia (K. Lankheit, *Die Modellsammlung der Porzellanmanufaktur Doccia*, Munich, 1982, p. 120, no. 11).

The history of the bronze group after 1743 is not known (Jennifer Montagu's 1976 reference to the 1822 inventory of the Palacio de Oriente, Madrid, has proved to be erroneous). The group appeared on the art market, unrecognized, in France in the 1920s, and was bought by an English book dealer.

OR

Ex collection: Bayntun, Bath, Somerset, England; sold, Aldridges, Bath, March 26, 1985, no. 98 (as French 19th century).

Documents: 1743: *Inventario dei recapiti concernenti l'Eredità della defunta Serenissima Elettrice Palatina*, Florence, Archivio di Stato, Misc. Med. 991, fol. 70 r. (as quoted by Jennifer Montagu, "The Bronze groups made for the Electress Palatine," *Kunst des Barock in der Toskana*, Munich, 1976, p. 135, doc. 1).

Bibliography: unpublished.



AUGUSTE RODIN

French, 1840–1917

The Prayer

Enlarged, 1909, from a plaster model believed to have been made in the 1880s; cast, 1980

Bronze

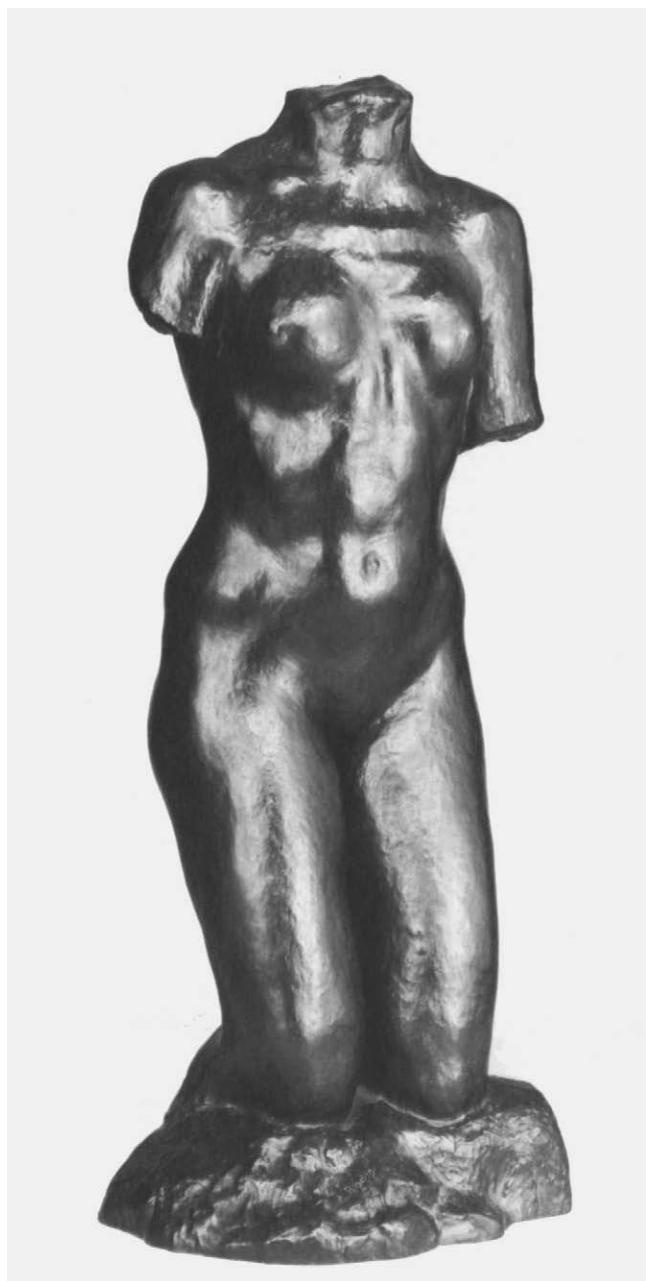
Height, 49½ in. (125.7 cm.); width, 21 ⅝ in. (54.2 cm.); depth, 19⅞ in. (49.8 cm.)

Signed (on left side of base): A. Rodin/Nº8.

Marks (on right side of base): © BY MUSEE RODIN 1980;
(on back of base): E. GODARD/Fondé.

Gift of B. Gerald Cantor Collections, 1986

1986.39



André Gide was probably the earliest critic to compare Rodin's work with that of the younger contemporary sculptor Aristide Maillol. In a review of the Paris Salon d'Automne of 1905, where both sculptors exhibited their work (*Gazette des Beaux-Arts*, 1905, 3rd per., vol. 34, pp. 476–79), Gide contrasted the simple, serene volumes of Maillol's *La Méditerranée*, which he likened to the classic art of such masters as Phidias, Raphael, or Bach, to Rodin's impassioned modeling, which he equated with the restless Romanticism of a theme by Beethoven or a poem by Alfred de Vigny. Gide's characterization of the two sculptors has often been repeated by others, and, for the most part, it is apt, but certain sculptures—for example, Maillol's *Chained Action*, originally commissioned for the monument to Auguste Blanqui in Puget-Théniers, France, or Rodin's *The Prayer*—defy such generalizations. *Chained Action* is a nude female figure depicted under conditions of stress, while *The Prayer*, a kneeling torso, is one of the finest in a group of sculptures that Rodin based on classical models. Rodin made no secret of his deep admiration for the way in which Greek and Roman sculptors were able to capture the essence of human form. He collected antique sculpture when he could, and, in fact, his thoughts on the *Venus de Milo* appeared in a long essay in the March 1910 issue of the magazine *L'Art et les Artistes*.

The plaster model for *The Prayer* was first exhibited to the public in the Paris Salon of the Société Nationale des Beaux-Arts in 1910. In the 1944 edition of the catalogue of the Musée Rodin (p. 128, no. 391), Georges Grappe noted that the sculpture had been enlarged in 1909 from a small figure taken from an early version of one of the pilasters from *The Gates of Hell* that had been abandoned during the course of the continual revisions of that monumental work. Rodin's partial figures of *Iris*, *Messenger of the Gods* and *Flying Figure*, both far more daring and sexually explicit than this torso, had already been presented in the retrospective Rodin held in the Place de l'Alma pavilion at the time of the Exposition Universelle of 1900. Why, then, did Rodin wait so long to revive this torso? Perhaps it was the growing success of Maillol's classic nude figures that encouraged the older artist to reexamine the sculptures that he had put aside during the long period of evolution of *The Gates of Hell*. Rodin and Maillol had been friends in the 1880s, but the friendship cooled as Maillol began to have independent ideas about the nature of sculpture. In 1902, his sculpture was first exhibited at Ambroise Vollard's gallery in Paris. Rodin visited the exhibition and bought one of Maillol's bronzes. In addition, both men exhibited their work in the Salon d'Automne during the first ten years of the twentieth century. It seems hardly a coincidence, therefore, that Rodin's kneeling partial figure, one of the most classical in spirit of all his sculptural fragments, should have appeared at the end of the same decade.

This bronze, cast by the Godard Foundry, is number eight in an edition made from the plaster model in the Musée Rodin in Paris. The work was apparently not cast in bronze while Rodin was alive.

CV

Bibliography: *Rodin Bronzes*, Bruton, Somerset, Bruton Gallery, November–December 1982, fig. 2; Joan Vita Miller and Gary Marotta, *Rodin: The B. Gerald Cantor Collection*, New York, 1986, p. 137, fig. 59, pp. 138, 159, n. 22, p. 167, no. 59.

AUGUSTE RODIN
French, 1840–1917

Jean de Fiennes, A Burgher of Calais (second maquette)

Modeled, 1885; cast, 1969

Bronze

Height, 28 in. (71.1 cm.); width, 18 in. (45.8 cm.);
depth, 17½ in. (44.4 cm.)

Signed (on right side of base): A. Rodin/N^o1.

Marks (on left side of base): Susse Fondeur Paris;
(twice, on underside of base, raised within rectangles):

SUSSE FONDEUR / PARIS / CIRE PERDUE;

(on right edge of base): © BY MUSÉE RODIN 1969.

Gift of B. Gerald Cantor Art Foundation, 1986

1986.37.1



Rodin's most successful public monument, *The Burghers of Calais*, was inaugurated on June 3, 1895. The monument commemorates an episode in the Hundred Years' War in which six of the leading citizens of Calais offered themselves as hostages to the English king Edward III (1312–1377) in return for lifting the siege of their city. The work was commissioned by the municipal council of Calais, doubtlessly in response to a national policy of encouraging the erection of public monuments that would contribute toward reviving French patriotism after the disastrous defeat that ended the Franco-Prussian War, but also for reasons of civic pride and local politics. The decision to raise funds and hold a public competition for the commission was carried by unanimous vote of the council on September 26, 1884, and the council's original plan was for a monument to honor the leader of the group, Eustache de Saint-Pierre. In the ensuing competition Rodin was matched against two sculptors of superior reputation who are now totally forgotten by all but a few scholars of nineteenth-century academic sculpture, but who were formidable rivals at the time. Rodin had influential friends in Calais, however, and he submitted a sketch model, or maquette, for a sculptural group that portrayed not only Eustache de Saint-Pierre, but also the other five heroes of the medieval siege. The idea won Rodin the commission, but the council insisted that a second maquette, much more detailed than the first and one third the size of the final monument, be presented to them before further work on the project would be authorized.

The original plaster models for each of the figures of the second maquette were created separately, and we do not know with any certainty how they were arranged when Rodin submitted them to the municipal council. Rodin worked hard to give individual identities to each of them. He modeled at least two trial versions of Jean de Fiennes wearing a shirt or loose robe. The present version, half nude, with the shirt draped from both outstretched arms, is usually considered to be the one presented to the council in 1885, but this assumption, too, has been questioned. In any case, the figure underwent considerable modification before the version to be seen in the monument was completed. Perhaps the arrangement of the drapery at the base of the figure was thought too massive when combined with the other figures, but in many respects this trial version is a much more lively representation than the final one.

This bronze is the first in an edition of twelve authorized by the Musée Rodin to be cast from the original plaster in the museum's collection. No bronzes are known to have been cast during the sculptor's lifetime.

CV

Bibliography: Joan Vita Miller and Gary Marotta, *Rodin: The B. Gerald Cantor Collection*, New York, 1986, pp. 65, 66, fig. 29, p. 156, n. 41, p. 166, no. 29.

Related references: Cécile Goldscheider, "La Nouvelle Salle des Bourgeois de Calais au Musée Rodin," *La Revue du Louvre et des Musées de France*, 1971, 21, no. 3, pp. 165–74; Mary Jo McNamara and Albert Elsen, *Rodin's Burghers of Calais*, n.p., 1977, pp. 27–44; Claudie Judrin, Monique Laurent, and Dominique Viéville, *Auguste Rodin: Le Monument des Bourgeois de Calais (1884–1895) dans les Collections du Musée Rodin et du Musée des Beaux-Arts*, Calais and Paris, 1977, pp. 151–54.

CLAUDE-SIMÉON PASSEMENT (optical elements)

French, 1702–1769

Microscope

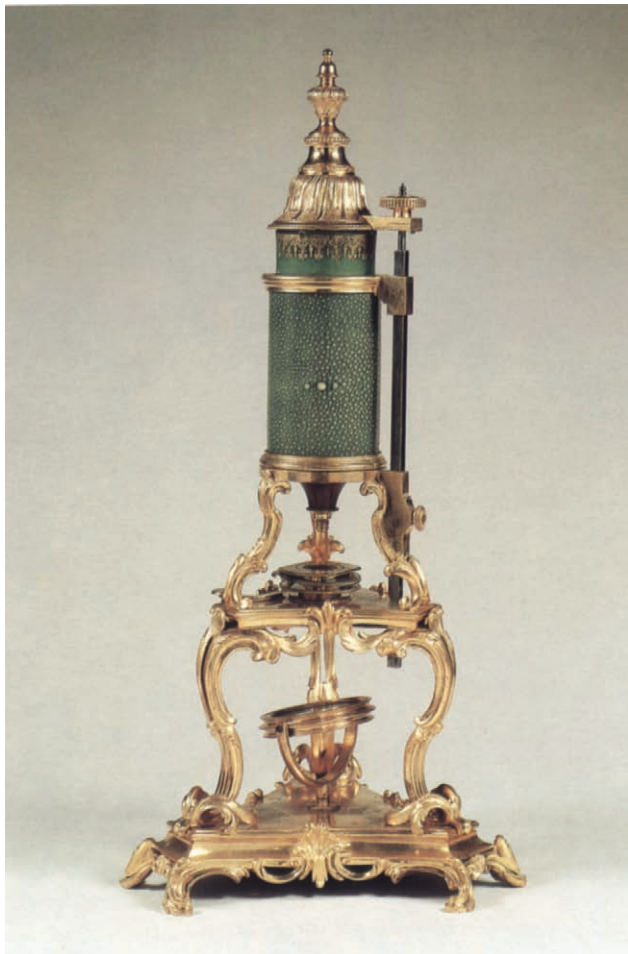
French, about 1760

Gilt bronze; blue-green shagreen; parchment tinted green,
with gold tooling; steel; brass; mahogany; mirror glass; and glass

Height: (fully extended), 24¾ in. (61.6 cm.), (closed), 21 in.
(53.4 cm.); maximum width and depth, 10¾ in. (27.3 cm.)

Signed (on lower platform): PASSEMENT AU LOUVRE

Purchase, Mr. and Mrs. Charles Wrightsman Gift and
Gift of Mr. and Mrs. Charles Wrightsman, by exchange, 1986
1986.1 a–d



1986.1. Detail of lower platform

In 1746, when the fifth duc de Chaulnes (Michel-Ferdinand d'Albert d'Ailly, 1714–1769) commissioned a portrait of himself from the artist Jean-Marc Nattier, he chose to be portrayed allegorically as Hercules, clad in a lion skin and holding a club. The duke was thirty-two years old, and his disguise was intended as an allusion to physical strength and probably also to bravery in combat, for, in the previous year, as a marshal in the king's army, he had taken part in the battle of Fontenoy, which resulted in a famous French victory. His current reputation does not rest on military exploits, but on his achievements as an amateur scientist (he was made an honorary member of the Académie Royale des Sciences in 1743), as a collector of natural phenomena and engineering and scientific instruments, as well as on his patronage of artists—an activity that combined both his scientific and artistic interests. Among the artists whom he patronized, apart from Nattier, was Jacques de Lajoue (1686–1761), who supplied thirteen allegorical paintings of the Arts and Sciences for the walls of the Hôtel de Chaulnes, near the gardens of the Palais du Luxembourg. An account of this town house, published in 1757, makes much of its interior decor (“... ce que nous avons de plus beau à Paris pour la décoration intérieur”), and proceeds to a summary description of the Egyptian antiquities and the fossils and shells, botanical and mineralogical specimens, engineering devices, and scientific instruments that the duke had assembled there. In this last category, the rooms of the *hôtel* contained telescopes and a number of microscopes: “The turning shop and laboratory . . . are provided with a number of excellent microscopes . . .” (“Le tour & le laboratoire . . . sont garnis abondamment d'excellens microscopes . . .”). It was in this laboratory that the duke performed scientific and optical experiments. He also wrote several papers on scientific subjects that were published under the auspices of the Académie des Sciences; one of his last contributions was a monograph on the construction and functions of microscopes, published in 1768 shortly before his death.

The duc de Chaulnes was not alone in his enthusiasms for science and art. A number of his aristocratic contemporaries dabbled in the sciences, while at the same time indulging a taste for contemporary art and decoration. In doing this, they followed the example of Louis XV, who bestowed lavish royal patronage on artists and craftsmen and, through his commissions, also gave encouragement to the developing sciences. Even the king's mistress, the art-loving Madame de Pompadour, is known to have acquired two telescopes, briefly described in the posthumous inventory of her collections.

The interpenetration of artistic and scientific interests, a phenomenon of that age, is exemplified in a microscope recently acquired by the Museum that qualifies both as a work of art and as a scientific instrument. Its technical name is “compound microscope,” the adjective “compound” designating the hollow cylinder containing at least two convex lenses. The inner cylinder of the Museum's microscope contains three such lenses, while its exterior is wrapped in green-stained parchment tooled with a gilded border on its top edge. It fits into a wooden tube that is covered with blue-green shagreen (or *galuchat*), of the kind made from the granular skin of sharks or dogfish. In order to look through the microscope, it is necessary to unscrew its ornamental gilt-bronze finial cap, thereby uncovering the eyepiece; the

focusing device consists of a threaded steel pillar attached at the side, provided with two knobs for crude and fine focusing. The small circular concave mirror mounted in an adjustable frame fitted to the lower platform reflects light through a perforation in the upper platform, illuminating the glass slides that would have been inserted in the disk-like spring stage. The Museum's instrument is still functional, although its powers of magnification are weak and the resulting image fuzzy when compared to the performance of present-day microscopes.

The inscription, "PASSEMENT AU LOUVRE," which is incised in the bronze surface of the lower platform, alludes to Claude-Siméon Passemant, who provided the optical elements of the microscope. Passemant won fame for his astronomical clocks, but was also well known for his terrestrial and celestial globes and his sundials, barometers, telescopes, and microscopes (a number of which he supplied for the duc de Chaulnes, among other clients). His inventive faculty earned him the title of "ingénieur du Roi" ("instrument-maker to the King"), and, in 1749, he was awarded quarters in the Louvre above what were then the premises of the Académie des Sciences, at the northwest corner of the Cour Carrée. It should be emphasized that Passemant devised and copyrighted the works for instruments, but that the cases or mounts of his instruments are often unattributable; thus, the maker of the beautiful Rococo gilt-bronze tripod stand for the Museum's microscope remains, unfortunately, anonymous.

Besides the astronomical clock inscribed on the dial with his name, presented to Louis XV in 1753 (the clock is now at Versailles, in the Cabinet de la Pendule, named after it), other royal commissions are known to have been executed by Passemant, who was also responsible for three telescopes presented to the king in 1751, 1755, and 1759.

There is a strong presumption that the Museum's microscope, or an identical instrument, was also made for Louis XV. Evidence for this thesis is contained in an album of twenty-one prints, published about 1772, depicting telescopes and microscopes from the royal collection exhibited at that time in the *cabinet de physique* of Louis XV's Château de la Muette, in Passy. Three engraved plates from this album show three different views of a microscope similar to the Museum's in every respect. The presence of Passemant's name in the inscription on the microscope, the title that he bore, and his occupation of the lodgings at the Louvre assigned to him by Louis XV, together reinforce this presumption. It is all the more appropriate, then, that this extraordinary microscope is now shown on the red japanned writing table made for Louis XV in 1759, in the center of the Varengeville Room at the Museum.

JP

Bibliography: *Suite de XXI. Planches Gravees sous la Direction de Dom Noel. Garde du Cabinet Royal de Physique. Representant les Elevations et Coupes de plusieurs Télescopes et Microscopes, qui se voyant audit Cabinet a Passy, pres la Meute*, Paris, Bibliothèque Nationale, Cabinet des Estampes [about 1772].

Teapot

Indian (Mughal), about 1700, and German, about 1715–20
Rock crystal and silver gilt
Height, 3 3/8 in. (9.3 cm.)
Gift of Ruth Blumka, in honor of Ashton Hawkins, 1985
1985.195.11a, b



From the turn of the seventeenth century until about 1725, the Saxon court at Dresden flourished as a center for the production of fanciful decorative objects in which goldsmiths' work was combined with such varied and exotic materials as jade, rhinoceros horn, and emeralds. Each of these materials—like the ostrich eggs, coral, and coconut shells popular in the previous century—symbolized contact with a remote part of the world; when mounted in gold or silver, they became trophies of European trade and expansion.

Such is the context of this teapot. The ribbed body and cover are of Indian rock crystal, and part of the finial on the lid probably is also Indian. Chased with flowering vines distinctly Eastern in character, the disk of the finial originally served as a platform for two small creatures of which only one, a turtle, has survived. The other mounts are German, and clearly reflect the influence of the Dresden court goldsmith Johann Melchior Dinglinger (1664–1731). The dragon spout emerging from a grotesque mask is almost identical to one carved in sardonyx on an elaborate cup (in the Green Vault, Dresden) made by Dinglinger before 1709 (Erna von Watzdorf, *Johann Melchior Dinglinger*, Berlin, 1962, vol. I, fig. 236). Lizards and serpents entwine the spout and handle of a gold coffeepot, of 1697–1701, by Dinglinger, also in Dresden (von Watzdorf, op. cit., fig. 136). Despite the similarities, the German mounts on this teapot are not attributable to Dinglinger and were very likely made outside Dresden. Dinglinger's work is notable for its complex interplay of materials and colors and for its richness of detail. The relative plainness of these mounts, the technical simplicity of the bands of stamped bead-and-reel ornament, and the unadorned foot ring bespeak the artistry of a craftsman familiar with court fashion and able to translate it into a spirited and engaging style of his own.

CLC

Bibliography: unpublished.

PIERRE GOLE
French, about 1620–1684

Table

French, 1653–60

Oak and fruitwood veneered with brown tortoiseshell;
stained and natural ivory; ebony and marquetry woods;
and gilt bronze

Height, 30 $\frac{7}{8}$ in. (78.4 cm.); width, 41 $\frac{3}{16}$ in. (104.6 cm.);
depth, 27 in. (68.6 cm.)

Gift of Mr. and Mrs. Charles Wrightsman, 1986
1986.38.1



Prior to 1980, even furniture historians were hardly aware of the name of Pierre Gole, while the knowledge of early Louis XIV furniture itself was a sketchy terrain strewn with many lacunae. Upon the publication of a sequence of articles by Professor Th. H. Lunsingh Scheurleer beginning in 1980 (see Bibliography), supplemented by contributions on the subject from other learned sources, a reassessment of French furniture dating from the last half of the seventeenth century was set in motion, and the outlines of much of this furniture began to emerge as though from a long eclipse.

André-Charles Boulle has always been acknowledged as the premier French cabinetmaker from the mid-1660s through the early eighteenth century. Boulle, about whom much is known and published, was born in Paris in 1642, was named cabinetmaker to Louis XIV (“ébéniste du roi”) in 1672, and continued to occupy himself with his large workshop at the Louvre until his death in 1732. Before the recent documentary discoveries, some information was available about his precursors, active in the period immediately before and after Louis XIV assumed absolute power in 1661, but very few items of furniture had been associated with these makers.

Pierre Gole was one of the principal forerunners of André-Charles Boulle. Born about 1620 in Bergen, the north Netherlands (approximately twenty miles north of Amsterdam), Gole sought his fortune in Paris in the early 1640s. In 1651,

he was appointed cabinetmaker to the king on a regular basis (“... l’un de nos menuisiers en esbène ordinaire . . .”), and worked on royal commissions for more than thirty years, until his death in 1684. For most of this time his principal workshop was in the Manufacture royale des meubles et tapisseries de la Couronne at the Gobelins, where he produced for Louis XIV at least one hundred tables, as well as many cabinets and smaller pieces.

A recently acquired table, ascribed to Gole, may be dated between 1653 and 1660, and is unique in the Museum’s collection of French furniture both for its technique and for its date.

A dating between 1653 and 1660 is based on a description in the inventory of Cardinal Mazarin’s collection, drawn up after he died on March 9, 1661. This inventory, which only covered items acquired by the Cardinal from 1653 until his death, included a table corresponding in size (it was slightly wider and deeper) and decoration to the Museum’s example. The description of this decoration, which applies to a table substantially similar to the Museum’s, refers specifically to a butterfly in the wood marquetry border on the top of Mazarin’s table (“... un papillon aussy de bois . . .”). A counterpart to this motif is a small butterfly that appears in the wood marquetry band at the far right corner of the top of the Museum’s table.

The technique of marquetry carried out in tortoiseshell and ivory has been justifiably associated with the Netherlands; much furniture inlaid with this combination of exotic materials was produced there, particularly in Antwerp. Documents of the early 1650s have indicated, however, that it was French cabinetmakers who first employed such a technique on furniture, which was subsequently imitated in Netherlandish workshops.

A striking example of French workmanship of approximately this date is a small ivory-and-wood marquetry cabinet, dated about 1662, recently acquired by the Victoria and Albert Museum, London, and convincingly identified with a cabinet owned by Louis XIV’s younger brother, known as Monsieur (Philippe I, Duc d’Orléans, 1640–1701). This cabinet, firmly ascribed to the royal cabinetmaker Pierre Gole, is inlaid on an ivory ground with motifs of floral sprays similar to those on the Museum’s table. The abstract repeated devices of two ornamental borders framing the panels on this cabinet recur, furthermore, on the trim of the table, corroborating its ascription to Gole.

Setting off the marquetry of the table’s four columnar legs are gilt-bronze mounts consisting of capitals, bases, and astragals. These cannot have been produced in Gole’s workshop, which was not equipped with a foundry for metal casting. Such mounts, then, can only have been supplied, to the cabinetmaker’s design, by an outside workshop (a common practice in the French eighteenth-century furniture trade). The severe Tuscan capitals on the table are characteristic of Gole’s work in the 1650s and 1660s.

The history of the present table is traceable to the early 1850s, when it was acquired by a member of the English branch of the Rothschild family: It was part of the furniture that Baron Meyer de Rothschild (1818–1874) bought for Mentmore Towers, the country house built for him in Buckinghamshire. The house and its contents passed by marriage

to the earls of Rosebery, and the table was sold at the auction of the contents of Mentmore on May 20, 1977.

It is expected that this table will be shown in the setting of the Louis XIV bedroom, to be part of the Wrightsman Galleries, scheduled to open in 1987.

JP

Bibliography: Th. H. Lunsingh Scheurleer, "Pierre Gole, Ébéniste du Roi Louis XIV," *The Burlington Magazine*, June 1980, vol. CXXII, pp. 380-94; Th. H. Lunsingh Scheurleer, "The Philippe d'Orléans Ivory Cabinet by Pierre Gole," *The Burlington Magazine*, June 1984, vol. CXXVI, pp. 332-37; Jean-Nérée Ronfort, "Le Mobilier Royal à l'Époque de Louis XIV. Rapprochements et Documents Nouveaux—1651, 1681 et 1715," *l'Estampille*, no. 180, April 1985, p. 38.

