



Recent Acquisitions: A Selection 1987-1988

THE METROPOLITAN MUSEUM OF ART

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Cover: Ritual wine cup with lid (*chih*). Chinese (Shang dynasty, early Anyang period), 13th century B.C. Bronze. Height, 6 $\frac{7}{8}$  in. (17.5 cm). Charlotte C. and John C. Weber Collection, Gift of Charlotte C. and John C. Weber through Live Oak Foundation, 1988 (1988.20.1 a,b)

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# FOREWORD

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The Metropolitan's holdings, so astonishingly rich, are a manifestation of the enormous generosity of generations of collectors, who either gave or bequeathed extraordinary works of art to the Museum. This year we must thank those large-spirited donors who continued this great tradition in the face of a tax policy that has created a climate increasingly punitive to acts of public munificence. Despite their support, however, a larger proportion than usual of our recent acquisitions has been purchased rather than donated.

Thanks to The Cloisters Fund, the Department of Medieval Art and The Cloisters has yet again been able to acquire works of a remarkably high level of quality. Its acquisitions this year reflect the scope of the collection—from Early Christian through Migration to Late Gothic art. Three objects exhibited in the new Treasury at The Cloisters occupy pride of place: a sumptuous Ottonian brooch of the tenth century, whose gold architectonic setting supports a Constantinian sapphire intaglio; a fourteenth-century Sienese chalice that exemplifies the fine translucent enameling and precise metalwork of that Tuscan city; and a slightly later Catalan chalice, a rare example of fourteenth-century altar plate.

Two outstanding eighteenth-century flintlocks—one French, the other Spanish, and both marvels of rococo metalwork—were purchased by the Department of Arms and Armor. These engines of death are transformed by exquisitely rendered mythological figures and scenes; on seeing the French gun, one member of the acquisitions committee was heard to whisper, “Here is a snuffbox that shoots.”

A major purchase was made possible by the Wrightsman Fund—a marble bust of Cosimo I de' Medici by the Florentine sculptor Baccio Bandinelli. It is especially felicitous that this splendid and imposing portrait of the renowned Renaissance patron of art should come to us through the generosity of Mrs. Charles Wrightsman, who, with her late husband, represents the highest level of modern patronage.

Among the most striking purchases by the Department of Twentieth Century Art are three significant portraits: Chuck Close's *Lucas* (1986–87), Andy Warhol's *Last Self-Portrait* (1986), and Jackson Pollock's remarkable *Number 7* (1952), in whose shapes one cannot fail to recognize a specific human physiognomy.

The astuteness of James Watt, Senior Curator, Department of Asian Art, was instrumental in the purchase of a number of rare and beautiful Chinese textiles. These are particularly exciting acquisitions because until recently it had not been suspected that such works even existed, much less had survived in good condition.

The distinguished purchases of the last year have great importance, but given the paucity of the acquisitions funds, gifts and bequests continue to maintain their paramount standing in the Museum's process of collecting.

The Department of Twentieth Century Art has been enriched by Mrs. Henry J. Heinz II's gift of Salvador Dali's marvelous *Madonna* (1958) and by Georgia O'Keeffe's bequest of four paintings, which further strengthens the Museum's substantial holdings of this American artist.

Charlotte C. and John C. Weber have our heartfelt thanks for their gifts of archaic Chinese bronzes. Their brilliance as collectors and magnanimity as benefactors are evident in the new galleries that bear their names.

A gift from Mrs. Jackson Burke enabled the Department of Asian Art to purchase a pair of Momoyama six-fold screens that rank among the most appealing and representative works of the Kano school. Another splendid addition to this department is a stone deity, the gift of Margery and Harry Kahn, which is the most important Cambodian sculpture ever given to the Museum.

We wish to conclude by giving very special thanks to those collectors who have chosen to share their great works of art with a wider public, even though the fiscal incentives that encourage donations to the Museum have been severely curtailed in the last years.

PHILIPPE DE MONTEBELLO  
*Director*



# ANCIENT NEAR EASTERN ART

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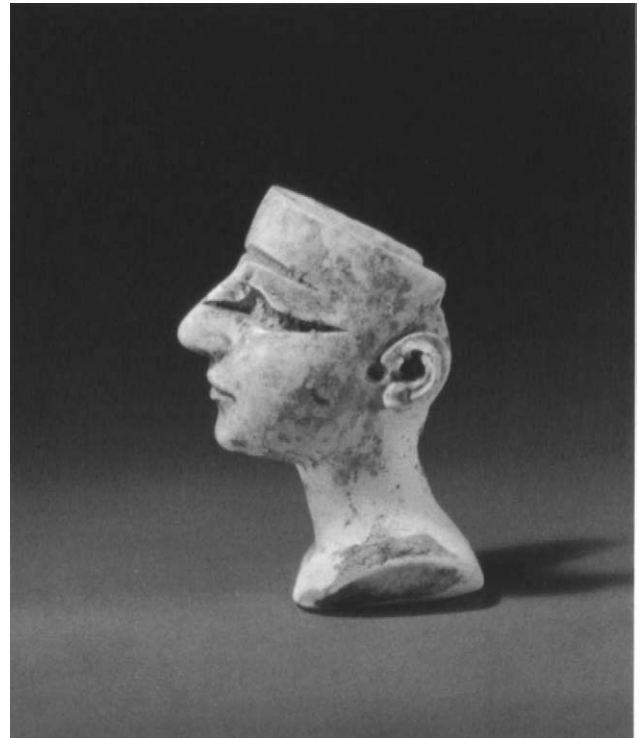
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## *Head of a Female*

Eastern Iran or Afghanistan, about 2000 B.C.  
White lime plaster  
1 $\frac{3}{4}$  × 1 $\frac{1}{16}$  in. (4.6 × 2.7 cm)  
Purchase, Nathaniel Spear, Jr. Gift, 1988  
1988.81.1

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Entries by Holly Pittman, *Associate Curator*; Oscar White Muscarella, *Senior Research Fellow*.



This female head is an exquisite work of art executed in a style of idealized naturalism known from only a few fine Near Eastern sculptures made from the end of the third to the second millennium B.C. Her oval face, slightly raised on a long, thin neck, is beautifully shaped with high cheekbones and a full, modeled chin. The lips, nose, and ears are sculpted in relief with great refinement. Both eyes, their sockets and brows, as well as the hair curl that falls in front of each ear were originally inlaid, undoubtedly with brightly colored materials, perhaps gold, shell, and lapis lazuli. Surrounding her face would have been a headdress or hair arrangement, probably carved of green steatite or chlorite, that fitted into the hollow in the back of her head.

In antiquity this head was placed on top of a seated body draped in a voluminous sheepskin robe probably carved from steatite or chlorite. This type of female statuette made in parts of contrasting colors is frequently associated with objects allegedly from graves dating to the Middle Bronze Age in ancient Bactria, now northern Afghanistan and southern Turkmenistan. The heads of these figures are, however, always more schematic; often only the nose is indicated, although occasionally traces of paint remain for the eyes.

Stylistically, the Museum's head is closest to two female figures, one seated and the other standing, which are in low relief on the sides of a silver vessel (Iran Bastan Museum, Tehran) found near Persepolis in the Iranian province of Fars. Although the archaeological context of this vessel is unknown, its date can be set through an inscription to about 2000 B.C. The heads of the figures on this vessel are rendered with the same interest in the representation of a particular ideal human type as engaged the artist of our head, which shares such details as the single backward-turning curl in front of the ear and the almond-shaped outline surrounding the eye socket.

It is likely that this is the head of a goddess. The standing figure on the silver vessel has been provisionally identified by Hinz as the Elamite goddess Narunde, and the seated one, as her priestess. On Old Elamite cylinder seals the same seated female appears behind a deity on a dais or under an arbor. On an inscribed cylinder seal in the Gulbenkian Museum of Oriental Art, an enthroned king is shown flanked by his wife and sister, who are both seated and dressed in sheepskin robes. The seal cutter may have been following a Neo-Sumerian practice in which royal figures are represented according to iconographic formulas used previously only for divinities, including, perhaps, one similar to the Museum's head.

HP

Related references: Walter Hinz, *Altiranische Funde und Forschungen*, Berlin, 1969; W.G. Lambert, "Near Eastern Seals in the Gulbenkian Museum of Oriental Art," *Iraq*, 41 (1979), pp. 1-45; Holly Pittman, *Art of the Bronze Age, Southwestern Iran, Western Central Asia and the Indus Valley*, New York, 1984.

### *Pommel*

Scythian style, late 7th-5th century B.C.

Gold

Diameter, 1 5/8 in. (4.1 cm)

Gift of Ernest Erickson Foundation, 1988

1988.102.38

In 1988 the Department received a gift of forty-four objects from the Ernest Erickson Foundation. The objects, all of which had been on loan to the Museum, are of diverse cultural backgrounds. Among them are twenty-five bronze artifacts from Luristan and other areas in western and northwestern Iran. Eleven terracotta vessels include examples from northwestern Iran and one late third millennium B.C. piece of Godin III:5 type.



Six gold objects from the first millennium B.C.—earrings, plaques, a roundel, and a pommel—represent Iranian, Achaemenid, and Scythian styles. There is also a silver bracelet, a silver Sasanian short sword, and an ivory plaque.

One of the most intriguing pieces is a gold object, which may have been a pommel or a cap for a staff, a sword, or dagger, decorated with a classic Scythian motif. A highly stylized feline is coiled to fill the allotted space, its convoluted body formed in three units by relief and decorative elements: the head and neck, the midbody, and the hindquarters. The hindquarters are rather naturalistically rendered, while the remaining parts of the body are pure stylized fantasy, with a spiral muzzle and jaw, a heart-shaped ear, a dramatic frontal eye, and a ridged midbody.

Coiled animals appear on other works considered to be Scythian. One such representation is on the cap of a silver and iron axe in our collection (65.4); another is on a bronze cap from one of the Seven Brothers burial mounds of the fifth century B.C. in the northern Caucasus. Of interest also is a bone cap or pommel, decorated with a highly stylized coiled animal, that was excavated in a late seventh-century B.C. context at Sardis in western Anatolia. Coiled animals of a different species also appear on a number of Achaemenid chapes (scabbard tips) and on representations of chapes on the Achaemenid reliefs at Persepolis.

The pommel's alleged provenience is Iran, and it must have been made sometime between the late seventh and fifth centuries B.C.

OWM

Bibliography: C. K. Wilkinson, "Assyrian and Persian Art," *The Metropolitan Museum of Art Bulletin*, n.s. 13, no. 7 (1955), p. 217; R. Ghirshman, *The Arts of Ancient Iran*, New York, 1964, p. 117, fig. 158; B. Goldman, "The Animal Style at Ziwiye," *Jahrbuch für prähistorische und ethnographische Kunst*, 24 (1974/1977), p. 60, fig. 12; "Animal Style" *Art from East to West* (exhib. cat.), New York, Asia Society, 1970, pp. 52-53, no. 13.

Related references: E. H. Minns, *Scythians and Greeks*, Cambridge, 1913, p. 214; G. M. A. Hanfmann, *Bulletin of the American Schools of Oriental Research*, 182 (1966), p. 14, fig. 9.

# EGYPTIAN ART

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## Bowl

Egyptian (Ptolemaic period), 200–150 B.C. (?)

Faience

Diameter, 6½ in. (16.5 cm); height, 1⅞ in. (4.7 cm)

Purchase, Lila Acheson Wallace Gift, 1988

1988.18

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The relief decoration of this shallow bowl is enhanced by the contrast between its primary light turquoise color and the dark blue used in the interstices and background. On the exterior, five petals of the nelumbo lotus interspersed with tips of inner lotus petals and ribbed leaves of an unknown plant surround the base like a flower. Inside, three rings of nelumbo petals and ribbed leaves enclose a central rosette; a wave-crest pattern and plain band surround the whole.

Bowls were part of the widespread faience production in Hellenistic and Imperial Roman times. Examples have been found in Egypt and around the Mediterranean from Israel in the east to southern Italy in the west. Dual-color relief of varying height is a standard feature of this ware, as is the mixture of Egyptian and Greek motifs. Elements imitating metal vessels are noticeable in some instances. Most bowls of the ware are hemispherical and bear decoration exclusively on the exterior. The Museum's new bowl shares its

shallow shape, recessed ring base, and interior with only a few other vessels, all of which seem to come from Egypt. Close parallels were excavated in the cemeteries around Alexandria. It is therefore probable that this bowl was made in a faience workshop in that city. Other types of the ware are thought to have been manufactured at Memphis. Terracotta parallels for the shape suggest a date in the first half of the second century B.C. for the Museum's bowl.

The faience material, motifs, and cemetery provenience of the pieces found at Alexandria indicate that the vessels were made to serve either funerary or ritual purposes, or both. Lotus flowers as well as the figure of a frog that sits on the rim of yet another similar bowl are age-old symbols of creation, life, and resurrection. They are more than mere embellishment on vessels that could have been used as funerary equipment or in the cults of deities such as Serapis and Isis.

DoA

Related references: Klaus Parlasca, "Zur Verbreitung Ptolemäischer Fayencekeramik ausserhalb Ägyptens," *Jahrbuch des Deutschen Archäologischen Instituts*, 91 (1976), pp. 135–156; Robert A. Lunsingh Scheurleer, "Thirteen Drinking Cups," *Enthousiasmos: Essays on Greek and Related Pottery Presented to J. M. Hemelrijk*. Ed. by H. A. G. Brijder et al., Allard Pierson Series, vol. 6, Amsterdam, 1986, pp. 147–156. Bowls from Alexandria: Achille Adriani, "Un Vetro Dorato Alessandrino dal Caucaso," *Bulletin de la Société Archéologique d'Alexandrie*, 42 (1967), pp. 109–111, pls. II–IV. Other ring-based bowls: Henry Wallis, *Ceramic Art, The MacGregor Collection*, London, 1938, p. 84, fig. 180; Hans Wolfgang Müller, *Staatliche Sammlung Ägyptischer Kunst*, Munich, 1972, p. 11, pl. 70, no. As 5384. Pottery parallels: Frederick Waagé, *Ceramics and Islamic Coins, Antioch-on-the-Orontes*, vol. 4, pt. 1, pp. 15–16, pl. II, no. 53. Bowl with frog: Wilhelm von Bissing, *Fayencegefässe, Catalogue Général des Antiquités Égyptiennes du Musée du Caire*, Vienna, 1902, p. 102, no. 18024.



# GREEK AND ROMAN ART

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## *Kothon (Vessel for Perfumed Oil)*

Greek, 5th century B.C.

Bronze

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

Purchase, Sarah Campbell Blaffer Foundation and

Nicholas S. Zoullas Gifts, 1987

1987.11.6

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The bronze perfume vessel with a tripod base and swinging handles owes its basic shape to terracotta models. An incurving rim prevents the precious contents from being accidentally spilled: if the vase were tipped, the liquid would merely run off into the protective custody of the hollow rim. The shape is known in bronze from southern Italy and northern Greece, and its geographical distribution is paralleled by other bronze vessels that followed the same trade route, notably the situla (or bucket). The vessel was worked in two halves, which were later welded, and has a cast tripod base that serves as support.

DvB






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ATTRIBUTED TO THE BERLIN PAINTER

*Red-Figured Stamnos*

Attic, about 490–480 B.C.

Terracotta

Height, 13 $\frac{3}{4}$  in. (34.6 cm)

Gift of Christos G. Bastis, in honor of Dietrich von Bothmer, 1988  
1988.40

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The gift of Christos G. Bastis, a member of the Department's Trustee Visiting Committee since 1969 and, more recently, a *philodoros* of the Department, has enriched the Museum's collection of archaic Attic red-figured vases significantly. The Berlin Painter, to whom this stamnos is attributed as an early work, was easily the most talented of the late archaic vase painters. His period of activity spanned about thirty-five years, and his pupils and followers maintained his high

standards for another generation, well into the classic period, the age of Perikles and Pheidias. Keeping intact the harmony of the contour of the vase and the painted compositions, he expanded his figures to a size commensurate with their importance. Dispensing with most of the ornaments that at an earlier period had framed the pictures, he gave the figures a breathing space that they occupy with dignity. On this stamnos the scepter of Hera, the spear of Athena, and the tall backrest of the chair of Zeus introduce an internal grid, within which the human figures achieve a statuesque monumentality, a rigidity of composition, that is deliberately but only partially mitigated by the many smaller oblique lines—the contours of Hera's himation, the aegis of Athena, and the scepter of Zeus held diagonally. The minimum of overlap permits a clarity in keeping with archaic principles, but the subtle movement of the limbs presages a freedom of expression for which the classic style is justly praised.

DVB



# ISLAMIC ART

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## *Ewer*

Iran or Transoxiana (Nishapur or Samarkand), 10th century  
Earthenware, white engobe, slip-painted, incised, and glazed  
Height, 5<sup>3</sup>/<sub>8</sub> in. (13.2 cm); diameter at rim, 3<sup>3</sup>/<sub>4</sub> in. (9.5 cm)  
Inscribed in Arabic, in Kufic script: "devotion fortifies actions"  
Gift of Ernest Erickson Foundation, 1988

1988.114.3

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The ceramists in the important pottery centers of Nishapur and Samarkand produced a number of different types of underglaze-painted ware in their attempts to attain total mastery over their medium. The ultimate solution to the problems of underglaze painting in these two cities evolved through the discovery that almost complete control could be exercised over the design if the coloring agents were mixed with a clay slip, a more liquid version of the body. When the lead glaze was applied over the slip-painted decoration and the object fired, the design remained stable. There are those who believe that one type of underglaze-painted ware produced in these centers was never again equaled in the Muslim world, not only from an aesthetic point of view but for being quintessentially Islamic. This ware bears as its sole decoration Arabic inscriptions written in plain or variously ornamented angular script. Indeed, comparison with beautifully calligraphed parchment or paper leaves of Koranic manuscripts is very appropriate.

Proof of the achievement of these particular artisans can be seen in the clarity of the design painted on this ewer. The neck is decorated with three evenly spaced, elegant palmettes that span its entire width and are connected by a fillet encircling the base of the neck. The body bears a beautiful Arabic inscription in an angular script known as Kufic, which, in this particular instance, has been transformed by means of split palmettes and interlacing into what is known as "foliated and plaited Kufic." As with many of the slip-painted ceramic objects from these two centers, the inscription is a proverb. Both the letters themselves and the palmettes have been enhanced by fine incisions made in the

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Entries by Marilyn Jenkins, *Associate Curator*; Marie Lukens Swietochowski, *Associate Curator*.

brown slip after it had dried but before the clear, colorless glaze had been applied.

The Metropolitan Museum excavated at Nishapur for several seasons during the 1930s and 40s and has a large collection of slip-painted pottery from that site. However, not one ewer of this type was found during the excavations, as shapes other than bowls and dishes are uncommon for such ware. The ewer is complemented by another in the collection (53.170.1), a vessel with the color scheme reversed: the

designs are in white slip silhouetted on a brown engobe and covered with a clear glaze that has a slightly greenish tint.

MJ

Bibliography: Charles K. Wilkinson, "The Glazed Pottery of Nishapur and Samarkand," *The Metropolitan Museum of Art Bulletin*, 20, no. 3 (Nov. 1961), pp. 112–113, cover illus.; Lisa Volov, "Plaited Kufic on Samanid Epigraphic Pottery," *Ars Orientalis*, 6 (1966), p. 130, fig. 6; A. Ghouchani, *Inscriptions on Nishapur Pottery*, Tehran, 1986, no. 95.



### *Royal Entertainment in a Landscape*

Iran (Qajar period), late 18th–early 19th century  
Ink, watercolor, and gold on paper, mounted on board  
6<sup>7</sup>/<sub>16</sub> × 7<sup>3</sup>/<sub>8</sub> in. (16.4 × 18.7 cm)

Bequest of Charles K. Wilkinson, 1986  
1987.355.3

While vestiges of calligraphy indicate that this miniature was cut from a manuscript of epic poetry, identification of the subject remains elusive. A princess kneeling on a golden throne is surrounded by attendants. The attendant on her right holds a traditional axe-shaped fan; the one on her left, a fan in the shape of a sunburst, often a symbol of imperial power. Beneath her on the grass is a golden tray with a wine bottle and glasses of a type imported from Europe and frequently depicted in Qajar paintings. In the bottom row is a prince wearing a crown next to a woman holding a flower. Two musicians playing a *khomancheh* (violin) and a *daff* (tambourine) are separated by a dancer manipulating a diaphanous scarf. The high horizon is covered with flowering

plants—which are as delicate as silk—and dotted with small impressionistic trees.

During the reign of Fath Ali Shah (1798–1834) of the Qajar dynasty, European influences in both subject (particularly portraits) and style (perspective, modeling, and so on) were pervasive. Large-scale oil and small lacquer paintings overshadowed miniature painting, in which European watercolor techniques replaced the traditional building up of opaque colors.

While the figures in the Museum's painting are typically Qajar in facial type, hairstyle, and costume, the traditional Persian lyricism, rhythmic forms, color, harmony, and decorative two-dimensionality have been retained, resulting in an unusually satisfying little painting.

MLS

Related reference: Nora M. Titley, *Miniatures from Persian Manuscripts: A Catalogue and Subject Index of Paintings from Persia, India and Turkey in the British Library and The British Museum*, London, 1977, p. 129, no. 21 (a miniature dated 1806, with similar and unusual striped scarves).

# MEDIEVAL ART AND THE CLOISTERS

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## *Twisted Torc*

Scandinavian, about 600 B.C.

Bronze

Diameter, 8¼ in. (20.9 cm)

Purchase, Nathaniel Spear, Jr. Gift, 1987

1987.395

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This neck ring belongs to a group of twisted neck rings in which the direction of the torsion changes several times. On some of them, including this example, the twists are marked by chiseled incisions. On this one the twists change direc-

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Entries by William D. Wixom, *Chairman*; Margaret E. Frazer, *Curator*; Charles T. Little, *Associate Curator*; Katharine R. Brown, *Senior Research Associate*; Barbara Drake Boehm, *Assistant Curator*; Jane Hayward, *Curator*, The Cloisters; Timothy Husband, *Associate Curator*, The Cloisters.

tion six times, and the interlocking terminals are decorated with dotted lines made with a tracer, forming triangles and circles.

Although it is not known where this piece was found, several twisted and twisted incised torcs have been discovered in peat bogs. It is thought that they were deposited there by women as offerings to a god or goddess or as symbols of thanksgiving.

These bronze neck rings are usually dated to the end of the Scandinavian Bronze Age, when they were apparently prevalent. In this period, from the seventh to the first half of the sixth century B.C., the Central European Bronze Age culture was making an impact on Scandinavia. It may be that the incised triangles on our new torc reflect this influence, since similar triangles are incised on the front of the Museum's bronze diadem published by S. Foltiny as Hungarian and dated to 800 B.C. However, incised geometric motifs are, in general, characteristic of Bronze Age artifacts throughout Europe.

This rare and beautiful piece is our only example of Scandinavian Bronze Age art, and it is therefore a unique addition to our small but strong collection of Migration and later Viking art.

KRB

Ex coll.: Michael Ward, New York.

Bibliography: Michael Ward and Joan Rosasco, *Origins of Design: Bronze Age and Celtic Masterworks* (exhib. cat.), New York, Michael Ward, Inc., 1987, no. 4.

Related references: O. Montelius, *Les Temps préhistoriques en Suède et dans les autres pays Scandinaves*. Trans. S. Reinach, pl. XII, fig. 1; Montelius, *A Guide to the National Historical Museum, Stockholm*, Stockholm, 1912, pp. 9ff.; Ole Klindt-Jensen, *Denmark Before the Vikings*, New York, 1957, p. 38; T. G. E. Powell, *Prehistoric Art*, New York, 1966, p. 164, fig. 161; N. K. Sandars, *Prehistoric Art in Europe*, Baltimore, 1968, p. 163; Stephen Foltiny, *Ein Slowakischer Bronzediadem im Metropolitan Museum of Art in New York*, Universitas Comeniana, Mosaica XIII, Zbornik Filozofickej Fakulty, 1973, pp. 89ff.; Oscar Montelius, *Antiquités Suédoises*, Stockholm, 1983, no. 229.



### *Terret (Rein Guide)*

Romano-Celtic, A.D. 1st century

Bronze and enamel

Height, 2¼ in. (5.7 cm); width, 4 in. (10.2 cm)

Purchase, Rogers Fund and J. Richardson Dilworth, Peter Sharp  
and Annette Reed Gifts, 1988  
1988.79

Cast in series and used in pairs, rein guides are among the most characteristic artifacts to have come down to us from this period. The beautiful rein guide illustrated here still retains most of its red *champlevé* enamel decoration, which is enhanced by the green patina of the bronze. Found about ten years ago by the former owner as he was plowing his field in Norwich, it is one of the best preserved examples of Romano-Celtic art—art from Celtic Britain after the Roman Conquest in A.D. 43. However, even before the Claudian invasion, Roman influences were seen in the traditional motifs of Celtic art.

While many first-century terrets were undecorated, this one displays circles, peltas, and comma-shaped motifs. The ring is elliptical in shape, round in section, and has two collars separating the ring from the bar that attached it to the yoke. The lips as well as the ring are decorated. Circles and peltas are placed on the pairs of lips so that they reflect each other, thus demonstrating the Roman fondness for mirror images. The circles flanked by commalike motifs on the upper parts of the ring exemplify “fold-over symmetry,” equally Roman in concept, while the pelta and circle designs of the lower parts of the ring, on opposite sides of the base, show the Roman inclination for balance. On the other hand, the comma motif is based on the elongated scroll in Celtic or Late Iron Age art, an example of which can be seen on the magnificent gold torc from Frasnès-les-Buissenal, dated about one hundred years earlier, that is on anonymous loan

to the Museum. The enamel decoration on the Museum’s terret is closest to that on the horse trappings from Ditchley in the Ashmolean Museum and from Polden Hill in the British Museum. The most common designs on these first-century horse trappings are circular motifs such as those on the lips and the uppermost portions of the ring. In fact, one of the objects from the Stanwick hoard in the British Museum is decorated uniquely with these circular designs.