LOUIS MARTIN BERTHAULT (model, 1814)

French, 1771?-1823

and

PIERRE LOUIS MICAUD (decoration)

French, active 1795-1834

Flower or Fruit Basket

French (Sèvres), 1823

Hard-paste porcelain

Height, 14³/₁₆ in. (36 cm.)

Purchase, Gift of Mr. and Mrs. Charles Wrightsman,
by exchange, 1985

1985.119



This basket is the only known example of a model first produced in Sèvres in 1814. It was designed two years earlier as part of an elaborate table centerpiece, or *surtout de table*, commissioned by Empress Josephine. According to the factory archives, the centerpiece was to include one large and twelve small baskets, four figures of river gods, twenty candelabra, and eight fruit stands (*compotiers*). Four of the smaller baskets were to be supported by swans and four others by peacocks, while the fruit dishes were to rest on Chimeras and griffins. Of all the forms, only this model appears to have been produced; in April 1814, it was described as "a large basket for flowers or fruit richly ornamented and supported by swans." Such baskets have a long history in French table decoration: Nineteen pierced baskets for flowers (their stems presumably fixed in a container too small to obscure the effect of the openwork) were in use on the banquet table of the prince de Conti in 1680.

For all its apparent simplicity of design and decoration, the basket is, in fact, subtle and complex in both respects. There is throughout a rhythmic interplay of mat and glossy surfaces, and of whiteness and color, that effectively heightens the precise modeling of the different elements of the design. The swans are of biscuit porcelain, but the shoulders of their wings and their pearled collars are glazed; their beaks and eyes are of highly burnished gold, in contrast to the mat finish of their feet and of the ribbons with which they are draped. The numerous moldings and friezes are distinguished by skillfully varied combinations of white, with mat and polished gold, and with an unusual violet luster.

The designer of the entire centerpiece is identified in factory records as "M. Berthault architecte." This was Louis Martin Berthault, who has not previously been known to have been associated with Sèvres, but who was well placed in court circles as the designer of the English-style parks of Compiègne and Malmaison and as the architect in charge of the renovations of Compiègne. Berthault's involvement with Sèvres probably came through the architect Alexandre Théodore Brongniart (1739-1813), the father of the director of the factory and an unofficial designer and adviser on matters of taste and artistic standards. That Berthault was familiar with Brongniart's work is evident in this model, in which the ribbon-hung swans repeat those on a pair of candelabra designed in 1808 by Brongniart, also for Josephine (A. Brongniart and D. Riocreux, *Description méthodique du Musée céramique de la manufacture royale de porcelaine de Sèvres*, 1845, II, P. pl. IX). It is perhaps this coincidence that led Brongniart and Riocreux (op. cit., P. pl. XIII) to misattribute this model to the elder Brongniart.

It is not known for whom our basket was made. The imposing character of the model itself, its historical association (which would still have been remembered ten years later), the superb gilding by Micaud, and the fact that it is dated in gold "6 mars 23" are all indications of a more than routine order.

CLC

Documentation: Manufacture Nationale de Sèvres, Archives, Carton Pb 2, liasse 2. I wish to acknowledge the kindness of Madame Tamara Préaud, Archivist, who has discovered and made available this information.

Bibliography: John A. Cuadrado, "Antiques: Natural Wonders," *Architectural Digest*, April 1985, pp. 220-21.



Pair of Ewers

French (Nevers), about 1675–80

Tin-enamelled earthenware

Height, each, 22⁷/₁₆ in. (56 cm.)

Modeled in the style of Claude Ballin's bronze vases, of 1666–73, made for the gardens at Versailles, and painted in the reserves with mythological scenes.

Purchase, The Charles E. Sampson Memorial Fund, Gift of Irwin Untermyer, by exchange, Rogers Fund, and Bequest of John L. Cadwalader, by exchange, 1985
1985.181.1,2

This very grand pair of ewers could only have been made in Nevers—a center for the manufacture of faïence in the seventeenth century. Although several workshops existed there after 1630, when the royal monopoly awarded to the Conrade family had expired, it is not known which workshop was responsible for the extraordinary technical feat represented by this pair of ewers and by others in the Louvre, the Victoria and Albert Museum, London, and the Musée National de Céramique, Sèvres. They form a tight group, and very likely were all ordered at the same time for the same commission—perhaps to furnish a royal palace, in Paris itself. A strong probability exists, however, that all these vases were made by the “Ecce Homo” factory of Nicholas Étienne, who is recorded as having provided faïence tubs for jasmine plants at Versailles in 1655.

The sheer size of the ewers, and the forcing of the clay medium into forms better suited to the tensile strength of bronze—the material for which such forms were originally designed—demonstrate the audacity of the workshop, which, nevertheless, is seen to have succeeded, as indicated

by the present examples. In the development of a range of subtle hues for presenting pictorial scenes in color, derived from black-and-white engravings, the workshop went beyond the bolder and simpler colors that had been available to faïence painters since the sixteenth century.

The prints so far identified for the decoration of the group as a whole include the etchings of François Chauveau for Isaac de Benserade's translation of Ovid's *Metamorphoses* published in 1676, and prints by Michel Dorigny and Nicolas Chapron after originals by Heince, Bignon, and Fialetti. It appears that a rather limited number of sources were used and repeated. One of the Museum's vases depicts the Rape of Europa and, on the other side, the presentation of a funerary urn to a widow and her son—a subject as yet unidentified. The second ewer shows Mercury beheading Argus, with, on the reverse side, Poseidon in his chariot approaching Amphitrite on land. As yet, none of the printed sources for these scenes has been traced.

The two vases appear to have always been together as a pair. They were last seen in the encyclopedic exhibition of French faïence in Paris in 1932, and were published in the *Répertoire de la Faïence Française* the following year.

The entire group of large, sumptuous vases, ewers, basins, and dishes to which this pair belongs dates from the period just before Louis XIV began to favor a more strictly antiquarian classicism—when the Baroque as developed by French architects, sculptors, and painters was still the established style at court.

JMCN

Bibliography: *Répertoire de la Faïence Française*, Paris, 1933, vol. 11, Plates, pl. 6 b; Sale cat., Ader-Picard-Tajan, Paris, June 24, 1985, no. 38.

OSWALD BALDNER
German (Nuremberg), recorded 1540–68

Small Cannon

Nuremberg, 1550

Bronze

Length: overall, 25½ in. (65.1 cm.), barrel, 23½ in. (60 cm.),
bore, 2 13⁄16 in. (6 cm.); width, trunnion to trunnion, 7¼ in. (18.5 cm.)

Inscribed (in cartouche): · OSVALDVS · / · BALDNEEVS · /

· NORMBERGE · / · ME·FECIT · / · 1550 ·

Wrightsmen Fund, 1986

1986.44

Guns, no matter how bedecked, would normally be collected by the Metropolitan Museum's Arms and Armor department. This small cannon was purchased by the Department of European Sculpture and Decorative Arts because of its spirited sculptural embellishment, which is closely related to the decoration on mortars and bells of the period. (The cannon was acquired in time to be included in the Museum's exhibition "Gothic and Renaissance Art in Nuremberg," although too late to appear in the exhibition catalogue.)

The career of the founder Oswald Baldner was beset by legal difficulties. The charges against him included inciting his colleagues to work for foreign governments. Perhaps the burgomasters of Nuremberg prized his output sufficiently to try to stem its export. He was jailed repeatedly, and renounced his citizenship. He eventually (1559) settled in Cracow, but not before producing this and another small cannon (length, 62 cm.), almost identically signed and also dated 1550, which was owned by Anton W. M. Mensing of Amsterdam (sold, W. Mensing & fils, November 23–25, 1937, no. 281). The two cannons comprise Baldner's earliest known work. They display different coats of arms, neither of which has been deciphered. Two large cannons in the Livrustkammaren, Stockholm, bear inscriptions relating that they were commissioned by the king of Poland but made in Nuremberg by Baldner in 1557. On his only other signed work to survive, a cannon (length, 78 cm.), dated 1561, in the Museum für Deutsche Geschichte, East Berlin, the founder styled himself "Oswaldus Baldnerus Cracowie."

The newly acquired cannon has mold marks, so it may be surmised that more than one example was cast, or was intended to be cast, possibly in sets. Bruno Thomas (see reference) assumes that the ex-Mensing cannon and an unsigned one in the Museum für Kunst und Gewerbe, Hamburg, were models for ordnance to be cast in greater dimensions. Leonid Tarassuk of the Arms and Armor department believes that ours would have been a working model (scale of one to ten) for a large siege cannon, or *Doppelkartaune*, which would have thrown an iron ball of seventy pounds' weight. A ball for the small cannon would weigh two and a half pounds, according to Tarassuk. The considerable weight of the small cannons (the present one weighs 81½ lbs.) suggests that they could be used in their own right, for ceremonial firings such as salutes.

The Italianate plaquettes with Hercules and Antaeus (a metaphor for strength) are stamped, as are the partial bands of putto heads alternating with bucrania and the partial band of acanthus (the bands are incomplete because the underside

of the cannon had to rest on a substantial cradle). The stamping technique is characteristic of the plaquettes and lettering routinely employed on heavyweight decorative utensils. The extreme end zones with tritons are contrastingly very fresh and crisp. They show Baldner to have been a worthy follower of the famous clan of Nuremberg sculptor-founders, the Vischer family. Especially zestful is the direct allusion to firing the piece, which is carried out at the base by two massively bearded tritons wielding their firebrands on either side of the touchhole.

JDD

Bibliography: unpublished. For Baldner, see August Neuhaus, "Der Geschützgiesser Oswald Baldner," *Zeitschrift für historische Waffen- und Kostümkunde*, January 1934, n.f. 4, no. 13, pp. 199–204; Bruno Thomas, *Gesammelte Schriften zur historischen Waffenkunde*, Graz, 1977, II, pp. 175–80.



EUROPEAN PAINTINGS

SÉBASTIEN BOURDON
French, 1616–1671

A Classical Landscape

Oil on canvas

27½ x 36¼ in. (69.9 x 92.1 cm.)

Inscribed (on monument, at left): U.NE

Gift of Atwood A. Allaire, Pamela Askew, and Phoebe A. DesMarais,
in memory of their mother, Constance Askew, 1985
1985.90

By one of those paradoxes that occur from time to time, the two determining forces of seventeenth-century French landscape painting spent almost the whole of their lives in Rome rather than Paris. Claude abandoned his native Lorraine at an early age and became Roman in all but name: He was trained in the city and lived there continuously until his death. Poussin, on the other hand, received his initial training in Normandy and was already thirty when he arrived in the Eternal City in 1624, but once there he, too, remained for all but a short period. Despite this geographic distance, the two artists maintained ties of patronage to France. The arrival in Paris of a picture by Poussin constituted a major event in the



Entries by Keith Christiansen, *Associate Curator*; Gary Tinterow, *Assistant Curator*.

cultural life of the city. When, for example, his great series of the Four Seasons—painted for the duc de Richelieu and now in the Louvre—arrived in 1664, it was greeted by a host of distinguished admirers that included the comte de Brienne, and the painters Charles Le Brun and Sébastien Bourdon. “The discussion was long and learned,” writes Brienne. “I also spoke, declaring myself for the Flood [*Winter*] . . . Monsieur Le Brun, who thought little of the *Spring* and *Autumn*, gave great praise for *Summer*. As for Bourdon, he esteemed the Earthly Paradise [*Spring*] most and would not be dissuaded.”

Bourdon’s interest in Poussin’s work postdates his own stay in Rome between 1634 and 1637, when he had, instead, been attracted to the work of the Northern followers of Pieter van Laer, the *Bamboccianti*, and to that of the Genoese Castiglione. Indeed, his most Poussinesque work postdates 1654, when he returned to Paris after two years of service to Queen Christina in Sweden. Poussin’s paintings from the late 1630s and the 1640s, with their sometimes brilliant colors, their wonderfully abstract forms, and their use of classical architecture to order the landscape, seem to have provided his principal inspiration, but Bourdon adapted his models freely to create a more romantic as well as a more artificial effect.

The present picture is a late work by Bourdon—it seems to date from the last decade or so of his life, when landscape painting increasingly occupied him—and it beautifully exemplifies his very personal approach to that genre. The left side of the composition is dominated by a baffling variety of architectural forms, juxtaposed scenographically, and a monumental equestrian statue silhouetted against a dramatically lit sky. By contrast, the right side of the picture is given over almost entirely to nature—but a nature no less artificial and even more incongruous in its juxtapositions. In the foreground, next to an inverted cornice, are a goat and a herd of sheep. It is presumedly their elegant shepherdess who reclines beneath a stand of trees, while in the middle ground at the far right a group of figures dances before haystacks. This group is, in fact, directly inspired by Poussin’s celebrated *Bacchanal* now in the National Gallery, London. The combination of these various elements is, in the simple sense of the word, meaningless: Unlike Poussin, Bourdon was not interested in illustrating a specific story and transposing its moral tone onto the forms of the landscape, but in combining various motifs that had an associable value. The circular building could not help but recall to a contemporary viewer Roman mausoleums. The two Egyptian statues that crown the stairs evoked a world that had fallen subject to the power of Rome, and the equestrian statue, which is copied from one of the *Dioscuri* on the Quirinal, was the embodiment of Rome itself. The figures in the landscape at the right belonged to the mythic realm of Arcadia. The result is a vision of antiquity that is purposely dream-like but, for all that, only a little less compelling than Poussin’s.

KC

Bibliography: Eunice Williams, *Gods and Heroes: Baroque Images of Antiquity* (exhib. cat.), New York, Wildenstein and Co., 1968, no. 1.

JEAN-AUGUSTE-DOMINIQUE INGRES

French, 1780–1867

Head of Saint John the Evangelist

1818–20

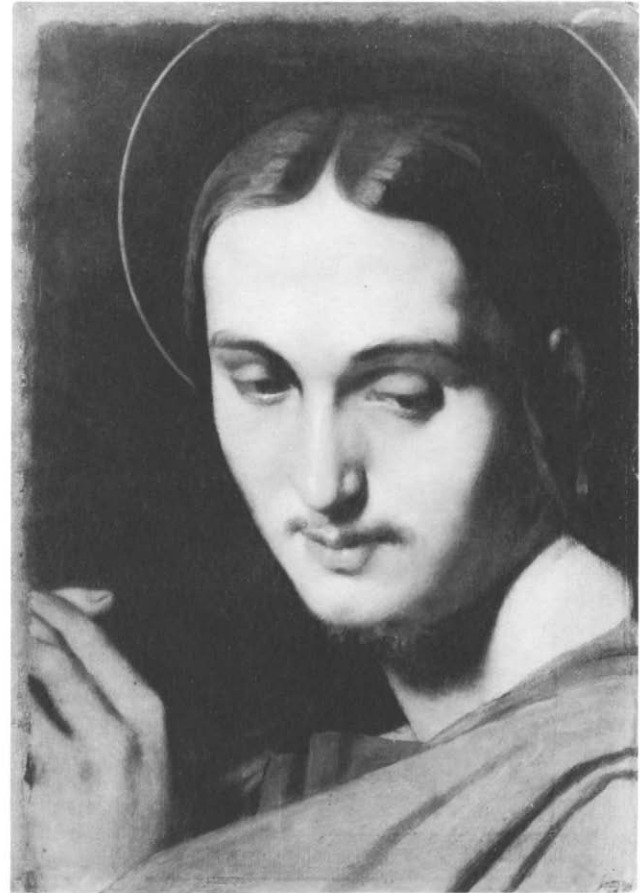
Oil on canvas, mounted on wood

15½ x 10⅞ in. (39.4 x 27 cm.)

Signed (lower right, partially illegible): Ingres.

Purchase, Bequest of Catharine Lorillard Wolfe, by exchange, and Wolfe Fund, Catharine Lorillard Wolfe Collection, 1985

1985.118



This work is a study for an altarpiece, *Christ Delivering the Keys to Saint Peter* (now in the Musée Ingres, Montauban), commissioned in 1817 for the church of Santissima Trinità dei Monti, Rome, and completed in 1820. The composition of the altarpiece is based on Raphael’s tapestry design of the same subject, which Ingres developed by means of a small oil sketch (Private collection, Aix-en-Provence), and in over seventy drawings and seven oil studies, in addition to the present one.

The large number of preparatory works is a measure of the importance that Ingres attached to the composition—by far the most ambitious ecclesiastical project that the forty-year-old painter had undertaken to date. As a matter of course, he turned for inspiration to Raphael, an artist whom he revered above all others, and whose influence is seen not only in the

altarpiece as a whole, but in the synthesis of ideal expression and naturalistic description evident in this exquisitely rendered portrayal of the youthful Saint John.

The head of the Evangelist is on canvas different in weave from that of the remainder of the work. Most probably, Ingres first painted his subject on fine linen that had been mounted on a stretcher, and, dissatisfied with the hands, he cut them out, glued the rest of the image on a prepared panel, and filled in the lacunae with new, coarser canvas on which he repainted the praying hands and the borders.

Ingres reputedly gave this study to Madame Moitessier, one of his foremost patrons, whom he portrayed twice (the paintings are in the National Gallery, London, and the National Gallery of Art, Washington, D.C.); the present work remained in the collection of her family until recently. The inclusion of this painting among the Museum's portraits by Ingres adds to the collection a fine example of the artist's technique and working method as an ideal history painter.

GT

Bibliography: Henri Delaborde, *Ingres: sa vie, ses travaux, sa doctrine* . . . , Paris, 1870, p. 178; Georges Wildenstein, *Ingres*, London, 1954, p. 191, no. 137; Emilio Radius and Ettore Camesasca, *L'Opera completa di Ingres*, Milan, 1968, p. 100, no. 104 i.



GEORGES-PIERRE SEURAT
French, 1859–1891

Forest at Pontaubert

1881

Oil on canvas

30¾ x 24¾ in. (78 x 63 cm.)

Purchase, Gift of Raymonde Paul, in memory of her brother,
C. Michael Paul, by exchange, 1985
1985.237

This exceptional painting is perhaps the key work in Seurat's early oeuvre, forming a link between his extensive career as a draftsman and his first programmatic picture, *Bathing at Asnières*, of 1883–84 (National Gallery, London). At the time of its execution in 1881, *Forest at Pontaubert* was the largest painting the young artist had attempted, and it remained such for the next two years.

Seurat painted this work, probably out of doors, in the village of Pontaubert, on the Cousin River southeast of Paris. He visited the town—a locale favored by Corot and Daubigny—in late summer 1881, after he was released from military service at Brest. Until this time, Seurat had limited himself almost exclusively to charcoal drawings, which, although works of art in themselves, were conceived primarily as exercises in the depiction of forms gradually revealed by light. In our painting, Seurat synthesized these lessons with those gained by his observation of Barbizon landscape painting to create the extraordinary concert of greens and the subtle, shimmering light effects that distinguish this picture from

the rest of the artist's painted production. It was also about this time that Seurat began to look seriously at the work of the Impressionists and to assimilate the color theories of Delacroix and of the scientist Ogden Rood. The complex painting technique of *Forest at Pontaubert* is, therefore, the first manifestation of what would become the artist's pre-occupation.

With this acquisition, the Metropolitan becomes the only museum in the world that can display the full range of Seurat's oeuvre, from what may be his first oil sketch, *Landscape at Saint-Ouen* (1980.342), to the majestic *Invitation to the Sideshow (La Parade)* (61.101.17). Our new painting joins, as well, an unparalleled group of drawings by Seurat in the Museum, both in the Department of Drawings and in the Robert Lehman Collection.

GT

Provenance: The painting remained in the artist's studio until his death in 1891; Émile Seurat, Paris, 1891—about 1894; Alexandre Natanson, Paris, possibly 1894—at least 1908–9; [Galerie Bernheim-Jeune, Paris]; Otto von Waetjen, Paris, by 1914; [Alfred Flechtheim, Berlin and Düsseldorf, by 1919]; Julio Kocherthaler, Berlin and Madrid, by 1935; [Paul Rosenberg et Cie., Paris]; Sir Kenneth Clark (later, Lord Clark of Saltwood), London and Saltwood Castle, near Hythe, Kent, by 1937, until his death in 1983; Estate of Lord Clark, on consignment with E. V. Thaw and Co., New York, 1985.

Selected bibliography: Lucie Cousturier, "Georges Seurat," *L'art décoratif*, 1912, xxvii, ill. p. 362; Henri Dorra and John Rewald, *Seurat*, Paris, 1959, p. 7, no. 8; César M. de Hauke, *Seurat et son oeuvre*, Paris, 1961, p. 8, no. 14; Robert L. Herbert, *Neo-Impressionism* (exhib. cat.), New York, The Solomon R. Guggenheim Museum, 1968, p. 101, no. 64.

DRAWINGS

FULCHRAN - JEAN HARRIET

French, 1778–1805

Self-Portrait (?)

1802

Black chalk, stumped, heightened with white

Diameter of circle, 11 7/8 in. (30.2 cm.)

Harry G. Sperling Fund, 1984

1984.322

Very few works survive from the hand of Harriet, and little is known about his life. This highly finished portrait drawing, signed and dated 1802, was executed in Rome three years before the artist's premature death at the age of twenty-seven. When Harriet won the Grand Prix de Rome in 1798, he was a precocious pupil of the great neoclassic master Jacques-Louis David. He resided at the Villa Medici as a *pensionnaire* of the French Academy, never to return to Paris where his reputation grew with the success of his paintings and drawings of history subjects and portraits, which were shown in Salons beginning in 1796.

The intensity of the sitter's gaze and the precision of the artist's observation suggest that the drawing is a self-portrait, although the inscription *par harriet Pensionnaire/de l'Ecole des Arts à Rome/élève de David en 1802* is ambiguous. When this striking drawing was first shown at the Museum in the winter of 1984–85 in the exhibition "French Drawings Recently Acquired," John Russell wrote of it in *The New York Times*: "For rigor of scrutiny, power of plain statement and elegance of detail [Harriet's] portrait is in a very high class. Hung on a screen by itself, it has the kind of power that would make itself felt from quite a way away." The drawing is reproduced here for the first time.

HBM



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



FRANÇOIS BOUCHER

French, 1703–1770

Fallen Huntsman

Red chalk, heightened with white, on beige paper

11 1/2 x 16 9/16 in. (29.1 x 42 cm.)

Purchase, Mrs. Carl L. Selden Gift,

in memory of Carl L. Selden, 1986

1986.34

Reproduced here for the first time, this recently discovered drawing is a study for the struggling huntsman in the foreground of Boucher's *Chasse au Léopard*, a painting signed and dated 1736, now in the Musée de Picardie, Amiens, and shown this year in the exhibition "François Boucher" at the Metropolitan Museum. In the painting, the huntsman has just fallen from his horse, and, with a dagger held tightly in his right fist, wards off the attack of a lunging leopard.

The exceptional spontaneity and vigor of this figure study attest to Boucher's great gifts as a draughtsman and suggest that the figure was drawn from life. In fact, the same model—a sturdy, muscular youth with prominent clavicles—appears in other early paintings and drawings by Boucher. Given the

brio of this powerful drawing, it seems a pity that later in his career Boucher seems to have abandoned sketching from the live model.

Boucher's *Leopard Hunt* was one of a series of ornately framed hunt scenes that once decorated a gallery in the private apartments of Louis XV at the Château de Versailles. It was to this *petite galerie* that the king and his select company would adjourn for conversation and games of chance after the informal suppers that followed an invigorating day of hunting. In 1735, six artists were commissioned to execute paintings of exotic hunts for the decoration of the gallery. In addition to Boucher's picture, these included an *Elephant Hunt* by Charles Parrocel, a *Bear Hunt* by Carle Vanloo, a *Lion Hunt* by Jean-François de Troy, a *Tiger Hunt* by Nicolas Lancret, and a *Chinese Hunt* by Jean-Baptiste Pater. Of these artists, only Parrocel had a reputation as a specialist in this genre. Nonetheless, Boucher's contribution evidently found favor with Louis XV—an avid hunting enthusiast, who would have been the first to delight in such romanticized depictions of the hunt. In 1738, when the gallery was enlarged, creating space for three additional paintings, Boucher was called upon to furnish a second hunt for the series, whereupon he supplied an equally dramatic *Chasse au Crocodile*.

LT

HIPPOLYTE FLANDRIN
French, 1809–1864

Joshua

Oil paint, over pen and brown ink, on thin paper, mounted on board
14 3/16 x 6 7/8 in. (36 x 15.6 cm.)
Van Day Truex Fund, 1985
1985.246.2



The interior redecoration of the old Parisian abbey church of Saint-Germain-des-Prés was one of the most ambitious and certainly among the most successful of the many such schemes undertaken in Paris in the nineteenth century. The project was entrusted to Ingres's pupil, Hippolyte Flandrin, who was assisted in the purely architectural decoration by Alexandre Dénelle. The mural paintings in the sanctuary were the first to be executed (from 1842 to 1846), followed by those of the choir (from 1846 to 1848); almost a decade later, the walls of the nave were painted. In the large spandrels above the arches of the nave, Flandrin painted scenes from the New Testament, accompanied by Old Testament prefigurations of Christian salvation history. Above these scenes and flanking the windows of the clerestory, the artist depicted heroes and heroines of the Old Testament standing in niches; this roster begins with Adam and Eve and concludes with Saint John the Baptist, the forerunner of Christ.

Our colored drawing is a study for the figure of Joshua, who appears immediately to the left of the clerestory window in the fourth bay on the left side of the nave. Joshua points to the sun, which he commands to stand still to ensure Israel's victory over the Amorites (Joshua 10:12). The Museum has also acquired a similar oil sketch on paper for the figure of Hezekiah, King of Judah, who occupies the fourth bay of the nave, on the right (Van Day Truex Fund, 1985.246.1).

Flandrin used wax as the medium for the wall paintings (*peintures à la cire*) in Saint-Germain-des-Prés, and, perhaps for this reason, the decorations have now become (irreparably?) dark and dingy. It is only through the surviving colored studies for this major enterprise that we can imagine the original splendor of the decorations. This study for the figure of Joshua reveals Flandrin's very considerable gifts as a colorist. The green silk tunic shot with rose contrasts most felicitously with the scarlet cloak, bronze breastplate, and golden halo, while the figure is lit by the white light of the sun above.

Henry James, ever an acute observer, admired "the noble mural paintings of the beautiful church of Saint-Germain-des-Prés—that smaller sister of Notre-Dame," which he knew in their original colored richness. James noted the simplicity and dignity of Flandrin's decorations, and their look of having been fashioned in serene good faith—as, indeed, they had been. The critic continued very perceptively, "Modern religious painting is, we confess, rarely to our taste, but Hippolyte Flandrin's is among the best. Flandrin is less skillful in certain ways than Mr. Holman Hunt, but we prefer him either to that artist or to the mystical Overbeck. He is not at all mystical—he is not even very largely symbolic, but he commends himself by an extreme sincerity and naturalness, and by a mild solemnity which has not the drawback of seeming to have been produced by ingenious research" (*Nation*, August 26, 1875).

J B

Bibliography: *Galerie de Bayser. Dessins de maîtres anciens*, Paris, 1985, no. 22, ill.

PRINTS AND PHOTOGRAPHS

PRINTS

JOHANN ANTON RAMBOUX
German, 1790–1866

*Double Portrait of the Brothers Konrad
and Franz Eberhard*

1822
Lithograph with plate tone
15¹³/₁₆ x 15⁷/₁₆ in. (40.1 x 38.2 cm.)
Mary Martin Fund, 1985
1985.1077



Entries by Colta Ives, *Curator in Charge*; Janet S. Byrne, *Curator*;
Suzanne Boorsch, *Associate Curator*; Maria Morris Hambourg,
Associate Curator; David W. Kiehl, *Associate Curator*.

Johann Anton Ramboux had already begun painting portraits in the style of Dürer and Holbein when, during his stay in Rome between 1816 and 1822, he became acquainted with the German artists of the so-called Nazarene school who likewise were attracted to Renaissance art and who advocated the revival of painting “as it was practiced from the great Giotto to the divine Raphael.”

Modeling his art on compelling sixteenth-century prototypes, Ramboux, near the end of his Roman sojourn, painted two sculptors of the Nazarene circle, the brothers Konrad and Franz Eberhard, in the double-portrait format that was favored by the Nazarenes. When he returned to Munich later that year, he reproduced his painting in a lithograph of almost identical dimensions. This powerful character study, an accomplished example of early lithography, is now something of a rarity, existing in only a dozen known impressions in Germany and, until now (evidently), not at all in this country. It is Ramboux’s first important print after one attempt at lithography in 1818, and announces the beginning of his active involvement in this process.

Between 1829 and 1840, Ramboux again traveled in Italy, making copies of early works of art in watercolor; he sold them to the king of Prussia for the Academy in Düsseldorf. In 1843, he was appointed keeper of the Wallraf Museum in Cologne, where he was active both collecting and restoring fifteenth- and sixteenth-century Italian paintings.

CI

Bibliography: *Johann Anton Ramboux, Maler und Konservator 1790–1866* (exhib. cat.), Cologne, Wallraf-Richartz-Museum, 1966, p. 13; R. Arnim Winkler, *Der Frühzeit der deutschen Lithographie: Katalog der Bilddrucke von 1796–1821*, Munich, 1975, p. 648, no. 2.

CRISTOFANO ROBETTA
Italian, 1462–after 1522

Ceres

Engraving, second state of two
7 7/8 x 5 7/16 in. (19.4 x 13.8 cm.)

The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1985
1985.1097



Cristofano Robetta, a Florentine goldsmith, made at least forty prints, and since a number of these, like this one, are known in but a few impressions, he may have made other images now lost. Robetta's plates were engraved so delicately that many of the lines were flattened out after only a few printings; of the images of which we do have numerous impressions, most are late, taken after the plate had been reworked to strengthen the lines. (One plate, with an image engraved on each side, is still extant in the collection of the British Museum.) The plate for *Ceres* must have disappeared early, for only five impressions besides this one are recorded in public collections. The Metropolitan Museum's impression is, to our knowledge, the only one in this country. The delicacy of the engraving, the small number of impressions that apparently were printed at one time, and also the fact that in his day Robetta seems to have been known as a goldsmith and not as an engraver, make it appear that this print-

making activity was still in the realm of a very personal art, rather than the medium for the wide dissemination of images that it became as the sixteenth century progressed.

At least since the time of Bartsch, this print has been assumed to depict Ceres because this goddess is often shown with a crown of wheat and a cornucopia. No other portrayal of Ceres, however, includes satyr children like the two here—one in her arms and one clutching her skirts. Ceres' own children were a son, Plutus, the god of riches, and a daughter, Proserpina, whose abduction by Pluto led to the earth's being barren half the year. Other usual attributes of Ceres, such as the snake—prominent in three contemporaneous prints, two by Nicoletto da Modena and one by the so-called Master of 1515—a torch, or a sickle, are absent. Further, the satyr couple and the human female in the background also require explanation. Many of Robetta's prints present images whose iconography remains a mystery, and while it is not impossible that this print really represents Ceres—the association with the satyrs, then, would stress the idea of fertility—it may well have a more recondite significance. Until the subject can be definitely identified as something other than Ceres, however, there would be no point in calling the print by a title different from its traditional one.

Formally, the figures derive from a group—a woman and two human children—in a fresco by Filippino Lippi, *The Raising of Drusiana by Saint John the Evangelist*, in the Strozzi Chapel, Santa Maria Novella, Florence. The figures here are in reverse from those in the fresco. The fresco was painted between about 1498 and 1500, and Robetta most probably worked from a preparatory drawing for it; thus, the print could have been made at any time from 1498 on, although not necessarily either close to that date or even before Filippino's death in 1504. Several of Robetta's prints employ motifs from contemporary Italian artists, especially Filippino Lippi, and also landscape backgrounds from Northern prints, primarily those of Dürer. Many Renaissance artists borrowed figures or groups from the sculpture on ancient sarcophagi or other monuments that were steadily being unearthed at the time, reusing the figures freely, with no residue from their meaning in the original work. Robetta did exactly this, also, but his source was the art of his contemporaries rather than that of antiquity. Robetta combined his mixed bag of motifs with a technique that is somewhat haphazard, in a style that carries on the sweet stillness of that of the fifteenth century, to create a body of engraved work that continues to exert a naïve but compelling charm.

S B

Bibliography: Adam von Bartsch, *Le Peintre-Graveur*, XIII, Vienna, 1866, p. 401, no. 16; John Walker III, "A Note on Cristofano Robetta and Filippino Lippi," *Bulletin of the Fogg Art Museum*, vol. 11, March 1933, pp. 33–37; Arthur M. Hind, *Early Italian Engraving*, part 1, London, 1938, p. 204, no. 26; Paolo Bellini, *Robetta*, Milan, 1973, no. 28; Jay A. Levenson, Konrad Oberhuber, and Jacquelyn L. Sheehan, *Early Italian Engravings from the National Gallery of Art*, Washington, D.C., 1973, pp. 289–305 (this engraving not specifically discussed); J. Russell Sale, *Filippino Lippi's Strozzi Chapel in Santa Maria Novella*, New York, 1979, pp. 159–61.

DIRK VELLERT
Flemish, active 1511–44

Saint Luke Painting the Virgin

1526

Etching

6¾ x 4⅞ in. (17 x 12.2 cm.)

Watermark: a crowned shield, banded with 3 stars

(Briquet, no. 1093; most in use in 1519).

The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1986
1986.1000

Dirk Vellert, a glass painter working in Antwerp in the early sixteenth century, had the good fortune to make the acquaintance of two of the world's greatest printmakers, Lucas van Leyden and Albrecht Dürer. These two foreigners both visited Antwerp in 1521. Within a year, Vellert started producing etchings and engravings, all but one of which he dated. Because he used a combination of etching and engraving, a technique employed by Lucas, it seems clear that Lucas taught Vellert his method of making prints. Vellert made some twenty engravings or etchings, as well as several woodcuts, but, so far as we know, no prints between 1526 and 1544, probably because he returned to painting glass. From

1511, he had been a master in the Guild of Saint Luke, becoming dean of the guild in 1526. That year, instead of making four or five prints, as he had since 1522, he produced only two: a woodcut, the *Device of the Guild of Saint Luke*, and an etching, *Saint Luke Painting the Virgin*, perhaps intended for distribution to members of the guild, which may explain its extreme rarity.

It is a superb impression of *Saint Luke Painting the Virgin* that has come to us from the Devonshire Collection at Chatsworth. The print is signed D * V on the low stool in the foreground, and inscribed along the bottom ·1526·IN·IVLI·28·. This delightful image shows Luke, the patron saint of painters—who, however, was not converted to Christianity until after the death of Christ—painting a portrait of the Virgin with the baby Jesus. Saint Luke's symbol, the ox, here wingless, rests behind the easel. A *horror vacui*—a clutter of impedimenta and architectural ornament—added to the contrast of the dark bedroom with the light from the window, reflects Vellert's training as a glass painter.

JSB

Bibliography: A. J. J. Delen, *Histoire de la Gravure dans les Anciens Pays-Bas*, Paris, 1924 ff., reprinted 1969, pt. II, pp. 43–48; A. E. Popham, "The Engravings and Woodcuts of Dirick Vellert," *The Print Collector's Quarterly*, 1925, XII; *Old Master Prints from Chatsworth . . . Thursday, 5 December, 1985* (sale cat.), London, Christie, Manson and Woods, 1985, p. 48, no. 45.





RALSTON CRAWFORD
American, 1906–1978

Cologne Landscape, No. 6

1951

Color lithograph

Image, 14¹⁵/₁₆ x 21¹/₈ in. (38 x 53.6 cm.)

Purchase, Mr. and Mrs. Dave H. Williams Gift, 1986

1986.1009

In Ralston Crawford's *Cologne Landscape, No. 6*, the flat, unmodulated areas of bold, primary blue and yellow, in combination with black, immediately capture the viewer's attention. For Crawford, color was important, since, through it, he established shape. It is this color-form relationship that creates the dynamic tension of his images. Unlike the work of his contemporaries who espoused Abstract Expressionism, Crawford's art does not depend on psychological and emotional gestures borrowed from Surrealism. His images have a cool, restrained quality, outwardly devoid of emotion.

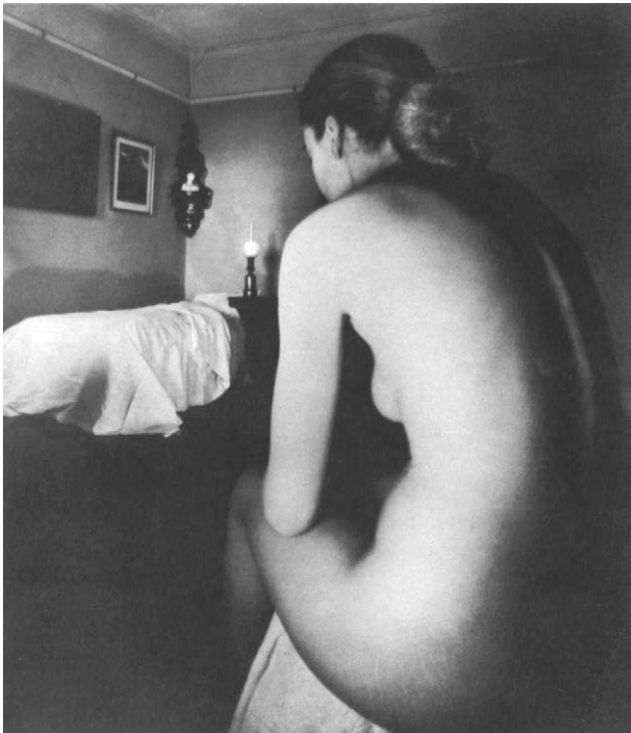
It is not surprising that Crawford used the camera like a sketch pad, achieving his striking pictures by abstracting a

photographic image into flat, component shapes defined by the tensions of contrasting color. *Cologne Landscape, No. 6* is one of a series of lithographs derived from photographs taken in 1951 of the devastated German city. This particular image is based on photographs of a destroyed factory site; from them, the odd black shape in the center of the lithograph can be identified as a chunk of cement attached to a metal rod.

DWK

Bibliography: Richard B. Freeman, *The Lithographs of Ralston Crawford*, Lexington, Kentucky, 1962, cat. no. L. 51.11; Barbara Haskell, *Ralston Crawford*, New York, Whitney Museum of American Art, 1985.

PHOTOGRAPHS



BILL BRANDT

English, born in Germany, 1904–1983

Nude, Campden Hill, London, 1949

Gelatin silver print, about 1949

9¹/₁₆ x 7¹¹/₁₆ in. (23 x 19.6 cm.)

Purchase, Joseph Pulitzer Bequest, The Horace W. Goldsmith
Foundation Gift and The Elisha Whittelsey Collection,
The Elisha Whittelsey Fund, 1986
1986.1053.1

The preeminent British photographer of our times, Bill Brandt, was born to a prosperous mercantile family in Hamburg in 1904. Educated in Europe, and psychoanalyzed in Freud's Vienna, he subsequently absorbed the lessons of the Surrealists while perfecting his photographic technique in Man Ray's studio in Paris in 1929. Brandt then settled in London, where, like his contemporaries André Kertész, Brassai, and Henri Cartier-Bresson in Paris, he made his name in the thirties with photographs that pretended to objective reportage.

The Museum has acquired sixteen photographs from the artist's master file. The existence of this personal file of early prints was virtually unknown until Brandt's death in 1983. For the last two decades, the photographer exclusively had shown late prints that are large, graphic, and extremely reductive—or “contrasty”—in their tonal range. Brandt developed this curiously mannered late style as the demand for his pictures increased in tandem with the numbers of new photographic galleries, and as his own eyesight and energy progressively failed. Indeed, the late prints generally were not printed by the photographer but by a commercial laboratory, not directly from the original negatives but from copy negatives made from the early prints in his master file. While this practice preserved the original prints and negatives, it obliterated the subtlety of Brandt's craft and obscured the complexity of his imagery. The early prints, with their finer resolution, richer detail, smoother tonal rendition, and more intimate scale, reclaim for Brandt's art its distinctive autographic qualities.

The Museum's acquisition spans the three decades of the photographer's active career, and thus affords a broad understanding of Brandt's artistic development. The effectively staged Social-Realist tableaux of the thirties were followed by the photographer's gradual withdrawal from magazine reportage and book illustration in the forties. His concomitant search for more expressive and poetic subjects brought him to the stunning realization that his richest storehouse of imagery was not the external world, but the mysterious chambers of his own imagination. In the psychologically haunting and formally inventive portraits and nudes of the next fifteen years, the photographer explored his private fantasies through the distorting lens of a wide-angle camera. For example, the compressed space in *Nude, Campden Hill, London, 1949* suggests both the incongruous scale inversions and the claustrophobic Victorian atmosphere of *Alice in Wonderland*, one of Brandt's favorite books, and the hallucinatory kinesthetic exaggerations of the Surrealists. The great, late nudes—of which the Museum has acquired seven—reveal the photographer in the intense and passionate pursuit of his Muse; they are, arguably, the consummate expression of Brandt's singular art.

MMH

Bibliography: Mark Haworth-Booth and David Mellor, *Bill Brandt Behind the Camera; Photographs 1928–1983*, New York, 1985.



TIMOTHY H. O'SULLIVAN
American, 1840–1882

*Black Canyon, from Camp 8, Looking Above,
No. 80, 1871*

Gold-toned albumen print from a collodion negative, 1872–73
7¹⁵/₁₆ x 11¹/₈ in. (20.1 x 28.3 cm.)
Purchase, Joseph Pulitzer Bequest and The Horace W. Goldsmith
Foundation Gift, 1986
1986.1054.19

The work of Timothy H. O'Sullivan, one of the finest American photographers of the last century, was in this century virtually unknown until 1937, when a recently discovered album of O'Sullivan photographs was exhibited by, and subsequently donated to, The Museum of Modern Art. Despite that fortuitous occurrence, recognition of O'Sullivan's art was slow to develop largely because the full scope of his best work has been relatively inaccessible in governmental archives, while truncated series of late prints circulate. The splendid album of thirty-five photographs just acquired by this Museum will go far toward correcting the historical record, for it contains the original sequence of a group of O'Sullivan's most compelling images in especially fine, early prints.

The photographs in the album were made in 1871 for the United States Government Geographical and Geological Survey of the Territories West of the 100th Meridian, conducted by Lieutenant George Wheeler. As O'Sullivan had a previous engagement, Wheeler hired William Bell as photographer for the second season of the survey. Upon their return to Washington, in the winter of 1872–73, from their respective assignments in the West, O'Sullivan and Bell each printed

thirty-five of their best negatives. These were then mounted on gilt-edged, printed bristol boards and handsomely bound in two volumes. The pair served perhaps as presentation albums or prototypes for an unrealized publication, and appear to be unique. (Bell's album is in the Gilman Paper Collection, New York.)

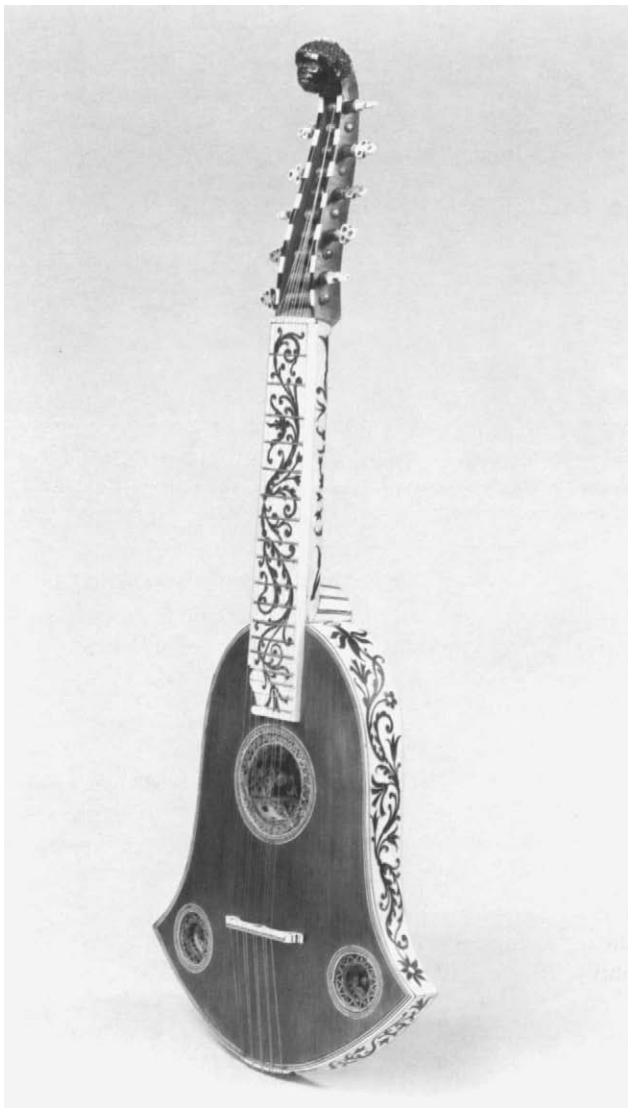
The Museum's album is distinguished from all known collections of O'Sullivan's photographs by the exceptional qualities of the prints, which are open, limpid, and perfectly intelligible. They are also liberally gold toned, which accounts for their lovely lavender-taupe tint, and are longer by approximately a centimeter than later prints from the same negatives. Seven of the prints are known in no other examples, and all of them are numbered and sequenced in their original order.

Besides the quality of the prints and the rarity of certain of them, the album is remarkable because it contains the only complete Black Canyon sequence other than the one in the National Archives. The sequence was O'Sullivan's first extended meditation on the sublime nature of the western landscape and on man's relationship to it. In this impressive series of pictorial variations, O'Sullivan extends his documentary purpose to accommodate his personal artistic perceptions. The sequence is less concerned with the geological strata of the canyon walls than with the play of light and shadow over them, and celebrates not so much the heroism of the expedition as the intensity of the artist's visual and spiritual experience in that place. Cumulatively, the power and poise of these contemplative pictures are as moving as any demonstration of profound artistic or religious faith.

MMH

Bibliography: Joel Snyder, *American Frontiers; The Photographs of Timothy H. O'Sullivan, 1867–1874*, New York, 1981, pp. 27–32.

MUSICAL INSTRUMENTS



JOACHIM TIELKE

German (Hamburg), 1641–1719

Cittern (Hamburger Cithrinchen)

About 1685

Wood, ivory, ebony, and other materials

Length (overall), 24 $\frac{7}{8}$ in. (63.2 cm.)

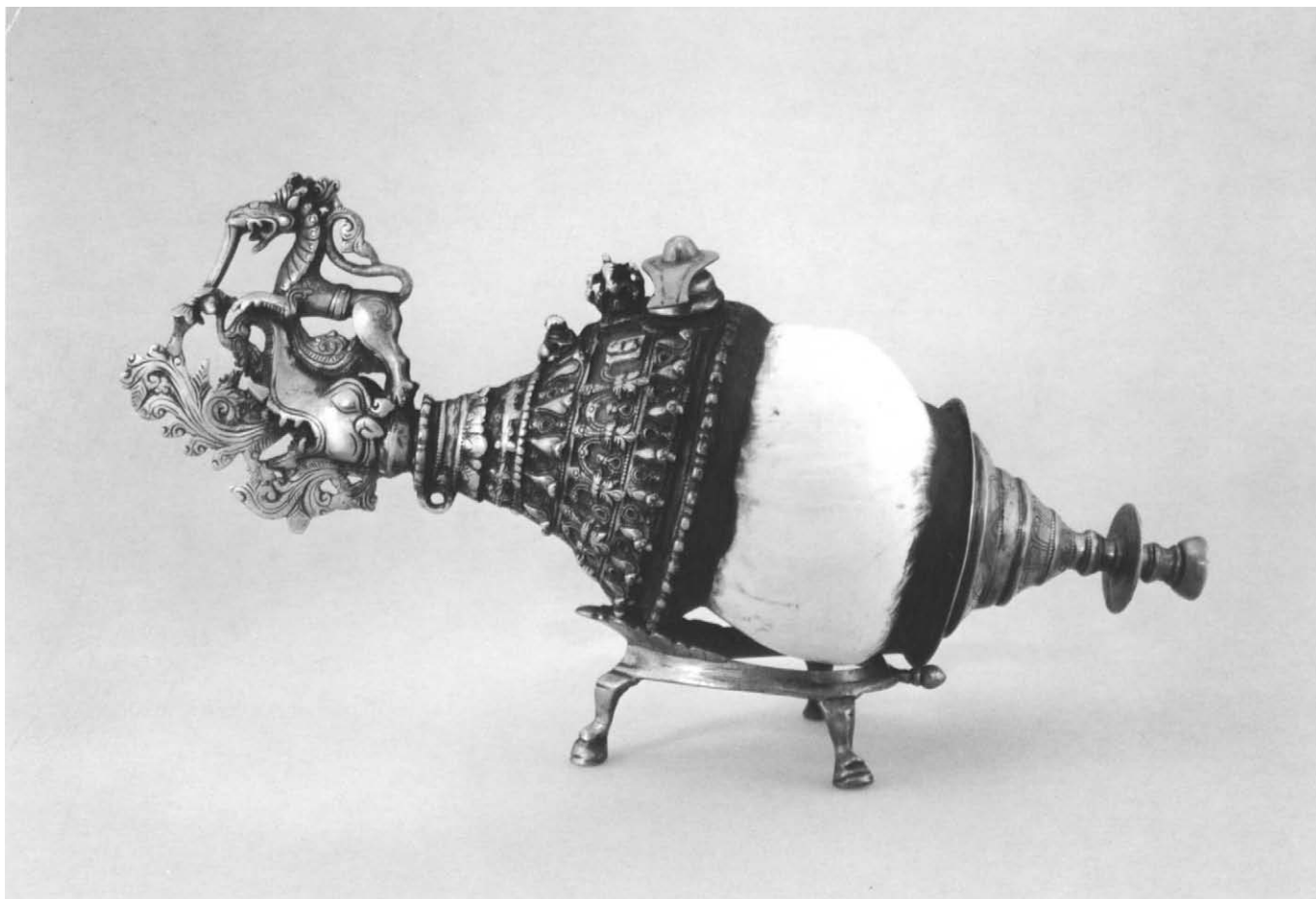
Purchase, The Vincent Astor Foundation Gift and Rogers Fund, 1985
1985.124

Stringed instruments decorated with ornate designs cut from ebony and ivory veneers were commonly made in pairs, one having black figures on a white ground and the other having reversed colors. In 1973, the mate to this cittern was offered for sale to the Metropolitan Museum; recognized as stolen property, it was restored to its former owner, the Hamburg Museum für Kunst und Gewerbe. Happily, the Metropolitan Museum received a second opportunity to acquire one of these rare instruments—a specialty of Hamburg luthiers of the late seventeenth century. Foremost among these craftsmen was Joachim Tielke, who made a guitar and a viola da gamba that are also in our collection. Tielke's instruments are renowned for their lavish ornamentation, which in no way injures their tone. The present example, properly known as a *Hamburger Cithrinchen*, has a typical bell-shaped body tapering in depth from top to tail. The cypress-wood front is pierced by three sound holes bearing deeply recessed parchment rosettes. Five pairs of wire strings (not gut, as on a lute) cross the fingerboard to a curved pegbox surmounted by the head of a Moorish king. Eighteen brass frets guide the player's fingering. Fashionable for only a brief period, the Hamburg cittern possesses a small repertoire that remains practically unexplored today.