The only other example of Romano-Celtic art in the Metropolitan is a small bronze brooch cast in the shape of a dragon, with blue enamel set in the center in the *champlevé* technique. Commalike motifs similar to those flanking the circles on the terret also flank the enameled center of the brooch. As has been already noted, this ornamentation is characteristic of the Late Iron Age.

Among the six types of terrets described by Leeds, the Metropolitan’s example represents the third and is closest in form to four excavated at Stanwick and now in the British Museum. The diagram of the reconstruction of a small Celtic chariot based on the find of chariot fittings from Llyn Cerrig, Anglesey, and now in the National Museum of Wales, demonstrates that rein guides were attached at each end of the yoke.

KRB

Provenance: Red House Farm, Tivetshell, St. Margaret, Norwich, England.

Ex coll.: S. Hall, Esq., England; [Rainer Zeitz, London]; private collection, Germany; [Michael Ward, New York].

Bibliography: Michael Ward and Joan Rosasco, *Origins of Design: Bronze Age and Celtic Masterworks* (exhib. cat.), New York, Michael Ward, Inc., 1987, no. 71.

Related references: Cyril Fox, *Pattern and Purpose*, Cardiff, National Museum of Wales, 1958, pp. 58–59, fig. 40, pls. 6, 26; E. T. Leeds, *Celtic Ornament*, Oxford, 1933, pp. 118–126; Paul Marie Duval, *Les Celtes*, Paris, 1977, pp. 217, 278, no. 420.

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### *Griffin Lamp Handle*

Early Christian, 6th–7th century  
Bronze

Height,  $6\frac{1}{16}$  in. (17.6 cm); width,  $1\frac{7}{8}$  in. (4.7 cm); length,  $6\frac{7}{16}$  in. (16.4 cm); diameter of neck,  $1\frac{7}{32}$  in. (3.7 cm)

Gift of Max Falk, 1987  
1987.441

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The griffin, half lion and half eagle, was sacred to the god Apollo, for it guarded his treasure in the land of the Hyperboreans. For centuries proud and ferocious griffins stalked the seals and reliefs of ancient civilizations. With the advent of Christianity, images of these creatures continued to be made especially for decorative and useful objects such as lamps. At the Metropolitan Museum two portable lamps in the shape of griffins form part of the varied and fine collection of Early Christian and Byzantine bronzes. This griffin lamp handle, however, adds a new dimension to our collection, as its size and weight indicate it was attached to a standing floor lamp similar to the bronze lamps that illuminated Roman houses in prosperous cities such as Pompeii and Herculaneum.

The griffin's blackened surface was probably caused by exposure to intense heat. Its neck still contains part of the original core material and the copper pins used in its casting. When the lamp's bowl was filled with oil and the wick lit, the griffin must have commanded the attention of all who benefited from the light.

MEF

Ex coll.: Dr. Leopold Seligmann, 1930; Hayford Peirce; [Pietro Tozzi].

Bibliography: P. Clemen, O. von Falke, and G. Swarzenski, *Die Sammlung Dr. Leopold Seligmann*, Köln, 1930, no. 27, pl. IX.

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### *Aristocratic Brooch*

Setting: Ottonian (Rhineland [?]), 2nd half of the 10th century;  
sapphire intaglio: Constantinian, probably A.D. 337–350

Star sapphire, pearls, and gold

Diameter,  $1\frac{7}{8}$  in. (4.7 cm)

The Cloisters Collection, 1988  
1988.15

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Jewels conceived as micro-architecture are one of the distinctive hallmarks of Ottonian goldsmith work. This aristocratic brooch is formed by a series of arcaded gold cells, linked together in a star shape with a definite horizontal and vertical axis that makes it cross-shaped. Because the piece had been buried, some of the gems are missing. The arms of the cross would probably have contained amethysts, while most of the spaces between the arms still have pearls. Raised above the arcaded cluster is an arcaded rotunda supporting a large star-sapphire intaglio.

This sumptuous brooch was created specifically to preserve and present an exceptionally rare late antique gem carved with a profile portrait. Despite a small fracture to part of the face, the portrait is still recognizable as closely corresponding to likenesses of the sons of the emperor Constantine, Constans (337–350) and Constantius II (337–361).

That a slightly damaged intaglio sapphire of the late antique period was so highly prized by the Ottonians can be explained by the fact that they regarded themselves as the inheritors of the Christian Roman Empire established by Constantine. Therefore, such a portrait in a bejeweled cruciform setting not only evoked the idea of the renewal of the Christian Empire but also, in its positioning at the intersection of the arms, placed the ruler under the protection of the cross. The contemporary Lothar cross in the Aachen





Cathedral treasury (about 1000), with a classical cameo portrait of the Roman emperor Augustus in the center, makes explicit the political significance of this iconography. Furthermore, the gem portrait compares to coin portraits of Otto III (983–1007), suggesting that the Ottonian emperors paid homage to their Early Christian predecessors by using such gem portraits as models for their official likenesses. The original owner of this brooch might well have been a member of the imperial Ottonian family or of the court.

The brooch has other technical and stylistic characteristics that relate it to Ottonian imperial goldsmith work. The diaphanous construction of the swaged-wire arcades and the focus of the setting on an antique gem are features shared with the Lothar cross. Two star-shaped brooches found near Mainz Cathedral in 1896 (Landesmuseum, Darmstadt) display a similar type of setting, arcading, and fastening device. The date of these and other Ottonian brooches can be

established only on the basis of technical, stylistic, and iconographic relationships that connect them to more securely dated luxury objects, like book covers, which establish their artistic context in Germany during the Ottonian dynasty (962–1002).

CTL

Ex coll.: [Edouard Stiksen, Paris]; [Albert Salmona, Paris]; Dr. Dietrich von Kobyletzki, Gelsenkirchen; [Michael Ward, New York].

Bibliography: Hiltrud Westermann-Angerhausen, "Ein Kaiserliches Schmuckstück im Schnütgen-Museum," *Museen in Köln*, Bulletin (April 1974), pp. 1230–1231 (illus.); Westermann-Angerhausen, "Eine unbekannte Fibel aus dem Ottonischen Kaiserinnenschmucks," *Mainzer Zeitschrift*, 10 (1975), pp. 67–71 (illus.); Westermann-Angerhausen, "Ottonischer Fibelschmuck, neue Funde und Überlegungen," *Jewellery Studies*, 1 (1983–1984), pp. 20–36 (illus.).

### *Martyrdom of Saint Lawrence*

English (Canterbury, Christ Church Cathedral), about 1175–80  
Pot metal glass  
24<sup>3</sup>/<sub>4</sub> × 12<sup>3</sup>/<sub>8</sub> in. (62.8 × 31.5 cm)  
The Cloisters Collection, 1984  
1984.232



This panel has been attributed to Canterbury on the basis of style and previous ownership, although its precise location in the cathedral choir has not been determined. The scene, which shows Saint Lawrence in supplication rather than stretched upon an iron grill, is an extremely unusual depiction of his martyrdom. Reasons for this choice of subject may have resulted from the active scriptorium at Christ Church and widespread knowledge of early texts on the part of the monks. Both Augustine and Ambrose state that Saint Lawrence, in his martyrdom, conquered the fires without by three fires within. He was inflamed by the ardor of faith, by the love of Christ, and by the true knowledge of God. In this unique representation, the saint is seated upon a throne with his hands joined in prayer. Flames lick at his feet and smoke billows above the seat of the throne at the level of his shoulders and in a column above his head. This panel would seem therefore to be a literal representation of these early texts. Examples still exist of the works of both Ambrose and Augustine written and illuminated at Canterbury by the mid-twelfth century. Given the erudite qualities of the iconographic program at Canterbury, it is not surprising that a theological rather than narrative mode of representation was chosen. The upper part of the panel, which includes most of the inscription and the architecture, was severely damaged and has been restored.

JH

Ex coll.: Dr. J. Francis Grayling (d. 1923), Sittingbourne, Kent; Bertram Christian (d. 1954), London; Gerard Kirsopp Lake (d. 1972); Mrs. Lydia Lake, Lexington, Mass.

Bibliography: "William Hayes Fogg Art Museum, Appendix II: Loans," *Report of the President of Harvard College and Reports of Departments* (1940–1941), p. 18; Madeline H. Caviness et al., *Medieval and Renaissance Stained Glass from New England Collections* (exhib. cat.), Medford, Mass., Busch-Reisinger Museum, April 25–June 10, 1978, pp. 10–11; Caviness, *The Windows of Christ Church Cathedral, Canterbury* (Corpus Vitrearum Medii Aevi: Great Britain II), London, 1981, pp. 312–313, figs. 591, 591a; "Stained Glass before 1700 in American Collections: New England and New York" (Corpus Vitrearum Checklist I), *Studies in the History of Art*, 15 (Washington, D.C., 1985), p. 67 (illus.).





*Plaque with Scenes of Aristotle and Phyllis and  
Pyramus and Thisbe*

French (Paris), about 1320–40

Ivory

3<sup>15</sup>/<sub>16</sub> × 9<sup>13</sup>/<sub>16</sub> in. (10 × 24.9 cm)

The Cloisters Collection, 1988

1988.16

(Now incorporated with 17.190.173, Gift of J. Pierpont Morgan, 1917)

This ivory plaque from a secular casket depicts two popular literary themes of the late Middle Ages dealing with the folly and tragedy of love. The left compartment shows Aristotle instructing the youthful Alexander. The next scene shows Phyllis, Alexander's lover, who resolves to humiliate Aristotle for interfering with love's progress by luring him into letting her ride on his back while Alexander looks on.

The two scenes on the right are devoted to the tragedy of Pyramus and Thisbe (Ovid, *Metamorphoses*, 4:55–166). In one, the lion eats Thisbe's mantle while she clings to a tree. In the other, Pyramus arrives at the fountain and, believing she is dead, falls upon his sword. Thisbe returns to find her lover dying and joins him in death. The ivory telescopes the suicides in a simple, unforgettable scene. (The blank square in the center would have held the casket's lock plate.)

On the basis of its subject matter, style, dimensions, and technique of mounting, this plaque can be proven to be the original front panel of the Museum's romance casket (17.190.173), which was missing its front when it entered the collection of Sir Francis Douce (1757–1824). Now re-integrated with the casket, it is again complete except for the silver-gilt mounts that would have adorned such a deluxe object.

The casket is the largest and most masterfully accomplished romance casket to survive. The compactness of the narration within a limited space does not seem crowded, but rather imparts a sense of grandeur. The carefully calculated gestures of the elegant naturalistic figures enrich the meaning.

The same combination of love subjects occurs on at least three other romance caskets of lesser quality (Museo Nazionale, Florence; Cracow Cathedral treasury; and Barber Institute, Birmingham, England). A new interest in playful themes of female superiority juxtaposed with the more tragic consequences of love is characteristic of secular ivories, primarily those produced in Paris during the thirteenth and fourteenth centuries. These romance caskets were probably made as presents for aristocratic ladies from their suitors or as marriage gifts and were possibly used for jewelry.

CTL

Ex coll.: Private collection, Sevenoaks, Kent.

Bibliography: Sale cat., Parson, Welch and Cowell, Sevenoaks, Kent, April 1, 1987, lot 26 (illus.).

Related references: Samuel Meyerich, "The Doucean Museum," *Gentlemen's Magazine* (April 1836), p. 383; Raymond Koechlin, *Les ivoires Gothiques*, Paris, 1924, nos. 1281, 1285, pls. CCXVIII, CCXIX.



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CIRCLE OF TONDINO DI GUERRINO AND  
ANDREA RIGUARDI

*Chalice*

Italian (Tuscany, Siena), 1341–42

Silver gilt and translucent enamel

Height, 8<sup>7</sup>/<sub>16</sub> in. (21.7 cm); diameter of base, 5<sup>7</sup>/<sub>8</sub> in. (14.9 cm);  
diameter of bowl, 3<sup>13</sup>/<sub>16</sub> in. (9.7 cm)

Inscribed (on the stem above the knop): First line: +•FRA/T[R]IS•  
P/ETRI•PENIT/ENTI/ARII• Second line: DOMI/NI•PA/PE (on the stem  
below the knop) + LOCI•SAS/SIFERATI•NON•VEN/DATVR•/  
NEC•DI/STRATVR

The Cloisters Collection, 1988

1988.67

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Sieneese translucent and opaque enameling of the late thirteenth century and first half of the fourteenth century has been recognized as a supreme achievement of High Gothic metalwork and design. Except for the replacement of the cup, possibly in the fifteenth century, and for an occasional chipping of the enamels, this chalice is a particularly outstanding representative of the finest translucent enameling and metalwork created in that Tuscan city. (Many Sieneese chalices have suffered far more because of the brittleness of the enamel.) The extraordinary appeal of this chalice depends on the opulence and balance of all aspects of the decoration of its base, knop, and stem: the richly colored enamels with their exquisitely drawn holy images, the precisely tooled leaf forms, and the rounded, cusped moldings in the supporting silver-gilt structure.

On the base are the Crucifixion and a series of half-length saints that includes the Virgin, John the Evangelist, Louis of Toulouse, John the Baptist, and Anthony of Padua (?). Seraphim decorate the spandrels above as well as the collar below the cup. Busts of additional saints on the knop include Michael, Francis, Mary Magdalene, Catherine of Alexandria, and Elizabeth of Hungary. Because of the representation of Francis and possibly Anthony of Padua—the Franciscan order's first saints—Louis of Toulouse and Elizabeth of Hungary—who joined the orders of Saint Francis and Saint Clare, respectively—and the seraphim that refer to the stigmatization of Saint Francis, the Franciscan nature of this object is clear.

The inscription that appears above and below the knop confirms this Franciscan context by citing the donor, a Franciscan brother named Peter, a member of the Papal Penitentiary, and the town of Sassoferrato in Umbria (Marches). Peter of Sassoferrato was an important figure in Franciscan life during a period fraught with great spiritual debate and heretical intrigue. He served as Franciscan provincial minister for Umbria in 1332, and then for the Marche d'Ancona. In 1334 he collaborated in Pope Benedict XII's reform of the order. He was appointed inquisitor at Assisi, and then, in December 1341, to the penitentiary at Rome, a tribunal operating under the direct mandate of the pope and authorized to grant absolution from sin. Since Peter of Sassoferrato was apparently not reappointed when Clement VI became pope in 1342, the chalice can be securely dated to 1341–42.

Peter of Sassoferrato must have presented the chalice as a gift to the Franciscan monastery at Sassoferrato, for it was described there by Orazio Civalli, provincial minister of the region from 1594 to 1597. He calls the chalice "entirely of silver" and mentions that the inscription refers to Peter of Sassoferrato as a penitentiary and that it bears the admonition the chalice not be sold or destroyed: "Non vendatur, nec distratur."

The attribution to the circle of Tondino di Guerrino and Andrea Riguardi is based on stylistic similarities to the metalwork and enamels on a chalice in the British Museum signed by these artists, whose activity as partners is documented during the 1320s. The parallels of this chalice of the 1340s to their goldsmith work of two decades earlier suggest that the parameters by which workshops have traditionally been defined in art-historical literature need further study.

BDB/WDW



detail

Provenance: Franciscan monastery of Sassoferrato.

Ex coll.: M. Gontard, Frankfurt-am-Main (by 1875); R. von Passavant-Gontard, Frankfurt-am-Main (1929); [S. J. Phillips, Ltd., London (before 1939)].

Bibliography: Orazio Civalli, *Visita triennale*, 1594–1597, fol. 164; *Historische Ausstellung kunstgewerblicher Erzeugnisse*, Frankfurt-am-Main, 1875 (publ. 1877), pl. 13; *Ausstellung alter Goldschmiedearbeiten*, Frankfurt-am-Main, 1914, cat. no. 111; *Dritte Veröffentlichung des Städtischen Kunstinstituts, Sammlung R. von Passavant-Gontard*, Frankfurt-am-Main, 1929, pp. 28, 29, no. 122, pl. 41.

Related references: Ippolito Machetti, "Orafi Senesi," *La Diana, Rassegna d'arte e vita senese*, IV, fasc. 1 (1929), pp. 5–109; Pierluigi Leone de Castris, "Tondino di Guerrino e Andrea Riguardi orafi e smaltisti a Siena (1308–1338)," *Prospettiva*, 21 (April 1980), pp. 24–44; Elisabetta Cioni Liserani et al., in *Il gotico a Siena*, Siena, 1982, pp. 101–113, 114–123; Elisabeth Taburet, in *L'art gothique siennois*, Avignon, 1983, pp. 151–152, 266–270, 289–291.

Related references on Peter of Sassoferrato: Lucas Wadding, ed., *Annales minorum seu trium ordinum a S. Francisco Institutorum*, vol. 7, Rome, 1733, p. 242, I, p. 246, IV; P. Conrad Gubel, ed., *Bullarium Franciscanum* . . . , vol. 6, Rome, 1902, p. 184, no. 136; J.-M. Vidal, *Benoît XII (1334–1342), Lettres communes analysées d'après les registres dits d'Avignon et du Vatican*, vol. 2, Paris, 1910, p. 390, no. 9126; Timoteo Majic, "Die apostolische Pönitentiarie im 14. Jahrhundert," *Römische Quartalschrift für christliche Altertumskunde und Kirchengeschichte*, 1955, p. 170, no. 28; P. Clément Schmitt, *Un Pape réformateur et un défenseur de l'unité de l'Eglise: Benoît XII et l'Ordre des frères mineurs (1334–1342)*, Florence, 1959, pp. 78, 311, 349.

### Chalice

Spanish (Catalonia, Barcelona), 1380–90  
Silver, silver gilt, and translucent enamel  
Height, 7½ in. (18.5 cm)  
The Cloisters Collection, 1988  
1988.66

A rare example of fourteenth-century altar plate, this chalice is punched with the mark of Barcelona on the underside of the base. The piercing of recticurvilinear apertures with enamel plaques mounted underneath is characteristic of Catalonian

goldsmith work. The enamel plaques here represent the Betrayal, the Carrying of the Cross, and the Crucifixion. The circular medallions in between depict Saints Barbara, Catherine, and Helena. The Italianate influence evident in Catalonian enamelwork of the 1330s and 40s has been abandoned in favor of a broader range of influences fused into a more specific, local style. A very unusual feature of this chalice is the three male heads delicately stippled into the metal surface between the enamel plaques. These heads are related to models found in several sketchbooks executed in the International Style. The technique of stippling on metal with a fine, hard stylus appears to have been concentrated in the South Lowlands and in the Luxemburger-Prague-Cologne artistic axis, and it is rarely found in Spain. The style of these heads, however, finds close local parallels, for example, in an illustrated missal (ca. 1380–90) by Rafael Destorrens in Barcelona Cathedral. The heads may represent prophets, but the secular costume of the one with the hat suggests that they might have been intended as purely decorative. The unidentified heraldic device on the knop termini, associated with names such as Montjuic and Montsuar, is common in Catalonia.

TH

Ex coll.: R. von Passavant-Gontard, Frankfurt-am-Main; [S. J. Phillips, London].

Bibliography: *Ausstellung alter Goldschmiedearbeiten* (exhib. cat.), Frankfurt-am-Main, 1914, no. 110; *Dritte Veröffentlichung des Städtischen Kunstinstituts, Sammlung R. von Passavant-Gontard*, Frankfurt-am-Main, 1929, p. 29, no. 124, pl. 46.







### *Eight Scenes from the Life of Christ*

Austrian (Ebreichsdorf Schlosskapelle), about 1390

Pot metal, white glass, and silver stain

Four lancets, each, 11 ft. 8<sup>11</sup>/<sub>16</sub> in. × 12<sup>1</sup>/<sub>8</sub> in. (335.5 × 30.8 cm)

The Cloisters Collection, 1936, 1986, 1987

36.39.1,2; 1986.285.1-13; 1987.40.1,2

Toward the end of the fourteenth century, Rudolf von Tirna (d. 1406), advisor to the Austrian duke Albrecht III, decided to add a private chapel to his newly refurbished castle at

Ebreichsdorf. The castle, originally a border defense for Vienna against the Mongols, had in more peaceful times become von Tirna's country residence. To make his stained-glass windows, von Tirna chose the royal workshop that had just completed his chapel in Saint Stephen's Cathedral, Vienna. At Ebreichsdorf, three very tall double windows, each surmounted by a four-lobed tracery light, contained the glass. The subjects were incidents from the life of Christ. His childhood filled the left lancets, his public life the right-hand lights, and his Passion and appearances following the Resurrection the center windows. Having withstood the Mongol attacks of the thirteenth century only to be plun-

dered by the Turks in 1683, Ebreichsdorf castle never resumed its medieval splendor. It was abandoned by the Tirna descendants in the nineteenth century, and the glass was sold at auction in 1922. Except for one scene now in the Museum für angewandte Kunst in Vienna, these windows in the Gothic Chapel at The Cloisters are all that survive of the Ebreichsdorf glass.

Originally, there were eighteen scenes at Ebreichsdorf, two of which, including the Adoration of the Magi (shown here), were double, spreading across two lights of the window. Although emphasis was upon a sequential narrative of Christ's life, his Crucifixion was not included. This scene must have been symbolically represented at Ebreichsdorf by the altar crucifix. Thus the stained glass at Ebreichsdorf formed a historical frame of reference for the celebration of the Mass in the chapel.

The royal atelier responsible for this glass was established in Vienna, where its early work can still be seen in the church of Maria am Gestade (about 1365) and later in the glass of the ducal chapel at Saint Stephen's Cathedral (about 1395). The extremely narrow lights at Ebreichsdorf necessitated a type of composition, which had become old-fashioned by the end of the fourteenth century, that imposed a very high horizon line on the scenes. Therefore, figures in the background stand well above those in the foreground. This steep recession may account for the fact that compositions at Ebreichsdorf are less crowded than in other works by this shop. The elegant figures, the richly damascened backgrounds, the elaborate architectural canopies that surmount each of the scenes, as well as the wealth of details and brilliant color that enrich the settings are all characteristics of the court workshop that created the Ebreichsdorf windows.

JH

Ex coll.: 36.39.1,2 [Roy Grosvenor Thomas, New York]; 1986.285.1-13 [Duveen Brothers, New York]; Mrs. Alexander Hamilton Rice, New York; National Museum of American Art (Smithsonian Institution), Washington, D.C.; 1987.40.1,2 [Roy Grosvenor Thomas, New York]; George A. Douglass, Sr., Greenwich, Conn.; George A. Douglass, Jr.

Selected bibliography: Karl Lind, *Meisterwerke der kirchlichen Glasmalerei*, eds., Rudolph Geyling and Alois Löw, Vienna, 1897, pp. 11-15, pls. 1-7; Franz Kieslinger, *Die Glasmalerei in Österreich: Ein Abriss ihrer Geschichte*, Vienna, 1920, pp. 70, 72; Kieslinger, "Die Glasmalerei des Österreichischen Herzogshofes aus dem Ende des 14 Jahrhunderts," *Belvedere*, 1 (1922), pp. 147-155; Kieslinger, *Gotische Glasmalerei in Österreich bis 1450*, Vienna, 1928, pp. 24, 48; Eva Frodl-Kraft, "Glasgemälde," *Die Gotik in Niederösterreich* (exhib. cat.), Krems, Austria, n.p., 1959; Frodl-Kraft, *Die mittelalterlichen Glasgemälde in Wien* (Corpus Vitrearum Medii Aevi: Austria I), (Graz, Wien, Köln, 1962), p. 129; James J. Rorimer, *The Cloisters: The Building and the Collection of Medieval Art in Fort Tryon Park*, 3rd ed. rev., New York, The Metropolitan Museum of Art, 1963, pp. 95-96; Frodl-Kraft, *Die mittelalterlichen Glasgemälde in Niederösterreich* (Corpus Vitrearum Medii Aevi: Austria II), vol. 1 (Wien, Köln, Graz, 1972), pp. 225-228, pls. 681-688; "Stained Glass before 1700 in American Collections: New England and New York," (Corpus Vitrearum Checklist I), *Studies in the History of Art*, 15 (Washington, D.C., 1985), pp. 25, 113; "Stained Glass before 1700 in American Collections: Mid-Atlantic and Southeastern Seaboard States," (Corpus Vitrearum Checklist II), *Studies in the History of Art*, 23 (Washington, D.C., 1986), pp. 36-38.



### Medal

French (Paris), 1400-1402 (model), 16th century (cast)  
Obverse: Equestrian Portrait of Constantine, emperor 307-337;  
reverse: Allegory of Salvation

Bronze

Diameter, 3 3/4 in. (9.5 cm)

Inscribed (obverse): CONSTANTINVS IN XPO DEO FIDELIS IMPERATOR  
ET MODERATOR ROMANORVM ET SEMPER AVGVSTVS. (reverse): + MIHI  
ABSIT GLORIARI NISI CRUCE DOMINI NOSTRI IHV XPI.

Gift of Mr. and Mrs. Alain Moatti, 1988

1988.133

Jean, duc de Berry, was an avid collector of precious objects that often referred, however distantly, to antiquity. This fine cast reproduces a lost medal, originally set with pearls, rubies, and sapphires, that the duke acquired in November 1402 in Paris and that he later had replicated in gold. The duke also acquired medals depicting the Roman emperors Heraclius, Augustus, and Tiberius; only the Heraclius, like the Constantine, survives in later casts. The present cast is unpublished.

The inscription on the obverse, which reflects the formulary of the imperial Byzantine court in Constantinople, may have been provided by Byzantine officials who accompanied the emperor Manuel II Palaeologus in Paris from 1400 to 1402; the ruler's entry into that city probably inspired the equestrian figure of Constantine. The central image supporting a cross on the reverse is possibly a representation of the tree of life and the fountain of life. The two flanking figures have been variously interpreted; Millard Meiss has suggested that they refer to Grace and Nature.

The sophisticated compositions, elegant figural designs, exotic physiognomic types, and unusual costume details evident in both the Constantine and Heraclius medals suggest that they made a profound impression on the Limbourg brothers, who illuminated several of the duke's manuscripts, including the *Belles Heures* in The Cloisters Collection (54.1.1). Both medals were copied at the end of the fifteenth century by Giovanni Antonio Amadeo (1447-1522) in two of the large marble medallions on the façade of the Certosa of Pavia (Weiss, p. 137).

WDW

Related references: Stephen K. Scher, "The Medals in the Collection of the Duke of Berry," Master's thesis, New York University, Institute of Fine Arts, 1961; *The International Style, The Arts in Europe around 1400*, Baltimore, 1962, pp. 144–146, no. 154, pl. CXIX; R. Weiss, "The medieval medallions of Constantine and Heraclius," *The Numismatic Chronicle and Journal of the Royal Numismatic Society*, seventh series, 3 (1963), pp. 129–144; G. F. Hill and Graham Pollard, *Renaissance Medals from the Samuel H. Kress Collection at the National Gallery of Art*, London and Glasgow, 1967, p. 99, no. 524 (illus.); Millard Meiss, *French Painting in the Time of Jean de Berry: The Late Fourteenth Century and the Patronage of the Duke*, London and New York, 1967, pp. 53–58, figs. 462, 463, and *The Limbourgs and Their Contemporaries*, New York, 1974, pp. 64–65, 130–131, 156, 247, figs. 268, 482.

### Upper Leaf of a Diptych Sundial

German (Nuremberg), about 1500  
Ivory, with original polychromy and gilding  
Height, 3 $\frac{1}{16}$  in. (9.1 cm); width, 2 $\frac{7}{8}$  in. (7.3 cm)  
Rogers Fund, 1987  
1987.340

Diptych sundials were produced exclusively in Nuremberg from the late fifteenth to the mid-sixteenth century, when the city, set at the crossroads of the major trade routes of Europe, boasted the most sophisticated astronomers and mapmakers of the day.



This leaf is unusual among early examples because of the carving of its face, on which four youths play a game similar to blindman's buff. A boy at the center, blindfolded by his cap, sits on a stool and holds a shoe suspended by a rope from a stick. Three others encircle him, gesturing with their arms, perhaps trying to capture the shoe. This scene is appropriate for a sundial, since children's games were asso-

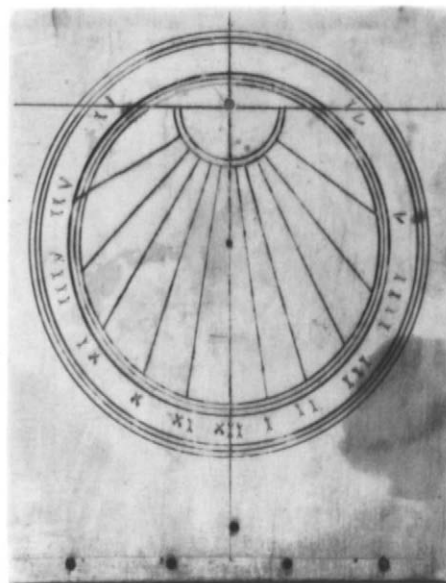
ciated in late medieval metaphor with the passage of time, the seasons, and the weather. They often appear as marginalia in the calendars of illuminated or printed books of hours and in illustrations of the Ages of Man. The game represented on this dial also appears on a millefleur tapestry of about the same date in the Museum's collection (65.181.17) bearing the inscription *Selon le temps*.

An ivory plaque from the same workshop is in the Musée archéologique Niort. Also the upper half of a diptych, it, too, represents a children's game. With their hatched grounds, polychromy, and exaggerated gestures, both leaves are closely related in style to ten bone game boxes, including one in the Metropolitan (54.135). This group has recently been attributed by Randall to an Upper Rhenish workshop about 1450–70.

Given the angular style of carving, it is possible that the composition of this leaf is based on an early German print. The supposition is bolstered by imagery common to this ivory, one of the game boxes, and contemporary millefleur tapestries, the designs of which often depend on prints. While a source has not been found, the simplified costume and exaggerated gestures are common to early Nuremberg prints like Johann Sensenschmidt's illustrations for the *Golden Legend* (1475).

The earliest dated diptych sundial is a boxwood example of 1511 in the Germanisches Nationalmuseum. The simple Roman numerals on the reverse of this leaf and single hole for the string gnomon, which casts the shadow indicating the hour, suggest a date of about 1500.

BDB



Ex coll.: Laila Gross, New York; [Blumka Gallery, New York].

Bibliography: Penelope Gouk, *The Ivory Sundials of Nuremberg 1500–1706*, Cambridge, 1988 (in press).

Related references: Richard H. Randall, Jr., *Masterpieces of Ivory from the Walters Art Gallery*, New York, 1985, p. 238, no. 358; Johannes Willers, in *Gothic and Renaissance Art in Nuremberg 1300–1550* (exhib. cat.), Munich, 1986, p. 434, no. 244.



*Standing Bishop*

German (Aachen), 1508–12

Silver and silver gilt

Height, 5 1/8 in. (13 cm)

Purchase, Desmond Gerald Fitzgerald

Charitable Fund Gift, 1987

1987.217

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This repoussé bishop is made from hammered sheets of silver with attached cast elements, including the hands and the book. The bishop is nearly identical to six figures on the base of the reliquary bust of Saint Lambert commissioned by the prince-bishop Erard de la Marck for the since-destroyed cathedral of Saint Lambert, Liège, and now in the treasury of the cathedral of Saint Paul in that city. The reliquary was begun by the Aachen goldsmith Hans von Reutlingen and his workshop in 1508 and delivered in time for the translation of the relics on April 28, 1512. The largest and most elaborate surviving example of late Gothic goldsmith work, the reliquary has been dismantled, vandalized, and restored many times since the late sixteenth century. Because the corresponding extant bishops are cast—after three different models—and all the other figures on the shrine are repoussé, this bishop is thought to be an original figure removed on one of these occasions. The individualization of facial features, dramatic blending of forms, and virtuosity of technique are entirely consistent with the repoussé figures on the base of the reliquary that reenact events from the life, martyrdom, and veneration of Saint Lambert. This figure probably represents one of the local bishop saints, such as Hubert, Materne, or Servais. Originally he held a crosier in his left hand; one of the two lappets of his mitre is missing.

TH

Provenance: Probably from the cathedrals of Saint Lambert and Saint Paul at Liège.

Ex coll.: Thomas F. Flannery, Jr., Chicago; [Blumka II Gallery, New York].

Bibliography: *The Thomas F. Flannery, Jr., Collection: Medieval and Later Works of Art* (sale cat.), Sotheby's, London, December 1–2, 1983, lot 22, p. 33.

Related references: Pierre Colman, "Le Buste-Reliquaire de Saint Lambert de la Cathédrale de Liège et sa Restauration: Etude Historique et Archéologique," *Institut Royal du Patrimoine Artistique: Bulletin*, 14 (1973–1974), pp. 39–87; Johann Michael Fritz, *Goldschmiedekunst der Gotik in Mitteleuropa*, Munich, 1982, pp. 317–318, pls. 953, 954.

## ARMS AND ARMOR

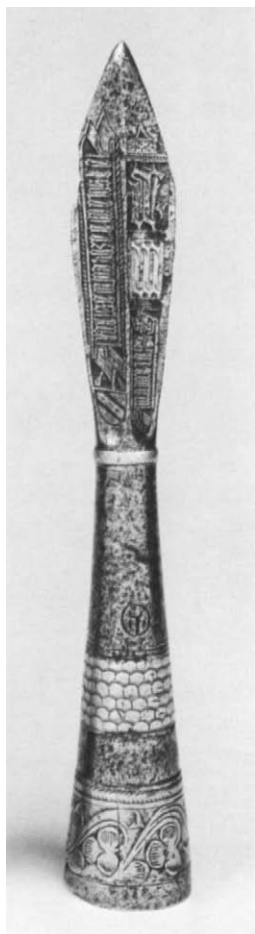
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### *Ceremonial Arrowhead*

Bohemian (Prague?), 1438–39  
Steel, engraved and inlaid with brass  
Length, 10¾ in. (27.5 cm)  
Gift of Mr. and Mrs. Ronald S. Lauder, 1988  
1988.170

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This interesting arrowhead was allegedly discovered in South Africa in use as a gardener's trowel. Even earlier it must have had a colorful past: the arrowhead bears the so-called Istanbul arsenal mark, indicating its capture by the Turks during the fifteenth century.

The engraved decoration includes several inscriptions in medieval Czech, one of them a long invocation of protection in the name of God, and two shorter ones, *pane myley* and *ma(ria) myla*, addressing Our Lady. Furthermore, there are the monograms Y and M for Jesus and Mary, and a crowned Æ in ligature, for King Albrecht of Bohemia, and his queen, Elisabeth. Albrecht, duke of Austria, was elected king of Bohemia and Hungary in 1437 and died in 1439 in a campaign against the Turks.

There are about thirty similarly decorated arrowheads known, most of them with Albrecht's monogram. The majority are about double the size of an arrowhead or crossbow bolt used as a missile. The four most richly decorated of this group, however, are twice again as large. Three of these giants bear the Istanbul arsenal mark; one is still in Istanbul (Turkish Army Museum), and this one joins the two others already in our collection (66.199, 1984.17).

The exact purpose of these arrowheads is not known. Illustrations of knights or military commanders holding oversize arrows suggest that they were insignia of rank or batons of command, perhaps for captains of archers or crossbowmen. The fact that the giant arrowheads all display royal Bohemian monograms and badges, and were evidently all made in the same workshop—presumably the royal armory at Prague—might indicate that they were carried by officers in the royal household.

HN

Bibliography: Sale cat., Sotheby's, London, October 28, 1987, lot 138.

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Entries by Helmut Nickel, *Curator*; Stuart W. Pyhrr, *Associate Curator*.

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LOUIS JALEY

French, 1696–1773

*Flintlock Gun*

French (Saint Etienne), dated 1735

Steel, gold, silver, and wood

Length overall, 57½ in. (147 cm); caliber, .62 in. (15.5 mm);

length of barrel, 41⅞ in. (106.5 cm)

Harris Brisbane Dick and Rogers Funds, 1987

1987.274

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Until last year this department did not possess a high quality French flintlock from the period 1650 to 1790, when French design dominated European gunmaking. The acquisition of this exquisitely decorated rococo gun therefore fills a significant gap in our collection. What is especially surprising is that, as one of the finest guns of its period, it was made not in the capital—Paris—but in the Manufacture Royale de Saint Etienne.

Throughout the eighteenth and nineteenth centuries, the Manufacture was one of the principal producers of military arms. Records indicate that specially commissioned deluxe arms were also made there; however, few survive. Our gun is fully signed by the craftsmen who collaborated in its making. The barrel is stamped with the name of Nicolas Carteron (1694–1764) and bears the complete title and markings of the Manufacture, including the royal emblems of crown, fleur-de-lis, and sun in splendor. Beneath the sideplate, the name of Joseph Blachon (recorded about 1725–35) is inlaid in silver wire into the wood, suggesting that he was the stock decorator. The lockplate bears two names: inside, the locksmith's initials AB, presumably one of the Bonnard family; and, on the face, the inscription LOUIS JALEY A S<sup>t</sup> ETIENNE EN FOREST and the date 1735. Jaley, whose name is also inscribed on the underside of the sideplate, is recorded as a *graveur* at Saint Etienne and may have chiseled the steel mounts. The prominence of his name also suggests that he was the workman overseeing the gun's production.

Although of considerable documentary importance for the manufactory at Saint Etienne, this gun is nevertheless of more immediate interest for its magnificent decoration. The steel parts are chiseled in high relief, the raised areas polished bright against a stippled gold ground. The ornament is of early rococo fashion, in which the classical Berain style, with its symmetrical interlacing strapwork, is combined with asymmetrical rococo foliage, scrolls, and shells. The figural decoration derives from classical mythology and includes Minerva, Diana and Actaeon, Venus and Cupid, Hercules, and Jupiter and Semele. The last-named pair alludes to a story in Ovid's *Metamorphoses* in which the mortal Semele is taken as Jupiter's lover and becomes pregnant. Tricked by Juno, Jupiter's jealous wife, Semele beds with the god one last time, on the promise that he make love to her as to Juno. In the full force of Jupiter's love, Semele is consumed by fire. On the gun, Jupiter, with his thunderbolts in hand, rides on the top of the cock; Semele, tumbling from the clouds, is chiseled on the steel. When the gun is fired, the cock thrusts forward, its flint striking the steel, pushing



it forward and creating a shower of sparks that ignites the charge. With each shot, the story of Jupiter and Semele is graphically reenacted.

The embellishment of the fine-grained walnut stock is also notable, both for its carved ornament and for the inlays of silver-wire scrollwork and figures of men and animals in engraved sheet silver. One of these groups includes a dog and a lion attacking a double-headed eagle, symbol of the Holy Roman Empire, France's traditional political and military foe. Behind the barrel is a gold escutcheon, cast and chased in high relief with the figures of Fame and Victory overcoming a devil; the medallion in the center, which would have been engraved with the owner's initials or arms, is left blank.

SWP




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GABRIEL DE ALGORA  
Spanish (Madrid), active about 1733–1761

*Flintlock Gun*

Spanish (Madrid), dated 1744  
Steel, gold, and wood

Length overall, 53¾ in. (136.5 cm); caliber, .67 in. (17 mm);  
length of barrel, 38¾ in. (98.4 cm)

Purchase, Gifts of George D. Pratt, Charles M. Schott, Jr., and  
Bashford Dean, and Bashford Dean Memorial Collection, Funds from  
various donors, by exchange, 1987  
1987.397

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With the accession in 1700 of the duke of Anjou as Philip v, the first Bourbon king of Spain, French fashion predominated in the Spanish court. The new taste is readily evident in the decoration of firearms made during the first half of the eighteenth century, when Madrid gunmakers turned to firearms pattern books published in Paris for up-to-date French designs. Our newly acquired gun is one of the most splendid manifestations of the French rococo style as it was adopted by gunmakers in the Spanish capital.

The maker of this hunting gun, Gabriel de Algora, was appointed gunmaker to King Ferdinand iv in 1749. There is little doubt, however, that he had important commissions from the court in the years prior to that date, among them, perhaps, this gun.

The gun is one of Algora's masterpieces. Its barrel, typically Spanish in style, is blued, the rear half engraved and gilt with foliated strapwork and figures of Mars and Minerva; the breech is stamped with the maker's gold mark and countermark and is inscribed across the top in large letters, ALGORA EN MADRID. The stock is carved in relief around the mounts, which include a dragon head at the grip. The lock, inscribed with the maker's name and the date, is of a *à la moda* type, combining external French flintlock appearance with indigenous Spanish *miquelet* construction. The mounts, on the other hand, are purely French in medium and style. Their bright steel is chiseled in relief against a stippled gold ground, and the decoration includes references to learning (Minerva), to the hunt (Adonis), and, especially appropriate for the rococo style, to love (Diana and Endymion, Eros and Anteros). The mounts are noteworthy not only for their exceptionally fine chiseling but also because their design is virtually independent of the pattern books on which most Spanish gunmakers relied. This originality suggests that the gun was specially designed. Unfortunately, we have no hint as to its original owner.

SWP

Ex coll.: Charles Draeger, Paris.

Bibliography: Sale cat., Sotheby's, Monaco, December 7, 1987, lot 118 (illus.).

# EUROPEAN SCULPTURE AND DECORATIVE ARTS

BACCIO BANDINELLI  
Italian (Florence), 1493–1560

*Cosimo I de' Medici, Duke of Florence*

Italian, 1539–40  
Marble

Height (not including socle), 32¼ in. (82 cm)  
Wrightsmen Fund, 1987  
1987.280

This recently discovered bust of Cosimo I de' Medici (1519–1574) is the earliest portrait *all'antica* of the young duke. A compelling image, it is readily recognizable as a creation of Baccio Bandinelli, whose aggressive classicism it so forcefully proclaims. The date of the bust can be established by comparison with the earliest portraits of Cosimo. Elected head of the Florentine government on January 8, 1537, after the murder of Alessandro de' Medici, Cosimo assumed the title of duke, bestowed upon him by the emperor Charles V the following October. A profile drawing by Pontormo, datable to 1537, shows him beardless. In several slightly later medals by Domenico di Polo, however, we clearly see the beginnings of a wispy beard, not unlike Cosimo's beard in a black-chalk portrait by Bandinelli of about 1540, making a date of 1539–40 the most likely for this bust.

This date is also suggested by the striking stylistic similarities between the marble and sculptures executed in the years 1539 and 1540 by Bandinelli for the tombs of the Medici popes Leo X and Clement VII at Santa Maria sopra Minerva in Rome (1536–41). Figures like the sculptor's Saint John the Baptist on the tomb of Clement VII display a similar tension in the contrast between the portraitlike head, with its quick sideward turn, and the frontal rigidity of the torso, full of self-contained energy. Other similarities

of modeling and design can be observed in relief figures on the tombs, especially in those of the *Meeting of Francis I and Leo X* and the *Meeting of Charles V and Clement VII*.

Although Bandinelli's gifts as a portraitist account for Cosimo's sensitively observed features, these have been subtly idealized, following a careful study of Roman imperial portraits. As is often the case in Roman honorary statues, Cosimo's head has been carved separately. In the torso itself, where shoulder movement echoes that of the Apollo Belvedere, Cosimo's powerful physique is emphasized by the elaborate shoulder plates, the vigorous modeling of the leather cuirass, and the generous spread of the heavy cloak. With this quasi-imperial image of a strong, defiant young ruler extending a pacifying, protective gesture toward his subjects, Baccio undoubtedly tried to give physical shape to the duke's early self-proclaimed identification as a new Octavianus Augustus.

Nothing is known about the commission of this bust. Given the date, it is possible that the portrait may have been executed in Rome in connection with the wedding of Cosimo and Eleonora di Toledo, which took place in Florence in July 1539, when Bandinelli was still working on the Medici tombs. But whatever the occasion, it must have pleased the duke, since Bandinelli replicated its characteristic sideward turn in another bust, now lost but known through two engravings dated 1548 and 1550.

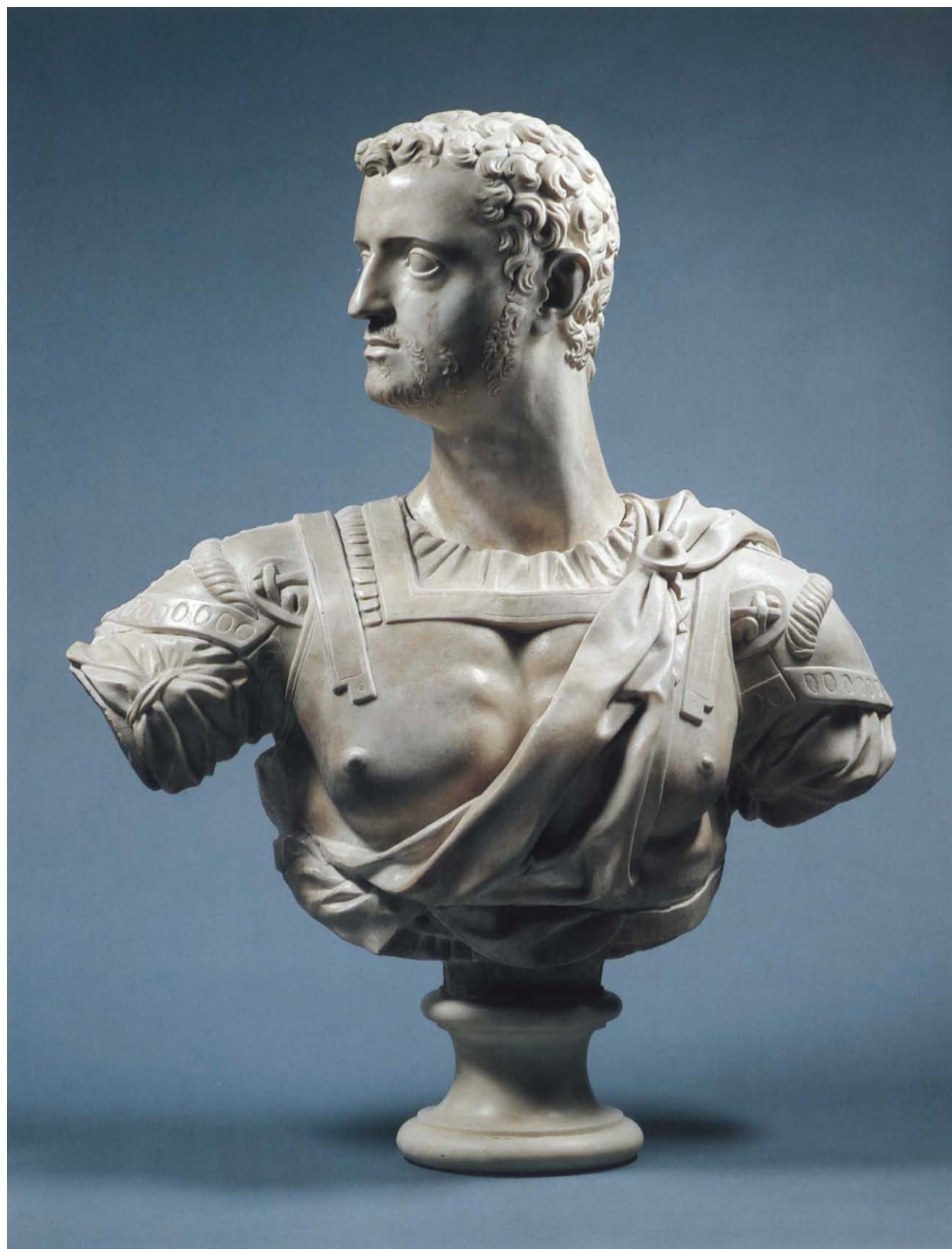
OR

Ex coll.: Niccolini, Florence.

Related references: Giorgio Vasari, *Vita di Baccio Bandinelli, scultore fiorentino, con introduzione e note a cura di Detlef Heikamp*, Edizioni per il Club del Libro, Milan, 1964; Detlef Heikamp, "In margine alla *Vita di Baccio Bandinelli* del Vasari," *Paragone*, 1966, no. 191, pp. 53–54, fig. 35; Heikamp, "Die Entwurfzeichnungen für die Grabmäler der Mediceer-Päpste Leo X und Clement VII," *Albertina Studien*, 4 (1966), no. 3, p. 150, fig. 14; Kurt Forster, "Metaphors of Rule: Political Ideology and History in the Portraits of Cosimo I de' Medici," *Mitteilungen des Kunsthistorischen Institutes in Florenz*, 15 (1971), 1, pp. 85–86; Karla Langedijk, *The Portraits of the Medici, 15th–18th Centuries*, vol. 1, Florence, 1981–83, p. 439, fig. 27.66; pp. 495–500, figs. 27.156–164; p. 442, figs. 27.70, 70a; Roger Ward, *Baccio Bandinelli 1493–1560. Drawings from British Collections* (exhib. cat.), Cambridge, Fitzwilliam Museum, 1988, p. 150, fig. 22; p. 151, fig. 25; p. 152, fig. 27.

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









### *Cabinet*

Italian (Florence), about 1615–23

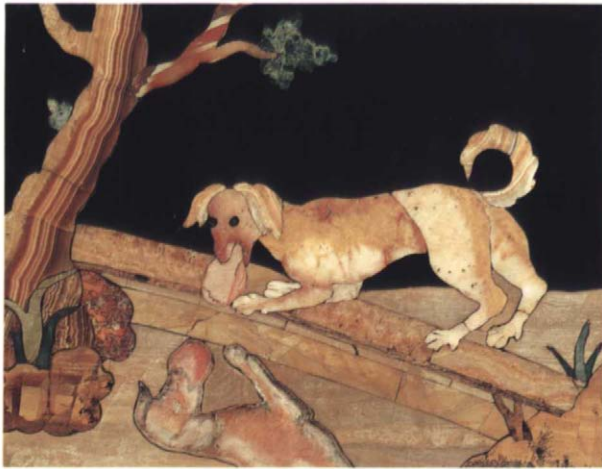
Various exotic hardwoods veneered on oak, with ebony moldings; plaques of marble, slate, and hardstones; pietre-dure work of colored marbles, rock crystal, and various hardstones

Height, 23¼ in. (59 cm); width, 38½ in. (96.8 cm);  
depth, 14½ in. (35.7 cm)

Wrightsmen Fund, 1988  
1988.19

In the late sixteenth and early seventeenth centuries the chief center for Florentine mosaic, or pietre-dure, was the court workshop of the grand dukes of Tuscany. In 1604 the workshop began the monumental incrustation of the interior of the funerary chapel of the Medici grand dukes, the Cappella dei Principi, in the Florentine church of San Lorenzo. Tabletops and plaques for mounting on cabinets were also produced by the workshop. These were made of marbles and hardstones, cut, polished, and inlaid in various designs, but the most admired were the landscapes and scenes with figures, in which the artists exploited colors and patterns in the stone to create naturalistic pictorial effects.

Stylistically, the pietre-dure plaques on the Museum's cabinet belong to the first quarter of the seventeenth century. Together, they provide a rich and developed iconography. The largest and most skillfully executed panel on the front depicts Orpheus, who charms various button-eyed animals



detail

with the music of his viol. This panel is flanked by six subjects of animal cunning or foolishness taken from woodcuts in Francisco Tuppo's *Aesop's Fables* (Naples, 1485). These include the greedy dog who drops his morsel while trying to gobble up the one reflected in the water—the reflection is cleverly achieved in reverse-painted rock crystal. Below are animals hunting and hunted, with a witty revenge of cocks on their hunter, a fox. Two emblematic creatures, a salamander and a phoenix rising from flames, not only complement the iconographical scheme but together with the coat of arms in the broken pediment above the central panel also indicate with reasonable certainty the identity of the original owner. The arms belong to a cardinal of the Barberini family, and there were, in fact, four Barberini cardinals during the period when the cabinet was made. Olga Raggio has recognized that only Maffeo (1568–1644), however, was both papal nuncio to France and protégé of Pope Clement VIII; hence the flaming salamander, emblem of French kings, and the phoenix rising from the flames toward the sun, the personal emblem of Pope Clement.

As Pope Urban VIII, Barberini was one of the great patrons of art and literature in Baroque Italy, and in his time he was also a well-known poet. It is to his achievements as a poet that the Orpheus scene on the cabinet may allude.

A comparable cabinet with a front of ripple-molded ebony framing pietre-dure plaques, now in the Palazzo Vecchio in Florence, was made for Don Lorenzo de' Medici probably about 1615–20. It has been suggested that the Medici cabinet was made by a German working at the Florentine court, and it seems likely that he was also responsible for the woodwork of the Barberini cabinet. Stylistically, the Barberini cabinet seems slightly later, but if it was, indeed, intended for Maffeo Barberini, it must have been finished before August 1623, when he became pope.