LL

Entries by Laurence Libin, *Curator*; J. Kenneth Moore, *Assistant Curator*.

Bibliography: Anthony Baines, *European and American Musical Instruments*, New York, 1966, no. 246; Gunther Hellwig, *Joachim Tielke, ein Hamburger Lauten- und Violonmacher der Barockzeit*, Frankfurt am Main, 1980, pp. 183–85.



Śaṅkh (Conch-Shell Trumpet)

Indian (Kerala State), 19th century

Conch shell, brass, and wax

Length, 16¾ in. (42.5 cm.)

Purchase, The Barrington Foundation, Inc. Gift, 1986
1986.12

Conch-shell trumpets found in Africa, Oceania, and South America are unadorned. Only in parts of South and Central Asia are shells embellished with silver or brass mounts, or with incised designs. This exceptional Indian version, known as a *śaṅkh* or *sangu*, is fitted with brass mounts rich in Hindu iconography.

The conch shell is usually an attribute of Vishnu, in his role as Lord of the Waters, but figures depicted on the larger, more heavily decorated portion of this instrument reveal an association with Shivite ritual. Rings of *nagas* (serpent deities) and wreath-bearing *kīrttimukhas* ("Faces of Glory") alternate on the tapering collar. Each of the *nagas* in the first row bears the symbol of male energy atop its head, while the contrasting female symbol, the *yoni*, recurs in every ring between the *nagas* and the *kīrttimukhas*. The *lingam*, the combined male/female energies, is the first of the three figures along the upper edge of the instrument. The prevalence of these fecundatory symbols presented with the *kīrtti-*

mukhas—representing Shiva's destructive aspect—illustrates two manifestations of Shiva: the destroyer and the renewer. Next to the *lingam* are two other figures referring to Shiva: Ganesh, the elephant-headed son of Shiva, who eliminates obstacles; and Nandī, a milk-white bull, who serves as Shiva's vehicle.

The head of a *makara* (elephant/crocodile sea monster) projects from the collar. Spewing from its mouth is vegetation, including a single bud (possibly a lotus), which is captured in the trunk of the smaller *yali* (elephant/lion monster) striding above.

The smaller mount, like the larger, is affixed with wax, and serves as the mouthpiece. Its form represents the lotus—emblem of spiritual grace and purity. The *yoni*-shaped tripod base is supported on hooves, and a face is engraved upon the protrusion at the tail.

The white color and spiraling form of the conch shell evoke the mythological "Churning of the Milky Ocean" in which Shiva, Vishnu, and many sea creatures figured prominently. This explains the preponderance of aquatic symbols (for example, the conch, the lotus, the monsters, and the *yonis*) on this iconographically complex instrument.

JKM

Bibliography: Heinrich Zimmer, *Myths and Symbols in Indian Art and Civilization*, New York, 1946.

COSTUME INSTITUTE

Man's Suit

English, 3rd quarter of the 18th century
Cyclamen-colored wool, trimmed with buttons embroidered
in gold
Isabel Shults Fund, 1986
1986.30.4 a–d

Over the course of the eighteenth century, the English textile industry expanded steadily, producing a great variety of woolen and worsted fabrics. A radical change occurred in the dress of fashionable Englishmen: By the close of the century, warm, high-quality English wool had surpassed imported silk as the fabric of choice. This suit, an excellent example of that trend, has survived in excellent condition, its extraordinary color fresh and bright.

The cut of men's costume, characterized by fullness early in the eighteenth century, evolved to a slimmer, more fitted line. The sides of our coat, which curve back to reveal a short, molded waistcoat, and the slim, fitted breeches clearly illustrate this transition. Vestiges of an earlier style are retained in the back pleating of the coat, and in the width of the cuffs.

This costume is distinguished by its simple aesthetic. Its beauty and refinement are to be found in its clean tailoring, in the luxury implied by the clarity and brilliance of its hue, in the excellence of the wool, and in the restrained ornamentation. The suit's only decorative elements are the gold-embroidered buttons, stitched in a basket-weave pattern, placed along the fronts of the coat and waistcoat and punctuating the pockets and pleats. During the third quarter of the eighteenth century—especially, during the 1770s and 1780s—the austerity of these plain wool suits was frequently relieved by such gold buttons, often of substantial size, serving as lingering symbols of the luxury and opulence of earlier styles.

Entries by Anne Schirrmeyer, *Assistant Curator*; Beth Alberty, *Curatorial Assistant*.



The fine quality of both textile and tailoring, and the simplicity of style suggest that the suit was worn by a member of the English gentry in the countryside. The ease of movement encouraged by its more relaxed lines, and the practicality and sturdiness of the fabric reflect the late-eighteenth-century shift away from the ceremony and formality of life at the English court to an existence spent closer to nature, in the country. Greater activity demanded a new kind of dress—a less elaborate version of high continental fashion, with its decorative element diminished and its practical, functional side triumphant.

Our suit also illustrates the late-eighteenth-century reordering of priorities in men's dress, which were to have far-reaching implications for both men's and women's clothing. It was during the third quarter of the eighteenth century that the great division between men's and women's costumes—which continues to dictate how we dress to this day—began. The fanciful and ornamental details of men's clothing were gradually replaced by features that exemplified the values of the bourgeois gentlemen: sobriety, egalitarianism, respectability, reason. Women's clothing, on the other hand, continues, today, to retain its essentially decorative character. This split, felt but not fully apparent at the close of the eighteenth century, crystallized steadily in the course of the nineteenth, as the cut and fit of suits were emphasized to the exclusion of ornament, fantasy, or ostentation. These essential components—cut and fit—reached their apex in the legendary sartorial perfection of Beau Brummel.

AS

Related references: Anne Buck, *Dress in Eighteenth-Century England*, London, 1979; Edward Maeder, *An Elegant Art* (exhib. cat.), Los Angeles County Museum of Art, 1983; Aileen Ribeiro, *The Eighteenth Century: A Visual History of Costume*, London, 1983.

JEANNE LANVIN
French, 1867–1946

Evening Dress

French, 1926–27

Gray-green moiré silk, trimmed with a pink velvet floral burst
Length (at center back), 53⁷/₈ in. (135 cm.)

Gift of Varney Thompson Elliott and Rosemary Thompson
Franciscus, in memory of their mother,
Margaret Whitney Thompson, 1985
1985.365.5

Jeanne Lanvin began her career designing hats, then dresses for young girls, and, finally, clothing for their mothers. Before World War I, she gained renown for the intimist delicacy and sensitivity of her handling of fabric, color, and ornament, as well as for the then-radical simplicity of the silhouettes of her designs and for their youthfulness. The simple lines of her work prompted comparisons—at this time of interest in the neoclassical—with the “Greek tunic,” and identified her with the modernizing tendencies in women's dress just before World War I (Mme F, “Jeanne Lanvin, Interpreter of Girlhood,” *Vogue*, August 15, 1912, pp. 29–31).



In the 1920s, Lanvin continued to incorporate both romantic and modernist elements into her work. This combination suited the era of the flapper, and Lanvin's popularity was at its height between the wars. The evening dress shown here illustrates her ability to integrate these potentially discrepant tendencies. With its narrow bodice and gathered, slightly full skirt, the dress defines the youthful “robe-de-style” type of evening dress. The net neckline, the shirring of the bodice, the floral burst, and the long ribbons are signature motifs of her work (Caroline Milbank, *Couture*, New York, 1985, pp. 48–59). They contribute—along with the deep shawl-like flounce below the net, the irregular hem, the muted color, and the subtle moiré (scarcely visible in the illustration)—to the gown's reserved and rather wistful grace. Adding mystery are the hint of water imagery in the rippling gray-green moiré, the lightly trailing ribbons, and the buoyancy of the skirt.

The most striking decorative feature of the dress is the floral burst. It takes the form of a cockade, which is found, more typically, as an ornament on hats or shoes, and is traditionally worn as a badge of office or as part of a livery. In the context of this romantic dress, the cockade is strongly reminiscent of a floral corsage—a badge of femininity—but it is an abstracted and modernized corsage that contrasts with the soft modesty of the dress. The pink is forceful, and the velvet is almost granular next to the liquid silk. The petal forms are squared off and issue in regular ranks from the center, which consists of conical beaded nodules. These harsher qualities set off the burst as applied ornament—as a true badge—rather than as an aesthetic treatment that is integral to the structure of the dress, like the play of vertical shirring against the horizontal gathers.

A drawing of this dress was published in *Harper's Bazaar* in February 1927 (p. 84). The stylization and linearity of the drawing emphasize many of the qualities just described. Its publication date supports the dating of the dress to 1926–27—a season in which the owner of the gown also bought a Lanvin wedding dress. Both dresses and a fascinating coat attributable to Lanvin were donated to the Costume Institute this year as part of a substantial collection of the wardrobe of Margaret Whitney Thompson of Cambridge, Massachusetts. They add significantly to the depth of the Institute's holdings of this designer's work. The group includes a number of other fascinating items from the 1920s, such as a Vionnet evening dress, and many fine examples of clothing and accessories by such important designers as Dior and Balenciaga.

BA

RUDI GERNREICH

American, born in Vienna, 1922—died in California, 1985

Collection of Costumes

American, 1950s–85

Gift of Rudi Gernreich Revocable Trust, 1985

1985.374.15a, b, c, d, g; 1985.374.22; 1985.374.35 a, b

In the 1960s and early 1970s, when clothing was often outrageous, Rudi Gernreich was an avant-garde designer, at the height of his notoriety—the inventor of the topless bathing suit and the “no-bra bra.” While his designs assert the experimental and extremist aspects of that period, many of them also continue to look fresh and to be provocative. Gernreich's career reveals a coherence and consistency in viewpoint that bespeaks other goals than creating shocking or faddish effects. He had a lifelong interest in the freedom of the body in motion, for example, which he tended to identify with human freedom, in a larger sense.

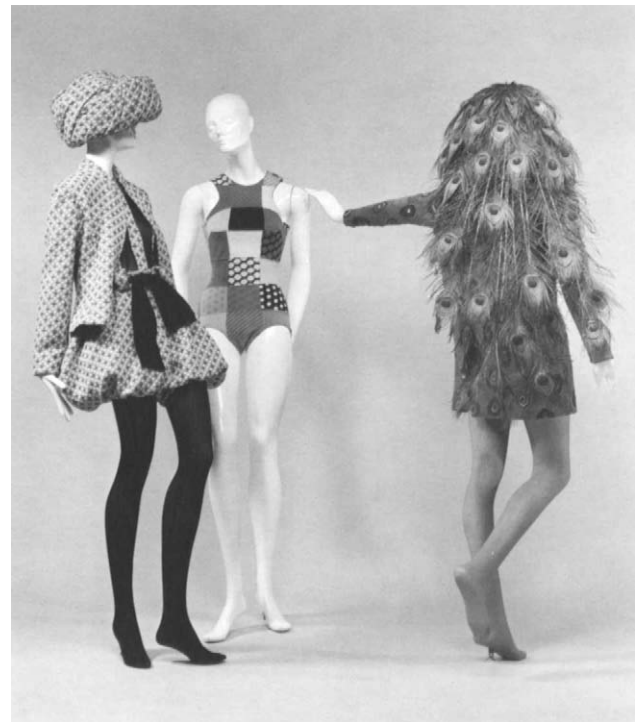
In 1985, through the generosity of Dr. Oreste Pucciani, Executor of the Gernreich Revocable Trust, the Museum's Costume Institute acquired approximately forty of Gernreich's costume designs—among them, a number of the most famous and most typical examples. The gift is of particular value because many of the ensembles contain all their original parts. (Gernreich's headwear was designed by Layne Nielson.) The three costumes from the collection that are illustrated are somewhat conservative Gernreich designs, but, together, they also show some of the diversity, extravagance, and unconventional thinking that characterize his work.

The ensemble on the left, dating from 1968, is one of a series that alludes to (men's) Cossack costumes, although the widened and shortened bloomers, the outsized turban, and the thigh-high boots considerably exaggerate their source. These are combined with a trim jacket and a matching blouse that has very un-Cossack see-through insets of chiffon. The use of regional or other costume sources was not limited to this series; other Gernreichs were inspired by Oriental costumes, by a nun's habit, and by children's, men's, and military clothing.

Gernreich also looked beyond costume for inspiration. The ensemble on the right derives from the peacock, in more than its motif. The simple jersey tunic printed with the eyes of peacock feathers against a khaki ground was worn originally with tights in the same pattern. The all-over effect was dramatically completed by the headdress of real peacock feathers arranged to flow down the back in a display that has erotic undertones in its resemblance both to the vainglorious unfolding of a male peacock's tail and to the lushness of a woman's unfettered long hair.

Gernreich created his most sensational and also his most classic designs for bathing suits. The twelve in the Pucciani gift include early wool tanks, of the 1950s; bikinis, of the 1960s (for example, a lycra two-piece with dog-leash closures, and a man's “Thong”); and his last work, completed several weeks before his death in April 1985—a “pubikini,” consisting of a thong-type bottom, a hairstyling, and body makeup. The bathing suit, of about 1956, shown here represents the suits of the 1950s: It is unstructured, but fitted to the body, and instead of being a sober black or gray tweed, more typical of the 1950s suits, it consists of a patchwork of brightly colored and variously patterned squares. The allusion to such an unexpected source as a quilt, with its references to the “homemade” and to rural domesticity, in the context of a relatively racy costume designed for the vacationing sophisticate, suggests a Pop/Surrealist sensibility. The juxtaposition of strong, sometimes clashing, colors and patterns in stylish clothing foreshadows the fashions of the 1960s, to which Gernreich was an original contributor.

BA



1985.374.15, a, b, c, d, g: Black, white, and charcoal diamond-patterned wool tweed jacket, blouse, mini-bloomers, and turban, with black chiffon and black suede; 1985.374.22: Multicolor patchwork double-knit wool bathing suit; 1985.374.35 a, b: Green peacock-print jersey mini-dress and peacock-feather hat

AMERICAN PAINTINGS AND SCULPTURE

AUGUSTUS SAINT-GAUDENS
American, 1848–1907

Diana

1893–94
Gilded bronze
Height (reduction), 28¼ in. (71.8 cm.)
Gift of Lincoln Kirstein, 1985
1985.353

Diana, one of the few sculptures of nudes that Augustus Saint-Gaudens created, was designed as a weathervane for the tower of Stanford White's Madison Square Garden, which was completed in 1890. This statuette, without the flying drapery of the original weathervane, was cast in Paris at the Gruet Foundry. Its graceful lines and silhouette rank the figure among the most beautiful and sensuous in American art. The *Diana* is enhanced by the beautiful chasing defining the statuette's hair and facial features. To this was added a rich mat gold patination—with which the sculptor was experimenting late in his life. An outstanding image of the American Renaissance style, the *Diana* is now the crown jewel of the Metropolitan Museum's American sculpture collection.

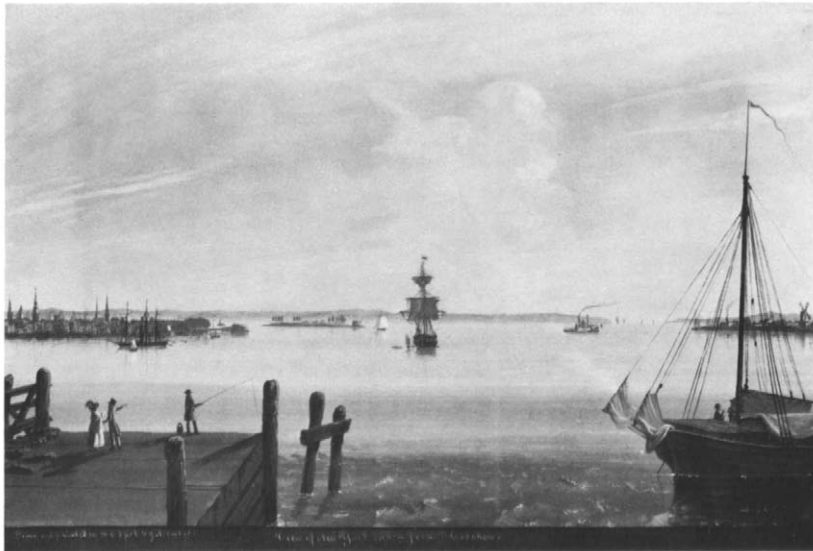
L15



Entries by Lewis I. Sharp, *Curator and Administrator of The American Wing*; Oswaldo Rodríguez Roque, *Associate Curator, American Decorative Arts*.



1985.352.1



1985.352.2

NICOLINO CALYO
Italian-American, 1790–1884

View of New York from Williamsburgh
and
View of New York from Hoboken

Gouache on paper
Each, 13¼ x 20⅜ in. (33.6 x 51.7 cm.)
Gift of Marne L-S Hornblower, Dr. John J. Weber,
Virginia L-S Cowles and Diane L-S Hewat, 1985
1985.352.1, 2

Born in Naples, Nicolino Calyo received his early artistic training in the academy of that city and further developed his skills while traveling through Europe in the 1820s as a refugee from Ferdinand IV, the oppressive Bourbon monarch. Calyo arrived in America in the early 1830s, settling in New York by

1835. While chiefly regarded as a portraitist and painter of miniatures, he is perhaps best known for his gouaches depicting New York's Great Fire of 1835 and for his watercolor series of street-life scenes called "The Cries of New York."

In *View of New York from Williamsburgh* and *View of New York from Hoboken*, Calyo once again makes subtle use of the bright tones of the gouache medium to represent familiar New York skylines. The former captures the city in a calmer moment from the same vantage point as his *View of the Great Fire in New York, Dec. 16th & 17th, 1835, as Seen from Williamsburgh* (of 1836–37; The New-York Historical Society). The latter features the area where the Hudson and East rivers meet, with such identifiable landmarks in the distance as the spires of St. Paul's and of Trinity Church; the cupola of City Hall; Bedloe's Island, where the Statue of Liberty now stands; and the windmill of the Pierrepont Gin Distillery in Brooklyn.

ORR

MARTIN JOHNSON HEADE

American, 1819–1904

Newburyport Meadows

About 1872–78

Oil on canvas

10½ x 22 in. (26.7 x 55.9 cm.)

Signed (lower right corner): M J Heade;
inscribed (on back of stretcher, in artist's hand):

Newburyport Meadows

Purchase, The Charles Engelhard Foundation Gift, in memory of
Charles Engelhard; Morris K. Jesup, Maria DeWitt Jesup,
and Pfeiffer Funds; John Osgood and Elizabeth Amis Cameron
Blanchard Memorial Fund; Thomas J. Watson Gift, by exchange;
and Gifts of Robert E. Tod and William Gedney Bunce,
by exchange, 1985

1985.117

Heade's marsh landscapes are among the classic formulations of the American Luminist style of landscape painting. Unpretentious in subject matter and usually small in size, works in this style are quiescent and meditative in character, lacking the visual variety of the picturesque formulas that dominated most Hudson River School painting in the years between about 1830 and 1880: Simplicity in composition, attentiveness to weather effects, and an absence of clearly visible brushstrokes are their hallmarks. Although largely ignored in their own time, such paintings have come to be regarded as perhaps the most distinctive and distinguished productions of American nineteenth-century landscape art.

Heade painted his marsh scenes fairly frequently between about 1860 and 1885. While they tend to look somewhat alike in subject matter, they actually represent a number of diverse locations visited by him, chiefly along the eastern coast of the United States, from New Jersey to Massachusetts. The setting of this example is identified as Newburyport Meadows, near Newburyport, Massachusetts, by a pencil inscription in the artist's handwriting on one of the stretchers. Although the painting is not dated, it was probably executed about 1872–78—the years during which its original owner, Senator Stephen Dorsey of Arkansas, resided in Washington, D.C. A railroad speculator, New Mexico cattle baron, and all-around wheeler-dealer, Dorsey took the painting with him to New Mexico, where it hung in the grand mansion that he built at Mountain Springs about 1880. It descended directly in his family until its acquisition by the Museum.

Because *Newburyport Meadows* was long kept in a glass-covered shadow box, as is revealed in an old photograph of the parlor of the Dorsey mansion, it is one of the few works by Heade that fairly represents his talents. Most Heade paintings have been rather harshly restored, and have sustained the loss of a great deal of surface glazing, but this one, never relined and only recently given a very light cleaning, survives in remarkably fresh condition and retains its original painted and gilded frame.

Although over a hundred paintings of marsh scenes by Heade have been recorded, only a very few rise to the level of coloristic subtlety displayed here, especially in the moisture-laden sky and in the greens and browns of the shadowed marshland in the foreground.

ORR



AMERICAN DECORATIVE ARTS



PROBABLY WORKSHOP OF DUNCAN PHYFE

Desk and Bookcase

New York, about 1815

Mahogany, and mahogany and satinwood veneers, with tulip poplar and pine

Height, 95½ in. (242.6 cm.)

Purchase, The Horace W. Goldsmith Foundation Gift, in memory of Berry B. Tracy, 1985
1985.236a,b

Ever since its inclusion in the Metropolitan Museum's 1969 landmark exhibition "19th-Century America," this desk and bookcase has been recognized as one of the most sophisticated creations of the workshop of Duncan Phyfe. Its exacting craftsmanship, rarely seen roll-top mechanism, and first-quality woods reveal it as the product of one of the great American furniture-making establishments. Its design, reflecting the relatively restrained interpretation of classical forms generally favored in England during the Regency of George IV, identifies it with virtual certainty as the work of Duncan Phyfe. Many of its features—the reeded decoration of the rear legs and around the desk compartment, the tapered front legs ending in small paw feet, the relatively flat pilasters topped by well-carved capitals, and the highly precise crafting of its satinwood-veneered interior drawers and pigeonholes—may be considered signatures of Phyfe authorship. Without question, however, its most unusual aspect is the upper-case cornice with the deep soffit decorated with gilded rosettes. Largely because of this, the desk and bookcase possesses an architectural presence that ranks it with the most aristocratic examples of American neoclassical furniture known.

ORR

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

ATTRIBUTED TO FRANK FURNESS (design)
American, 1839–1912
and
DANIEL PABST (manufacture)
American, 1826–1910

Cabinet

Philadelphia, about 1876
Walnut and maple (secondary woods, poplar and white pine),
glass, and brass
Height, 96 in. (243.8 cm.); width, 42 in. (106.7 cm.);
depth, 20 in. (50.8 cm.)
Friends of the American Wing Fund, 1985
1985.116



This cabinet in the Modern Gothic style superbly demonstrates the influence of British reform theory on American design of the late nineteenth century. Standing eight feet tall, the cabinet is monumental in scale and most likely was an integral part of the interior architectural woodwork that originally housed it. In its overall form and decoration, it displays a debt to British architect Bruce J. Talbert, whose book *Gothic Forms Applied to Furniture, Metal Work, and Decoration for Domestic Purposes* (London, 1867) was one of the most influential design treatises in America. (Its first United States edition was printed in Boston in 1873.) The upper half of the cabinet relies for its shape directly on a wall cupboard illustrated as plate 12 in Talbert's book. The striking pattern of the door panels, created by cutouts in the light maple veneer that reveal the contrasting dark walnut underneath, also derives from Talbert; the panels on the uppermost doors are similar to those on a cabinet Talbert published as plate 20. The Gothicism is further accentuated by the leafy capitals and the trefoil arches framing decorative glass tiles, as well as by the openings created by the rear legs. Heavy ornamental brass hinges and drawer pulls complete the effect.

The cabinet is probably the work of Frank Furness, a notable Philadelphia architect, who is known to have designed furnishings for the interiors of his buildings. The attribution is based not only on the stylistic similarity of the cabinet to his architecture, but also on his use of gold-foil-backed, reverse-painted, ribbed-glass tiles inset into the cabinet. Furness had developed this type of tile about 1876 to decorate such Philadelphia buildings as the Centennial National Bank (1876), the Brazilian Pavilion at the 1876 Centennial Exposition, and the Pennsylvania Academy of Fine Arts (1871–76); the last is the only one of the three that is still standing today, and is, unquestionably, one of Furness's masterpieces. The Academy retains its original glass tiles, their stylized floral design, palette, and technique remarkably similar to those found on the Metropolitan Museum's cabinet. The overall effect of the cabinet, like that of Furness's buildings, is one rich in texture and color.

Furness's designs were probably executed by Daniel Pabst, who was—according to a contemporary—one of the “leading and most successful designers and manufacturers of artistic furniture” active in Philadelphia. Indeed, his known work was among the best produced in America during the late nineteenth century. Although unsigned, the Museum's example relates closely to a smaller cabinet that bore remnants of a Pabst label. It, too, featured similar freestanding supporting columns, cameo door panels in maple over a walnut ground, and inset tiles of reverse-painted glass. The collaboration between Furness and Pabst resulted in some of the finest examples of the Modern Gothic style in America.