CV

Related references: Umberto Baldini, Anna Maria Giusti, and Annapaula Pampaloni Martelli, *La Cappella dei Principi e le Pietre Dure a Firenze*, Milan, 1979, pp. 291–292, no. 101, figs. 142–143; Alvar González-Palacios, *Mosaici e Pietre Dure, Firenze-Paesi Germanici-Madrid*, Milan, 1981, pp. 27, 30, 31, 33.

## *The Raising of Lazarus*

Italian (Milan), about 1620–30

Terracotta

14¾ × 19⅞ in. (37.5 × 50.5 cm)

Purchase, Gift of Loretta Hines Howard and Charles Hines, in memory of Mr. and Mrs. Edward Hines, by exchange, 1987  
1987.292

During the first decades of the seventeenth century, Lombard sculpture was invigorated by commissions for Milan Cathedral, including relief cycles on the façade and choir screen. Some of the façade reliefs are derived from cartoons by the Early Baroque painter Cerano; relief sculpture in general benefited greatly from the dramatic chiaroscuro and enlivening narrative devices introduced by the school of painters whose chief geniuses were Cerano and Morazzone. However, this animated scene, with its strongly accented diagonals, has yet to find an author. Among published works, it is perhaps closest to the marble *Wedding Feast of Cana* of 1620–22 by Giovanni Battista Bellandi on the cathedral choir screen.

JDD

Related reference (Belliandi relief): Enrico Cattaneo, Rossana Bossaglia et al., *Il Duomo di Milano*, Milan, 1973, p. 115, fig. 141.








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DERIVED FROM DESIGNS OF  
CHARLES LEBRUN  
French, 1619–1690

*Side Table*

French, about 1690  
Gilded oak and *fleur-de-pêcher* marble  
Height, 33¼ in. (84.5 cm); width, 77 in. (195.6 cm);  
depth, 32¼ in. (80.2 cm)  
Wrightsmen Fund, 1987  
1987.281 a,b

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Charles Lebrun is primarily known today for his large paintings, often of historical or biblical subjects, hanging in museum galleries or on the walls and ceilings of the French palaces for which he painted them. He was, however, during his lifetime, widely esteemed as a leading designer of furnishings for these palaces, as well as of sculptural and architectural decorations. Precociously gifted as a painter (he was appointed official court painter to Louis XIV in 1662), Lebrun expanded the range of his talents to become the dominant personality in the formation of the Louis XIV style in the applied arts. A gilded-oak side table, acquired for the Museum's Louis XIV Bedroom, provides evidence of his pervasive effect on the decorative arts of the time.

His role of superintending the nation's decorative arts began in 1663, when Louis XIV appointed him director of the newly founded Gobelins Manufactory, the so-called Manu-



facture royale des meubles de la couronne. At the outset, this manufactory employed about 800 artisans, many of them foreigners, trained as tapestry weavers, ornament painters, cabinetmakers, silversmiths, sculptors, and mosaicists. The workshops of these diverse trades were concentrated in the Gobelins district of Paris, already known for its production of textiles. (The site, now engulfed by the city, is still a center for tapestry weaving and restoration.)

In addition to his duties as director of the Gobelins, Lebrun was also required to supply designs for this consortium of craftsmen, and a number of drawings of sculpture, architecture, silver, textiles, and furniture originating in his studio survive. These are mainly in the collection of the Cabinet des Dessins at the Louvre, which acquired them from Lebrun's studio after his death in 1690. One of them, a red-chalk sketch, depicts an imposing side table influenced by Italian Baroque furniture designs. The three table supports in the drawing take the form of fantastic winged female caryatids, S-shaped in profile, which resemble the slightly more abstract but equally fantastic female term figures at the sides of the Museum's table.

A closer comparison can be made with a side table that appears in a partially invented view of the Galerie des Glaces at Versailles, drawn and engraved by Sébastien Leclerc (1637–1714) and published in 1684. This view, showing a section of

the Galerie with groups of visitors, depicts a series of five side tables, flanked by ewers and orange trees in tubs, placed against the piers of the east wall. (The third table in the series resembles the Museum's.) The scene was partly imagined by its artist-engraver (the decoration of the Galerie was completed only in 1686, two years after his print was published), but he must have been familiar with the appearance of Versailles when all of its furniture (including the fabulous silver pieces melted down in 1689) reflected the predominant influence of Charles Lebrun.

The marble top on the Museum's table is not original; the central motif of the apron, carved with a foliated cartouche containing an armorial design surmounted by a coronet, is a nineteenth-century addition. Immediately below, on the stretcher, a circular shelf intended for an ornamental vase or ceramic has been filled at the Museum with a blue-and-white Dutch Delft covered jar dating to about 1700–1705 (94.4.370a,b).

J P

Related references: Roseline Bacou and Marie-Rose Séguy, *Collec-tions de Louis XIV, Dessins, Albums, Manuscrits* (exhib. cat.), Orangerie des Tuileries, Paris, 1977, pp. 279–280, no. 289; Maxime Préaud, *Inventaire du Fonds Français, Graveurs du XVIIe Siècle, Sébastien Leclerc II*, Bibliothèque Nationale, Paris, 1980, p. 279, no. 3061.

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PIERRE ANDRÉ LE GUAY

French, active 1773–1817

and

JOSEPH LEOPOLD WEYDINGER

French, active 1778–1804, 1807–1808, 1811, 1816–1829

Plate

French (Sèvres), 1807–1808

Hard-paste porcelain

Diameter, 9<sup>5</sup>/<sub>16</sub> in. (23.7 cm)

The Charles E. Sampson Memorial Fund, 1987

1987.224

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The plate is one of seventy-eight identified as part of a dessert service entered in the factory's sales ledgers on March 9, 1808. In addition to the plates, the service included twelve fruit stands (*compotiers*), two sugar bowls, four wine-bottle coolers, two monteiths, or wine-glass coolers (*verrières étrusques*), two footed bowls, two ice pails, and two baskets. According to factory records, the plates were offered for sale at a price below their cost, suggesting that they were considered faulty. This might account for the fact that up until at least 1825 they remained unsold and that the painted marks on our plate have been effaced. Despite the absence of marks, the decoration can be attributed to Le Guay and Weydinger, who are recorded as having worked on the service between 1807 and 1808. From this example and two other plates, which are the only pieces from the service known at the present time, it is impossible to imagine a cause for dissatisfaction. The decoration is dramatically effective, with the central figure—a pastiche of familiar classical



models—painted in shades of brown heightened with gold and silhouetted against a marbled ground of pale gray lightly touched with pink. On the rim, a band of burnished gold palmettes is set on a dark blue ground. The juxtapositions of colors, textures, and motifs have been carried out with the disciplined skill typical of the factory's work at this date.

CLC

The identification of the service and the archival information has been kindly provided by Madame Tamara Préaud, Archiviste, Manufacture Nationale de Sèvres.

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JOSEPH-CHARLES MARIN

French, 1759–1834

*L'Amiral de Tourville*

(Anne-Hilarion de Cotentin, comte de Tourville and  
maréchal de France, 1642–1701)

1816

Terracotta

Height, 16 $\frac{3}{8}$  in. (41.5 cm)

Purchase, Gift of Mrs. Herbert N. Straus, by exchange, 1987

1987.153

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The Parisian bridge known today as the Pont de la Concorde was started late in the reign of Louis XVI and completed in 1791 with stone from the Bastille. Napoleon planned to surmount it with statues of Bonapartist heroes. During the Restoration it was decided to crown the Pont Louis XVI, as it was again called, with twelve colossal statues of royalist heroes from the past, the ministers, admirals, and generals of Louis XIV. The sculptors chosen exhibited their plaster models in the Salon of 1817. None had more cause than Marin to embrace the project and the relief it offered. He was teaching for his livelihood in Lyon—his style too closely allied with the frothy eighteenth-century manner of his mentor Clodion to gain popularity. Marin's maquette for the statue of the distinguished seaman Tourville represents an attempt to gain notice with an updated style that manages to be classical yet also prophetically romantic. An air of bravura informs every aspect of the piece, which has been built up by clay pellets virtually hurled onto the form. Details and shadows have been added with an equally brisk gouging and scoring of the clay. The marble statue, dated 1827, lacks the maquette's textural impulsiveness and did not lead to the commissions Marin needed. It stood on the bridge for only a few years. Removed to Versailles with the rest of the statues in 1832, it was later installed at the château de Tourville in Normandy.

JDD

Ex coll.: Eliot Hodgkin, London.

Bibliography: Louis Réau, *Houdon: sa vie et son oeuvre*, Paris, 1964, pt. 3, p. 18, no. 34; *France in the Eighteenth Century* (exhib. cat.), London, Royal Academy of Arts, 1968, p. 138, no. 812, fig. 360.

Related reference: Maurice Quinquenet, *Un Elève de Clodion: Joseph-Charles Marin, 1759–1834*, Paris, 1948, p. 41.





AUGUSTE RODIN  
French, 1847–1917

*Pair of Nude Male Figures Demonstrating the  
Principles of Contrapposto According to  
Michelangelo and Phidias*

About 1911  
Terracotta

Height of each, 14½ in. (37 cm)

Signed (on the bases): RODIN

Gift of B. Gerald Cantor Art Foundation, 1987  
1987.179.1,2

In his later years Auguste Rodin began to publish his views on art. “Vénus: A la Vénus de Milo” appeared in the March 1910 issue of *L’Art et les Artistes*, and the essay was followed by a book, *Les Cathédrales de France* (Paris, 1914). In a third publication, *L’Art: Entretiens réunis par Paul Gsell*, Rodin’s comments to Gsell were largely on his own sculpture, but Chapter 10 contains a monologue on the difference between the sculptural principles of the ancient Greeks and those of Michelangelo. Gsell quotes Rodin: “We will talk of Phidias and Michelangelo, and I will model statuettes for you on the principles of each.” As the Phidias figure was taking shape, Rodin described the way the planes of the body and the distribution of its weight were organized, giving his terracotta the form if not the superficial appearance of an antique sculpture.

Afterward the sculptor modeled a second figure, based on a Michelangelesque pose, with one knee thrust forward and the head and neck bent downward to create a concave, console-like shape. As Rodin explained, “When I went to Italy with my brain full of the Greek models that I had so passionately studied at the Louvre, I found myself very disconcerted before the Michelangelos. They constantly contradicted the truths which I believed that I had definitively acquired. . . . I said to myself, ‘why this incurving of the torso, this raising of the hips, this lowering of the shoulder?’ . . . Michelangelo is manifestly the heir of the image makers of the thirteenth and fourteenth centuries. You continually find this console form that I have just drawn to your attention in the sculpture of the Middle Ages. . . .”

There is a similar pair of figures in the Musée Rodin in Paris. The modeling of both pairs is deft and vigorous, despite the evident rapidity of execution. The Museum’s figures were Rodin’s gift to the American heiress and sculptress Gertrude Vanderbilt Whitney. In 1911 Mrs. Whitney visited Rodin’s studio in Paris at the Hôtel Biron. She bought a marble sculpture from him, and he presented her with the two terracotta figures.

CV

Ex coll.: Gertrude Vanderbilt Whitney, by descent to Flora Whitney Miller (sale, Sotheby’s, New York, May 12, 1987, lot 270).

Bibliography: Auguste Rodin, *L’Art: Entretiens réunis par Paul Gsell*, Paris, 1911, pp. 255–267; B. H. Friedman, *Gertrude Vanderbilt Whitney*, New York, 1978, p. 289.

## EUROPEAN PAINTINGS

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CHARLES JOSEPH NATOIRE  
French, 1700–1777

*The Expulsion from Paradise*

Oil on copper

26¾ × 19¾ in. (67.9 × 50.2 cm)

Signed and dated (lower left): C. Natoire/1740

Purchase, Mr. and Mrs. Frank E. Richardson III, George T. Delacorte, Jr. and Mr. and Mrs. Henry J. Heinz II Gifts; Victor Wilbour Memorial, Marquand and The Alfred N. Punnett Endowment Funds;

and The Edward Joseph Gallagher III Memorial Collection, Edward J. Gallagher, Jr. Bequest, 1987  
1987.279

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While the Museum's collection of eighteenth-century French paintings is rich in portraits, landscapes, and genre subjects, it has until now included only one small picture with a religious theme, François Boucher's charming *Virgin and Child with Saint John the Baptist and Angels*. Natoire's *The Expulsion from Paradise* helps to close this gap. It is not a sketch for a large altarpiece but a cabinet picture, a highly finished independent work of art intended for a discriminating private collector, who would savor the succulence of its execution and delicacy of its portrayal of the familiar episode from Genesis. Supported by a boyish angel who smiles at us, God the Father appears in billowing clouds, his hand raised in a gesture of stern rebuke. Adam, already clad in an apron of fig leaves, clasps his hands and looks up with an expression of supplication. The tearful Eve sits at the base of a sturdy apple tree beside a goat, a symbol of lust. The serpent slithers off to the left, behind a clump of hollyhocks.

Painted on a relatively large sheet of copper, the picture is exceptionally well preserved. The luscious impasto has not been flattened, and the delicate hues of Natoire's palette retain their

original freshness. How beautifully the artist has rendered Adam's muscular torso and long curly hair, and how delicately he renders the upper part of Eve's body, cast in shadow, with her hair streaming behind her waist and over her outstretched arm.

Like Boucher, his almost exact contemporary, Natoire was a pupil of François Le Moyne, won the Prix de Rome, and studied in that city. Both artists were received into the Academy in 1734, and they worked together at Versailles, Marly, and the Hôtel de Soubise. In 1751, when Boucher gained the support of Madame de Pompadour, Natoire accepted an appointment as director of the French Academy in Rome. There he supervised younger artists, such as Fragonard, but removed from the competitive atmosphere of Paris, he slowly became a somewhat old-fashioned painter. The Museum's picture, dated 1740, reveals his youthful promise. It was painted as a pendant to Le Moyne's copper of *Adam and Eve before the Fall*, now known only through an engraving. Both pictures belonged to Pierre Charles de Villette, Secrétaire du Roi and Trésorier-Général de l'Extraordinaire des Guerres, a noted connoisseur during the reign of Louis xv.

EF

Ex coll.: Marquis de Villette (sale, Paris, April 8, 1765, no. 32, for 532 livres); Eugène Fischhof, Paris (sale, Galerie Georges Petit, Paris, June 14, 1913, no. 33); Lizé collection, Rouen; private collection (sale, Francis Briest, Paris, November 20, 1985, no. 38, for 820,000 francs); [Stair Sainty Matthiesen, New York, in 1987].

Bibliography: Ferdinand Boyer, "Catalogue Raisonné de l'Oeuvre de Charles Natoire," *Archives de l'Art Français*, 21 (1949), pp. 35, 74, no. 6; Patrick Violette, *Charles-Joseph Natoire* (exhib. cat.), Troyes, Musée des Beaux-Arts, 1977, p. 42; Jean-Luc Bordeaux, *François Le Moyne and His Generation: 1688–1737*, Neuilly-sur-Seine, 1984, p. 99; Colin B. Bailey, *François Boucher: His Circle and Influence* (exhib. cat.), New York, Stair Sainty Matthiesen, 1987, pp. 93–95, no. 57 (illus.); Philip Conisbee, "New York, French 18th-Century Art," *Burlington Magazine*, 129 (Dec. 1987), p. 836, fig. 68.



## DRAWINGS

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PELAGIO PALAGI  
Italian, 1775–1860

*Charles VIII of France with the Dying  
Gian Galeazzo Sforza at Pavia*

Graphite, heightened with white gouache, on green paper  
17 × 23 in. (43.2 × 58.4 cm)  
Purchase, Karen B. Cohen Gift, 1987  
1987.175

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Palagi has composed an historical tableau of classic restraint. The scene represents a dramatic incident in a great dynastic struggle; in 1494 Charles VIII, king of France, on his way to take Naples from the Aragonese, stopped in Pavia to visit his young cousin Gian Galeazzo Sforza. Gian Galeazzo was dying, probably poisoned by his uncle Ludovico il Moro, who stands at the right behind the seated king. The invalid Gian Galeazzo is supported by attendants, and beside him stands his wife, Isabella of Aragon. This finished drawing reveals Palagi's interest in historical decor; the fourteenth-century Castello Visconteo in Pavia is identified by the Visconti arms on the wall at upper left.

JB



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Entries by Jacob Bean, *Curator*.






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JACQUES STELLA  
French, 1596–1657

*The Flight into Egypt*

Pen and brown ink, gray wash, heightened with white  
11<sup>11</sup>/<sub>16</sub> × 8<sup>3</sup>/<sub>8</sub> in. (29.7 × 21.2 cm)  
Harry G. Sperling Fund, 1987  
1987.22

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In the Gospel according to Saint Matthew, after the departure of the Magi, an angel of the Lord appeared in a dream to Joseph, saying, “Rise, take the child and his mother, and flee to Egypt, and remain there till I tell you; for Herod is about to search for the child to destroy him.” Joseph arose and took the child Jesus and his mother by night, and departed to Egypt to remain there until the death of Herod. Stella has created a nocturnal scene of great poetic beauty. Guardian angels accompany the Holy Family, and a cloud bank screens them from Herod’s pursuing horsemen in the background. The scene is lit by a heavenly radiance that emanates from the Christ Child.

JB

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LOUIS LAGRENEE  
French, 1725–1805

*Study for an Altarpiece: The Resurrection of Christ*

Pen and black ink, gray wash, and watercolor  
14<sup>5</sup>/<sub>16</sub> × 9<sup>1</sup>/<sub>2</sub> in. (36.3 × 24.2 cm)  
Purchase, Mrs. Carl L. Selden Gift,  
in memory of Carl L. Selden, 1986  
1986.395

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The eighteenth-century inscription on the old mount, *Lagrenée fecit pour Douai en flandre*, correctly identifies this refined project for a monumental altarpiece flanked by Ionic pilasters. Lagrenée’s painting, signed and dated 1760, is still in the collegiate church of Saint Peter in Douai. The commission is listed in the artist’s account books for the year 1760, and a high price—1,200 livres—is mentioned. During the Revolution the church was stripped bare and transformed for a time into a Temple of Reason. Although Lagrenée’s painting now hangs against its original architectural background, the altar fittings and the splendid frame he designed disappeared in revolutionary turmoil.

JB  
(Overleaf)





1986.395

# PRINTS AND PHOTOGRAPHS

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## PRINTS

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ANTONIO FANTUZZI

Italian, active 1537–1550

*Hercules and Cacus*

About 1543

Etching

10¾ × 8½ in. (27 × 21.5 cm)

The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1987

1987.1134

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In 1528 Francis I of France decided to reconstruct and enlarge a medieval hunting lodge about forty miles southeast of Paris into his principal residence. Having failed to take over parts of Italy by military means, the king proceeded to bring Italy—at least in the form of its art—to France. Leonardo da Vinci had come to France and died there in 1519, and Andrea del Sarto had made a visit in 1518–19. Giulio Romano, the king's first choice for the decoration of Fontainebleau, would not leave Mantua, but he recommended the young Francesco Primaticcio, and the château was eventually decorated by Primaticcio and Rosso Fiorentino.

During a few years in the early 1540s, an extraordinary group of over 250 prints, almost all etchings, was produced at Fontainebleau. The majority of these works were made by four printmakers, who reproduced designs by Rosso and Primaticcio, Giulio Romano and Luca Penni. Most of the etchings by Antonio Fantuzzi—an artist from Bologna, as we know from an inscription on one print—follow Rosso's drawings, many of which were for the decor of the château. The design for *Hercules and Cacus*, however, may well have been executed at an earlier date, for there exists a series of



the six Labors and Adventures of Hercules, drawn by Rosso and engraved by Gian Jacopo Caraglio in Rome about 1524, similar to this print in format and figural and compositional style. The series was specifically planned for the print medium, one of the earliest examples of this practice, which became thoroughly established by the end of the sixteenth century. The image of *Hercules and Cacus* may have been intended, but not used, for this series.

The Metropolitan's collection of Fontainebleau prints is by far the most extensive in this country; of 111 etchings ascribed to Fantuzzi, the Museum now has thirty-eight.

S B

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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*; Ellen Handy, *Research Assistant*.

Bibliography: Adam Bartsch, *Le Peintre-Graveur*, vol. 16, Leipzig, 1870, p. 399, no. 59 (as anonymous, as *Hercules and Antaeus*); Henri Zerner, *The School of Fontainebleau: Etchings and Engravings*, New York, 1969, no. A.F. 67.

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GIOVANNI DOMENICO TIEPOLO

Italian, 1727–1804

*Mercury Appearing to Aeneas in a Dream*

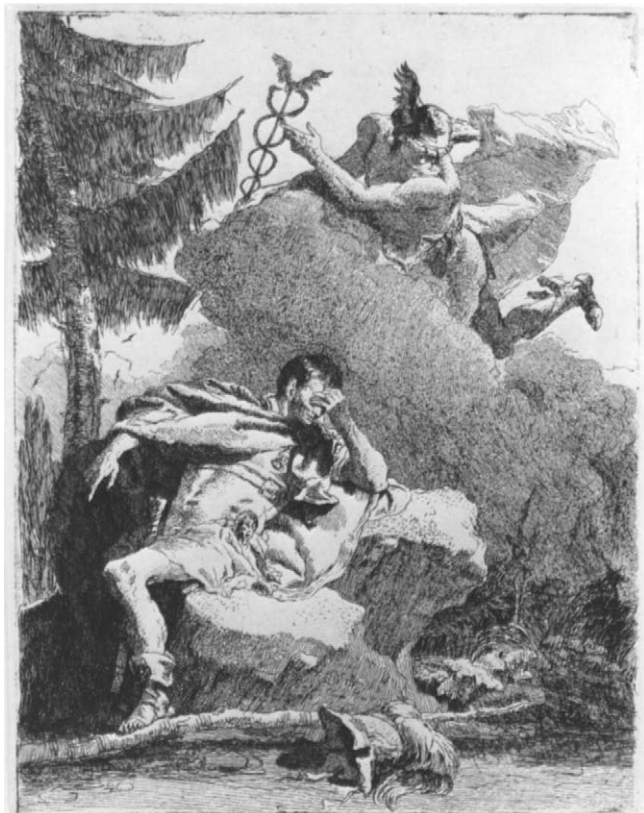
After 1757

Etching, first of two states

9½ × 7½ in. (24.1 × 18.1 cm)

The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1988  
1988.1035

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Giovanni Domenico Tiepolo, the talented and precocious eldest son of the brilliant Giovanni Battista Tiepolo (1696–1770), received his first painting commission at twenty for the *Stations of the Cross* in the church of Saint Polo, Venice; his first series of etchings, published in 1749, reproduced these fourteen subjects. Domenico's next etchings were his delightful and inventive *Picturesque Ideas on the Flight into Egypt*, done at Würzburg, where his father was decorating the residence of the prince-bishop; this series, published in 1753 with a dedication to the prince-bishop, consists of no less than twenty-seven vignettes of the Holy Family fleeing Herod's decree for the execution of infant Jewish males.

Most of the rest of Giovanni Domenico's 183 etchings reproduced his father's painted works, thus compressing the sparkle of the paintings into portable, multipliable gems, which made known to the world compositions that otherwise would have been seen only by the few with access to the places they decorated.

*Mercury Appearing to Aeneas in a Dream* is one of eleven prints reproducing frescoes in the Villa Valmarana, the "palazzina" of Count Giustino Valmarana on the outskirts of Vicenza. The decoration of the villa, by father and son after their return from Würzburg, was finished in 1757. Giovanni Battista painted the walls and ceilings of a central atrium and four symmetrical surrounding rooms with symmetrical literary themes: two rooms illustrating the epic poets of antiquity, Homer and Virgil, and two, the Italian epic poets of the Renaissance, Tasso and Ariosto. Etchings were made by Giovanni Domenico of three of the four scenes in the *Aeneid* room. *Mercury Appearing to Aeneas* is one of these; as in all of Domenico's prints after his father's paintings, the composition is reversed. This acquisition brings to 132 the number of different etched images by Giovanni Domenico in our collection.

S B

Bibliography: Alexandre de Vesme, *Le Peintre-Graveur italien*, Milan, 1906, no. 85; Aldo Rizzi, *The Etchings of the Tiepolos*, London, 1971, no. 136.

Related references: Antonio Morassi, *A Complete Catalogue of the Paintings of G. B. Tiepolo*, London, 1962, p. 65; Michael Levey, *Giambattista Tiepolo: His Life and Art*, New Haven and London, 1986, p. 236.





PIERRE BONNARD

French, 1867–1947

*Place Clichy*

1922

Five-color lithograph on cream wove paper

Image, 18½ × 25 in. (47 × 63.5 cm);

sheet, 19⅝ × 25⅝ in. (50 × 65 cm)

Purchase, Derald H. and Janet Ruttenberg Gift, 1987

1987.1157

Pierre Bonnard's career as a printmaker and as a chronicler of Parisian street life peaked in 1899, when his publisher, Ambroise Vollard, exhibited his suite of twelve color lithographs entitled *Quelques Aspects de la vie de Paris*. Thereafter, his production of single-sheet color prints diminished rapidly, as did his concentration on urban scenes, for he turned his attention toward the wholehearted pursuit of painting the luxuriant life of the French countryside. More and more frequently he departed from the bustle of the city, accepting fewer and fewer graphic assignments.

Bonnard's decision to issue a large and ambitious five-color print in 1922, after two decades of only scattered printmaking activity, was undoubtedly encouraged by his dealers, the Bernheim-Jeune brothers, who had exhibited his work since 1900 and had shown twenty-four of his paintings in

the spring of 1921. He designed a black-and-white poster for their magazine, the *Bulletin de la vie artistique*, in 1919, and it was they who published the *Place Clichy* lithograph in an edition of one hundred impressions.

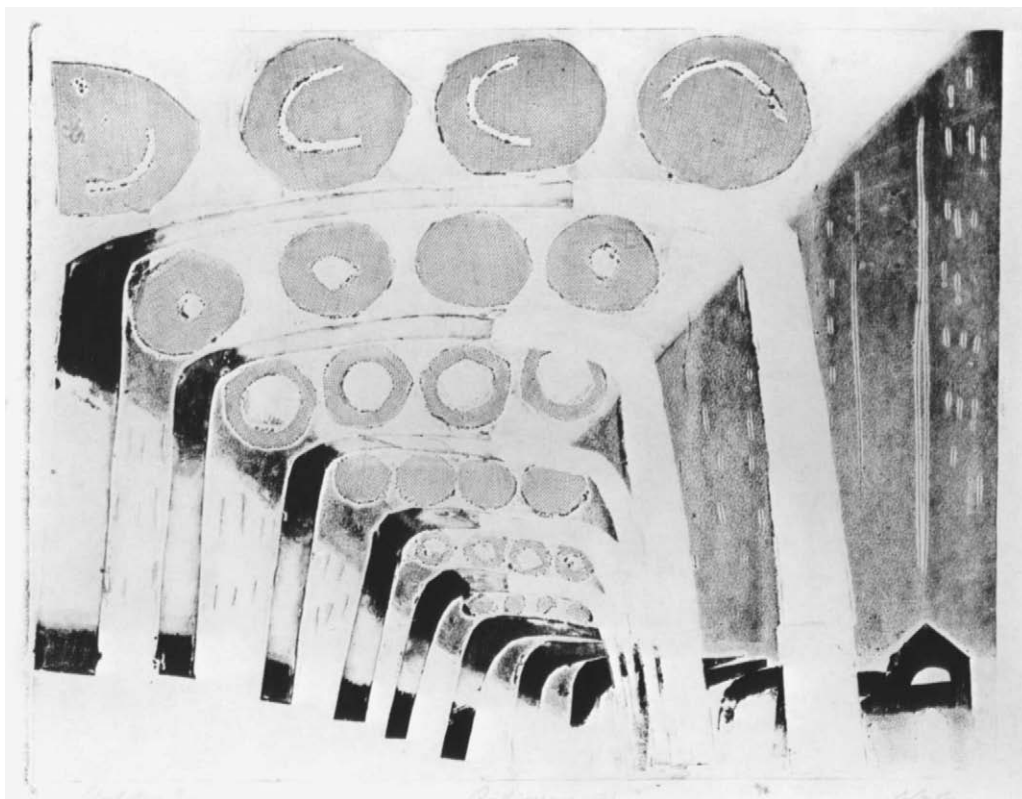
Although after 1900 Bonnard spent only short periods of time in Paris, he nonetheless took occasional opportunities to record aspects of the changing environs of the quarter near Montmartre; here he intermittently lived and worked for over fifty years. At the hub of his neighborhood was the busy intersection of the avenue de Clichy, where Bonnard stationed himself to observe the parade of shoppers, street vendors, and bus passengers.

In contrast to the street scenes he printed in the 1890s, in which pedestrians usually appeared as sketchy silhouettes hurrying across broad avenues, Bonnard's later view contains solid and motionless half-length figures that congregate close to the picture plane, where their masklike faces tend to make us feel ill at ease. No longer as delighted by the city's patterns of activity as in his youth, Bonnard later focused on the isolated individual—seeming to ponder, much as his contemporary Edvard Munch did, the problems of urban malaise.

CI

Bibliography: Claude Roger-Marx, *Bonnard Lithographe*, Monte Carlo, 1952, cat. no. 77; Francis Bouvet, *Bonnard: The Complete Graphic Work*, New York, 1981, cat. no. 88.





ROLF NESCH  
German, 1893–1975

*Elevated Bridge, Rödingsmarkt,*  
from  
*Hamburger Brücken (Hamburg Bridges)*

1932  
Metal print on thick cream wove paper  
Plate, 17 $\frac{5}{8}$  × 23 $\frac{1}{4}$  in. (44.8 × 59.1 cm);  
sheet, 19 $\frac{1}{16}$  × 25 $\frac{7}{16}$  in. (49.9 × 64.7 cm)  
Purchase, Nelson Blitz, Jr. Gift, 1988  
1988.1034

The twenty prints in this series are Rolf Nesch's homage to the thriving bustle of Germany's chief seaport on the Elbe. For Nesch, the bridges over the river were personifications of the spirit and magic of Hamburg, and yet constant reminders of the brute power of industry and machinery, of transportation and shipping. Other German artists were inspired by Hamburg, but it was Nesch who saw the city as a dichotomy of man-made strength and natural beauty. Of all the prints in this series, *Rödingsmarkt* is one of the most important: like a grand allée, single-arch supports of an elevated bridge bring symmetry to an urban environment. Between each support, sets of four circular lamps illuminate the space below and, in turn, delineate the curve of the bridge.

German printmakers in the early 1900s, especially the Expressionists, were dissatisfied with the historic limitations of

printmaking and exploited the traditional tools and techniques of woodcut, etching, engraving, and lithography in startlingly new and quite personal ways. Nesch, influenced by Edvard Munch and Ernst Kirchner, was one of these innovators. A fortuitous accident in 1922 while etching a plate in acid led him to work with deep-biting and intaglio printing. Later, Nesch experimented with soldering and weaving strands of wire. *Rödingsmarkt* represents a culmination of this experimentation; no longer just etching, Nesch called his technique "metal-printing." Using an aquatinted plate, Nesch wove copper wire through carefully bored holes and soldered additional wire to the right side of the plate; soldered cut pieces of screening material in the interstices at left and in the area of aquatint; and either welded or carefully positioned separately inked cut-metal pieces on the plate to create the supporting bridge structure. Plates as complex as those for the Hamburg Bridges series were so difficult to ink that Nesch printed works like *Rödingsmarkt* himself in limited editions of eight. Nesch fled Hamburg in 1933, abandoning his plates and many of his paintings and drawings. Few of his early works survive.

DWK

Bibliography: Ellen Sharp, *The Graphic Art of Rolf Nesch* (exhib. cat.), Detroit, The Detroit Institute of Arts, 1969, pp. 24–26, entry 51; Frances Carey and Antony Griffiths, *The Print in Germany 1880–1933: The Age of Expressionism* (exhib. cat.), London, The British Museum, 1984, pp. 225–232, entry 229.

# DESIGNS FOR ORNAMENT

JEAN MIGNON

French, active 1535–1555

## *Old Man Warming His Hands over a Fire*

from a set of twenty terms

About 1544

Etching

Sheet, 9 $\frac{3}{8}$  × 5 $\frac{3}{4}$  in. (24.5 × 14.6 cm)

Purchase, Mr. and Mrs. Paul Gourary Gift, 1987

1987.1170.3

One of the four principal etchers of the school of Fontainebleau in the 1540s, Jean Mignon is believed to have produced sixty etchings. This figure of an old man warming his hands over a fire is one of a series of twenty terms, the basic form of which derives from the classical boundary post consisting of a pedestal supporting a bust. The twelve male and eight female heads, busts, or torsos in the series, however, are decidedly unclassical themselves, and their bases are, if possible, even more so. Some of the figures also derive from classical mythology—Hercules, Pan, Bacchus, and Diana of Ephesus—and the lamps, altar, vase, and boar's head in *Old Man Warming His Hands* have classical allusions, too; but there is nothing heavily antiquarian in the spirit of this series, in which Mignon's playfulness and invention seem as effortless as they are abundant.

S B

Bibliography: Félix Herbet, "Les Graveurs de l'Ecole de Fontainebleau, III: Dominique Florentin et les Burinistes," *Annales de la Société Historique et Archéologique du Gâtinais*, 1898, p. 41, no. 14, rpt. Amsterdam 1969, p. 129 (as an anonymous engraving); Henri Zerner, *The School of Fontainebleau: Etchings and Engravings*, New York, 1969, no. J.M. 22.



AUGUSTIN HIRSCHVOGEL

German, 1503–1553

## *Pattern for Decorating a Horizontal Rectangular Space*

1543

Etching on laid paper, no watermark

2 $\frac{1}{16}$  × 3 $\frac{7}{8}$  in. (5.2 × 9.9 cm)

Purchase, Anne Stern Gift, 1988

1988.1032

Because of its *horror vacui* this is probably a design for a glass or ceramic painting; it would be difficult to reproduce in three dimensions in stone, metal, or wood. We know that Hirschvogel grew up in the thriving glass-painting workshop founded by his father, Veit Hirschvogel the Elder, and it is likely that our pattern was for glass painting. A female satyr, a contradiction of terms, is seated between cornucopias and above a satyr mask. She wears a basket of fruit on her head rather like Ceres, goddess of Plenty. In the upper corners eagles balance fiercely on ribbons tied to rings at the top of the print. Below each bird is a ram's head over a helmet and a shield. On the shield at the left is the date 1543; the one at the right bears Hirschvogel's monogram. When he was about thirty, Hirschvogel left his father's shop, probably traveled to Italy, and then worked in Ljubljana from 1536 until 1543, the year he went to Vienna. His talents were many—glass painter, medal cutter, cartographer—but it is as a landscape etcher that we remember him most. His etched designs for ewers, cups, daggers, and other ornament, most of which are dated 1543 and 1544, show that he knew the work of contemporary ornament designers and shared their enthusiasm for satyrs and other monsters. Aside from two magnificent dagger designs, this glass-painting pattern is the only Hirschvogel ornament print in our collection.

J S B

Bibliography: Adam Bartsch, *Le Peintre-Graveur*, vol. 9, Vienna, 1803–1821, rpt. Leipzig, 1866–1876, pp. 198–199, no. 101; Karl Schwarz, *Augustin Hirschvogel, ein deutscher Meister der Renaissance*, Berlin, 1917, p. 191, no. 101; F. W. H. Hollstein, *German Engravings, Etchings and Woodcuts ca. 1400–1700*, vol. 13A, The Netherlands, 1984, p. 207, no. 95.



GABRIEL DE SAINT-AUBIN  
French, 1724–1780

*Four Vases*

Etching and drypoint on paper with an illegible watermark  
9<sup>9</sup>/<sub>16</sub> × 6<sup>5</sup>/<sub>16</sub> in. (24.3 × 16.2 cm)

Purchase, Mr. and Mrs. Robert J. Massar Gift, and  
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1988  
1988.1021

Saint-Aubin's etching bears a resemblance to the patterns of vases published by contemporary French ornament designers. That Saint-Aubin signed each vase "Gabriel" implies he planned to cut them apart. The disturbing vertical lines and patched shading in the center of the plate lend credence to this idea. There are other plates of his like this, with more than one image and later cut apart. However, Saint-Aubin was not by nature an ornament designer, making patterns for craftsmen to follow. His quick, unfinished sketches were unpopular in his day—the Academy disapproved—but in the twentieth century, we find them ravishing.

The tiny drypoint sketch underneath the lower left vase may answer queries as to why Saint-Aubin made this print. A room hung with paintings is faintly labeled "Cabinet de M. de LaLive de July, introducteur des ambassadeurs, 1754." Lalive de July, a collector whose portrait by Greuze is in the National Gallery, Washington, was generous about allowing strangers to see his collection. Over a period of years he wrote the *Catalogue historique du cabinet de peinture et de sculpture françoise de M. de Lalive*, published in Paris in 1764. It is possible that he met Saint-Aubin at an auction, for Saint-Aubin often went to art sales: his marvelous sketches in the margins of sale catalogues are famous. Saint-Aubin must have seen the Cabinet, since he included it on our print. It seems likely that he was illustrating the *Catalogue*, although the print did not appear there, and scholars have been unsuccessful in identifying the four vases as being mentioned by Lalive.

JSB

Bibliography: Emile Dacier, *L'Oeuvre gravé de Gabriel de Saint-Aubin*, Paris, 1914, pp. 62 ff., no. 12; *Prints and Drawings by Gabriel de Saint-Aubin, 1724–1780* (exhib. cat.), Davison Art Center at Wesleyan University, Baltimore Museum of Art, 1975, p. 50, no. 16.

# PHOTOGRAPHS

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ADOLPHE BRAUN

French, 1811–1877

*Flower Study: Rose of Sharon*

1853–55

Gold-toned albumen silver print from glass negative

14¾ × 16½ in. (37.5 × 41.9 cm)

Gift of Gilman Paper Company,

in memory of Samuel J. Wagstaff, Jr., 1987

1987.1161

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This elegant flower study is both a superbly realized still life and a faithful botanical rendering. Unlike many nineteenth-century photographs meant primarily as scientific records, this photograph was intended for commercial application, and only latterly valued for its completeness and compositional finesse. Braun began his career as a draftsman for the large textile firm Dollfus-Meigs in Mulhouse but by 1848 had opened his own photographic studio in Dornach, where he produced photographs of many types. These were distributed to a wide audience of designers, artists, and students who used them as models to copy. In 1855 at the Paris

Exposition Universelle, Braun's multivolume *Fleurs Photographiées* won a gold medal for ingenuity and utility to the textile industry.

Motion during this long exposure caused an indistinctness in several of the blossoms. Nearly life-size, the roses of Sharon and common roses seem to breathe within the image, not quite transfixed in two dimensions, but finely rendered by subtle modulations in the rich print. The characteristic plainness of the background deceptively argues simplicity for a composition that is, in fact, highly artficed: the stems gathered in a bouquet harmoniously augmented with leaves at the lower center, the branches punctiliously positioned to provide clear and complete frontal, profile, and back views of the flowers in bud, opening blossom, and full bloom. In this way, conventions of botanical illustration and of floral still lifes are recalled, but the unusual presence of these flowers results from the detail and immediacy of the photographic medium. So vivid are these roses that this picture is almost a portrait; indeed Pierre Bonnard called Braun "le Nadar de la fleur," likening him to his contemporary, the great Parisian portraitist, and Braun's floral subjects to the brilliant artists and celebrities memorably recorded by Nadar.

EH

Related references: George Besson, *Etablissements Braun & Cie*, Paris, 1953, p. 11; Naomi Rosenblum, "Adolphe Braun: A Nineteenth Century Career in Photography," *History of Photography*, Oct. 1979, pp. 357–372.








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ROBERT HOWLETT  
British, 1831–1858

*In the Valley of the Mole*

1855

Albumen silver print from wet collodion on glass negative  
8 1/16 × 10 in. (20.5 × 25.5 cm)

Purchase, Harrison D. Horblit and Harriette and Noel Levine Gifts  
and David H. McAlpin Fund, 1988  
1988.1033

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Robert Howlett was a leading photographer in London in the mid-1850s. Had he not died young, reportedly from exposure to poisonous photographic chemicals, Howlett would very likely have remained as central to the history of photography as his now more renowned contemporaries Roger Fenton and Philip Henry Delamotte. Like them, Howlett was a technical experimenter, author of photographic treatises, member of the Royal Photographic Society, and, additionally, an associate of the Photographic Institution.

Although the arc of his career was short, Howlett's activities illustrate the mid-century transformation of British photography from an avocation of men of learning and leisure to the commercial enterprise of professionals. Howlett had a foot in each camp. He is best known for his epochal documentation of the construction of I. K. Brunel's triumph of engineering, the great steamship *Leviathan* in 1857, but

earlier in his career he was more of an artist-amateur who photographed rustic cottages and picturesque landscapes and shared his results with colleagues.

*In the Valley of the Mole* is the summation of his achievement in scenic photography. It appeared in *The Photographic Album for the Year 1855* with the following information: "Taken on collodion, Sept. 3, 1855, cloudy, exposure 3 minutes, developed in pyrogalllic acid, lens Ross, focal length 18", diameter 3 1/2", diaphragm 1". While this brief notice is technically instructive, it accounts for the beauty of Howlett's picture as inadequately as Constable's notations of the climatic conditions for his sketches.

Howlett made two less satisfying versions of the picture, but in this one he resolved the relationship of cart and river so perfectly that the balance, a deliberate choice, seems inevitable. Like Constable's *Hay Wain* (1821), the photograph addresses the temporality of man's industry within nature's continuity and confirms the peaceable equation established between them in Romantic art.

MMH

Provenance: [Robert Hershkowitz, London].

Related references: Mark Haworth-Booth et al., *The Golden Age of British Photography, 1839–1900*, New York, 1984; Carolyn Bloore and Grace Seiberling, *A Vision Exchanged*, London, 1985; Seiberling and Bloore, *Amateurs, Photography and the Mid-Victorian Imagination*, London, 1986; Mike Weaver, *The Photographic Art*, London, 1986.

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EUGENE CUVELIER

French, about 1830–1900

*Untitled (View of Fontainebleau Forest in Mist)*

1859–62

Salted paper print from glass negative

7<sup>13</sup>/<sub>16</sub> × 10<sup>1</sup>/<sub>8</sub> in. (19.9 × 25.7 cm)

Purchase, The Howard Gilman Foundation and  
Joyce and Robert Menschel Gifts, 1988

1988.1031

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Son of the photographer Adalbert Cuvelier of Arras, Eugène Cuvelier studied painting with Constant Dutilleux, a plein-air landscapist and close friend of Camille Corot. In 1855, when Dutilleux went to Fontainebleau, his student probably accompanied him, for four years later Eugène Cuvelier married Louise Ganne, daughter of an innkeeper at Barbizon. Corot was best man; Millet and Rousseau were attendants.

Cuvelier was thus at the center of the group of artists loosely known as the Barbizon school, who painted in the forest and gathered at the Auberge Ganne. Cuvelier taught the

group the *cliché-verre* technique, a method that used photographic plates as a matrix to print drawings. His photographs of the forest also excited their interest. The hundred or so recently discovered in the hands of Cuvelier's descendants confirm the painters' regard, for they reveal a photographer of painterly sensibility adept at rendering the delicate light of the woods coloristically.

It has long been thought that the silvery luminescence and blurred foliage of Corot's late style depended upon the example of photography. Certainly, the melting tones and palpable atmosphere of this print so closely resemble the mid-range tonalities and indistinct contours of Corot's paintings that Cuvelier's elegant views may rightfully be considered their implicit source. It is a rare thing: a picture of the fresh and coherent vision that lured French painters away from an earthbound realism to the ethereal evanescence of Impressionism.

MMH

Provenance: Cuvelier family; [Harry Lunn, Paris].

Related references: Elizabeth Glassman and Marilyn F. Symmes, *Cliché-verre: Hand-Drawn, Light-Printed*, Detroit, 1980; Françoise Heilbrun, *Les Paysages des Impressionnistes*, Paris, 1986.



# MUSICAL INSTRUMENTS

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DAVID TECCHLER

German, active in Rome; born about 1666, died after 1747

*Chitarrone*

Rome, 1725

Ebony, spruce, tortoiseshell, and various other materials

Length, 70¾ in. (179.7 cm)

Purchase, Clara Mertens Bequest, in memory of André Mertens, 1988  
1988.87

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The invention of the *chitarrone* ("large kithara") has been reliably attributed to Antonio Naldi, lutenist to the Medici court at Florence, where the instrument is first mentioned in accounts of theatrical performances of classical subjects celebrating the wedding of Ferdinand I and Christine of Lorraine in May 1589. Naldi, who played the chitarrone on that occasion, may have conceived the instrument's design, but he assigned its construction to the famed Venetian lute maker Magnus Tieffenbrucker, whose example dated 1589 is preserved in the Museum of Fine Arts, Boston. This variety of lute, having an extended neck bearing unfretted diatonic bass strings that sound below the normal fretted notes, represents an effort by Florentine poets and composers to imitate ancient Greek musical practice. The same humanistic impulse inspired a novel declamatory style of vocal writing, *musica recitativa*, from which soon emerged a new dramatic genre, opera.

From its beginning the chitarrone accompanied singers; thanks to its large range of notes and dynamic expressivity, it was a favorite instrument for this purpose throughout the seventeenth century, when its use spread outside Italian court circles. During the Baroque era the chitarrone, confusingly also called *tiorba* or theorbo (a word earlier denoting a hurdy-gurdy), found a place in church music and inspired a small solo repertoire. Nevertheless, by the mid-eighteenth century it gradually began to fall out of fashion.

The Metropolitan Museum's fairly late example was built by the most prominent Roman luthier of his day, David Tecchler. German-born, Tecchler came from Augsburg to Rome before 1700 and remained there until his death. Renowned for his violins and, especially, his cellos, Tecchler also occasionally made plucked instruments; however, this handsome instrument, signed *Dav: Tecchler/fecit Roma/AD 1725* on an ivory plaque on the finial and similarly labeled within the body, seems to be his only extant chitarrone. Its deeply arched back comprises fourteen thin ebony staves separated by ivory double striping. The neck is veneered front and back with tortoiseshell over a ground of patterned paper. Six pairs of strings extend from a peg box above the gut-fretted fingerboard, while eight single bass strings fasten to pegs in a crook at the top. The fragile spruce soundboard, edged with bone and ornamented with an intricately carved rosette in the soundhole and mother-of-pearl inlays, is in remarkably fine condition. A clip on the back of the neck and a button at the tail secured a strap that supported the nearly six-foot-long instrument.

LL

Bibliography: D. A. Smith, "On the Origin of the Chitarrone," *Journal of the American Musicological Society*, 32, no. 3 (Fall 1979), pp. 440–462; *Important Musical Instruments . . .* (sale cat.), Christie, Manson and Woods Ltd., London, March 16, 1988, lot 175.





# COSTUME INSTITUTE

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## *Court Train*

French, about 1860s

Pale golden yellow satin, embroidered in foliate and laurel-wreath patterns in gold metallic threads, sequins, pearlized beads, paste, and silk floss

Length (at center back), 113 in. (287 cm)

Purchase, Irene Lewisohn Trust Gift, 1988  
1988.68

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Luxurious costume was an important part of the court of Napoleon III, encouraged as much to enhance the prestige of the assembly as to stimulate the French silk industry in Lyon. This court train, an acquisition of both historic and artistic significance, constitutes the only complete Second Empire example in the Costume Institute. Because most costumes associated with European court ceremonies remain in collections abroad, it is unusual to have the opportunity to obtain such a piece. The foliate and laurel-wreath motifs



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Entries by Jean L. Druesedow, *Associate Curator in Charge*; Beth Alberty, *Assistant Curator*.

embroidered in gold metallic threads, sequins, pearlized beads, sparkling paste, and silk floss are an exceptional example of Imperial decorative sensibilities applied to dress. Clearly a reinterpretation of the neoclassical style of the First Empire, they are similar to designs found in architectural ornament, furniture, woven silks, and other decorative arts of the mid-nineteenth century.

An elaborate train would have been worn on important occasions such as the first Imperial ball in 1866. Sometimes a detachable train had a matching dress, but often it contrasted in color and texture to the rest of the costume. One as heavy as this would most likely have been removed after the initial ceremonial presentation for greater ease in dining and dancing. A train of any kind brings a traditional element into the fashion of the moment, and in the mid-nineteenth century, when wide skirts were held out by hoops, it represented formality and the appropriate costume to be worn in the presence of royalty.

This train can be traced with almost complete certainty to the Lannes family, as it was removed from one of their properties. Because the long seams have been stitched by machine, it might have been made after 1855. Auguste Lannes, duc de Montebello, was the ambassador from Napoleon III to the tsar's court at St. Petersburg from 1858 to 1864. The Comtesse de Montebello, a dame du Palais to Empress Eugénie, may well have worn the train.

JLD

Provenance: Family of Auguste Lannes, duc de Montebello; sold at Hôtel Drouot, Paris, June 3, 1985 (misidentified as First Empire); [Mars & Merkur GmbH, Offenbach, West Germany].

Related references: Joanna Richardson, *La Vie Parisienne 1852–1870*, New York, 1971; *The Second Empire, 1852–1870, Art in France under Napoleon III* (exhib. cat.), Philadelphia, Philadelphia Museum of Art, 1978.

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### Woman's Coat

Afghanistan (Turkman), 2nd half of the 20th century  
Wool, silk, cotton, metal alloy, and carnelian  
Length (at center back), 44¾ in. (111 cm)  
Purchase, Martin and Caryl Horwitz Gift, 1988  
1988.132.1

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This coat speaks of traditions being transformed, undoubtedly in relationship to profound changes in the Turkman way of life. The garment is relatively new and combines elements of older types of Turkman women's coats. In the past coats were made of home-woven silk, usually striped and decorated with silver ornaments, gold braid, or embroidery. (The embroidered ones were made especially by the Tekke group and were actually worn as mantles.) Our coat is of green trade wool and combines metal ornament and embroidery. Its construction resembles that of older coats, the main center back and front of the body being formed by a



large continuous panel, the sleeves by two smaller panels, and the side filled out and fitted by means of gussets. The center panel is not the customary Turkman loom width, however, and the other pieces cannot be diagramed onto traditional rectangular loom lengths. Moreover, although the seams are handsewn, they are finished with machine top stitching.

The metal ornament similarly mixes older and newer fashions. The central ornament on each front is a characteristic Tekke piece—a horn-shaped silver-and-gold-colored plaque set with carnelian and fringed with small silver-colored dangles. In the past the pair would have hung from each side of the woman's headdress; here it has been sewn onto navy cotton along with other hammered metal ornaments—some in rosette patterns and others bearing a Persian inscription.

The embroidery is done by hand in burgundy, orange, purple, and other colors, largely in the satin stitch characteristic of the Tekke. The designs, including birds and a branching plantlike form ending in sun motifs, derive from ancient beliefs, in which the sun, horned animals, birds, and plants had special powers or meaning.

The coat was probably intended to be worn on festive occasions, over the Turkman woman's usual full-length shift dress and baggy trousers.

BA

Related reference: Johannes Kalter, *The Arts and Crafts of Turkestan*, London, 1984, pp. 80–84, 91–109, 116–118 (illus. 68).

# AMERICAN PAINTINGS AND SCULPTURE

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AMBROSE ANDREWS  
American, 1801—at least 1869

*The Children of Nathan Starr*

Oil on canvas

28 $\frac{3}{8}$  × 36 $\frac{1}{2}$  in. (72.1 × 92.7 cm)

Signed, dated, and inscribed (on reverse at lower left): Painted by Ambrose Andrews AD. 1835; (at lower right): Emily Helen Starr [Aged] 15 [yrs]/Grace Ann [Aged] 12 [yrs]/Henry Ward [Aged] 9 [yrs]/Frederick Barnard [Aged] 6 [yrs]/Edward Pomeroy [Aged] 3 [yrs].