ACF



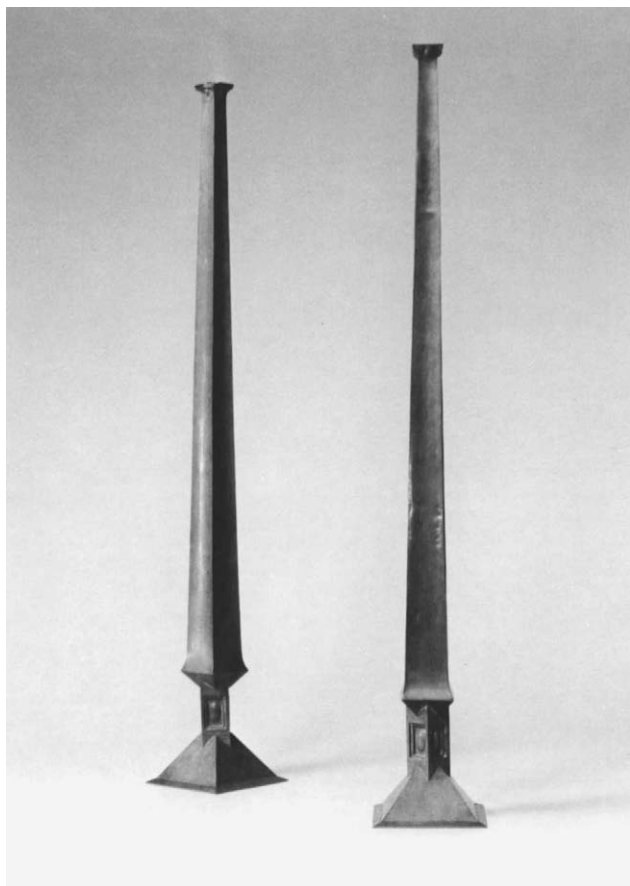
Tall Clock

Case: Boston, 1730–40
 Eastern white pine, japanned
 Height, 84 3/4 in. (215.3 cm.); width, 20 3/8 in. (51.1 cm.);
 depth, 10 3/8 in. (26.4 cm.)
 Purchase, Virginia L-S Cowles, Diane L-S Hewat and Marne
 L-S Hornblower Gifts, in memory of their sister,
 Clara Lloyd-Smith Weber, 1985
 1985.341

Japanning, the painted imitation of Oriental lacquerwork, was employed to decorate cabinetwork in Boston alone, among colonial American cities. In the forty years prior to 1750, ten japanners plied their trade there, but today only thirty-two examples of their work are known: eight high chests and one dressing table with the turned legs of the William and Mary style; twelve high chests and two dressing tables with the cabriole legs of the Queen Anne style; seven tall clocks; and two looking glasses. The individual styles of the artists have yet to be distinguished.

The Museum's collection of Boston japanned objects—three high chests, two dressing tables, and a looking glass—which has long been the largest anywhere, is notable for having two matching pairs of high chests and dressing tables, one with a looking glass *en suite*. The only form of furniture not represented was the tall case clock, and that gap has now been filled with this superlative example. Like most clock cases of this type, the present one has suffered damage and loss—the domed top is missing, there is an incorrect base molding in place of the original foot, and the pedestal has been over-painted—but in quality and condition the decoration on the shaft is supreme among American japanned work. The well-known William Claggett clock at The Redwood Library in Newport, Rhode Island, is housed in a nearly identical case—certainly the work of the same cabinetmaker and the same japanner. That case serves as a guide to what the top and foot of our clock originally looked like. Nothing is known about Joseph Ward, whose name is engraved on the clock's dial, but he may be related to the Anthony Ward who practiced the craft in Philadelphia and in New York.

MHH



FRANK LLOYD WRIGHT
American, 1867–1959

Pair of Vases

1893–1902
Copper

Each: height, 29½ in. (74 cm.); width, 4½ in. (10.5 cm.);
depth, 4½ in. (10.5 cm.)

Gift of Charles L. and Jane D. Kaufmann, 1985
1985.212.1, 2

In the 1890s, Frank Lloyd Wright designed a series of copper objects: a hexagonal lamp; a hemispherical urn; and attenuated, vertical vases—the last, popularly known as “weed-holders” or “skyscraper” vases. The lamp and urn show the influence of Louis Sullivan and the then-prevailing Arts and Crafts style in their two-dimensional ornamentation. The vases, however, are perhaps the best harbinger of Wright’s more mature work after the turn of the century, in that they are interlocking, pure geometric forms largely devoid of ornament. They are, moreover, cogent examples of Wright’s mastery of architectural scale in small utilitarian objects. Although the vases are barely thirty inches high, they have a true monumentality that brings to mind Sullivan’s ideal of the modern skyscraper as “a proud and soaring thing, rising in sheer exultation . . . from bottom to top . . . without a single dissenting line.”

RCM

CHARLES ROHLFS

American, 1853–1936

Tall Case Clock

About 1900

Oak and copper

Height, 81 in. (205.7 cm.); width, 19⅞ in. (48.6 cm.);
depth, 9 in. (22.9 cm.)

Gift of Roland Rohlfs, 1985

1985.261

At the turn of this century, Buffalo, New York, was not only a major industrial city in the United States, but a leading center of modern design and architecture. Both Louis Sullivan and Frank Lloyd Wright built major buildings there, and a number of the foremost leaders of the Arts and Crafts movement lived nearby—most notably, Elbert Hubbard and the Roycroft group.

Although perhaps not as well known nationally, Charles Rohlfs worked in Buffalo and developed a personal—at times, highly idiosyncratic—mode. His furniture designs are among the most original examples of the Arts and Crafts movement in this country. Rohlfs seems to have been particularly aware of innovative developments in Central Europe, and his work was, in fact, published there, in *Dekorative Kunst*, at the turn of the century. This tall clock is quite similar to a contemporary design by the noted German industrial designer Richard Riemerschmid. Rohlfs made this unique clock for his own home in Buffalo; most fittingly, it comes to the Museum as a gift from the estate of his son, Roland Rohlfs.

RCM



TWENTIETH CENTURY ART

DONALD SULTAN
American, born 1951

ACCIDENT July 15 1985

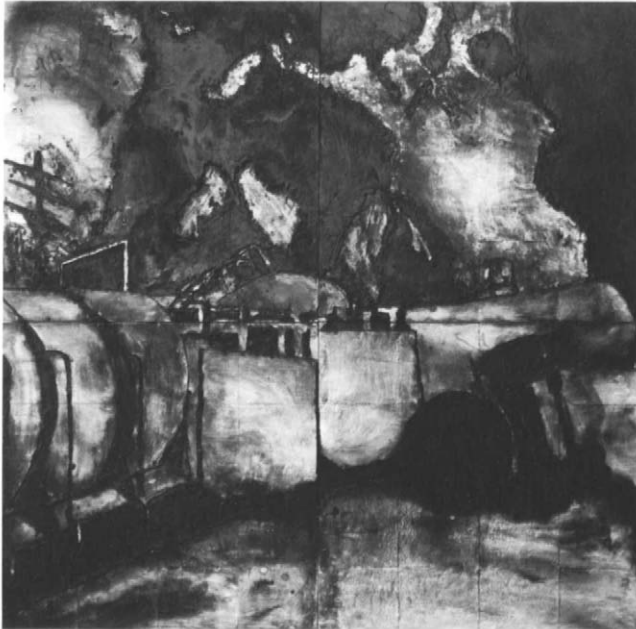
1986

Oil paint and tar, on floor tile

Four panels, overall: 96 x 96 in. (243.8 x 243.8 cm.)

Purchase, Florene M. Schoenborn Gift, by exchange, 1986

1986.46 a–d



The depiction of conflicts between man and nature and man and technology have been potent themes in twentieth-century art. Here, the young American painter Donald Sultan presents a somber scene, most timely in its warning. An industrial fire burns out of control, about ready to consume the large metal drums and to release whatever hazardous materials they may contain. The dark, monochromatic color scheme of deep browns, muddied yellows, and touches of blue-gray enhances the ominous tone of the painting.

Although installed as one work, *ACCIDENT July 15 1985* is actually composed of four equal-sized panels, placed together to form an eight-foot square. Each single panel comprises sixteen smaller squares. The impastoed surface of the painting varies greatly in thickness, and often reveals the grid-like pattern formed by the arrangement of the tiles. The effect is like that of a drawing having been “squared” for transfer to a larger canvas.

The commercial materials that Sultan employs (such as vinyl floor tiles, tar, and plaster) and his choice of methods (using a blowtorch, gouging, pouring, and scraping) also correspond directly to the painting’s subject. The floor tiles, glued to a support, are covered with tar, and then either subjected to the blowtorch, drawn on, scraped, cut away, or plastered over. The process results in a surface that looks charred and decayed—most appropriate for the inferno represented.

LMM

Entries by R. Craig Miller, *Associate Curator*; Lisa M. Messinger, *Curatorial Assistant*; Amelia Peck, *Curatorial Assistant*, American Decorative Arts.



R. B. KITAJ
American, born 1932
Amerika: John Ford on His Deathbed

1983–84
Oil on canvas, with wood inner frame
60 x 60 in. (152.4 x 152.4 cm.)
Titled, signed, and dated (on verso):
Kitaj Amerika/(John Ford on his deathbed)/83–84
Purchase, Lila Acheson Wallace Gift, 1986
1986.4

R. B. Kitaj has greatly influenced contemporary art in England, where he has lived and worked since the late 1950s. Kitaj's subjects are figurative, often allegorical, and his style is expressionistic. Both his paintings and his pastels display a mastery of texture, color, and composition.

John Ford on His Deathbed is part of a new series of paintings called "Amerika" that Kitaj began in 1983. The series title derives from Kafka's unfinished novel, and, like Kafka, Kitaj represents an imagined America, or, what he calls an "exilic fantasy." The composition is a collage of vignettes from the cinematic career of the legendary director John Ford (1895–

1973). Although the events depicted in the painting actually occurred at different times, the artist groups them together as they might have existed in the mind of the director as he reflected upon his past accomplishments.

In the upper right of the painting is the ailing John Ford, sporting his characteristic cap, round spectacles, and fat cigar, and holding a string of rosary beads in his right hand. Around him Kitaj has painted scenes from various Ford movies, which the artist based upon enlarged film stills. Above the bed is a framed black-and-white photograph from Ford's favorite movie, *The Sun Shines Bright* (1953). To the left is the tall, proud figure of the Irish sergeant from *Fort Apache* (1948), dressed in a red military jacket and white gloves. A dance sequence was frequently incorporated into Ford's war movies to provide a contrast to the otherwise grim reality of the film. Kitaj alludes to this by showing a couple dancing joyously around a maypole before the dying man. Beneath the bed sit two weathered characters from *Tobacco Road* (1941), and directing this retrospective scenario, from the bottom left, is John Ford himself, as he looked during the shooting of *The Quiet Man* (1950). Seated in a director's chair, he wears a brimmed hat, sunglasses, and saddle shoes as he bellows orders through a megaphone.

LMM

MARK ROTHKO
American, 1903–1970

Untitled

About 1945–46

Watercolor, brush and ink, tempera, and pencil, on paper
21¼ x 15¼ in. (53.9 x 38.7 cm.)

Gift of The Mark Rothko Foundation, Inc., 1985
1985.63.6



MARK ROTHKO
American, 1903–1970

Untitled

1949

Oil paint, acrylic, and powdered pigments, on canvas
80 x 39¾ in. (203.2 x 100 cm.)

Gift of The Mark Rothko Foundation, Inc., 1985
1985.63.4



Last year, ten important works by Mark Rothko, the lyrical Abstract Expressionist painter, were added to our collection, allowing a full review of his stylistic development. The three paintings and seven works on paper range in date from 1944 to 1969 (the year before his death), and illustrate four consecutive phases of his artistic evolution. The earliest of these works, three watercolors on paper, of 1944–46, are Surrealist interpretations of mythic themes. As in *Untitled*, of about 1945–46, the influence of Miró and Masson is evident in the graceful calligraphy, restricted palette, and oblique figurative references. The paper is tinted with a muted watercolor wash, and “figures” are defined with brushed-on black ink. Touches of gouache or tempera lend color to an otherwise monochromatic palette. In subsequent paintings, Rothko applied oil paint to canvas in a similarly diluted form. The technique, which characterized his mature style, was called “staining,” as pigment was actually absorbed into the canvas.

MARK ROTHKO

American, 1903–1970

Untitled (Number 13)

1958

Oil paint, acrylic, and powdered pigments, on canvas

95 3/8 x 81 3/8 in. (242.2 x 206.7 cm.)

Gift of The Mark Rothko Foundation, Inc., 1985

1985.63.5

MARK ROTHKO

American, 1903–1970

Untitled

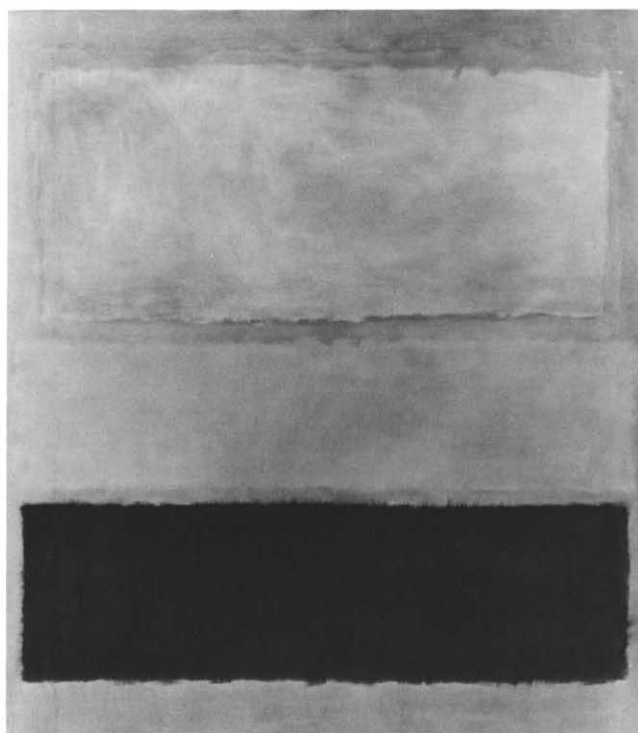
1969

Acrylic on paper

60 3/8 x 47 3/8 in. (153.5 x 121 cm.)

Gift of The Mark Rothko Foundation, Inc., 1985

1985.63.9



In 1949, Rothko created his first completely abstract paintings, where color and shape replaced narrative content and figurative imagery. *Untitled*, of 1949, represents one of these early experiments; here, visual interest is created with bright color (irregular blue forms on a red field) and the juxtaposition of small and large shapes. *Untitled (Number 13)*, of 1958, reflects a refinement of these ideas. Its highly structured compositional format distinguished Rothko's complete body of work, from 1950 to 1970. Two or three horizontal bands of varying size divide large, primarily vertical canvases, allowing the background color to show only at the periphery and between the colored bands. The translucency of the paint and the halo effect around the bars cause them to appear to hover on the surface. Frontality, flatness, and luminosity are other key elements of these compositions.

In Rothko's oeuvre, color varied greatly from bright, joyous



primary hues, as in *Untitled (Number 13)*, to dark, brooding maroons, blues, and greens, and, ultimately, to the stark, monochromatic grays, browns, and blacks of his very last paintings. Color was always meant to evoke deep, un verbalized human emotions—to suggest the spiritual.

During the last two years of Rothko's life (he committed suicide in 1970), the artist produced a large series of dark paintings, the majority of which were executed on paper with acrylics. These works are generally simpler in structure. The very wide bands that occupy almost the entire compositions leave little or no room for the ground color to appear. The combination of the opaque acrylics and the dense, stable compositional arrangements eliminated the floating effect that had enlivened his previous paintings.

LMM



MAX WEBER
American, 1881–1961

Pacific Coast

1952
Oil on canvas
36 x 30 in. (91.4 x 76.2 cm.)
Signed and dated (lower right): MAX WEBER '52
Gift of Joy S. Weber, 1985
1985.453

The lyrical landscape *Pacific Coast*, of 1952, is an unexpected subject for the American artist Max Weber, noted early in this century for his Cubo-Futurist-inspired paintings. His subsequent body of work featured representational figures and Jewish themes. Landscapes such as the present one are rare in his oeuvre, although there are at least two other known versions of this composition painted during the same year. Our painting is the largest of the three, and vertical in format. It presents a close-up view of a steep, craggy mountain in California. The wider panorama depicted in the two companion pieces reveals that the cliffs are actually part of a coastal scene. While the ocean is not specifically painted here, it is alluded to in the artist's pervasive use of blue and green tones. Oil paint is applied to the canvas in thin overlapping washes of color, and out of this tonal field forms are defined by linear notation. The effect is mystical and strongly reminiscent of Oriental art, and also suggests an affinity with the calligraphic, gestural brushwork of the Abstract Expressionists—particularly, the West Coast artists Clyfford Still and Mark Tobey.

LMM

MILTON RESNICK
American, born 1917

Wedding

1962
Oil on canvas
9 ft. ¾ in. x 8 ft. 6⅞ in. (276.2 x 260.7 cm.)
Anonymous Gift, 1985
1985.182

In the late 1940s and the 1950s, Milton Resnick was part of the pioneering group of Abstract Expressionists working in New York, although his first one-man show was not held until 1955. His biomorphic abstractions, of the 1940s, featured gestural brushwork and a limited palette, and were stylistically close to the work of his friend and contemporary, Willem de Kooning.

By the late 1950s, Resnick had developed a new lyrical style, exemplified by our large painting *Wedding*. The artist filled every corner of this vast, wall-sized canvas with short, energetic dabs of vibrant color. Tones of green and turquoise predominate, enlivened by flecks of yellow and red. Subliminal associations with nature and landscape abound in Resnick's work; in this case, one has the sensation of being enclosed within the branches of a large foliated tree. The picture's enormous size and its overall imagery prevent any particular focal point, and engulf the viewer. The total effect is unabashedly joyous—an affirmation of life.

LMM





GEORG BASELITZ

German, born 1938

Man of Faith

1983

Oil on canvas

97½ x 78 in. (247.7 x 198.1 cm.)

Signed and dated (lower left): G. B. 2. V. 83

Gift of Barbara and Eugene Schwartz, 1985

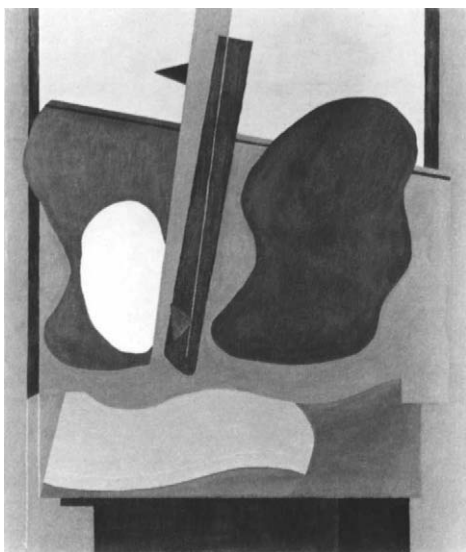
1985.450.1

Since 1969, the paintings of the contemporary German artist Georg Baselitz have depicted upside-down figures. In these works, of which the Museum's *Man of Faith* is one example, the artist intended to focus our immediate attention not on the narrative subject, but on the process of painting, itself—on the textural qualities of the oil medium, the vivid contrasts

of color, and the violent, agitated brushwork. Whether he is successful in this endeavor is debatable. The shock of seeing reality presented “on its ear” is perhaps too much for the viewer to overlook completely, but we may concede that he has succeeded in creating a tense balance between abstraction and representation.

In *Man of Faith*, Baselitz produces a simple, disturbing image on a grand scale (the canvas measures over eight feet tall). A falling man, dressed in what appear to be clerical robes, is bent over in prayer. Is Baselitz making some reference to the Apostle Peter, who was crucified upside down? The figure's fetus-like body is surrounded by a jagged halo of energized paint that heightens the sensation of rapid descent. The artist's coarse style of painting is equally stark and direct, and, together, subject and technique achieve what he calls “aggressive harmony.”

LMM



ALBERT E. GALLATIN
American, 1881–1952

Number 28

1940
Oil on canvas
24 $\frac{1}{8}$ x 20 $\frac{3}{8}$ in. (61.3 x 51.1 cm.)
Signed and dated (on verso): A. E. Gallatin Oct. 1940
Gift of Jerry Leiber, 1985
1985.440.2

Today, A. E. Gallatin is best known as an ardent and early patron of modern art. His important collection included works by the Cubists, Constructivists, and Neo-Plasticists, as well as examples by the American Abstract Artists group, of which he was a member in the late 1930s and the 1940s. From 1927 to 1943, these works were on view in his Museum of Living Art, an institution that he founded and single-handedly directed at New York University on Washington Square. When Gallatin dismantled his museum in 1943, the collection was given to the Philadelphia Museum of Art, where it remains on permanent display.

Gallatin's informed knowledge of modern art exerted a great influence on his own style of painting. He particularly admired the structure, clarity, and simplicity of Juan Gris's Synthetic Cubist paintings, and the compositions that Gallatin produced reflect these qualities. Typically, his paintings are organized around a central focal point—in this instance, a slender rectangle set on a slight diagonal. Surrounding it are a few highly abstracted, flattened shapes, reminiscent of the biomorphic forms in the work of Arp.

Although the title of this painting, *Number 28*, indicates an emphasis on formal concerns, the composition is obviously based on a still-life arrangement. We are able to decipher a small table in the foreground upon which are various objects whose shapes suggest a book, an artist's palette, and a table easel.

LMM

SUZY FRELINGHUYSEN
American, born 1912

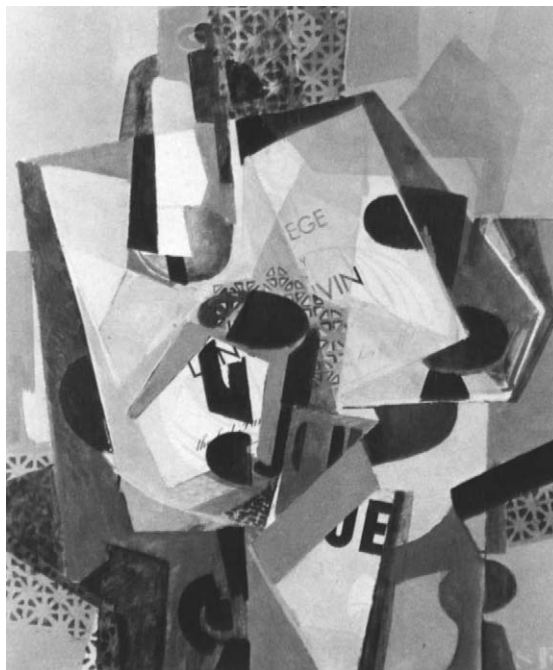
Still Life with Wine Glass

1950
Oil paint, and cut and pasted paper, on mat board
23 $\frac{3}{4}$ x 19 $\frac{1}{4}$ in. (60.3 x 50.2 cm.)
Signed (lower right): SF
Purchase, Clarence Y. Palitz, Jr. Gift, 1985
1985.30.1

In 1935, Suzy Frelinghuysen married George L. K. Morris, an abstract painter, as well as an art collector and critic, whose work is also represented in our collection. Morris's enthusiasm for Cubism—particularly, for the art of Picasso, Braque, Gris, and Léger—greatly influenced Frelinghuysen's subsequent style of painting. During the late 1930s and the 1940s, she was associated with the American Abstract Artists group, which, in addition to Morris, included such painters as Ilya Bolotowsky and A. E. Gallatin—all of whom exhibited their work together. Gallatin, in fact, acquired one of Frelinghuysen's paintings for the collection of his Museum of Living Art in New York.

Still Life with Wine Glass is a charming late manifestation of the classic Cubist style. Its subject and medium derive from the Cubist collages of Braque and Picasso produced in France around 1910. Like these artists, Frelinghuysen incorporated painted, stenciled, and applied imagery into her composition, and the viewer is challenged to discern actual collage elements from tromp-l'oeil ones. The objects presented in this fractured still life are not easily "read," although we can recognize a wine goblet in the lower center of the composition, and a tall bottle in the upper left—both presumably set on a table, perhaps beside a newspaper or magazine.

LMM





JAMES VALERIO
American, born 1938

Still Life with Decoy

1983

Oil on canvas

84 x 100 in. (213.4 x 254 cm.)

Signed and dated (on verso): Valerio 83

Purchase, Lila Acheson Wallace Gift, 1985

1985.242

Still Life with Decoy by James Valerio is a virtuosic example of contemporary Realist painting that relies as much on direct observation as on photographic sources for its imagery. The picture is extremely large, measuring over eight feet long, and is filled with a multitude of objects, patterns, and textures. The specific details of the setting suggest that we are in the artist's studio, where an elaborate still-life arrangement has been prepared.

The profusion of visual stimuli is elaborated on further by the presence of two mirrors: a folding, three-part, beveled mirror

on the table in the foreground, and a larger, vertical one situated on the table in the upper right corner. The mirrored surfaces reflect select parts of the still life and transport them to other areas of the composition, thereby producing intricate spatial relationships. One example of this effect is the potted plant, near the center of the large table, which is partly reflected in the three-way mirror and appears again in the mirror at the far right. The plant's leafy forms are also echoed in the floral print of the hanging drapery. Repetition of imagery pervades this work, and applies as well to Valerio's orchestration of shapes: The triangular wedge cut out of the cake is repeated in the shards of broken plates; the boldly empty rectangle of the drawing board is reiterated in the nearby cigar box and in the canvas on the easel. Valerio's use of the mirrors and the abrupt placement of a stretched canvas at the edge of the picture may be a direct reference to Velázquez's famous painting *Las Meninas* (in the Museo del Prado, Madrid), in which the same devices are employed.

In this work, the artist's intent was to paint what he calls a "narrative"—that is, an interesting, yet inexplicable, situation, presented realistically, to which the viewer must lend his own interpretation.

LMM



JIM DINE
American, born 1935

The Robe

1984

Oil paint, oil pastel, charcoal, and cut and pasted paper, on paper
61¼ x 37¾ in. (155.6 x 95.9 cm.)

Signed and dated (lower right): Jim Dine 1984

Gift of the artist, in memory of Rory McEwen, 1985
1985.52.4

This past year, the Museum received a generous gift from the artist Jim Dine—a selection of six of his recent drawings dating from 1978 to 1984. Masterfully drawn and large in size, they represent several of the artist's most expressive and recurring images: the bathrobe, the heart, the metal gate, and the human figure.

In *The Robe*, of 1984, Dine reexplores a motif that has persisted in his oeuvre for over twenty years—an uninhabited

man's bathrobe, belted at the waist, with sleeves held akimbo. As he readily acknowledges, this garment is intended to serve as a metaphorical self-portrait. The symbol was born in 1963, when the artist found a magazine photograph advertising robes that reminded him of himself. After first making a drawing over the actual advertisement, he adapted the image of the bathrobe to his paintings. Since then, his depictions of robes have varied radically, as equally significant changes have occurred in the artist's style of painting and drawing. In the 1960s, the robes were incorporated into colorful, hard-edged Pop Art works; the current versions are emotionally charged, highly graphic renderings.