Partial Gift of Nina Howell Starr, in memory of her husband,  
Nathan Comfort Starr, 1987  
1987.404

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The itinerant painter Ambrose Andrews may have been born in West Stockbridge, Massachusetts. (The birth of an Ambrose Andrus was recorded there in 1801, and the artist's address was listed as Stockbridge in 1836, the first time he exhibited his work at New York's National Academy of Design.) In 1824 he studied at the American Academy of the Fine Arts, New York, where he probably drew from casts after antique sculpture. That same year he painted a charming but somewhat awkward watercolor portrait (The New-York Historical Society) of the family of his patron, Philip Schuyler (1788–1865), a wealthy and prominent New Yorker. Andrews moved often, mainly within New York State, but also as far afield as New Orleans and St. Louis. He exhibited portraits, including at least one miniature, and painted landscapes in the popular style of the Hudson River school.

When Andrews painted *The Children of Nathan Starr* in Middletown, Connecticut, in 1835, he created an outstanding conversation piece, a type of subject common in England but unusual in America. Conversation pieces represent a

family or a group of related people involved in conversation or participating in a common activity. The ages and identities of the children depicted here are known from an inscription on the reverse of the canvas. The oldest daughter, Emily Helen, fifteen, is seated, a closed book on her lap; her youngest brother, Edward Pomeroy, three, stands in front of her displaying a hoop and stick, a popular children's game during the nineteenth century. Other children, Henry Ward, nine, Frederick Barnard, six, and Grace Ann, twelve, are playing battledore and shuttlecock. The children stand in a simple interior, the doors thrown open to reveal a Greek Revival column, a porch with potted flowers, mainly calla lilies, and a sweeping view of the Connecticut River, including their family's munitions factory. The charm of the picture is heightened by the artist's attention to such details as the elaborate pattern of the painted floor or floor cloth; by the pose and gestures of the youngsters, who are seemingly frozen in action; and by the strong clarifying light that pours in from outdoors, enlivening their faces with a decided warmth.

DB/DTJ

Provenance: Descended in the family of Nathan Starr; on consignment, art market, Hartford, Connecticut, 1935; Nathan Comfort Starr, Williamstown, Massachusetts, Gainesville, Florida, and New York, New York, 1935–1981; his wife, Nina Howell Starr, New York, 1981–1987.

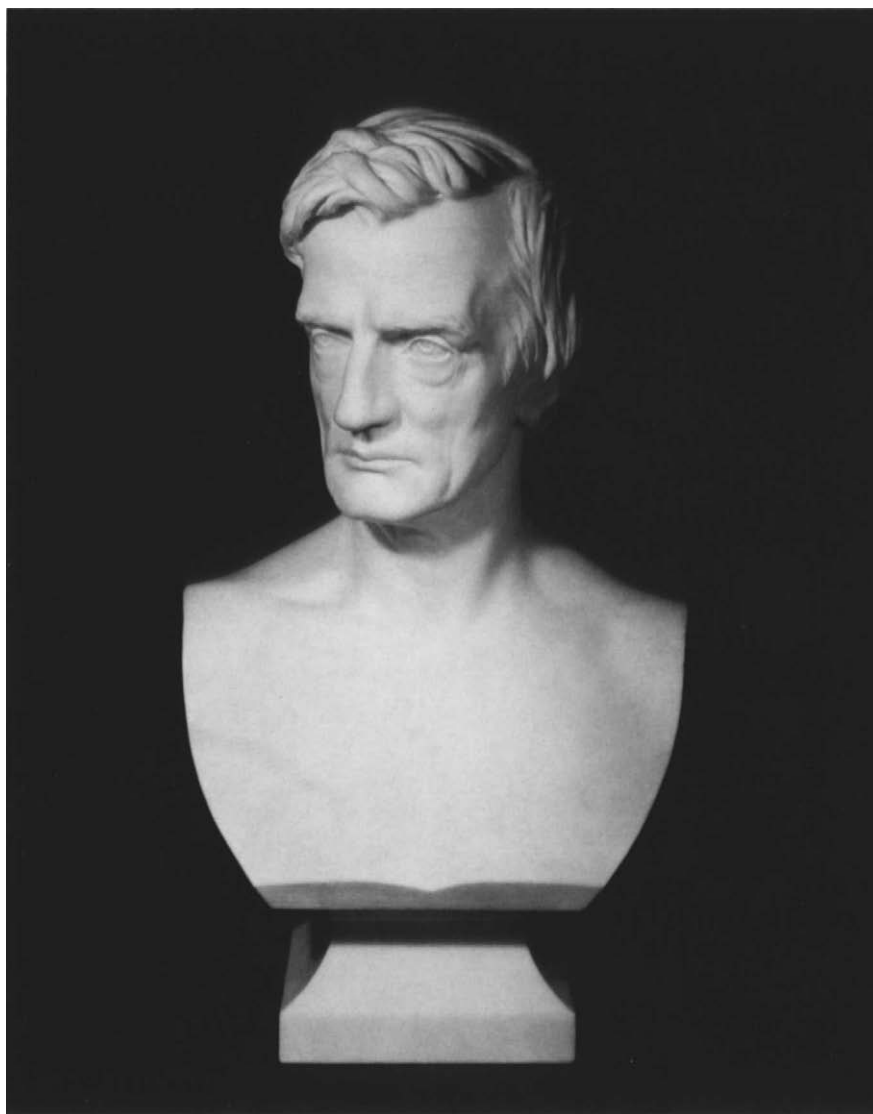
Bibliography: "Children of 1835," *American Collector*, 3 (January 10, 1935), p. 2 (illus.); Mary Black and Jean Lipman, *American Folk Painting*, New York, 1966, p. 102, p. 131, fig. 115; Black and Lipman, "American Folk Painting," *Art in America*, 54, no. 6 (1966), p. 121 (color illus.); Nina Fletcher Little, "The Conversation Piece in American Folk Art," *Antiques Magazine*, 94 (Nov. 1968), p. 746, p. 747 (illus.); Sandra Brant and Elissa Cullman, *Small Folk: A Celebration of Childhood in America* (exhib. cat.), New York, Museum of American Folk Art, 1980, jacket, p. 11, p. 24, fig. 31.

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Entries by Lewis I. Sharp, *Curator and Administrator of The American Wing*; Doreen Bolger, *Associate Curator*; Dale T. Johnson, *Research Consultant*; Carrie Rebor, *Chester Dale Fellow*.








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AUGUSTUS SAINT-GAUDENS  
American, 1848–1907

*William M. Evarts*

1872–74

Marble

Height, 23 in. (58.4 cm)

Gift of Erving and Joyce Wolf, 1987

1987.405

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This bust of William Maxwell Evarts (1818–1901), a successful lawyer and statesman, is one of the finest portraits by Augustus Saint-Gaudens. Considered among the foremost sculptors of the nineteenth century, Saint-Gaudens received formal instruction in Paris at the Ecole des Beaux-Arts before settling in Rome upon the outbreak of the Franco-Prussian War in 1870.

As a major and influential patron, Evarts became an important figure in Saint-Gaudens's early career. He was a United

States senator, first from Vermont and then New York, secretary of state under President Rutherford B. Hayes, attorney general under Andrew Johnson, and served as chief counsel for the United States on the Alabama Claims Commission. In Europe in 1872, on official business for the Commission, he was introduced to Saint-Gaudens and was instrumental in obtaining a number of assignments for the sculptor. Evarts engaged Saint-Gaudens to carve his own portrait as well as several copies of classical busts for the library of his home in Windsor, Vermont.

Despite its hermlike form, this bust of Evarts is a dynamic characterization. The sitter's distinctive features—his high forehead, straight thick hair, aquiline nose, and forceful square jaw—are captured with a vigorous naturalism. Saint-Gaudens's ability to render a powerful likeness early established his reputation in this country as the leading exponent of the American Beaux-Arts style.

LIS



ASHER BROWN DURAND  
American, 1796–1886

*Francis William Edmonds*

Pencil on paper  
5¾ × 3¾ in. (14.6 × 9.5 cm)  
Sheila and Richard J. Schwartz Fund, 1987  
1987.196.1

Asher B. Durand's sensitive portrait of the genre painter and banker Francis William Edmonds (1806–1863) illuminates the artists' close friendship. A refined study characteristic of this period, when capturing an accurate likeness of the sitter was of utmost importance, the sketch reveals the meticulous technique Durand learned from his many years as America's preeminent engraver. Edmonds, a native of Hudson, New York, trained as a cashier before enrolling in the National Academy of Design in 1826. He began exhibiting his work—narrative pictures strongly influenced by seventeenth-century genre subjects—in 1829, only to give up painting the next year for a prominent position with the Hudson River Bank. Edmonds resumed painting in 1835 and became an active figure in New York's cultural circles. A member of the Sketch Club, a lively fraternity of artists and amateurs, he cultivated a close friendship with Durand. Five months after Durand left for Europe in June 1840, Edmonds followed, although the two did not meet up until February 1841. Durand, anticipating his friend's arrival, told his wife that "his presence would be the most welcome sight in Rome." They left Rome together in April 1841 and, after stops in Florence, Venice, Geneva, and Paris, arrived in London in June. Durand's portrait of Edmonds, inscribed "London, 1841," dates from the last few weeks the painters spent abroad, before Durand's return to New York on June 20.

CR

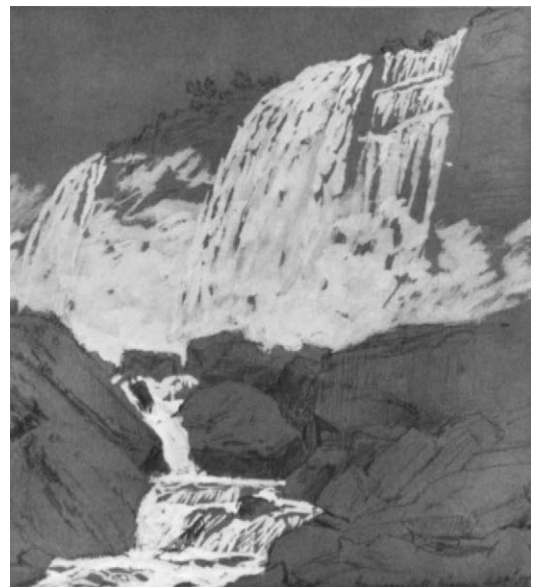
JASPER FRANCIS CROPSEY  
American, 1823–1900

*American Falls, Niagara*

Mixed media on paper  
9½ × 8½ in. (24.1 × 21.6 cm)  
Sheila and Richard J. Schwartz Fund, 1987  
1987.196.2

Niagara Falls, an icon of the New World and a favorite spot for tourists, became a stimulating subject for nearly every nineteenth-century landscape painter. Cropsey first visited the site in August 1852, made six studies, and wrote to his wife that "this sublime nature about me constantly moves my soul in admiration of its creator." The next year, in his studio, he developed his studies into a large painting (Newington–Cropsey Foundation, Hastings, New York). He took his vantage point in these works from a partially submerged rock at the base of the American Falls, just off Goat Island. Although wading there and keeping his materials dry were difficult, Cropsey cheered himself with the realization that "it was the first time that this view was ever painted." He climbed onto the rock again in September 1855 and produced a pencil sketch (Museum of Fine Arts, Boston) that provided the basis for a small oil (private collection), a larger painting (unlocated), and this sketch. Inscribed "Sept. '56," the sketch dates from shortly after Cropsey's arrival in England and correlates to *Niagara Falls from the Foot of Goat Island* (Museum of Fine Arts, Boston), which he painted in 1857 on a commission from the London print-making firm Gambart & Company. Gambart published a chromolithograph in 1858 under the title *Niagara Falls: The American Falls from Biddle's Staircase* in a portfolio called *American Scenery*. Cropsey painted Niagara from a distant shore in 1860 (private collection), Niagara in winter in 1868 (Art Institute of Chicago), and another view from the rock just off Goat Island in 1887 (Norton Art Gallery, Shreveport, Louisiana).

CR



## AMERICAN DECORATIVE ARTS

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Entries by Oswaldo Rodriguez Roque, *Associate Curator*; Frances Gruber Safford, *Associate Curator*; Amelia Peck, *Assistant Curator*.

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### *Kas*

New York or New Jersey, 1650–1710

Marbleized oak

Height (with restored feet), 70 in. (177.8 cm); width, 67 in. (170.2 cm);  
depth, 25 in. (63.5 cm)

Gift of Millia Davenport, 1988  
1988.21

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Although New Netherland became an English colony in 1664, certain manifestations of Dutch culture persisted for more than a century. A prime example is a distinctive type of cupboard called a *kas*, which was made exclusively in the areas of Dutch settlement in New York and New Jersey until the early 1800s. Of imposing size and strongly architectural design, these pieces were characterized by a large overhanging molded cornice and a bold projecting base molding, between which the front stiles and center upright served as pilasters flanking the two doors. Usually the most important item of furniture in the home, the *kas* was probably often a dowry gift, its wide, shelved interior well suited to the storage of linens and other valuable household possessions.

This *kas* is one of a small number in the seventeenth-century style. A rare example of New York–New Jersey case furniture from this period, it is an outstanding addition to our collection of seventeenth-century furniture, which is predominantly from New England. The *kas*'s striking marbleized surface—red over cream on the panels and cornice and black over blue gray on the stiles and rails—is unusual. The lack of a drawer spanning the case below the doors represents a slight variation on the form. Like other American furniture of this period, it is made of oak that has been riven, not sawn. In some other aspects of its workmanship it differs from New England joined furniture. The raised-field panels with molded edges and the mitered joints, which are typical of New York cupboards, are not characteristic of contemporary Anglo-American work. They, like the form of the *kas* itself, reflect Continental influences.

FGS

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MYER MYERS  
American, 1723–1795

### *Cruet Stand*

New York City, about 1760–70  
Silver

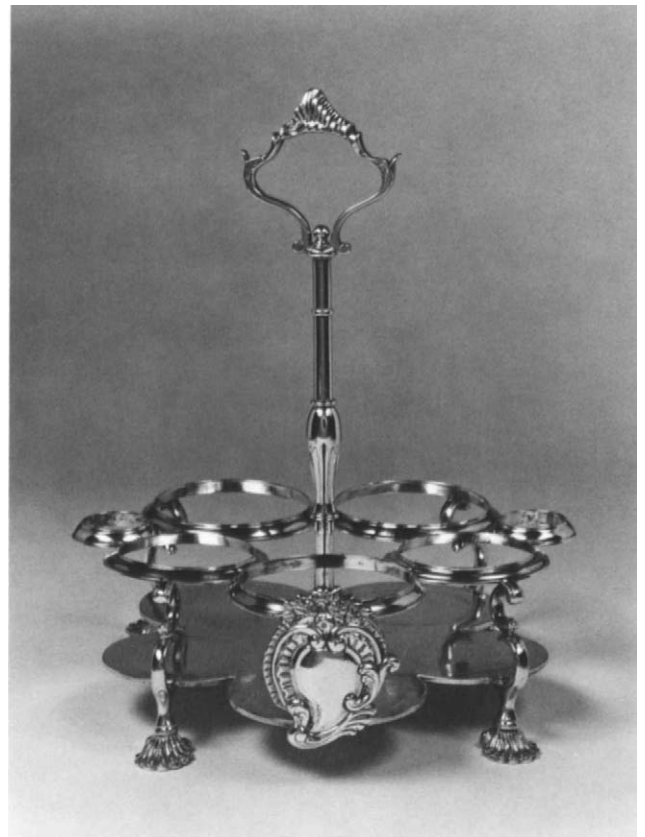
Height, 9¼ in. (23.5 cm); width, 7½ in. (19.4 cm)  
Purchase, Mr. and Mrs. Robert G. Goelet Gift, 1987  
1987.143

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A rarity in American silver, this cruet stand is a delightfully elegant object. Made when rococo designs were at the height of fashion in the colonies, the stand admirably expresses that style in its light curvilinear form, the asymmetry of its lively cartouche, and the prominent use of scroll and shell motifs. This type of frame with a cinquefoil shape and central handle closely follows the form and ornament of contemporary English examples. It was designed to hold three silver casters—a large one for sugar flanked by two smaller ones for spices such as pepper and mustard—and two glass cruets for oil and vinegar. When the cruets were uncovered, the silver lids could be placed in the small rings at either side of the frame. As is most often the case, this stand has survived without its containers. Whereas the silver casters could have been American but may well have been English, the glass cruets were undoubtedly imported.

The cruet or caster stand was one of the stylish forms popular with the colonial elite that was imported far more often than it was made locally. This is one of only seven American examples known from the colonial period. It is by Myer Myers, New York's foremost silversmith of the third quarter of the eighteenth century, who is noted for his versatility in turning out a variety of fashionable forms seldom produced in America at that time. Other rare forms by Myers in the collection are a superb cake basket and a pair of candlesticks, which this cruet stand beautifully complements.

FGS








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*Window Stool, One of a Pair*

New York, about 1815

Mahogany

Height, 30½ in. (77.5 cm); width, 37¼ in. (94.6 cm);  
depth, 15 in. (38.1 cm)

Purchase, The Horace W. Goldsmith Foundation Gift, in memory of  
Berry B. Tracy, and The Richard Hampton Jenrette Foundation, Inc.,  
Mr. and Mrs. Anthony L. Geller and The Equitable Gifts, 1988  
1988.83.1,2

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The Grecian-cross, or curule form, inspired by antique Greek and Roman models was most ably interpreted in American furniture by Duncan Phyfe, New York's leading cabinet-maker working in the neoclassical style. Although clearly derived from contemporary English designs, the crossing of the leg supports in S-shaped curves that appear to defy structural common sense acquired a tellingly American flavor at the hands of Phyfe and his workers. Such a treatment was expensive, and, consequently, only a relatively few examples of it have survived. Among them is a suite comprising a sofa, two armchairs, and several side chairs, made by Phyfe for Thomas Cornell Pearsall of New York. Together with this window stool and its mate, the only ones of their type known, it forms the core group of furnishings displayed in the Richmond Room of the American Wing. The Pearsall furniture possesses refinements of construction and carving not present to the same degree in the window stools. Nevertheless, in overall design the latter are outstanding, marking them as the product of Phyfe's shop or of someone familiar with Phyfe's designs and methods, perhaps a former worker. The stools were owned by the noted restoration architect Edward Vason Jones and have been on loan to the Museum since 1969.

ORR

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### *Album Quilt*

Baltimore, about 1846–52

Cotton

Length, 83 $\frac{3}{8}$  in. (211.8 cm); width, 85 in. (215.9 cm)

Bequest of Margaret Brown Potvin, 1987

1988.134

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We received this extraordinary Baltimore album quilt as a bequest from Margaret Brown Potvin, the great-granddaughter of one of the quilt's makers, Margaret L. Brown. Family history relates that Margaret L. Brown made at least two squares, although only one is marked with her name (first row, second block). Although we do not have a record of Margaret L. Brown's husband's first name, we know she married a Mr. Turner, since Mrs. Potvin's grandmother was Margaret Brown Turner. Many of the quilt blocks are signed by members of the Brown and Turner families, leading us to believe

that the blocks made by Margaret L. Brown's sisters, cousins, and future sisters-in-law may have been intended to be put together as a bridal quilt for her. The only man to sign a quilt block was Francis Turner (third row down, second block in). Was he Margaret's husband-to-be? Even if he was her fiancé, it is doubtful that Francis himself made the block; he may have asked one of his sisters or friends to make the block for him to sign and include in the gift.

The dated quilt blocks are from various months in either 1846 or 1847, with the exception of one that seems to be dated 1852. Perhaps most of the blocks were given, piece by piece, throughout 1846–47 but the quilt was not put together until after 1852. Unfortunately, we do not know Margaret L. Brown's wedding date, so we cannot be sure that the bridal-quilt theory is completely justified. No matter why it was made, it is a wonderful quilt and an important addition to our growing collection of American textiles.

A P



# TWENTIETH CENTURY ART

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GEORGIA O'KEEFFE  
American, 1887–1986

*Grey Line with Lavender and Yellow*

1923

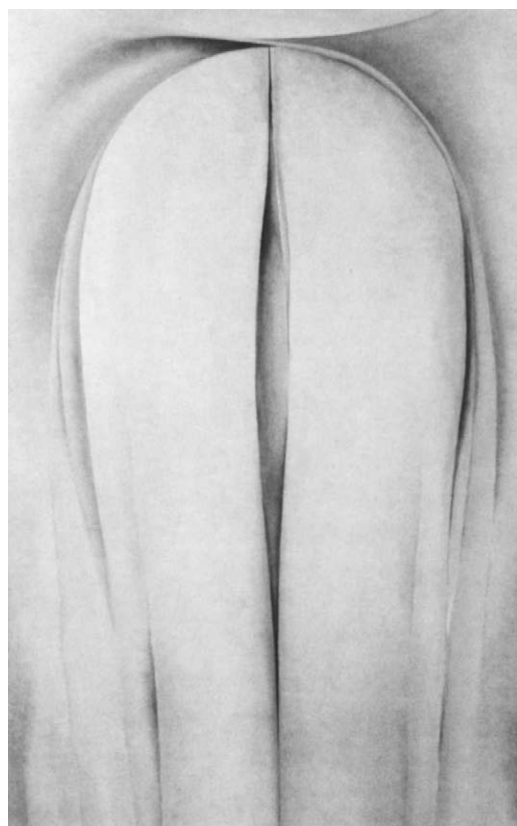
Oil on canvas

48 × 30 in. (121.9 × 76.2 cm)

Titled, dated, and initialed (on reverse): *Grey Line with Lavender & Yellow—1923 ?* / 

Alfred Stieglitz Collection, Bequest of Georgia O'Keeffe, 1986  
1987.377.1

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On March 6, 1986, the American painter Georgia O'Keeffe died at the age of ninety-eight. In her will she left several works to museums. The four paintings given to the Metropolitan range in date from 1923 to 1940, and they supplement our already extraordinary holdings of her work. Their subjects are diverse—a nonobjective abstraction, a Lake George tree, a view of New York City's East River and skyline, and a New Mexico landscape—and represent themes not previously shown in our collection.

*Grey Line with Lavender and Yellow*, one of several abstract compositions that O'Keeffe painted in 1923, relates to her first abstract paintings of 1919 that were inspired by music. Although no specific source is known, its imagery suggests various aspects of nature: a landscape in the rising mounds of gray and a crescent “sky” at the top; the organic formation of flowers and their delicate gradations of color; and female sexual anatomy (an interpretation that the artist categorically denied). Such diverse associations frequently come to mind while viewing O'Keeffe's paintings and are at the heart of her working process.

As in many of O'Keeffe's paintings, the composition of *Grey Line with Lavender and Yellow* is highly controlled and symmetrically arranged. The central arc can be perceived alternately as a solid flat shape, or as a void in the surrounding space. Divided by a thin gray line, the arc swells in the middle to create a narrow slit. These general themes of orifices and solid-void ambiguities are reiterated in the pale blue semicircle at the top of the canvas, perhaps a window onto the sky. O'Keeffe's colors here are pale pinks, blues, and grays that blend imperceptibly into one another with little visible brushwork. Although extremely reductive in terms of color, form, and movement, this painting exerts a powerful emotional impact.

O'Keeffe visited New Mexico for the first time in 1929, and for the next two decades she spent several months of each year there before moving to the West permanently in 1949. The majestic terrain of New Mexico, with its varied geological formations, exotic colors, intense light, and unusual vegeta-

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Entries by Lowery S. Sims, *Associate Curator*; R. Craig Miller, *Associate Curator*; Lisa M. Messinger, *Assistant Curator*.

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GEORGIA O'KEEFFE  
American, 1887–1986

*Red and Yellow Cliffs*

1940  
Oil on canvas

24 × 36 in. (61 × 91.4 cm)

Signed, dated, and titled (on reverse): Georgia O'Keeffe/Summer  
1940/Red and Yellow Cliffs/Ghost Ranch/



Alfred Stieglitz Collection, Bequest of Georgia O'Keeffe, 1986  
1987.377.4

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tion, provided O'Keeffe with a rich source from which she expanded her already extensive visual vocabulary. Images of mountains and bones were readily adapted to her style of combined representation and abstraction. The sculptural qualities inherent in these subjects led her in a new direction, toward more three-dimensional space and form.

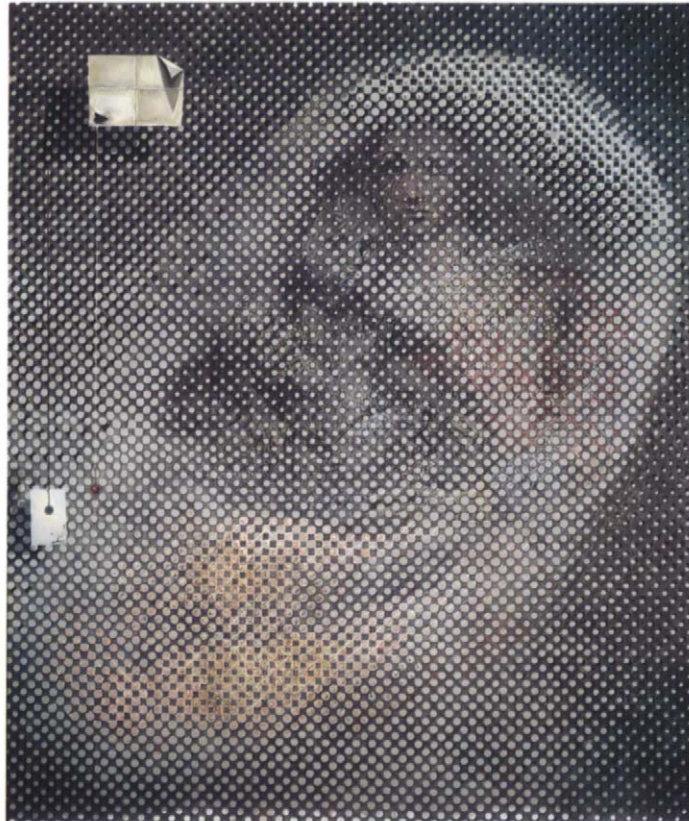
In the summer of 1940 O'Keeffe painted *Red and Yellow Cliffs*, a colorful view of the striated cliffs that loomed up behind her adobe house at Ghost Ranch, near Abiquiú, New Mexico. The views were spectacular, especially from her large bedroom window and from the roof of the house; the unusual colors and land formations inspired her to paint them many times over the years. The front of the house looked toward the Pedernal, a large flat-topped mesa in the distance that appears in several of her paintings.

What she humorously referred to as the “backyard” incorporated the immense rock cliffs that rose about seven hundred feet. Their physical enormity is accentuated in this work by O'Keeffe's close proximity to them and her ground-level perspective.

Here, the cliffs and the reddish hills below them occupy the entire canvas, with only a small strip of blue sky visible at the upper left. Pictorial space is compressed and recedes in three layers: in the foreground are bare slopes dotted with green juniper bushes and piñon trees; in the middle are the rounded and creviced red hills; and finally, in the background, the imposing wall of rock. Clarity and brightness of the desert light are particularly evident in the upper yellow stripes, which seem almost to dissolve in the glow.

LMM






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SALVADOR DALÍ  
Spanish, born 1904

*Madonna*

1958

Oil on canvas

88 $\frac{7}{8}$  × 75 $\frac{1}{4}$  in. (225.7 × 191.1 cm)

Signed and dated (center left): Dalí 1958

Gift of Drue Heinz, in memory of Henry J. Heinz II, 1987  
1987.465

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Surrealism, as a literary and artistic movement, began in Paris in the mid-1920s and flourished in Europe and America until the Second World War. Salvador Dalí became an official member of the group in 1929, and even after he was expelled from the group by its leader, André Breton, in 1941, his work continued to reflect the influence of Surrealist thought and methodology. Dalí's paintings feature intellectual puzzles and visual ambiguities, and his style is marked by its superrealistic illusionism used to describe completely unrealistic, fanciful subjects.

*Madonna* is one of several works Dalí made after 1941 that uses classical imagery as the basis for Surrealist invention. Here, he paints two different overlapping subjects with a profusion of gray and pink dots: a Madonna and Child based on Raphael's *Sistine Madonna* (Dresden Gemäldegalerie, after 1513) and a large ear, whose ridged interior surface is defined by the presence of these two figures. Each motif is designed to come into focus at different distances. At close

range the painting looks completely abstract; from about six feet it reveals the Madonna and Child; and from fifty feet it is what the artist called "the ear of an angel." To the left of the double image is a trompe-l'oeil detail of a red cherry suspended on a string from a torn and folded piece of paper, its shadow cast on another piece of paper bearing the artist's signature. Other Spanish artists, including Goya and Zurbarán, signed their works in similar fashion.

Dalí's juxtaposition of seemingly unrelated images takes on significance when viewed in terms of Christian iconography. The cherry is often called the fruit of Paradise, a reward for virtuousness symbolizing heaven and eternal life. The ear relates to the Passion of Christ and has connotations of both betrayal and charity. According to the New Testament, as Christ and the apostles emerged from the Garden of Gethsemane, his identity was betrayed by Judas with a kiss, and he was attacked by an angry mob. Simon Peter protected Christ with his sword, cutting off the ear of Malchus (servant of the high priest). In an act of charity, Christ healed the bloodied ear with his touch. Just as the visual images are overlapped, the symbolism in this painting suggests several layers of meaning.

The disintegration of the surface and the subjects into rows of pulsating dots arose from Dalí's interest in nuclear physics in the late 1950s. The technique is actually a visualization of the concept of antimatter, whereby particles of matter disappear on contact with particles of antimatter, releasing tremendous amounts of energy. Here, Dalí plays on this theory by creating a painting in which the image dissolves and reorganizes itself.

LMM

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CHUCK CLOSE  
American, born 1940

*Lucas*

1986–87

Oil and pencil on canvas

100 × 84 in. (254 × 213.4 cm)

Titled, dated, and signed (on reverse): "LUCAS"—1986–87

© C. Close 1987

Purchase, Lila Acheson Wallace Gift and

Gift of Arnold and Milly Glimcher, 1987

1987.282

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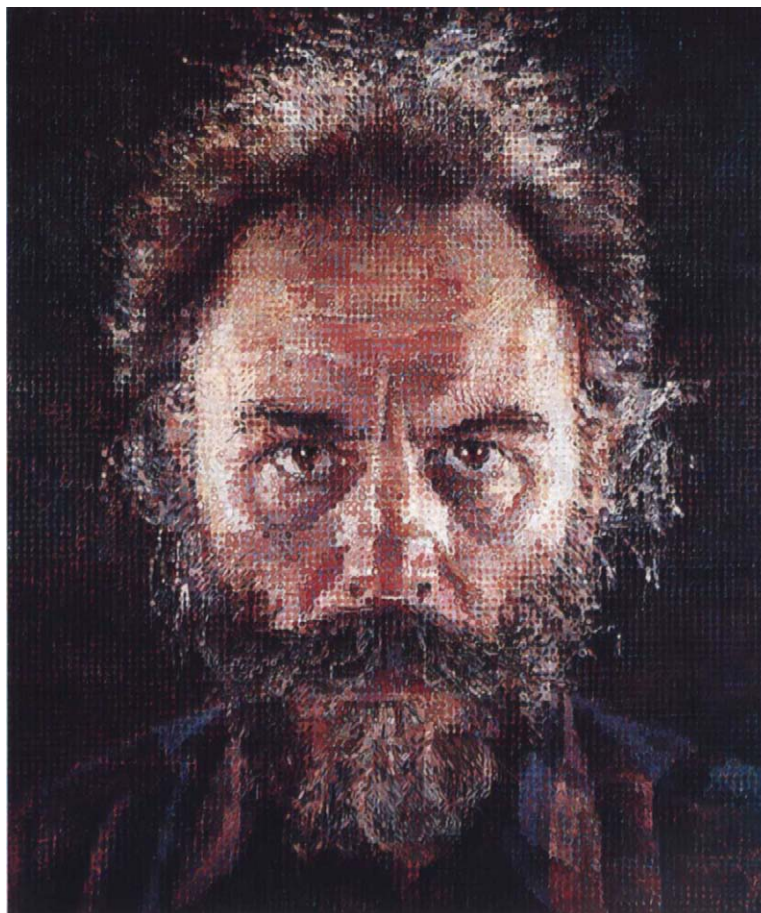
In 1973, almost fifteen years after Dali's *Madonna* (1958) and ten years after Roy Lichtenstein's Pop Art appropriation of the Benday dots from comic books in the early 1960s, the young American artist Chuck Close began producing portraits that were analyzed according to a grid system and painted, printed, or drawn with small dashes or dots of pigment. Five years before, he had painted gigantic frontal heads in minute detail with photographic realism, first in black and white (from 1968 to 1970) and then in color (from 1970 to 1973). These works, as well as his later ones, are based on smaller photographs taken by Close that were methodically and precisely translated onto large canvases. The subjects are friends and relatives of the artist,

who does not do commissioned portraits. Although each portrait is composed in a similar manner, each is different in mood and visual interest because of the person being depicted. They are factual renderings of the subject's features, but the monumental scale magnifies every pore and imperfection to unnatural proportions. Working from a photograph, rather than directly from a live model, enabled the artist to spend several months painting one particular pose.

Pictures such as *Lucas*, of 1986–87, a portrait of fellow artist Lucas Samaras, illustrate Close's grid technique, which is much more painterly than in his earlier superrealistic works. (The graphed photograph for *Lucas* was also accessioned by the Museum this past year.) As in Dali's *Madonna*, the circles of various colors in *Lucas* coalesce into an illusionistic portrait when viewed from a distance; near, they separate into abstract markings. Close is aware of this dissolution of form while painting, when he is no longer "conscious of making a nose or an eye but only of distributing pigment on a flat surface." Close views painting as "both additive and subtractive"—a statement that seems to explain the shifts in focus of his works as well as the actual application of paints.

LMM

Related references: Lisa Lyon and Robert Storrs, *Chuck Close*, New York, 1987, p. 29; "New York Studio Events: Chuck Close," *Independent Curators Incorporated Newsletter*, 2, no. 3 (Fall 1987).






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JACKSON POLLOCK  
American, 1912–1956

*Number 7*

1952  
Enamel and oil on canvas  
53 1/8 × 40 in. (134.9 × 101.6 cm)  
Purchase, Emilio Azcarraga Gift, in honor of  
William S. Lieberman, 1987  
1987.92

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*Number 7* represents the reappearance of overtly figurative elements in Jackson Pollock's black-and-white paintings of 1951–52. Such representational imagery had characterized his earliest student work with Thomas Hart Benton and his drawings and paintings of the mid-1930s to early 1940s. After that time his work became progressively freer and less narrative, with the emphasis shifting from traditional subject matter to the artistic process.

Like the radically abstracted paintings that immediately preceded and followed it, *Number 7* was conceived in the artist's signature style. This involved pouring, dripping, and

spattering commercial enamel paint directly from the can, or with a variety of brushes, sticks, and basting syringes onto unstretched, often unprimed, canvas laid flat on the floor. The artist moved around the "arena," applying paint from all directions without concern for top or bottom. Here, a giant nonspecific head in three-quarter view is suggested by a multitude of energetic lines and dashes. The artist referred to these black-and-white paintings as "drawing on canvas."

Despite Pollock's focus on technique and his apparent negation of representational imagery, these mature works actually began, according to his wife and fellow artist, Lee Krasner, "with more or less recognizable imagery—heads, parts of the body, fantastic creatures." She said that when she asked Pollock why he did not stop the painting after a given image was exposed, he said that it was because he chose to "veil" it. In the black-and-white pictures he, uncharacteristically, chose to leave the imagery exposed—a fact that has continued to baffle scholars.

LMM

Related references: Francis Valentine O'Connor and Eugene Victor Thaw, *Jackson Pollock: A Catalogue Raisonné of Paintings, Drawings, and Other Works*, vol. 4, New Haven and London, 1978, p. 263; Elizabeth Frank, *Pollock*, Modern Masters Series, New York, 1983, p. 87.



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ANDY WARHOL  
American, 1930–1987

*Last Self-Portrait*

1986

Acrylic and silkscreen on canvas

80 × 80 in. (203.2 × 203.2 cm)

Signed and dated (on canvas edge): Andy Warhol 86

Purchase, Vera G. List Gift, 1987

1987.88

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The energetic and gestural spatters that define Pollock's head (*Number 7*) find a kindred spirit in the electrified forms of Andy Warhol's *Self-Portrait*, created thirty-four years later. Ironically, as one of the leaders of Pop Art in the 1960s, Warhol purposely sought an alternative to the emotionally charged paintings of the Abstract Expressionists by

adopting a commercial, hands-off approach to art. His aim was to demystify art by making it look as if anyone could have done it. To this end, he borrowed images from American popular culture and celebrated ordinary consumer goods like Brillo pads, Campbell's soup cans, and Coca-Cola bottles, and media and political personalities like Marilyn Monroe and Mao Tse-tung. He featured them in individually colored serial paintings and prints that relied on commercial silkscreening techniques for reproduction.

After the early 1960s his most frequent subjects were the famous people he knew, and occasionally he was his own subject. In this eerie, premonitory self-portrait, produced just a few months before his death in February 1987, Warhol appears as a haunting disembodied mask. His head floats in a dark black void, and his face and hair are ghostly pale, covered in a militarist camouflage pattern of green, gray, and black.

LMM








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AL HELD  
American, born 1928

*Taxi Cab III*

1959

Acrylic on paper mounted on canvas  
107½ × 368½ in. (273.1 × 935.7 cm)

Anonymous Gift and Purchase, Arthur Hoppock Hearn Fund, 1987  
1987.156

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Circles, squares, and triangles consistently dominate the compositions of Al Held. Held began to mature as an Abstract Expressionist, but in 1959 we can discern an evolution away from this gestural technique. That year he executed *Taxi Cab III*, one in a group of four works that introduce more defined shapes into his brushy, dripping handling of pigment. The nascent geometry predicts the painterly concerns of other artists who came to prominence in the 1960s. The antecedents for Held's imagery in this work include Mondrian—whose love of the primary colors, red, yellow, and blue, and black is evident in his palette—and the Russian Suprematist Kazimir Malevich—who gave mystical import to simple geometric shapes.

The Taxi series is meant to be a visual and, dare one suggest, an auditory evocation of New York traffic. Like Charles

Demuth's 1928 composition *The Figure Five in Gold* (49.59.1), Held's painting manages to encapsulate an array of sensations on a flat surface. The artist also explores the issue of space. The scale of the work approximates the mural, a public painting that directly engages the urban arena and its basic architectural feature, the wall. Invariably, the mural emerges as a visual comment on that environment, so it is perhaps not facetious to suggest, as some critics have, that the aggressively sprawled imagery of the Taxi series also engages the sociological aspects of graffiti.

In terms of the internal spatial organization, the painting has a profusion of circles, circles with arcs, circles within and without squares and rectangles, and rectangles within rectangles. This visual jumble begins to elucidate itself as we discover shapes overlapping one another, establishing their frontal hegemony in the most elemental way. Otherwise, the equal intensity of the reds, yellows, and blues assures that illusionistically they never recede from the picture plane, and the presence of the dazzling whites establishes a visual continuity that makes this perhaps the most cohesive of the four paintings in the series.

LSS

Bibliography: Donald Kupsit, in *Al Held: Taxi Cabs, 1959* (exhib. cat.), New York, Robert Miller Gallery, 1987.

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DAVID HOCKNEY  
British, born 1937

*Caribbean Tea Time*

1987

Silkscreen, lithograph, cut and pasted printed paper, acrylic,  
polystyrene, and wood

84 $\frac{5}{8}$  × 134 $\frac{1}{2}$  in. (215 × 341.6 cm)

Gift of Kenneth E. Tyler, 1987

1987.322.1a-d

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Afternoon tea time is so quintessentially British that it is amusing to see it rendered in a riot of exuberant color and placed in the Caribbean. Hockney presents in this four-panel work a setting for four on an arcaded veranda, with four wicker chairs, comfortably appointed with cushions, positioned somewhat askew in the aftermath of an afternoon's respite. Beyond, the beach and sea whirl toward the horizon in dislocated colored triangles and curlicue swirls, attended by palm trees that seem to have popped up in their own panels out of the ground. Another tropical residence hovers in the center distance.

The composition of this work shows the influence of both Hockney's stage designs and his photographic collages executed during the 1980s. The contentious dislocations within what would be continuous area approximate Cubist-like inflections, in which a single image may fold in on itself or expand outward into improbable infinity, because the artist has overlapped clustered views and multiple prints of the same photographic frame. (Here individual "blocks," or

frames of time and space, conspire to define a whole in concert with its duplicates and tangent frames of reality.) On the other hand, the use of triangular, rectangular, and square shapes to define different spatial areas, such as painting the palm trees in their own rectangles and the beach as a patchwork path of color, is comparable to the spatial explorations of Hockney's set designs: specifically those for *Parade*, *Les Mamelles de Tirésias*, and *L'Enfant et les sortilèges*, a trilogy that premiered at the Metropolitan Opera in 1981. The broadly painted forms and bright colors of *Caribbean Tea Time* were also used first in these set designs. In such designs Hockney recaps the baroque sensuality of later Cubism, where the issues of fractured geometric space and serial forms in time were more freely interpreted than in the orthodoxy of Cubism's halcyon years. The silkscreen slashes of red, yellow, and green dispersed on the reverse of the panels are similar to these decorative devices.

Hockney's earlier experiments with the pictorial and physical possibilities of the folded screen were based on his interest in the reflective light of a swimming pool, particularly as viewed from the end of the diving board. Then, as now, the shape and positioning of the screen were carefully calculated to enhance our experience of the internal space of the illusionistic scene. While the image in his Paper Pool series was created by organizing colored paper pulp in a mold, *Caribbean Tea Time* is a breathless combination of printing techniques, collage, stenciling, and painting on handmade paper.

Hockney executed the panels for this screen in collaboration with the printmaking studio of Kenneth Tyler, who is also the donor of this work.

LSS



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RANDALL DEIHL  
American, born 1946

*Sweets*

1980

Oil on Masonite

35½ × 45 in. (90.2 × 114.3 cm)

Purchase, Frances and Benjamin Benenson Foundation Inc. Gift, 1988  
1988.52

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The three paintings illustrated here were all included in the Department's recent exhibition *The 1980s: A New Generation*, which featured paintings and sculpture by American artists born since 1945. They reflect the diversity of artistic styles and subjects that characterize the decade—from realistic figuration to lyrical and mechanical abstraction. Several make references to specific works of the past. Others confront the artistic process by exploring the physical aspects of painting or the meaning of creativity.

The Massachusetts artist Randall Deihl is a realist painter who creates tightly composed, super-detailed scenes of "American kitsch" that concentrate on loneliness and alienation. In *Sweets* Deihl depicts the pristine interior of the recently restored Academy of Music—once a concert hall, now converted into a movie theater—in Northampton, Massachusetts. The carefully painted setting helps to accentuate the silence of an empty theater. Behind the brightly lit counter, the actual concessionaire, Tommy Bruno, stands alone waiting for business under a Coca-Cola lamp.

The artist observes that the painting contrasts "both the old and new aspects of American culture—i.e., real stained glass windows and the plastic 'stained glass' of a Coca-Cola promotional item," and presents a "spiritual tension" between "the almost religious quietude of the theater setting and the surreal aspect of the counterman." The one bit of fantasy in which the artist indulges is the inclusion of Edward Hopper's dramatic depiction of alienation, *New York Movie* (Museum of Modern Art, N.Y., 1939), on the center wall.

LMM

Bibliography: Artist questionnaire on file at the Metropolitan Museum.



1988.183




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MARK TANSEY  
American, born 1949

*The Innocent Eye Test*

1981  
Oil on canvas  
78 × 120 in. (198.1 × 304.8 cm)  
Jointly owned by The Metropolitan Museum of Art and  
Charles Cowles, in honor of William S. Lieberman, 1988  
1988.183

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Mark Tansey's paintings are skillfully painted witticisms that often poke fun at artistic conventions and visual perceptions. Nostalgia and academic techniques are both utilized and satirized in his art. The canvases are monochromatic, painted either in grisaille or sepia tones reminiscent of early photography. They emphasize the sculptural realism of his forms and enhance the visual drama played between light and dark colors.

*The Innocent Eye Test* humorously incorporates paintings by two other artists: *Haystack* (Museum of Fine Arts, Boston, 1891) by Claude Monet on the right, and *The Young Bull* (Koninklijk Kabinet van Schilderijen Mauritshuis, Gravenhage, 1647) by Paulus Potter on the left. Tansey presents a cow standing "head to head" with Potter's painting while six men contemplate the scene. The encounter is obviously quite ridiculous, but as we watch, we realize that we, too, are being duped by the same predicament. We study a supposedly real cow, which is actually painted, gazing at one that is painted, but illusionistically real. The cycle continues as we fluctuate between believing the artist's adept, realistic rendering and knowing that the image before us is actually a two-dimensional painting. The presence of one of Monet's haystacks reinforces Tansey's hidden subject—the perception of reality and the artist's attempt to reproduce it truthfully.

LMM

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DAVID REED  
American, born 1946

*Number 232*

1986  
Oil and alkyd on canvas  
36 × 108 in. (91.4 × 274.3 cm)  
Signed, titled, and dated (on reverse): David Reed/232/1986  
Joseph H. Hazen Foundation Purchase Fund, in honor of  
Cynthia Hazen Polsky, 1987  
1987.333

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Unlike Deihl's representational approach to painting, David Reed's art eliminates all narrative content. His concern is not with literal subject matter but with a "richness and depth of feeling" created through abstract means. *Number 232*, like many of Reed's paintings from the 1980s, is a study in contrasts. The picture is composed of a few emblematic brushstrokes and simple geometric elements—divided into two sections and arranged on a narrow, horizontal canvas. On the left a large red, centrally placed serpentine stroke recedes into the dark black background. At right, painted in gray on black, is an undulating mass of smaller brushstrokes that push to the surface of the canvas, causing it to appear wet and fluid like a photographic emulsion.

In this painting Reed plays with the contrasts between light and dark, shallow and deep, large and small, and calm and frenzy. The illusionistic sense of space that he achieves with these abstract symbols is compromised, however, by the small, green, two-dimensional rectangle that lies on the very top of the canvas surface at the juncture between these two contrasting halves.

LMM






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DONALD LIPSKI  
American, born 1947

*The West*

1987

Painted steel, corroded pennies, and silicone adhesive  
Diameter of each sphere, 60 in. (152.4 cm)

Purchase, Louis and Bessie Adler Foundation, Inc. Gift  
(Seymour M. Klein, President), 1988  
1988.90a,b

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It was the Dada and Surrealist artists who first recognized the poetic potential of the found object. By manipulating our usual perception of an object, invariably one that was ordinary in function and humble in aesthetic resonance, these artists sought to expand the accepted parameters of artistic expression as well as the predictable responses of the audience for art.

The *modus operandi* had been glimpsed by Isidore Ducasse, author of *Les Chants de Maldoror*, an esoteric nineteenth-century novel of private obsession and hallucinatory experience. The format was to be comparable to the “chance encounter of an umbrella and a sewing machine upon an operating table.” The nonsequential aspect of such a pairing was meant to spark some heretofore unrealized aesthetic potential of each of these otherwise mundane utilitarian objects, now existing in poetic encounter.

Donald Lipski has been hailed as an heir to that legacy. His approach to sculpture consists of retexturizing objects, a feat he achieves through embellishment, substitution, or combina-

tion. Lipski himself has declared that he came to this working method because he had not been trained in sculpture, and because “fabrication takes much too long.” It is also born of a desire to explore the full range of possibilities in any situation, and, like his artistic forefathers, to challenge the accepted rules of art making.

*The West* is a work of particular irony. It consists of two large spherical buoys that the artist found while visiting Seattle (hence the reference to the West). The artist has bolted them together in an atypical relationship, and then covered the unretouched rusting surface of the buoys with hundreds of copper pennies, whose color has been chemically altered to hasten the occurrence of the greenish-blue hue typical of weathered copper. They have been set in turn in individual cushions of silicone that anchor the pennies to the surface. The pale blue color of the silicone, the bluish-green of the pennies, the metallic gray of the buoys, which is occasionally interrupted by patches of reddish-brown rust, and lost paint all work in a visual harmony that seems to suggest this unusual concordance is almost natural.

Lipski challenges his audience on a variety of levels. Any natural tendency toward concupiscence will be tested by the seeming accessibility of hundreds of coins. In addition, we must also question our notions of monetary as well as aesthetic value as we contemplate these used and battered buoys, whose inherent worth and function have been obviated by relocating them to the galleries of a museum, where we are expected to receive them as objects worthy of contemplation.

LSS

Related reference: Wade Saunders, “Talking Objects: Interviews with Ten Younger Sculptors,” *Art in America* (Nov. 1985), p. 124.

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REUBEN NAKIAN  
American, 1877–1986

*Garden of the Gods I*

1979–80 (cast in 1986)

Bronze

100 × 192 × 96 in. (254 × 487.7 × 243.8 cm)

Gift of Frances and Benjamin Benenson Foundation Inc.

(Charles B. Benenson, President), 1987

1987.102

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In the mid-1950s the painter Willem de Kooning encouraged Reuben Nakian to approach the formal conception of his sculpture in a manner that would be compatible with the stylistic aims of Abstract Expressionism. *Garden of the Gods I* is Nakian's last and most heroically conceived work in bronze. It has been executed in a freely modeled style that suggests rather than delineates form.

As seen in his smaller scale studies in terracotta and bronze, Nakian consistently demonstrated humor and delight in portraying voluptuous forms that, with few exceptions, were lyrical interpretations of female characters from Greek

mythology: Aphrodite, Athena, Leda, and Europa. This composition is a curious amalgam of human limbs and monolithic boulders. Nakian had explored such formal combinations in a series of figural works executed in the mid-1960s. With the exception of the whimsical cylindrical "limbs" emanating incongruously from the mass, the sculpture can be seen as an architectonic ruin, an ancient burial site now desecrated. In this work the texture of the original terracotta maquette can be discerned in these enlarged cast bronze forms.

The composition is the first of two variations on this theme that Nakian conceived in the early 1980s. The precise source of the composition is elusive. Nakian has, in fact, merged the provocative male/female interaction that is the theme of Edouard Manet's heroic composition *Le Déjeuner sur l'herbe* (1863) with his own vision of the ancient assembly of gods and goddesses on Mount Olympus. A profusion of abstract and figurative elements hints at physical revelry and gargantuan appetite, all merging to express Nakian's quintessential vision of antiquity transported to our own modern times.

LSS

Bibliography: Gerald Nordland, in *Reuben Nakian: Recent Works* (exhib. cat.), New York, Marlborough Gallery, Oct. 7–Nov. 3, 1982, p. 5.






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STEPHEN BARCLAY

British, born 1961

*Runway*

1987

Oil on canvas

66 × 64 in. (167.6 × 162.6 cm)

Purchase, Norman L. and Rose E. Avnet Gift, 1988

1988.46

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The Museum has acquired several paintings and drawings by young British artists in the past year. On the left is *Runway*, a landscape painting in the Romantic tradition, by the Scottish artist Stephen Barclay, who studied at the Glasgow School of Art. In it he depicts a panoramic view of a World War II airstrip. The scene is completely desolate save for the lone parachutist drifting high above the clouds, a pile of rocks supporting a weathered wooden post, and some barbed wire in the foreground. Barclay's paintings rarely contain figures, and the ghostly parachute seems to be a reminder of the destruction caused by humans.

The artist frequently visits former airfields, sketching the ruined buildings and aircraft. Such subjects reflect his appreciation of what he calls the "strange sense of beauty one finds in the tragic." Indeed, his manner of painting is poetic and concerned with depicting light and mood. In *Runway* the sparsity and decay of the setting evoke a mood of brooding melancholy that is enhanced by the ominously stormy weather conditions, and the eerie green, blue, and gold coloring. This painting suggests an allegory for the devastation of war, as well as for the deterioration of contemporary British society and economy.