Dine's approach to drawing is completely physical. Using large sheets of paper, or a number of sheets attached together, he covers the entire surface with gestural lines, smudged over and reworked again and again; in essence, each drawing is a composite of several layers of images. In his oeuvre, the act of drawing is not reserved for works on paper, alone; it is *the* essential element in his paintings, sculptures, and prints.

LMM

SHUSAKU ARAKAWA
American, born in Japan, 1936

Study for *Is as It*

1982

Acrylic, colored pencil, and cut and pasted paper, on paper
22 x 30 in. (55.9 x 76.2 cm.)

Titled, signed, and dated (lower center): Study for

"Is as it" Arakawa 1982 at N.Y. City

Gift of Gloria and Leonard Luria, 1985

1985.443

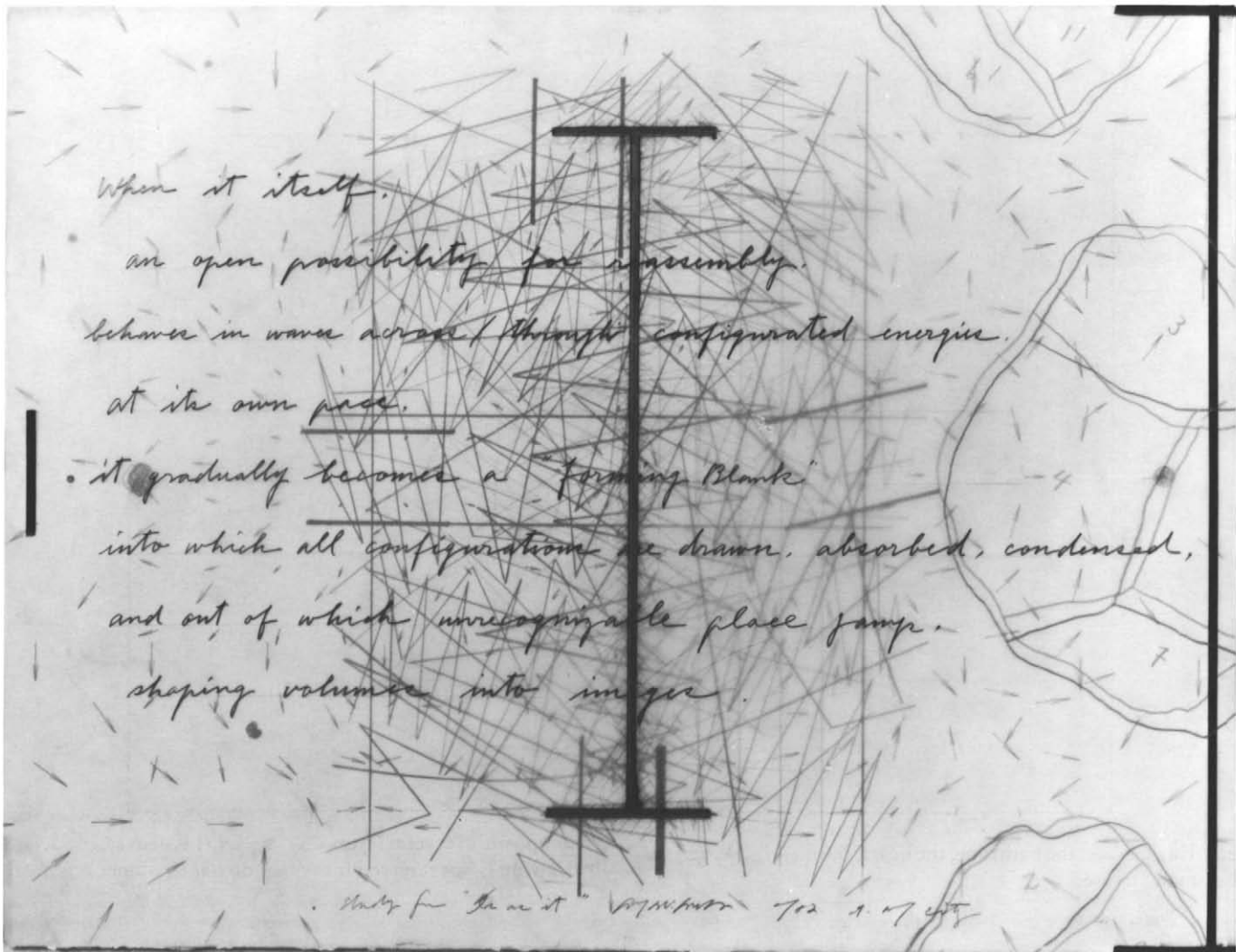
Since his arrival in the United States from Japan in 1961, Arakawa has investigated, through his art, the process of thought, or, as he says, "the thinking field." His numerous paintings, drawings, and prints, produced over a period of twenty-five years, combine written text with diagrammatic shapes, lines, and arrows. Subject matter, conceptual and not representational, derives from the viewer's attempt to decipher the combined meaning of word and image, however

elusive. "To seek what you cannot know, that is the subject of my painting." In this way, the artist attempts to engage the viewer as mental and visual collaborator.

This past year, the Department of Twentieth Century Art received, as gifts, its first two works by Arakawa: a large painting, *Blank Dots*, of 1982, and a smaller, related drawing also made that year—the present study for the painting *Is as It*. Each contains the same enigmatic sentence, although the message is stenciled onto the canvas of the painting, which is more rigidly constructed.

Paradox and ambiguity are intriguing aspects of these works, and impart to them an unexpectedly poetic and fanciful feeling. Arakawa's imagery and style seem mathematically precise, yet there is no logical reading of the labyrinth of lines and random tracking of arrows. Similarly, we are able to comprehend each written word individually, but not the full meaning of the entire text. These are visual riddles meant for contemplation—which are, nonetheless, pleasing to the eye for their lively sense of movement and composition.

LMM



LOUISE NEVELSON
American, born 1900

Mrs. N's Palace (front view)

1964–77

Room constructed of painted wood and mirror

Height, 11 ft. 8 in. (355.6 cm.); width, 19 ft. 11 in. (607.1 cm.);
depth, 15 ft. (457.2 cm.)

Gift of the artist, 1985

1985.41

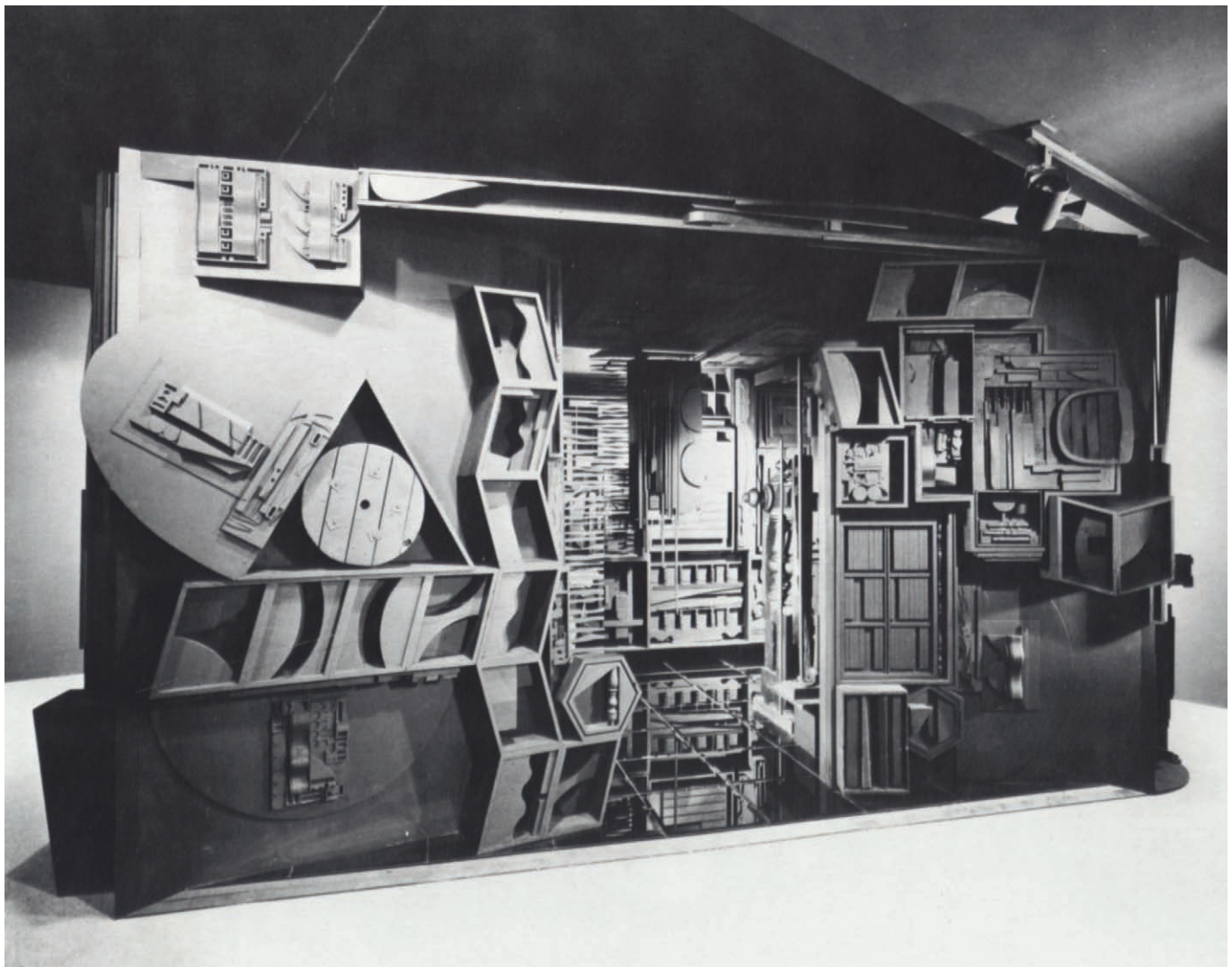
This monumental sculptural environment, a freestanding room, is richly adorned, both inside and out, with wooden assemblages that the noted American artist Louise Nevelson created over a fourteen-year period (1964–77). It is the largest single work that she has ever produced, and represents a summation of her principal themes, forms, and techniques.

Since the mid-1950s, Nevelson has exhibited individual sculptures as part of thematic ensembles, grouping them

together within the gallery space for the duration of the show. In *Mrs. N's Palace*, this concept reached fruition with the creation of a permanent, total environment that can be both entered, and viewed from the outside. Characteristic of her mature work, the room is constructed from multiple pieces of painted wood—some found, some fashioned—of differing thicknesses and textures, with a liberal assortment of architectural elements and geometric shapes.

The entire structure is painted black and rests on a black-mirrored surface. Even the interior lighting is dim. This constancy of color helps to unify the disparate visual elements and creates a powerful ambience. For Nevelson, black represents majesty and mystery. Subtleties of tone are produced by varying light and shadow. The exact meaning of *Mrs. N's Palace* will probably remain obscure, although the personal import to the artist is expressed in the title: "Mrs. N" is the friendly greeting paid to her by her neighbors in New York's Little Italy. Scholars have suggested that this work also embodies Nevelson's recurring themes—royalty, marriage, and death.

LMM



MEL KENDRICK

American, born 1946

Five Piece Mahogany

1984

Mahogany

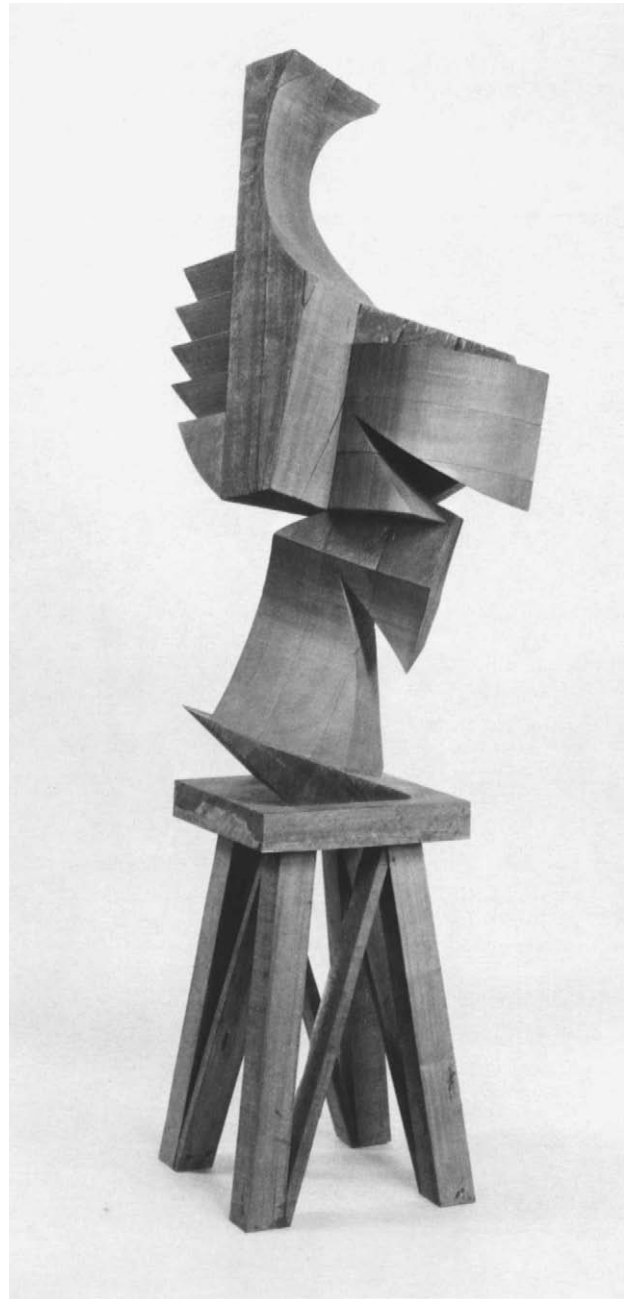
Overall, with base: height, 89 $\frac{1}{8}$ in. (226.4 cm.); width, 17 $\frac{1}{4}$ in. (43.8 cm.); depth, 16 $\frac{3}{4}$ in. (42.5 cm.)

Purchase, Leonard C. Yaseen Foundation, Inc., Mrs. Donald M. Oenslager, Madeline Mohr and Clarence Y. Palitz, Jr. Gifts, Arthur Lejwa Fund in honor of Jean Arp, and Hugo Kastor Fund, 1985
1985.178a, b

Mel Kendrick's *Five Piece Mahogany* is a sculpture of rugged beauty that dramatically changes form as one walks around it. Viewed from the sides, it is compact and totemic, reminding us of a figure in profile, perhaps seated or kneeling, with head and torso bent slightly forward. This silhouette is created by a series of concave cuts that produces a jaunty rhythm as we follow its diagonal movement down the column. The opposite view unfolds a very different image—a majestic bird, wings outspread, with its head held high in the air. Here, our attention is drawn to the jagged, saw-toothed edges of the “wings,” the sharp triangular wedges cut out of the wood, and the unexpected width of the work, as a whole.

Kendrick begins with a solid block of wood—in this case, mahogany, which is durable, moderately hard, and easily worked. The block is sawed into various pieces and reassembled in a new arrangement with glue and wooden dowels (not all of the pieces may be used). Cut surfaces, left porous and rough, are often inked dark to differentiate them from the smoother and lighter surfaces of the finished wood. Linear definition is also important, both in terms of the external contours of the work and the incised and drawn lines that enrich the surfaces. Placed upon its simple, roughly constructed base, *Five Piece Mahogany* is particularly reminiscent of some of Brancusi's earlier sculpture.

LMM



ROBERT LALLEMANT
French, 1902–1954

Vase

1927

Pottery

Height, 11¼ in. (28.3 cm.); maximum diameter, 4⅞ in. (11.1 cm.)

Purchase, Lita Annenberg Hazen Charitable Trust Gift, 1986

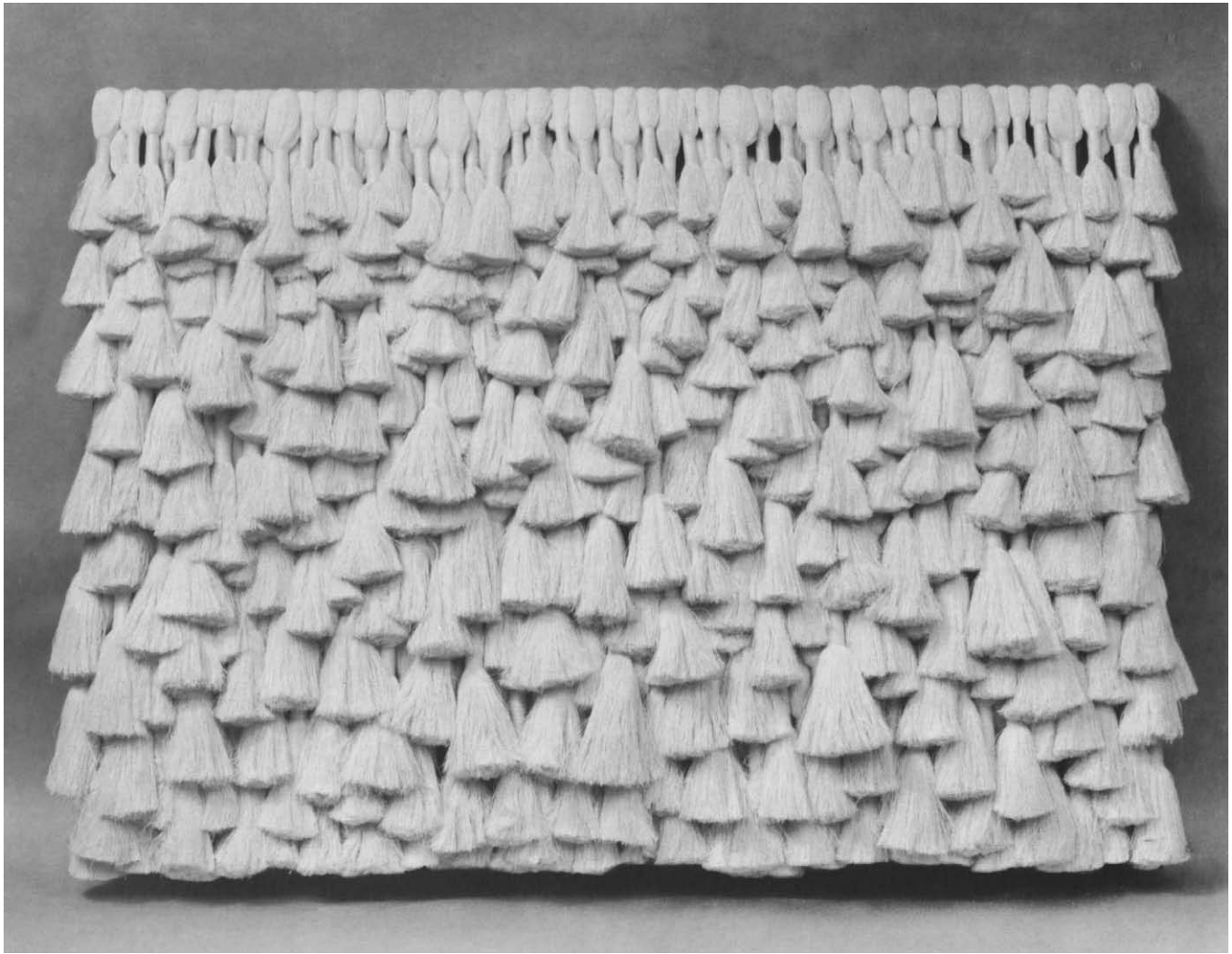
1986.33

During the 1920s, Joseph Breck—then, curator of decorative arts at the Metropolitan Museum—made a number of important acquisitions of French furniture, metalwork, ceramics, glass, and textiles. These works form the basis of the Muse-

um's collection of Art Déco design. (Art Déco is a term now used to describe the stylistic movement that began in the early 1900s in reaction to the exuberant naturalistic and curvilinear forms of the Art Nouveau.) The Art Déco style—especially, the interiors and furniture—is characterized by an updating of solid, neoclassical forms utilizing the finest luxury materials and craftsmanship. However, the mode also responded to a variety of other divergent stylistic influences: African art, the Ballets Russes, as well as Cubist painting. This dark brown cylindrical vase by Robert Lallemant reflects that artist's fascination with such pure geometric forms. In addition, the serrated edges impart a mechanistic aspect to the design, almost as if this vase were a component of industrial machinery.

RCM





SHEILA HICKS
American, born 1934

Linen Lean-to

Designed, 1967–68 (re-woven, 1985)
Linen

Height, 59¹/₁₆ in. (150 cm.); width, 82¹/₁₆ in. (210 cm.);
depth, 6 in. (15.2 cm.)

Purchase, Anonymous Gift, 1986
1986.7

Sheila Hicks, one of the founders of the contemporary fiber movement, has earned international renown for the large hangings she has designed for both public and corporate buildings. Born in the Midwest, and educated at Yale University, Hicks has lived and worked in Paris for the past twenty years. She has engaged in commissions world wide; one of her most recent has been designing a series of thirty-one tapestries for King Saud University in Riyadh, Saudi Arabia.

Hicks worked with architect Warren Platner in 1968–69 on one of her earliest architectural projects, the design of the interiors of the Georg Jensen Center for Advanced Design in New York City. The concept was for a space in which all the elements were unified by the use of natural materials and colors. *Linen Lean-to* is a re-creation by Hicks of one of these pieces, the originals of which have since been lost. It is composed of linen-thread “ponytails,” or tassels, stitched to a linen backing in randomly overlapped layers. The pleasing visual composition of lights and shadows is enriched by the extremely sensuous surface of the thick, glossy linen. *Linen Lean-to* is an important addition to the Metropolitan Museum’s expanding collection of contemporary textiles, by a pioneering artist.

AP

PRIMITIVE ART

PRECOLUMBIAN ART

Bird Vessel

Mexican (Olmec), 12th–9th century B.C.
Ceramic
Height, 6½ in. (16.5 cm.)
Rogers Fund, 1986
1986.45



Vessels in the form of sculpture were produced in significant numbers in Precolumbian Mexico, and those made during Olmec times, or at about the turn of the first millennium B.C., are today among the most engaging of these works of art. The sculptures commonly represent birds, animals, and fish, all worked in well-modeled, if simplified, detail. Olmec ceramics are chiefly white or black; there are sculptural vessels in both colors, although black was favored. The latter, a product of the firing process, ranges in hue from dense, rich black to smoky gray. The surfaces were usually finished by a combination of highly burnished and mat patterned textures. A powdered red pigment could be rubbed into the mat areas, producing a rose-pink cast that contrasts well with the polish of the plain dark ceramic. Even at this early date, Olmec command of technique, and subtlety of conception clearly illustrate the thorough understanding of the ceramic medium in Mexico.

The Olmecs, an early American people who built their main centers along the Gulf Coast in southern Veracruz and adjacent Tabasco, are known as great sculptors in all the mediums that have come down to us. Their sculptural ceramics are primarily from burials in the highlands of central Mexico, where Olmec political and/or religious influence had spread and where conditions for preserving these works were better than those of the humid Gulf Coast.

The present vessel, said to be from central Mexico, depicts a fledgling bird of prey. A bird with partially spread wings, seated on a “basket,” it appears to be squawking. It is composed of pleasing, well-integrated shapes and is quite naturalistically rendered, although at least one anthropomorphic aspect is present. The ears are human, and the lobes are embellished with circular ornaments. While the meaning of these details is unclear, combined human and animal features are a significant aspect of Olmec art, and birds of prey are identifiable within the Olmec corpus. Symbolic elements from other creatures such as jaguars and serpents can be included together with the raptor imagery.

AFRICAN ART



Standing Male Figure

Mali (Dogon), date unknown
Wood

Height, 25 $\frac{3}{8}$ in. (64.5 cm.)
Gift of Lester Wunderman, 1985
1985.422.2

Sometime in the fifteenth century, the Dogon people settled on the Bandiagara escarpment, a spectacular landscape of steep cliffs and craggy plateaus in the Sahel region of Mali. The austere beauty of this remote area, combined with the revelation that Dogon culture is based upon a complex and profound system of symbols and myths, has captured the imagination of Western scholars and art collectors since the beginning of the twentieth century.

The Museum's collection of Dogon art has been enriched by this important standing male figure. Over his right shoulder he carries a hooked wooden staff that extends to his waist, in back. This type of implement, known as a *dòmolo*, is so characteristic of Dogon men that it has been called their "national weapon," and is considered an attribute of masculinity. The figure wears short trousers, the traditional garb of young Dogon men. The shorts depicted are cut high over each

thigh, and are decorated with a panel of alternating horizontal and vertical stripes and zigzags in front, a triangular section of zigzags in the rear, and concentric circles over each hip. On his head appears to be a soft woven cotton cap, pushed back behind the ears and draped over the nape of the neck in one of the many styles in which Dogon men wear this flexible garment. A sheathed knife is strapped to his upper left arm, a pendant is depicted in relief on his chest, and multiple incised bands encircle his wrists and ankles. The figure is also bearded, indicating that he is an elder and therefore worthy of respect. The short pants and the staff—attributes of a young man—do not refute this status, but, rather, conform to the African preference for portraying persons of spiritual or political power, usually achieved in old age, as if they were physically in the prime of life.

Several of these features—and such others as the projecting beard, rimmed and bulging eyes, and domed forehead—are also seen on terracotta sculptures from the nearby Inland Niger Delta region of Mali. The terracottas were probably made from the twelfth to the eighteenth century, and it has been suggested that some of the Dogon wood figures may be contemporaneous with them. The Dogon claim that many of the wood sculptures found on the Bandiagara cliffs were the work of the Tellem people who lived there before the Dogon arrived. The arid climate of the cliffs, and the fact that the sculptures were often stored in caves that protected them from the elements, may have enabled them to survive longer than wood sculpture in more humid parts of Africa. Radio-carbon analyses of some Dogon, or Tellem, sculptures have been undertaken to establish their age, but, although the results have generally supported the relative antiquity of Dogon art, they have so far not been conclusive.

There are wide variations in Dogon sculptural style. This figure is similar to a number of others—especially, to a standing female figure in the collection of the Dallas Museum of Fine Arts—that have in common a relatively fleshy, well-rounded body, long thick neck and long oval head, broad mouth, wide and slightly bulging eyes, and strongly projecting chin or beard. The figures in this group often incorporate subtle asymmetrical elements, such as a raised or bent arm—as in our example. This gesture, together with the slight paunch and the position of the knees—flexed and ready to spring into action—enlivens the sculpture and lends it a genre-like, almost casual aspect. While much has been written about the mythological basis of Dogon sculpture, many Dogon figures, including this one, are portrayed in activities that seem to refer more to everyday life—men playing musical instruments or riding horses, women using mortars and pestles or holding and feeding children—than to the events of Dogon myth. The full meaning of this figure's gesture, as well as its date, awaits further field research.

KE

Bibliography: Jean Laude, *African Art of the Dogon*, Brooklyn, 1973, no. 42.

Related references: Louis Desplagnes, *Le Plateau central Nigérien*, Paris, 1907, p. 372; "Le Vêtement dogon, confection et usage," *Journal de la Société des Africanistes*, 1951, vol. 21, pp. 151–62; Geneviève Calame-Griaule, *Dictionnaire Dogon (dialecte Tòro) langue et civilisation*, Paris, 1968, p. 71; *The Gustave and Franyo Schindler Collection of African Sculpture*, Dallas Museum of Fine Arts, 1975, no. 1.

ASIAN ART

CHINESE ART



Ritual Wine Vessel, with Spout (ho)

Chinese (Shang dynasty), 14th century B.C.
Bronze

Height, 8½ in. (21.6 cm.)

Gift of Ernest Erickson Foundation, Inc., 1985
1985.214.1

The holdings of the Department of Asian Art have been significantly strengthened through a major gift of one hundred and fifty ancient Chinese artworks from the collection of Ernest Erickson. Notable for its high quality, the chronological breadth of its contents, and the range of mediums represented, the Erickson gift not only fills many gaps in the existing collections, but goes a long way toward enabling the Museum to present an encyclopedic survey of all the high arts of ancient China.

This *ho*, or spouted wine container, is one of eleven bronze ritual vessels included in the gift. Dating to the period before the Shang capital moved to its final site at An-yang sometime in the thirteenth century B.C., the *ho* is the earliest Chinese bronze in the Museum's collections. Decorated with broad-band designs that feature bovine masks and two serpents whose conjoined heads and gaping jaws form the vessel's spout, in shape and decor the *ho* closely parallels middle Shang vessels of the fourteenth century B.C.

MH

Bibliography: Bernhard Karlgren, "Some Characteristics of the Yin Art," *Bulletin of the Museum of Far Eastern Antiquities*, 1962, no. 34, pp. 1–28, pl. 59 a. Fuller entries on all the Chinese artworks given by the Ernest Erickson Foundation, Inc., will appear in the forthcoming Museum publication *Ancient Chinese Art: The Ernest Erickson Collection in The Metropolitan Museum of Art*.

Entries by Martin Lerner, *Curator*; Alfreda Murck, *Associate Curator and Administrator*; Barbara B. Ford, *Associate Curator*; Maxwell Hearn, *Associate Curator*; Suzanne G. Valenstein, *Associate Curator*.



Ritual Wine Bucket, with Cover (Fu-I yu)

Chinese (Shang dynasty), 11th century B.C.

Bronze

Height (to top of handle), 12⁷/₁₆ in. (32.3 cm.)

Gift of Ernest Erickson Foundation, Inc., 1985

1985.214.7

This imposing wine container epitomizes the classic Shang solution to the vessel type. The *yu*, ovoid in cross section, is monumental and architectonic in elevation: Its wide splayed foot supports an expansive body that swells outward in a convex arc that continues to the cornice-like lip of the domed lid. A bail handle, attached by rings along the widest axis of the vessel, emphasizes the broad proportions of the *yu*. The cover is crowned by a bulbous knob.

The decor, which stands forth in plain high relief against an unornamented ground, reinforces the architectonic divisions of the vessel. Emphasizing the wine bucket's stately monumentality, the façade is dominated by a large frontal animal mask on the belly; the silhouette of the vessel is intensified by spiky flanges, which divide the body along its long and short axes.

Identical seven-character inscriptions cast into the interiors of the body and lid begin with three unidentified glyphs followed by the phrase "made this vessel for Father I" (. . . *tso Fu-I i*).

MH

Bibliography: Liu Hsin-yüan, *Ch'i ku shih chi chin wen shu* [*Auspicious Bronze Inscriptions from the Ch'i ku Studio*], Taipei, 1971, *chüan* 6, p. 9.



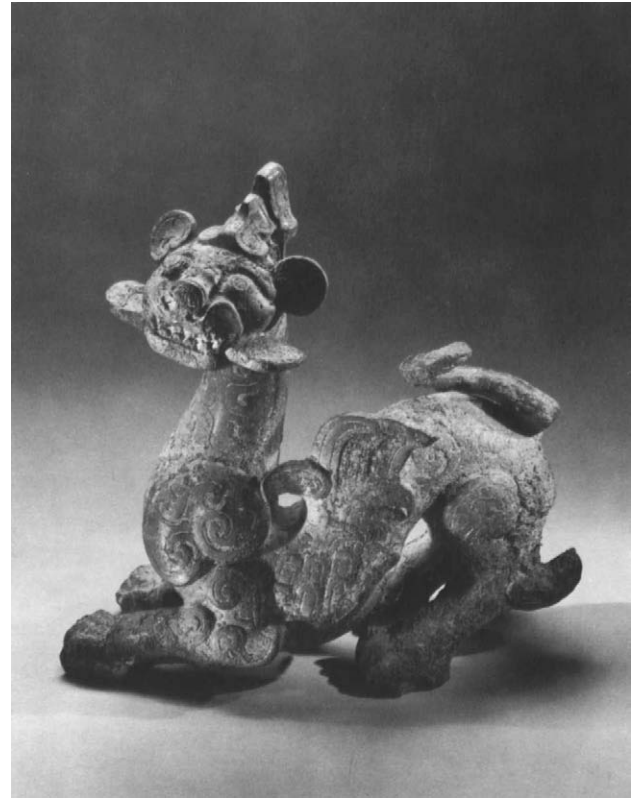
Ornament in the Form of a Reclining Tiger

Chinese (Eastern Chou dynasty), 5th–3rd century B.C.
Bronze
4 $\frac{1}{8}$ x 6 $\frac{1}{2}$ in. (10.5 x 16.5 cm.)
Gift of Ernest Erickson Foundation, Inc., 1985
1985.214.10

During the Eastern Chou dynasty, nearly naturalistic three-dimensional animal forms were often used in deliberate contrast to the graceful shapes and abstract surface patterns of bronze vessels. This reclining tiger, for example, is one of three identical beasts that once embellished the cover of an immense *ting* (caldron). The agility and strength of this noble beast are powerfully suggested through its elegantly curved back and legs and the prominence of the animal's massive paws and broad jaw. The surface of the tiger is embellished with incised, double-line S-curves and lozenges that concomitantly define and emphasize its anatomically convincing musculature.

MH

Bibliography: Lois Katz, *Selections of Chinese Art* (exhib. cat.), New York, The China Institute in America, 1966, no. 16.



Ornament in the Form of a Fantastic Winged Feline

Chinese (Eastern Chou dynasty), 5th–3rd century B.C.
Bronze
Height, 7 $\frac{1}{16}$ in. (18 cm.)
Gift of Ernest Erickson Foundation, Inc., 1985
1985.214.11

This fabulous, winged feline presents a delicate balance of abstract form and carefully observed naturalistic detail. It has the face, paws, tail, and sinewy body of a tiger, but its surface is covered with finely cast intaglio ornamentation, which combines abstract arabesques with fin and feather motifs; the head is topped by a fantastic, geometric horn. The creature's crouching stance and raised head emphasize the serpentine S-curve of the body. The total absence of decoration on the rear surface of the figure and the presence of rectangular holes in the haunch and shoulder of that side show that the feline was originally made as an applied ornament for a large-scale vessel or other object.

MH

Bibliography: Emma C. Bunker, *The Art of Eastern Chou*, 772–221 B.C., New York, Chinese Art Society of America, 1962, no. 10, fig. 2; Lois Katz, *Selections of Chinese Art* (exhib. cat.), New York, The China Institute in America, 1966, no. 15.

Acrobat

Chinese (Eastern Chou dynasty), 5th–3rd century B.C.
Bronze
Height, 4 in. (10.2 cm.)
Gift of Ernest Erickson Foundation, Inc., 1985
1985.214.48

Representations of the human figure are extremely rare in early Chinese art. For this reason, the present statuette of an acrobat is a particularly important addition to the Metropolitan Museum's collections. In spite of his asymmetrically disposed body, the figure's stance is marked by a dynamic equilibrium that is entirely appropriate to his role: The tension of balancing is vividly conveyed through his flexed arms and legs. The object that the man once balanced on his left hand is now missing, but a nearly identical figure in the Freer Gallery of Art, Washington, D.C.—the mirror image of the Erickson sculpture—uses his clenched fist to support a bear on a pole.

The figure's costume is minutely observed. The man is dressed in a short robe secured around the waist by a belt, from which hangs a dagger. The fact that he wears trousers and boots, items of Steppes dress first introduced into China about the fifth century B.C., may mean that he represents a northern nomad rather than a Han Chinese.

MH

Bibliography: Ludwig Bachhofer, "Bronze Figurines of the Late Chou Period," *The Art Bulletin*, 1941, vol. XXIII, no. 4, pp. 317–31, pl. facing p. 326; *Exhibition of Chinese Art* (exhib. cat.), New York, C. T. Loo, Inc., 1941, no. 73; Sherman E. Lee, *A History of Far Eastern Art*, New York, 1964, fig. 42; Lois Katz, *Selections of Chinese Art* (exhib. cat.), New York, The China Institute in America, 1966, no. 18.



Plaque in the Form of a Horse

Eastern Steppes, 3rd–1st century B.C.
Silver
3 3/16 x 5 11/16 in. (8.1 x 14.5 cm.)
Gift of Ernest Erickson Foundation, Inc., 1985
1985.214.78

The Erickson gift is particularly rich in nomadic ornaments and fittings crafted in the Steppes region around the great bend in the Yellow River known as the Ordos Desert. The gift includes fifteen examples of Ordos art dating from the late Chou (5th–3rd century B.C.) and the Han (206 B.C.–A.D. 220) periods. The finest is this spectacular silver plaque in the form of a horse. The horse's massive head and haunches, tightly flexed legs, and spearpoint-like hooves create a dramatically heightened impression of the animal's physical power. As with Scythian and Altaic animal plaques, certain features of the horse—including the ears, mane, and hooves, and the joints of the legs—are schematically articulated with recessed lozenges, circles, comma shapes, or grooves. This fusion of naturalistic details with abstract forms to convey a sense of pent-up energy had a powerful impact on late Chou and Han artisans.

MH

Bibliography: Emma C. Bunker et al., "Animal Style" *Art from East to West* (exhib. cat.), New York, The Asia Society, 1970, no. 116.

Belthook

Chinese (Eastern Chou dynasty), 5th–3rd century B.C.
Bronze, inlaid with gold, silver, turquoise, lapis lazuli, and
red lead oxide

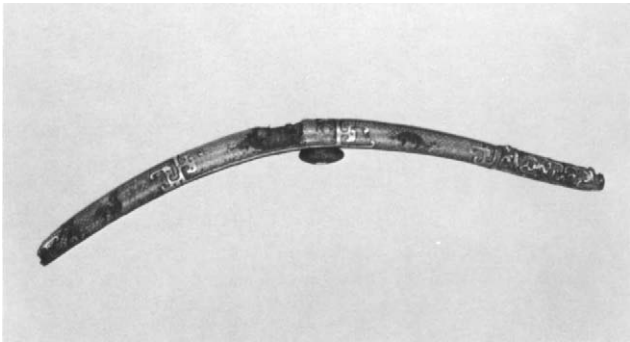
Length, 7 $\frac{7}{8}$ in. (20 cm.)

Gift of Ernest Erickson Foundation, Inc., 1985
1985.214.62

The most ubiquitous Chinese borrowing from nomadic culture is the belthook. These practical objects of personal adornment, typical of the portable art of the nomads, were adopted and transformed by the Chinese into a whole range of large and small buckles and fasteners exquisitely crafted in every imaginable medium. The Erickson gift adds eighteen Chou and Han belthooks to the Museum's collections. This example epitomizes the extraordinary level of Eastern Chou craftsmanship. The most outstanding feature of this belthook is its imbricated surface of small, carved turquoise chips held in place by precisely curved gold cloisons. Across this sea of scales meanders a gold-band arabesque outlined by a single row of gold granules and a gold wire border. Six fantastic animals inlaid with minute chips of lapis lazuli and red lead oxide further ornament the sides. The degree of control and patience necessary to shape and join all of the components of this delicate creation makes it a ravishing tour de force of the jeweler's art.

MH

Bibliography: Sueji Umehara, *Rakuyō Kinson kobo shuei* [Outstanding Specimens from the Ancient Tombs of Chin-ts'un, Lo-yang], Kyoto, 1937, pl. 94.



1985.214.62. Detail



Hairpin

Chinese (Shang dynasty), 13th–11th century B.C.
Bone

Length, 6 $\frac{5}{16}$ in. (16 cm.)

Gift of Ernest Erickson Foundation, Inc., 1985
1985.214.116

The twelve carved-bone artifacts in the Erickson gift are the first examples of this important craft to enter the Museum's collections. The most outstanding is this Shang hairpin, whose tapered shaft is grasped in the jaws of an animal with a large leaf-shaped ear. As in the decor of Shang bronze objects, a ground of finely incised lines sets off the unornamented surfaces of the eye, fangs, and raised border of the ear of the hairpin. This border is further accentuated with a fringe of curved hooks created by drilling small holes along the bottom edge of each projecting flange. The interior of the ear has a hook-shaped cutout that further enhances the filigree-like quality of the carving.

A nearly identical hairpin was excavated in 1976 from the tomb of the Shang royal consort Fu Hao (thirteenth century B.C.).

MH

Comb

Chinese (Shang dynasty), 13th–11th century B.C.
Jade, with traces of cinnabar
3 x 2 3/8 in. (7.6 x 6 cm.)
Gift of Ernest Erickson Foundation, Inc., 1985
1985.214.94

Long revered in China as a symbol of purity and harmony, jade, since Neolithic times, has been the most highly prized substance from which to create ritual objects and ornaments for personal adornment. It is also the most obdurate; harder than steel, jade is “carved” through a laborious process of abrasion, wearing away surfaces using a grit of quartz or of another hard stone.

The Erickson gift of seventeen early Chinese jades includes this Shang comb of major significance, each side of whose crest is ornamented with a large, finely carved animal mask defined by double contours. Worked from a flat piece of jade, this subtly shaped object has a constricted waist marked by three grooved lines. Below this waist the comb flares gently outward and ends in fifteen sturdy tines, whose tips form a graceful arc. The decoration of the comb harmonizes with its shape.

A simpler version of the Erickson comb was excavated in 1976 from the tomb of the Shang royal consort Fu Hao (thirteenth century B.C.).

MH

Bibliography: Alfred Salmony, *Chinese Jade through the Wei Dynasty*, New York, 1963, pl. VI–7.



Handle-shaped Scepter

Chinese (Western Chou dynasty), 11th–10th century B.C.
Jade
Length, 10 1/4 in. (26.1 cm.)
Gift of Ernest Erickson Foundation, Inc., 1985
1985.214.96

This pale-green tablet, with a concave grip and a conical hafting hole, resembles a common type of Shang and early Chou jade handle, but its large size and fully ornamented surfaces suggest that it may have served as a ceremonial scepter. The two broad faces of the tablet are identically decorated: Double contours and beveled cuts define an intricate design that resembles the superimposed images of a totem pole. A plumed bird stands atop a kneeling anthropomorphic figure, which, in turn, surmounts addorsed animal masks that face both up and down the vertical axis. The upward-facing mask seems to hold the foot of the kneeling figure in its jaws; another such mask frames the erect bird in its gaping mouth. Whether these animals are threatening or protective remains unclear. A similar idea is depicted on a late Shang bronze vessel in the Sumitomo Collection, Kyoto, where a bear-like beast either shelters or threatens to devour a crouching human figure who huddles beneath the monster's open jaws.

MH

Bibliography: Alfred Salmony, *Chinese Jade through the Wei Dynasty*, New York, 1963, pl. XIII–2.





Pendant in the Form of a Knotted Dragon

Chinese (Eastern Chou dynasty), 5th–3rd century B.C.

Jade

Height, $3\frac{1}{8}$ in. (7.9 cm.)

Gift of Ernest Erickson Foundation, Inc., 1985

1985.214.99

A conceptual as well as a technical tour de force, this pendant defies the obdurate character of jade and makes it appear to be impossibly supple and pliant. The pendant takes the form of a serpentine dragon, whose body is grooved to resemble twisted rope. The two ends of the dragon overlap to form a circular ring. One end has a flattened feline head with gaping jaws, bared fangs, and striations marking the eyebrow and upper lip. The other end loops behind the head and doubles back in an elegant counter curve. At the bottom of the ring the sculptor further defies the nature of the medium by making the body appear to have tied itself in a double knot. The pendant was suspended from a small horizontal perforation drilled through the neck of the dragon at the apex of the ring, just behind the juncture of the two ends.

MH

Bibliography: Alfred Salmony, *Chinese Jade through the Wei Dynasty*, New York, 1963, pl. XIX–3.

Ornamental Plaques

Chinese (Sung dynasty), 960–1279

Amber

Height (of each phoenix plaque), $3\frac{3}{8}$ in. (8.5 cm.);

length (of feline plaque), $1\frac{1}{16}$ in. (4 cm.)

Gift of Ernest Erickson Foundation, Inc., 1985

1985.214.110–112

Among the substances worked by early Chinese artisans, one of the rarest to survive is amber. This set of three carved ambers is unique: It consists of a matching pair of phoenixes and a rectangular plaque carved with a fabulous, single-horned feline. Each phoenix is compressed into an elongated vertical pose with a downward-bent head; short, clipped wings set at right angles to one another; and a long plumed tail. The beaks and feet of both birds have been broken off, suggesting that each phoenix once was fastened to a comb or hairpin along its lower edge. The rectangular plaque was drilled like a button on the reverse so that it could be secured to a backing. These delicate carvings—adornments for a lady's coiffure or garment—testify to the cosmopolitan elegance of Chinese court life.

MH





Hexafoil Covered Box

Chinese (T'ang dynasty), late 7th–early 8th century
Silver
1¼ x 3⅜ in. (3.2 x 8 cm.)
Gift of Ernest Erickson Foundation, Inc., 1985
1985.214.16

The graceful shape of this box is an innovation of T'ang silversmiths. Both the bottom and the top halves have been given the shape of inverted, six-petaled lotus flowers decorated with nearly identical designs of tendrils and pomegranate blossoms set against a finely punched ringmat ground. Six pairs of ducks further ornament the lid. The narrow sides of the cover and base are embellished with simple landscape scenes: Flowering plants and butterflies encircle the lip of the base, while, around the edge of the lid, the twelve animals of the zodiac prance among ornamental rocks and flowers.

MH

Bibliography: Bo Gyllensvärd, "T'ang Gold and Silver," *Bulletin of the Museum of Far Eastern Antiquities*, Stockholm, no. 29, 1957, p. 86, pl. 8 c.

Octagonal Cup, with a Ring Handle

Chinese (T'ang dynasty), late 7th–early 8th century
Gilded silver
27/16 x 37/16 in. (6.2 x 8.8 cm.)
Gift of Ernest Erickson Foundation, Inc., 1985
1985.214.17

This type of octagonal cup, with a ring handle and a thumbpiece—an elegant variation on the more common circular vessel type—has direct parallels in Sassanian silverwork. Artfully constructed of hammered silver sheets, the apparently seamless cup is actually composed of the individual segments of the foot ring, body, hemispherical base, thumbpiece, and ring handle, which have been soldered together. The entire exterior surface of the cup is decorated with engraved designs superimposed on a ringmat ground. The octagonal motif reappears in the decoration—specifically, in the rosettes created by the linking of lotus scrolls in the form of palmettes. The rosettes and lotus scrolls are all highlighted with a thin layer of gilding.

MH

Bibliography: Bo Gyllensvärd, "T'ang Gold and Silver," *Bulletin of the Museum of Far Eastern Antiquities*, Stockholm, no. 29, 1957, p. 64, pl. 6 e.



Pillow

Chinese (late Northern Sung to Chin dynasty), 12th–13th century
Tz'u Chou ware, Hopei Province
Length, 16 $\frac{1}{8}$ in. (41 cm.)
Gift of Ernest Erickson Foundation, Inc., 1985
1985.214.132

The decoration on this impressive stoneware pillow is painted in brownish-black pigment on a background of heavy white slip. This type of pottery is known as Tz'u Chou ware, after an area in Hopei Province in northern China where it was made. Characteristic of Tz'u Chou ware is the bold decoration that demands attention: On the pillow's cloud-shaped top is a design of waterfowl in marsh grasses fleeing from a predatory bird; the lobed sides are ornamented with a distinctive conventionalized leaf-scroll motif. A mark, *Chang chia tsao* ("made by the Chang family"), has been impressed on the base. Notable features of this pillow are its unusually large size, and the spontaneity and freedom of the painting. Several types of pillows bear the Chang-family mark; pillows of this particular kind are among the finest and most skillfully painted of them all.

Inasmuch as a very similar pillow was excavated from a tomb in Hopei Province that can be dated to the late Northern Sung or the Chin period, the Metropolitan Museum's example may be dated to the same time. Shards of pillows with almost identical decoration, and other shards bearing the Chang-family mark, have been found at the Tung-ai-k'ou Ts'un kilns in Tz'u Hsien, Hopei Province, suggesting a provenance for our pillow.

SGV



Bowl

Chinese (Ch'ing dynasty), Yung-cheng mark and period, 1723–35
Porcelain, with "peacock-feather" glaze
Height, 4 $\frac{3}{8}$ in. (11.1 cm.)
Gift of Dr. and Mrs. George Fan, in honor of J. M. Hu, 1985
1985.389

This stunning bowl is a superb example of the extremely rare "peacock-feather" glazed porcelain, which probably originated during the Yung-cheng period. The brilliantly mottled soufflé glaze is a tour de force of potting. It was produced by blowing one glaze onto another, in shades of light blue, turquoise, and dark, rusty red, to give the effect of a peacock's plumage. Illustrating a mastery of technique, the glaze ends in an uneven line at the foot, following the markings of the pattern. The inside of the bowl is glazed in monochrome turquoise, and the mark *Yung-cheng nien-chih* ("made during the reign of the Yung-cheng emperor") is incised in four semi-seal characters on the base, under a "peacock-feather" glaze. There can be little doubt that such an exquisite porcelain object was made to appeal to exacting imperial tastes in early-eighteenth-century China.

SGV

Ex collection: J. M. Hu, Hong Kong.

CH'EN HUNG-SHOU

Chinese, 1598-1652

and

CH'EN CHI-JU

Chinese, 1558-1639

Landscapes, Figures, and Flowers (Leaf C)

Chinese (late Ming to early Ch'ing dynasty), 17th century

Album of 12 paintings, with 6 facing pages inscribed by

Ch'en Hung-shou and 6 pages by Ch'en Chi-ju:

ink and colors, on paper

Each leaf, $8\frac{3}{4} \times 3\frac{3}{16}$ in. (22.2 x 9.1 cm.)

Purchase, Friends of Far Eastern Art Gifts, 1985

1985.121 c

This superb album, the first object funded by the Friends of Far Eastern Art, confirms Ch'en Hung-shou's prodigious youthful talent. The album consists of eight landscapes and tree studies, two figural depictions, and two flower compositions. Nine of the exquisitely executed paintings bear dates that range from 1618 to 1622; thus, the album was painted over a four-year period beginning when the artist was only twenty years old. From the age of ten, Ch'en Hung-shou studied painting with the Hangchow master Lan Ying (1585-1664), whose colored landscapes were swiftly and broadly executed. The variety of styles of the paintings in Ch'en Hung-shou's album, rendered with gem-like precision, denies any straight imitation of his teacher, testifies to his familiarity with the work of past masters, and demonstrates that his idiosyncratic personal style emerged at a remarkably early age.

Maturing at a time of political corruption and social unrest, Ch'en Hung-shou created powerful images that nonetheless convey a sense of psychological fragility and uncertainty. In the leaf depicting a Buddhist lohan (holy man) accompanied by a Heavenly Guardian, Ch'en Hung-shou is an anxious supplicant. The artist's inscription on the facing page (not visible here) may be translated thus: "Since I received power from the Lord Buddha, I can create paintings and write calligraphy which I use to help the poor and satisfy those who love my work. Thus, I delight in creating images to repay Buddha. But does Buddha accept my payment? I beg my pictures to put in a good word for me."

FM



TAO-CHI
Chinese, 1642–1707

Sixteen Lohans

Chinese (Ch'ing dynasty), 1644–1911
Handscroll: ink on paper
18½ x 236 in. (47 x 599.5 cm.)
Gift of Douglas Dillon, 1985
1985.227.1

According to Buddhist doctrine, the Buddha ordered sixteen guardian lohans to live in the mountains while awaiting the coming of Maitreya, the Future Buddha. In Tao-chi's entertaining depiction of the theme, the lohans are shown reading scriptures, meditating with a tiger, discoursing on Buddhist law as they stroll with a fantastic beast (*ch'i-lin*), and, at the center of the composition, witnessing with wonder and fascination the emergence of an electrifying dragon from the bottle of the "dragon tamer" lohan (see the detail illustrated). This remarkable tour de force, crackling with energy, was rendered in meticulous detail by Tao-chi at the age of twenty-five.

As a descendant of the Ming imperial family, Tao-chi's life was imperiled at the time of the Manchu conquest in 1644. He was raised in Buddhist monasteries and, in 1662, became a disciple of a powerful Ch'an master, Lu-an Pen-yueh (died 1676). When he was older, he forswore his Buddhist affiliation, and returned to secular life. Yet, even in 1667, his clear devotion to the Buddhist faith, manifested in this scroll, was overshadowed by his exuberant talent and dedication to his craft. Indeed, the virtuosity of ink and brush frequently demands more of our attention and gives us more aesthetic pleasure than the finely rendered holy men. Mei Ch'ing (1623–1697), a master painter of a generation before, inscribed the painting with praise for Tao-chi's skill, noting that the artist worked on the almost twenty-foot scroll for a full year.

FM



1985.227.1. Detail

CHANG YÜ-TS'AI
Chinese, died 1316

Beneficent Rain

Chinese (Yüan dynasty), 1278–1368
Handscroll: ink on silk
10⅝ x 106¾ in. (27 x 271.2 cm.)
Gift of Douglas Dillon, 1985
1985.227.2



1985.227.2. Detail

Auspicious and all-powerful, the dragon (*lung*) was seen as the manifestation of primal forces. Regarded with awe and respect, these capricious creatures were always accompanied by thunder and rain in representations and in the popular imagination. This scroll, which depicts four magnificent dragons, may have been used in ceremonies to induce rain. The painter Chang Yü-ts'ai, who rose to the lofty position of Taoist pope, was celebrated for his success in bringing much-needed rain, and for subduing a "tidal monster" that plagued the eastern coast of China. In painting *Beneficent Rain*, his only surviving work, Chang was guided by an established vision of the *lung* with the head of an ox, the muzzle of a donkey, the eyes of a shrimp, the horns of a deer, the body of a serpent covered with fish scales, and the feet of a phoenix.

Beneficent Rain is closely related to the celebrated *Nine Dragons*, a handscroll by Ch'en Jung, dated 1244, in the Museum of Fine Arts, Boston. One of Ch'en Jung's own inscriptions expresses his satisfaction that his scroll had found its proper home in a "Taoist abode"; he was most likely referring to Dragon-Tiger Mountain (Lung-hu shan) in Kiangsu Province, where Chang Yü-ts'ai served as the thirty-eighth Taoist pope. The Orthodox Unity (Cheng-i) Taoist Church at Dragon-Tiger Mountain was extremely influential during the Yüan period, when the Mongols found organized Taoism helpful in gaining political control in southern China, and Chang Yü-ts'ai was among the Taoist leaders commended by the Mongol court. His ability in creating powerful dragon paintings unquestionably added to his aura as a religious leader and a rainmaker.

FM

JAPANESE ART

Among this year's additions to the Museum's collection of Japanese art are several fascinating examples that reflect two of the most important aspects of this art: the far-reaching role of Zen Buddhism in the introduction and transformation of Chinese artistic ideas and forms, and the strength of the tradition of classic Heian aesthetics in the later art of Japan.

A rare fourteenth-century image in ink on silk, *White-robed Avalokiteshvara* (*Kannon*, in Japanese), was one of the most important types of painting in early Zen monasteries. So closely does this work conform to the ink painting practiced in Ch'an circles in fourteenth-century China that its exact place of origin has been debated. Traditionally attributed to Mu-ch'i, the thirteenth-century Chinese Ch'an monk/painter revered above all others in Japan, it is more likely a close copy of an original brought from China by émigré Chinese masters or by Japanese monks who returned from study in China. The skillful handling of the ink medium in the supple delineation of the figure and in the definition of the landscape forms reveals the roots of Japanese ink painting in works of this period; they are virtually identical to their Chinese models. The humanistic vision of the bodhisattva, seated in a relaxed pose in a natural setting, emphasizes his role as an exemplar of the meditative quest in Zen, rather than as an intercessor to be worshiped—as in the hieratic icons of other Buddhist sects. By the middle of the fourteenth century, images of *Kannon* were frequently arranged in triptychs, flanked by secular bird and flower, or landscape, subjects. Such arrangements initially reflected the Zen notion of the underlying unity of the phenomenal world and buddhahood; later, they became a standard grouping for tokonoma decoration.

Such a triptych of large hanging scrolls, the *Eight Views of Hsiao and Hsiang*, reflects the late Muromachi assimilation of the Chinese Sung and Yüan landscape painting tradition in a uniquely Japanese form. Like most works of this type in the formal landscape style associated with the Southern Sung academy painter Hsia Kuei (active 1420–63), this one has been attributed to Shūbun (active 1414–63), but is, rather, a rare example of the continuation of his manner of painting in the early sixteenth century. The large scale suggests that, originally, it may have been part of a complete series of views painted on eight or more sliding doors. Remounted as a triptych, it decorated a large tokonoma of a formal *shoin*-style room—a type of architecture first developed in the Zen monasteries and which became the standard form of domestic architecture during the sixteenth century.

The theme of the *Eight Views of Hsiao and Hsiang* developed in the poetry and painting of Chinese literati in the eleventh century. It celebrates man's emotional response to nature's changing moods in eight poetic visions of the region in south China at the confluence of the Hsiao and Hsiang rivers: "Mountain Village in Clearing Haze," "Night Rain at Hsiao and Hsiang," "Homeward Bound Fishing Boats," "Sunset Glow on the Fishing Village," "Evening Bell from a Distant Temple," "Wild Geese Alighting on a Sandbar," "Autumn Moon on Lake Tung-t'ing," and "Evening Snow on the Lake and Hills." Introduced to Japan in fourteenth-century Zen monasteries, four different Chinese versions of the theme were treasured by the third shogun Yoshimitsu (1358–1408)



White-robed Avalokiteshvara

Japanese (Namboku-cho period), 14th century
Hanging scroll: ink on silk

Painting only, 44 7/8 x 20 3/8 in. (113.3 x 51.7 cm.)

Purchase, Bequest of Dorothy Graham Bennett, Herbert J. Coyne
Gift, Seymour Fund and Fletcher Fund, by exchange, 1985
1985.120.2



Eight Views of Hsiao and Hsiang

Japanese (Muromachi period), early 16th century
Hanging scrolls: ink and color, on paper

Each, 93 3/4 x 29 3/8 in. (238.1 x 74.6 cm.)

Purchase, Harris Brisbane Dick Fund; Anonymous Gift;
Gifts of Major General R. B. Woodruff, C. M. Owen,
Elizabeth B. Gerhard and Mr. and Mrs. Teiji Ito,
Bequests of Stephen Whitney Phoenix and Bruce Webster,
Fletcher Fund, and The Howard Mansfield Collection,
Gift of Howard Mansfield, by exchange; and funds from various
donors, 1985
1985.239.1, 2, 3

and listed in the inventory of his Chinese paintings as a special genre. These scrolls were later cut up and remounted as hanging scrolls, to be displayed in the tokonoma. In their distinctly different styles—the formal academic manner of Hsia Kuei, the impressionistic boneless manner of Mu-ch'i, and the abbreviated splashed-ink manner of Yü-chien—these paintings provided a full repertoire of motifs and modes of brushwork that became the basis for Japanese ink painting. This theme was soon adapted into the Japanese form of landscapes of the Four Seasons in large architectural formats on screens and sliding doors. Our triptych represents a further stage of assimilation in its transformation to a set of paintings designed for the tokonoma. The central image, a bustling market in the clear atmosphere of a mountain village, is flanked by quieter, complementary open vistas of river scenery. At the left, a dark blustery atmosphere pervades a scene of wind-blown sails bound for home and boats being battened down in night rain, while, at the right, the glow of sunset infuses a serene river landscape, where fishermen head homeward at day's end, leaving nets to dry by the shore. Although the motifs do not include all eight views, the totality of nature embodied in the theme is evoked by the pairing of complementary opposites around a dominant central image—as in earlier groupings of a more specific Zen imagery.

In *Ten Songs of Oxherding*, by the aristocratic calligrapher and statesman Karasumaru Mitsuhiro, the classic Zen parable likening various stages of the Zen quest for enlightenment to vicissitudes of a herdboy in pursuit of his ox is rendered in a form that originated in Japanese courtly art. The painter's elegantly calligraphic images are perfectly integrated with the expansive flowing writing of his late years, on paper decorated with gold and silver patterns stenciled on alternating fields of blue, white, and yellow. This sumptuous revival of the aesthetics of the Heian court is characteristic of the taste of Mitsuhiro's circle, which included such important artistic figures as Hon'ami Kōetsu and Sōtatsu, the tea master Kobori Enshū, and eminent monks such as Takuan Sōhō, at Daitoku-ji, and Isshi Bunshu, under whom Mitsuhiro, a high-ranking court noble, practiced Zen. Although the ten oxherding songs were extremely important in Japanese Zen, illustrated versions are rare. Mitsuhiro's derives from poems composed in the fifteenth century by the Tofuku-ji monk Shōtetsu (1381–1459), but, visually, is a unique, personal expression richly evocative of the renaissance of Heian aesthetics that occurred in Kyoto in the early Edo period.

Another exquisite product of this fertile milieu is the lacquer shrine with the esoteric Buddhist image of Batō Kannon, the "Horse-headed Avalokiteshvara," believed to have been made for Tofukumon-in, the daughter of the second Tokugawa shogun, who became the wife of Emperor Gomizuno-o in 1620. It combines a high level of craftsmanship in the intricately carved, sensitively modeled image and in the refined ornamentation of the lacquer case, which is decorated in sprinkled-gold lotus designs in a style reminiscent of Heian period lacquer. Elaborate gilt-bronze fittings incorporate the Tokugawa hollyhock crest in their finely worked patterns, and accentuate the simple elegance of the shrine's decoration. The interior is as sumptuous as the exterior is restrained, completely covered with geometric designs in cut gold leaf on gold, over which richly colored lotuses are painted in heavy

KARASUMARU MITSUHIRO

Japanese, 1579–1638

Ten Songs of Oxherding

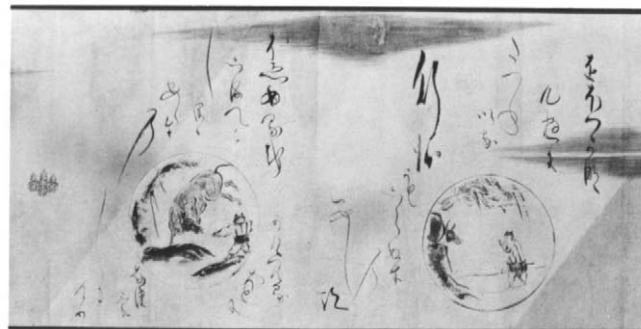
Japanese (Edo period), about 1634

Handscroll: ink on colored paper, decorated with gold and silver

Overall, 11 3/4 x 107 in. (29.9 x 271.7 cm.)

Purchase, Friends of Asian Art Gifts, 1986

1986.142



1986.142. Detail

ITŌ JAKUCHŪ

Japanese, 1716–1800

Bean Vine

Japanese (Edo period), about 1763

Hanging scroll: ink on paper

48 3/4 x 19 in. (123.8 x 48.2 cm.)

Purchase, Lita Annenberg Hazen Charitable Trust Gift,
in honor of Cynthia and Leon Polsky, 1985

1985.97



mineral pigments. The enshrined image, one of the six manifestations of the bodhisattva *Kannon*—prominently worshiped in esoteric Buddhism in the Heian period—reflects the religious affiliation of the imperial family. It combines the ferocious, protective aspects of deities of Hindu origin, who were absorbed into Buddhist worship, with the omnipotent, merciful aspect of this bodhisattva of infinite compassion.

Itō Jakuchū's immediately expressive rendering of a bean vine, inscribed by Tangai (1693–1763), the eighth abbot of the Obaku Zen sect, is one of the earliest ink paintings by this prolific and idiosyncratic painter. One of a set of six vegetable subjects, this painting, now a hanging scroll, may originally have been pasted on a folding screen. Tangai's poem alludes to a Chinese poem by Ts'ao Chih (192–232), brother of the first emperor of the Wei dynasty. Ts'ao's famous poetic protest against his mistreatment by his brother was couched in an image of a bean painfully burned by a fire made of pods from the same vine. Tangai's phrase, "Two of the same root," alludes to this story, not only giving a literary dimension to the painting, but also expressing the notion prevalent in Zen of the universal dharma nature of all living things. Jakuchū's *Bean Vine* was painted about 1763, while he was still completing his masterwork, the set of twenty-four paintings of plant and animal subjects in rich color and teeming detail. The latter formed a set with a triptych depicting the Buddhist deities Shaka, Monju, and Fugen, which he donated to the Zen temple Shōkoku-ji, and which is now in the Imperial Household. In the *Bean Vine*, in the more direct medium of ink, he achieves a compelling vision of the natural world with the same sure grasp of descriptive form evident in his colored paintings. It foreshadows Jakuchū's many works in the spontaneous ink mode done in his subsequent career.

BBF



*Portable Shrine, with an Image of
the Horse-headed Kannon*

Japanese (Edo period), about 1620
Lacquer and fruitwood

Shrine: height, 7¾ in. (19.7 cm.), width, 3½ in. (8.8 cm.),
depth, 3 in. (7.6 cm.); image: height, 6 in. (15.2 cm.)

Purchase, Friends of Far Eastern Art Gifts, 1985
1985.96

INDIAN AND SOUTHEAST ASIAN ART



Head of the Bodhisattva Siddhartha (?)

Afghanistan (Gandhara region), about 2nd–3rd century
Terracotta, with inset garnets

Height, 12¼ in. (31.1 cm.)

Purchase, Lita Annenberg Hazen Charitable Trust Gift, 1986
1986.2

The complexity of the political and cultural history of what is, today, eastern Afghanistan, during the period from about the second century B.C. to the first century A.D., has long been recognized. Following Alexander the Great's death in 323 B.C., the region was ruled by Hellenistic Seleucid kings, Mauryas from northern India, Greco-Bactrians, Sakas, Indo-Parthians, and Kushans, among others. To extract from this rich mix of cultures a sense of specific stylistic progressions in the art of the region remains one of the art-historical problems that seems thus far to have defied solution.

Reminders of the remarkable diversity of artistic influences in the area include the discovery of the Greek city of Ai Khanum along the Amu Darya (Oxus) River in the northeastern part of Afghanistan, which flourished from about the end of the fourth century B.C. to about 100 B.C., and the more

recent spectacular finds from the Tillya-tepe graves in northern Afghanistan, which date from about the first century B.C. to the first century A.D.; there, Parthian, Bactrian, Roman, and Indian coins were found, as well as objects of local Bactrian manufacture depicting gods from the Greek pantheon, a carved Indian comb, and Chinese mirrors.

The commingling of cultures prompted some very surprising hybrid styles. The one most familiar to the West derives from the ancient Gandhara empire situated in parts of what are modern Afghanistan and Pakistan, where, from the first through the third century, Buddhism flourished under the patronage of the Kushan rulers. The sculpture that evolved in Gandhara was heavily dependent upon Hellenistic and Roman prototypes, and thus has a very strong “classical” appearance. It is not known how long this classical strain persisted—nor, for that matter, whether the classicizing aspect of specific sculptures is Hellenistic or Roman in origin.

This extraordinary head of a beautiful male youth turned into a Buddhist deity well serves as the paradigm for that singular marriage of classical styles and Buddhist iconography. While it is probable that the style of this head is dependent upon Hellenistic prototypes, it has been so successfully idealized that there is little that is sufficiently distinctive or idiosyncratic to be useful as an aid to dating.

The direct, sensitive modeling of the pliable clay, with its precise carving and deep undercutting, clearly contributes to the sculpture’s sense of spontaneity and immediacy, but that is not the only source of its compelling presence. The inset garnet pupils make the face come alive. This very rare form of embellishment confirms the importance of the original, larger composition to which this head belonged. The contrasts established by the smooth surfaces of the face, the carefully articulated writhing locks of hair, and the garnet eyes attest to the artist’s high level of aesthetic sensibility.

The naturalistic treatment of the earlobe, free from the distension that was a concomitant of wearing heavy earrings—and, thus, a standard symbol of royalty—is unusual. Perhaps this suggests an uncommonly close stylistic adherence to a Hellenistic (or Roman?) model. The hole in the forehead, representing the Buddhist *urna* (an auspicious physical marking), would have been inset with a large gemstone—possibly, crystal.

There exists a group of Gandharan stone sculptures of bodhisattvas represented in a somewhat unorthodox, youthful fashion, without the usual moustache, and often with a luxuriant mass of long curly hair. The three closest comparisons known to me also have a particularly high cranial protuberance (*ushnisha*) similar to that of our Afghani terracotta head. It has been suggested that these rare representations are of Siddhartha before he attained enlightenment and became the Buddha. This hypothesis is not without merit, and provides the basis for tentatively identifying our sculpture as a head of Siddhartha, as well.

Someday, the site at which our terracotta head of a youth was found may come to light, along with additional evidence to assist in providing a chronological and stylistic context for the sculpture. Whatever may be learned in the future, this sublime representation of a Buddhist deity will surely stand at the apex of Gandharan art.

ML



Seated Four-armed Vishnu

Indian, Tamil Nadu (Pandya dynasty),
about the 2nd half of the 8th century
Granite

Height, 9 ft. 9 in. (2.858 meters)

Purchase, The Charles Engelhard Foundation Gift,
in memory of Charles Engelhard, 1984
1984.296

This astonishing sculpture, surely among the largest outside of India, and the largest figural sculpture in The Metropolitan Museum of Art, may well be the most important South Asian addition to our collections in decades. It represents the deity Vishnu, whose function within the Hindu trinity (Brahma, Vishnu, and Shiva) is the preservation of the world. The colossal four-armed god sits on a lion-throne in the relaxed posture of *lalitasana*, his right leg resting on top of the throne and his pendant left leg on a small double lotus attached to the projecting step. In his raised left hand the deity originally held a conch; the raised rear right hand would have held the *chakra* (war discus). The front lowered left hand rests on the left thigh, and the front right hand would have been raised in the fear-allaying gesture (*abhaya mudra*). Part of an ovoid nimbus with stylized flames emanating from its outer perimeter frames the deity’s head and high crown.

Dating to the second half of the eighth century, this seated Vishnu is a very rare example of the art of the Pandya dynasty of southernmost India, which ruled from around Madurai. The few surviving monuments of the Pandyas illustrate the extraordinary level of quality attained by the master carvers of that dynasty, and, while the monumental size of our Vishnu is, indeed, awe inspiring, more importantly, the sculpture possesses such grandeur and majesty that it must be considered one of the most significant Indian sculptures in the West. It forms the cornerstone of the Museum’s increasingly synoptic representation in stone and metal of the arts of southern India.

ML

Reliquary (?), with Scenes from the Life of the Buddha

Indian or Pakistan (Kashmir region), about 10th century
Bone, with traces of polychromy and cold gold
5 3/8 x 4 3/8 in. (13.6 x 11.1 cm.)
Gift of The Kronos Collections, 1985
1985.392.1

Among the rarest and most beautiful ivory carvings from any culture are the famous examples, probably numbering less than three dozen, from Kashmir, datable, stylistically, to about the eighth century. They clearly were made by extraordinarily sophisticated and technically skilled ivory-carving workshops. None of the later products of these workshops seems to have survived, and, because there was no tangible evidence of their existence after the eighth century, it was thought that the collective skills of the workshops might have disappeared during the ninth century. This remarkable bone carving, dating to no earlier than the ninth century, testifies to the continuation of these skills, and extends the tradition by at least a century.

Carved from an approximately triangular section of elephant(?) bone, this object was probably part of a reliquary. Three scenes are depicted. The first shows the miraculous birth of Siddhartha—later to become the Buddha—emerging from the right side of his mother, Queen Maya. Maya's raised right arm grasps the branch of a tree, while her sister, Mahaprajapati, supports her left arm. The orthodox iconography of the scene is disturbed by the substitution of another woman to receive the emerging baby: The Brahmanical deity Indra is normally accorded this honor.

The second scene depicts the temptation of Siddhartha as he meditated at Bodhgaya immediately prior to attaining enlightenment and becoming the Buddha. As here, Siddhartha usually is shown making the gesture of *bhumisparshamudra*, his right hand touching the ground to call forth the earth goddess to testify that, through the merit accumulated in earlier existences, he had the right to become the Buddha. The evil Mara, symbolizing the world of passions and desire, tried to prevent Siddhartha from becoming "the enlightened one" by tempting him with the wealth of the universe (and with Mara's daughters, who are seen flanking the Buddha), by arguing that he was unworthy to be the Buddha, and by threatening him. Temptations, intellectual disputation, and threats proved to be of no avail. In desperation, Mara unleashed the forces of darkness—the final, futile act before Mara's defeat.

The third scene, which seems to be by a different hand, is a rare representation of the seated, crowned, and jeweled Buddha; it is allocated more space than the other two, and is clearly the main scene of the carving. The Buddha assumes a cross-legged yogic posture on a lion-throne. He makes the preaching gesture (*dharmachakrapravartanamudra*) of setting the wheel of law into motion that is associated with his first sermon at the Deer Park at Sarnath. He wears a distinctive short pointed cape decorated with tassels, and, on each shoulder, a device consisting of a crescent encircling another form.

The Buddha is flanked by two seated, four-armed figures. Because the attributes that they hold are either incomplete or unclear, their identities can only be suggested: It would be appropriate for either the bodhisattvas Maitreya and Avalokiteshvara or the Brahmanical deities Indra and Brahma to be depicted.

Although the bottom register of the scene with the crowned and jeweled Buddha is unfortunately only partly preserved, one can still distinguish a wheel, part of a horse, and a seated figure (a general) holding a weapon. The presence of the horse and the figure are most unusual and provocative; their proportions suggest that there were originally seven representations along the register—an iconographic feature, unique on Kashmiri or Kashmiri-style sculptures, denoting the *saptaratna*, or seven jewels, of a chakravartin, a ruler of the temporal world. The seven jewels of a chakravartin are the sacred wheel, the white elephant of state, the perfect horse, the wish-fulfilling gem, the perfect minister (sometimes minister of state; sometimes, of finance), the perfect wife, and the perfect general. At his birth, Siddhartha had the choice of becoming either a chakravartin or a spiritual ruler of the universe. He chose the latter, and became the Buddha Shakyamuni. The concept of the chakravartin, which predates Buddhism, was absorbed into Buddhist theology so that Shakyamuni could be considered the spiritual counterpart of the "world monarch."

The stylistic allegiances and iconographic program of the bone reliquary place it very comfortably within the Kashmiri artistic orbit, but whether it was, in fact, carved in Kashmir or in an adjacent area is not known. The carving cannot date to the eighth century, and even though a late-ninth-century date is possible, assigning it to the tenth century is the most judicious. The traces of polychromy and the cold gold indicate that the reliquary was once worshiped in Tibet.

ML

Bibliography: Martin Lerner, *The Flame and the Lotus* (exhib. cat.), New York, The Metropolitan Museum of Art, 1984, pp. 72–77.



Shadakshari Lokeshvara, with Deities and Monks

Tibetan, late 14th–15th century
Gold, ink, and color, on cloth
40 3/8 x 31 1/4 in. (102.5 x 79.4 cm.)
Gift of Margery and Harry Kahn, 1985
1985.390.3

Shadakshari Lokeshvara is a form of the merciful and compassionate Bodhisattva Avalokiteshvara. This deity, the “patron saint” of Tibet, is particularly important in that country, where he is known as the Lokeshvara of the six mystical syllables: *om mani pad me hum* (Hail to the jewel in the lotus). All Dalai Lamas are believed to be manifestations of this deity.

Against a gold background, Shadakshari Lokeshvara is seated cross-legged on a lotus pedestal. The four-armed deity holds his usual attributes, a rosary and a lotus, and has two hands in the position of adoration. He is surrounded by thirty-three Buddhist divinities and monks placed among stylized clouds.

The emphasis on fine line drawing and the almost total absence of color assist the viewer in concentrating on the individual deities surrounding the main image. The style of this Shadakshari Lokeshvara, the treatment of cloud patterns, and the dragon in the lower right corner are reminiscent of early Ming sculpture and painting.

ML



Ravana and a Demon beside the Sea

Indian (Punjab Hills), Kangra school, about 1775–80
Page from a dispersed *Ramayana* manuscript:
opaque watercolor, on paper
9 3/4 x 14 in. (24.8 x 35.6 cm.)
Gift of Cynthia Hazen Polsky, 1985
1985.398.14



Perhaps the most famous of the Punjab Hills schools of painting is that of the large state of Kangra, which flourished during the second half of the eighteenth century under the rule of Sansar Chand. The patronage of this enlightened raja encouraged many artists to migrate to the court, which resulted in the production of quite a few important series of paintings.

The *Ramayana* (“The Chronicles of Rama”) is an ancient Hindu epic describing the life and adventures of the seventh avatar of Vishnu. Intrigues at the court of Ayodhya caused the banishment of Rama, his wife Sita, and his brother Lakshmana. While living in the forest, Sita was abducted by Ravana, the demon king of Lanka (Sri Lanka). Much of the epic concerns the adventures of the brothers as they attempt to rescue Sita. In this painting, Ravana, with ten heads and twenty arms, is seated alongside the shores of the sea conversing with one of his grotesque generals; the two can also be seen in a chariot in the background. The contrast between the naturalistic landscape and the bizarre occupants, and the compositional division of land and water with fantastic creatures demonstrate the skill of the artist and the fertility of his imagination.

This painting is one of three in our collections from a manuscript that may have been commissioned prior to the marriage of Sansar Chand in 1781.

ML

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