Similar sentiments are expressed in Jonathan Waller's painting *Degeneration*, but with different compositional means. Where Barclay's painting exploits the absence of imagery to



convey its message, Waller's painting relies on an overabundance of overlapping imagery. In this picture an old, rusted cylinder from a locomotive boiler diagonally crosses two joined canvases like the barrel of a cannon. Surrounded by used gears and machinery parts, broken towers, and damaged bridges, the train seems discarded in a junkyard of the industrial age. In the background an apparent explosion blasts the smoke-and-steam-congested air with light.

*Degeneration* is the second in a series of three large works depicting trains that the artist painted between January 1986 and December 1987. Its subject is based on the last steam locomotive graveyard in Britain, located in Barry, South Wales (near Cardiff), and is meant to "symbolize the collapse of industry and with it a collapsing social structure that is so prevalent in certain parts of this country." Waller's elegy to the dream of the Industrial Revolution is in stark contrast to J.M.W. Turner's painting *Rain, Steam, Speed—The Great Western Railway*, of 1844, which celebrated the advent of Britain's new railway. Like Barclay, Waller eliminates any obvious reference to human beings from his paintings and instead fills the composition with man-made icons at their moment of decay, drawing an analogy between human degeneration and societal decline.

LMM

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JONATHAN WALLER

British, born 1956

*Degeneration*

1986

Oil on canvas

90¼ × 120 in. (229.2 × 304.8 cm)

Titled, dated, and signed (on reverse): *Degeneration* (1986)/J. Waller  
Purchase, The Charles B. and Irene B. Jacobs Foundation Gift,  
in honor of Joseph Hazen, and Warner Communications Inc.,  
W. N. Banks Foundation, The Eugene and Estelle Ferkauf Foundation  
and H. S. Bloch Philanthropic Fund Gifts, 1987

1987.207 a,b

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TIMO SARPANEVA (designer)  
Finnish, born 1926  
AHLSTRÖM IITTALA GLASSWORKS (manufacturer)

*Carafe*

1950s  
Glass  
Height, 9 in. (22.9 cm); diameter, 3¾ in. (9.5 cm)

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TIMO SARPANEVA (designer)  
AHLSTRÖM IITTALA GLASSWORKS (manufacturer)

*"i" Series Pitcher*

1957  
Glass  
Height, 10⅜ in. (26.4 cm); diameter, 2¾ in. (7 cm)

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NANNY STILL (designer)  
Finnish, born 1926  
RIIHIMAKI (manufacturer)

*Carafe*

1950s  
Glass  
Height, 12⅝ in. (32.1 cm); diameter, 2¼ in. (5.7 cm)

*Pitcher*

1950s  
Glass  
Height, 12⅞ in. (32.7 cm); diameter, 2⅜ in. (6 cm)

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KAJ FRANCK (designer)  
Finnish, born 1911  
NUUTAJÄRVI-NOTSJÖ GLASS (manufacturer)

*Pitcher*

1954  
Glass  
Height, 9⅞ in. (23.2 cm); diameter, 3½ in. (8.9 cm)

*Pitcher*

1954  
Glass  
Height, 8⅝ in. (21.9 cm); diameter, 4¼ in. (10.8 cm)

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Purchase, Theodore R. Gamble, Jr. Gift, in honor of his mother, Mrs. Theodore Robert Gamble, 1988 1988.31.1-55

At the conclusion of the Second World War, the Scandinavian countries emerged as a major force in Western design. Perhaps one of the most appealing aspects of this new Scandinavian aesthetic was its harmonious blending of the crafts and the machine. Finland, in particular, experienced a burst of creativity that lasted some two decades, most notably in the field of glass. The Museum is fortunate to have acquired a remarkable collection of approximately fifty pieces of in-

dustrial glass, six of which are illustrated. This glassware reflects a dichotomy: the attenuation and superb craftsmanship were accomplished by hand blowing, but the simple geometric forms and clear bright colors depict a strongly modernist predilection. These remarkable designs stand as a cogent reminder of what can be achieved through the thoughtful collaboration of artist and industry.

RCM

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ENZO MARI (designer)  
Italian, born 1932  
BRUNO DANESE SNC (manufacturer)

*"Bambu" Vases*

1969

Unglazed porcelain

Left: Height, 10 $\frac{3}{8}$  in. (26.4 cm); diameter, 4 $\frac{1}{2}$  in. (11.4 cm)

Right: Height, 12 $\frac{1}{2}$  in. (31.8 cm); diameter, 4 $\frac{1}{2}$  in. (11.4 cm)

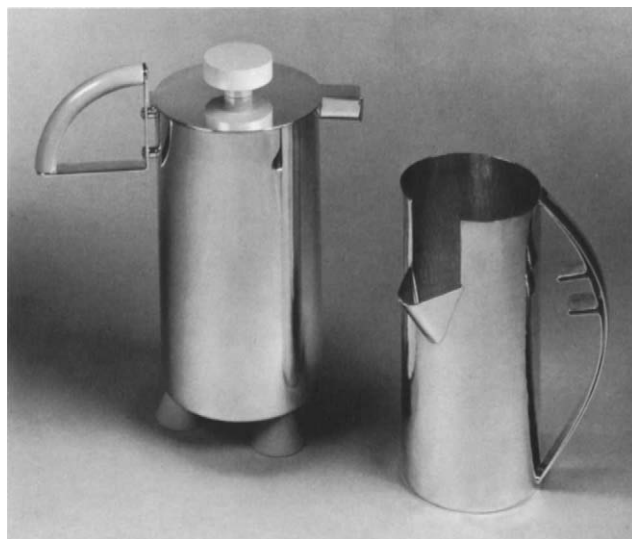
Gift of Jacqueline and Bruno Danese, 1988

1988.184.5,6

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The design revolution that hit Italy in the 1960s encompassed all of the decorative arts. Some of the most aesthetically pleasing tableware—objects such as vases, desk accessories, and stemware—was produced by the Milanese company Danese, from which the Museum has recently acquired a dozen examples. The company contracted individualistic designers, including Enzo Mari, Bruno Munari, and Achille Castiglioni. Their diverse production utilized materials such as steel and plastic, requiring the latest technology, as well as marble and silver, for which they employed the most time-honored techniques of handcraftsmanship. The "Bambu" vases by Mari are representative of a long tradition of rendering stylized naturalistic forms in porcelain. In particular, the interaction here of the rich color and mat surface is notable, making these designs among Enzo Mari's most accomplished work.

RCM



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MICHELE DE LUCCHI (designer)  
Italian, born 1951  
CLETO MUNARI (manufacturer)

*Carafe (prototype)*

1981

Silverplate and plastic

11 $\frac{1}{4}$  × 9 $\frac{1}{4}$  × 4 $\frac{3}{8}$  in. (28.6 × 23.5 × 11.7 cm)

Gift of Cleto Munari, 1988

1988.191.5

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CARLO SCARPA (designer)  
Italian, 1906–1978  
CLETO MUNARI (manufacturer)

*Carafe*

1978

Sterling silver and gold

8 $\frac{3}{4}$  × 5 $\frac{1}{2}$  × 5 in. (22.2 × 14 × 12.7 cm)

Gift of Cleto Munari, 1988

1988.191.1

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Vicenza has long been renowned for its Renaissance buildings by Andrea Palladio. Today, the city is known for its jewelry and silver design. The Munari company has in recent years received considerable acclaim for its avant-garde designs by an international roster of architects—both new, rising designers as well as more established figures. The Museum has just acquired a dozen examples of Munari's metalwork, representing the full range of their production. Two are illustrated here. Michele De Lucchi is one of the youngest members of the Memphis group, and the exuberance and wit of those radical Milanese designers are reflected in his unusual combination (in the carafe on the left) of silver and pastel-colored plastic. Carlo Scarpa, on the other hand, has long been acknowledged as one of the masters of twentieth-century Italian architecture. The subtle proportions and details of the handmade gold-and-silver carafe (on the right) epitomize Scarpa's patient search for a design of classic monumentality and refinement.

RCM

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SHIRO KURAMATA (designer)  
Japanese, born 1934  
VITRA INC. (manufacturer)

*"How High the Moon" Armchair*

1986  
Chrome-plated steel  
28 $\frac{1}{4}$  × 37 $\frac{3}{8}$  × 32 in. (71.8 × 94.9 × 81.3 cm)  
Gift of Vitra Inc., 1988  
1988.186

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SHIGERU UCHIDA (designer)  
Japanese, born 1943  
BUILD CO., LTD. (manufacturer)

*"September" Armchair*

1973  
Painted steel and stainless steel  
26 $\frac{3}{4}$  × 35 $\frac{1}{4}$  × 17 $\frac{7}{8}$  in. (67.9 × 89.5 × 45.4 cm)  
Gift of Studio 80, 1988  
1988.192

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With the emergence of Japan in the last decade as a major leader in contemporary industrial design, the Metropolitan has formed a small but distinguished collection of Japanese work as an integral part of its post-World War II holdings. Shigeru Uchida and Shiro Kuramata—two of the country's most noted designers—have taken quite divergent approaches in this movement. Uchida has extended the modernist aesthetic in a series of elegant, spare chair designs since the 1970s. This armchair is one of his more powerful minimalist statements made evident through the use of primary geometric forms, a reductionist metal frame, and a translucent wire-mesh seat. Reacting against modernist pre-

cepts, Kuramata has developed over the last twenty years a highly subjective point of view. His furniture designs, often named for American swing music, have a wit and exuberance that frequently belie the seriousness of his thinking. "How High the Moon" is Kuramata's response to the ubiquitous upholstered club chair, except here the massive form has been constructed of an open wire mesh that literally almost dissolves when lit. Both of these seating designs serve to remind us of the Japanese fascination with the idea of transforming the Western chair into a sculptural form.

RCM

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VICO MAGISTRETTI (designer)  
Italian, born 1920  
ARTEMIDE S.P.A. (manufacturer)

*"Vicario" Armchair*

1971  
Fiberglass reinforced polyester  
26<sup>3</sup>/<sub>4</sub> × 28 × 26<sup>1</sup>/<sub>2</sub> in. (67.9 × 71.1 × 67.3 cm)  
Gift of Artemide S.p.A., 1988  
1988.239.2

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MARIO BELLINI (designer)  
Italian, born 1935  
CASSINA S.P.A. (manufacturer)

*"Cab" Armchair*

1978  
Welded steel frame with leather upholstery  
31<sup>3</sup>/<sub>8</sub> × 22<sup>3</sup>/<sub>8</sub> × 20 in. (79.7 × 56.8 × 50.8 cm)  
Gift of Cassina S.p.A./Atelier International, 1987  
1987.370.1

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During the 1960s Italy emerged as the major center for Western design, a leadership position that it has maintained for almost three decades. Following the Scandinavian example, Italian designers and manufacturers achieved a remarkable synthesis between mass production and handcraftsmanship. Two of the most prolific and creative proponents in this movement were Mario Bellini and Vico Magistretti. The "Cab" armchair is one of Bellini's most assured designs, in which a minimal welded steel frame is covered in a sumptuous red-leather sheathing, requiring meticulous hand stitching. Magistretti's "Vicario" chair was part of a series done in the 1960s and is among the first pieces of plastic furniture manu-

factured in Italy. The design is notable technologically for the "all-in-one-piece" construction and aesthetically for the graceful modeling of its surfaces. Italian furniture of the 1960s and 70s came to be symbolized by the refined detailing and studied elegance of such designs as these by Bellini and Magistretti.

RCM



## PRIMITIVE ART

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Entries by Julie Jones, *Curator*; Kate Ezra, *Assistant Curator*; Heidi King, *Research Assistant*; Nina Capistrano, *Research Assistant*.

# PRECOLUMBIAN ART

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## *Tunic*

Peru (Huarney), 7th–8th century  
Wool and cotton  
34¼ × 58 in. (87 × 147.3 cm)  
Bequest of Jane Costello Goldberg, from the collection of  
Arnold I. Goldberg, 1986  
1987.394.706

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Throughout Peruvian prehistory, the tunic was the most elaborated garment worn by men. Still important items of dress, tunics are significant not only for their technical variety but also for their great wealth of complex patterning. This example is strikingly bold in color. Its main pattern is worked in red and represents interconnected, geometrized animals, whose serrated backs form strong diagonals across the body of the shirt. A border at the lower edge of the tunic, and originally at the sleeve ends as well, repeats a profile figure at regular intervals; the long upraised tail suggests the figure is a monkey.

The border is a tapestry band that is sewn to the plain-weave shirt. The plain weave is formed by interlocked warps and discontinuous wefts, a technique that does not allow for the same small-scale patterning as tapestry. Combinations of techniques that permit such changes of scale were common to textiles associated with the Huarney Valley on Peru's central coast in the late first millennium A.D., when images and techniques were stimulated by external political and artistic powers. It was a time of considerable social instability: the strength of the northern Moche Kingdom was waning and the imperialistic Wari peoples from the south influenced the central coast.

JJ

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## *Two Ornamented Knives*

Peru (Chimú), 10th–15th century  
Copper  
Heights, 6⅞ and 4⅞ in. (15.6 and 10.5 cm)  
Bequest of Jane Costello Goldberg, from the collection of  
Arnold I. Goldberg, 1986  
1987.394.180,216

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The earliest evidence for the working of metal in the Americas dates to the second millennium B.C. in Peru. By the beginning of the Christian Era, Peruvian metalworkers had developed sophisticated techniques such as alloying, lost-wax



casting, and electrochemical replacement plating. From earliest times the emphasis in New World metallurgy was on gold and the manufacture of personal adornments and ritual objects rather than on the production of tools and weapons. Evidence for the use of copper in any quantity dates back to the Moche period (1st–7th century), when it was abundantly used, often with the addition of arsenic and zinc.

The Chimú people who created these knives inherited the rich cultural and artistic traditions developed by such creative Andean peoples as the Moche. The attractive silhouette and delicate detail of these knives, cast by the lost-wax process, suggest that they were used in a ceremonial context. Both have semicircular blades. The flat undulating shaft of the larger one is embellished in front and back with small stamped circles. Stylized birds adorn each side. At the top is a human head with prominent facial features and a large headdress with mushroom shapes and a grooved backflap. The smaller knife features a full human figure clothed in a fringed tunic and wearing an impressive multipart crescent-shaped headdress. He holds a spiny oyster shell to his mouth and stands in a U-shaped frame adorned with stylized birds and fish. Both objects are now covered with copper corrosion caused by burial.

HK

Bibliography: *Precolumbian Art in New York: Selections from Private Collections* (exhib. cat.), New York, The Museum of Primitive Art, 1969, no. 272 (illus.).

# AFRICAN ART

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## *Two-Faced Cap Mask*

Nigeria, Cross River area (Boki), 19th century  
Wood, cloth, teeth, metal, basketry, and pigment  
Height, 14 $\frac{5}{8}$  in. (37.2 cm)  
Purchase, Evelyn A. J. Hall Charitable Trust Gift and  
Joseph Pulitzer Bequest, 1987  
1987.284

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The Cross River of southeastern Nigeria has been an active thoroughfare for trade since the sixteenth century, bringing into contact as either partners or rivals the many ethnic groups that live along the river's winding course. As commodities were exchanged between these peoples, so were art objects, primarily carved wooden masks that represented the tangible expression of the wealth and status achieved through trade or other means of competition. Most of the peoples in this area have traditions of cap and helmet masks with two, three, or even four faces. A distinctive feature of Cross River masks is the antelope skin that often completely sheathes the carefully modeled, full-volumed faces—heightening the sense of naturalism created by the expressive opened mouths, elaborate coiffures, and faithfully rendered scarification marks. The masks are owned by the numerous men's associations found in the Cross River area and are worn at funerals or commemorative ceremonies for their members. Entrance into these as-

sociations is based on age, achievement, wealth, and status. Trading not only created the stimulus for these associations but also provided the means by which the associations themselves, and the objects used by them, spread from one group to another.

Although they share the skin-covered masks typical of the entire Cross River area, the Boki, who live in the hilly rain forest north of the river, also have a type of cap mask distinctly their own. These Boki cap masks lack the antelope-skin sheaths and utilize basketry forms covered with embroidered cloth to represent the coiffures. Masks of this type were worn by the Boki association called *nkuambok*, which is believed to have declined in popularity in the second half of the nineteenth century.

The power of this *nkuambok* cap mask lies in the simultaneous union and opposition of its two wooden faces, and the fine craftsmanship, composition, and preservation of the surrounding materials. Carved almost fully in the round, each face has a sense of independence that is belied by the twinlike similarities of the small oval eyes and large, bulging oval mouths with inserted metal teeth.

The configuration of thick, raised scarification marks and the added materials that frame each face are the only distinguishing features. A row of tiny bells, or crotals, outlines one face from ear to ear, while a row of teeth creates a ghoulish fringe on the other. The bells are made of cast brass, a material associated throughout Africa with privilege and wealth, and may have been made in the Cross River area, although not necessarily by Boki craftsmen. The human teeth may have come from fallen enemies, since in this region skulls of the vanquished were kept to enhance the power and reputation of the victor.

Another feature that distinguishes the two faces is the embroidery on the cotton cloth that is wrapped tightly around the neck and under the chins and covers the elaborate coiffures. The Boki do not weave cotton, and this indigo-dyed cloth, with weft threads finer than those of the warp, was probably imported into the area from the Igbo, who live west of the Cross River, or from peoples living to the north. The neat chain stitches, however, were added by the Boki themselves. The designs resemble the system of ideograms known as *nsibidi* used throughout the Cross River area. Often in African art, materials that are added to wood sculpture enhance and deepen the object's meaning. Here, they are used to make the central themes of Cross River art—trade, wealth, and power—clearly and beautifully evident.

KE

Provenance: [J. J. Klejman, New York]; Milton D. Ratner, Chicago; [Pace Gallery, New York].

Bibliography: Henry John Drewal, *Traditional Art of the Nigerian Peoples: The Ratner Collection* (exhib. cat.), Washington, D.C., 1977.

Related references: Charles Partridge, *Cross River Natives*, London, 1905; Alfred Mansfeld, *Urwald-Dokumente*, Berlin, 1908; Kurt Krieger and Gerdt Kutscher, *Westafrikanische Masken*, Berlin, 1960; William Fagg, *Tribes and Forms in African Art*, Paris, 1965; Keith Nicklin, "No Condition Is Permanent: Cultural Dialogue in the Cross River Region," *Nigerian Field*, 48 (1983), pp. 66–79; Keith Nicklin and Jill Salmons, "Cross River Art Styles," *African Arts*, 18, no. 1 (1984), pp. 28–43; Karl-Ferdinand Schädler, *Ekoi*, Munich, 1984.



# INDONESIAN ART

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## *Pupuk Container*

Sumatra (Batak), about 17th–early 20th century  
Ceramic and wood  
Height, 13½ in. (34.3 cm)  
Gift of Fred and Rita Richman, 1988  
1988.124.2a,b

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This container, used to store a powerful mixture of substances called *pupuk*, consists of a Chinese ceramic vessel and a locally made wooden stopper. The stopper, carved in the Batak style, depicts a figure mounted on the mythical *singa*, a composite creature associated with the water buffalo and the serpent-dragon. The rider has a disproportionately large head, an elongated torso, and attenuated limbs. He wears an unusual headgear with a graceful double swirl at

the back, highlighted by an outline of chevrons following the sweeping curves. The rest of the figure is undecorated, contrasting sharply with the creature's ornately carved body. The sinuous form, reinforced by a rolled tongue and backward curling forelock terminating in a mask facing the rider, recalls the *singa*'s association with the serpent-dragon, or *naga*.

The equestrian theme is widespread in Indonesia. Its meaning, however, is not entirely clear. Among the Batak people of Sumatra, the image of the rider appears to be associated with prestige and supernatural power and is often portrayed on Batak stone sarcophagi, spirit houses, and chiefs' dwellings. On a smaller scale, it occurs on ritual staffs and on the carved wooden stoppers of ceramic containers. The *singa* often takes the body of a horse, an animal believed to be the mount and protector of important ancestors and divine beings on their ride into another world.

The green-glazed, mold-made water pot, or *kendi*, is of Chinese manufacture. Its fluted body and short, bulbous side spout suggest that it may have been made during the seventeenth or eighteenth century. Chinese, Japanese, and Thai ceramics were valued by many indigenous groups in insular Southeast Asia for their rarity, beauty, and durability. They were used for ritual purposes or as currency and interred with deceased persons of high rank. Wooden lids or stoppers and fine basketry sheathing were often added to the precious containers as they were adapted for local use. Batak stoppers are particularly elaborate, transforming a variety of green, brown, and blue-and-white pots, usually ranging from three to twelve inches high, into distinctive *pupuk* containers.

The use of the *kendi* and other Chinese ware by Indonesian groups reflects the highly developed trade network that flourished in the South China Sea centuries before contact with the West. Trade between China and Indonesia can be traced to the seventh century, when a direct sea route linked Canton to the south Sumatran port of Palembang. Goods bound for Palembang were later shipped from Ch'uan-chou, which replaced Canton as the most important trading center in the thirteenth century. Precious items were apparently transported overland from Palembang to interior groups such as the Batak farther north. The exotic origins of the ceramics undoubtedly added to their value and mystique. Appropriately, the imagery of the locally carved stopper—the aristocratic figure mounted on the guardian *singa*—further reinforces the elite character of the imported vessel. Together, the carved stopper and ceramic container not only constitute a uniquely Indonesian art form but also bear witness to the lively stream of influences from the Asian mainland that has made Batak art such a vibrant expression of Southeast Asian traditions.

NC

Bibliography: Irwin Hersey, "Indonesian Primitive Art," *Arts of Asia*, no. 5 (Hong Kong, 1980), p. 78; *Art of the Archaic Indonesians* (exhib. cat.), Dallas, Dallas Museum of Fine Arts, 1982, p. 68; *Islands and Ancestors: Indigenous Styles of Southeast Asia* (exhib. cat.), New York, The Metropolitan Museum of Art, 1988, pp. 224–225.

# ASIAN ART

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## CHINESE ART

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### *Bell*

Chinese (Eastern Chou period), late 6th–early 5th century B.C.  
Bronze

Height, 15 in. (38 cm)

Charlotte C. and John C. Weber Collection, Gift of Charlotte C. and  
John C. Weber through Live Oak Foundation, 1988  
1988.20.8

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The Museum's holdings of archaic Chinese bronzes were greatly strengthened in 1987 and 1988 by the donation of eight objects of major significance from the Charlotte C. and John C. Weber Collection. With the exception of one piece (illustrated on the cover), they all date from the late Western Chou and Eastern Chou periods (9th–3rd century B.C.), thus fitting in perfectly with the Museum's existing archaic bronzes, which include a particularly fine group of ritual vessels of the late Shang to early Western Chou periods (13th–10th century B.C.).

The Weber gifts extended the range of the Museum's collection of early Chinese ritual bronzes and also brought the Metropolitan its first important bronze bell. During the Shang and Chou dynasties music played an essential part in rituals central to the religious, social, and political activities of the time. In the Eastern Chou period (770–256 B.C.), as music became more elaborate, sets of bronze bells with a tonal range of two octaves or more became the chief instruments in the Chinese orchestra. The height of this development came in the sixth and fifth centuries B.C., during which sets of bells were made that covered a range of up to five octaves at semitone intervals. The lentoid cross section of these bells gives them a singular acoustical property: when struck at different points, such bells can produce two notes at an interval of a major or minor third.

The musical bells of the Eastern Chou period can also be appreciated as works of art; their surface decoration is as rich as that of ritual vessels, which served as containers for offerings of food and wine. The suspension loop on top of these bells provides an opportunity for three-dimensional ornament and often takes the form of a pair of dragons, as on the Weber bell.

This bell can be accurately dated, as it is stylistically very close to a set of bells found in a recent archaeological excavation at Hui-hsien, Honan Province, a site datable to the late Spring and Autumn period (772–481 B.C.). There is a similar bell in the Winthrop Collection at the Fogg Art Museum, Harvard University.

J W

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Entries by James Watt, *Senior Curator*; Martin Lerner, *Curator*; Alfreda Murck, *Associate Curator and Administrator*; Barbara B. Ford, *Associate Curator*; Maxwell K. Hearn, *Associate Curator*; Steven M. Kossak, *Assistant Curator*; Jean Mailey, *Curator*, Textile Study Room.






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*Panel with Dragons among Flowers*

Chinese, late 10th–11th century  
Tapestry (*k'o-ssu*) of silk and silk yarns  
wrapped with strips of gold on parchment  
21 × 13 in. (53.5 × 33 cm)  
Fletcher Fund, 1987  
1987.275

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Pictorial silks in tapestry weave (*k'o-ssu*) are the most valued of all textiles in China. The technique of the tapestry weave (using wool yarn) has a very long history in areas near Khotan in Central Asia, going back to at least the first century B.C. Silk tapestry has been found at seventh-century sites at Turfan. It was probably introduced to interior China during the Northern Sung period (960–1127) through the kingdoms of Hsi-hsia (1032–1227) and Liao (907–1125), established by Sinicized nomadic peoples in northern China after the collapse of the Tang Empire.

Very few examples of early pictorial *k'o-ssu* produced in the Sung period have survived. The several small pieces known outside China, including two at the Metropolitan, have all

been taken off mounts of early handscrolls. These are probably products of the Southern Sung period (1127–79).

A small group of tapestry panels has appeared recently in a style much closer to the art of Central Asia in terms of the nature and treatment of the subject matter. This piece acquired by the Metropolitan has as its chief motif dragons with characteristics closely resembling those of dragons found in the Turfan area on wall paintings in cave temples, which are generally dated to the tenth century. Moreover, the association of dragons with floral scrolls is also of Central Asian origin. The weaving here is almost as fine as that on Sung *k'o-ssu*, except the silk yarn is rougher and less uniform. The colors of this piece also correspond to those of Sung *k'o-ssu*, but they are much fresher and more vivid, owing to its excellent state of preservation. Another technical characteristic of this *k'o-ssu* is the use of gilt parchment, an indication of a Central Asian origin.

It is most likely that this panel was made in the nomadic states of Hsi-hsia or Liao and that it is an example of the antecedents of Sung *k'o-ssu*. A work of very high artistic merit, this textile is also an important document in the study of the history of *k'o-ssu* in China.

JW/JM




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*Panel with Tree Peonies and Butterfly*

Chinese (Sung dynasty), 960–1127  
 Silk, gold paper, and gold-wrapped silk yarns on silk satin damask  
 8¾ × 10 in. (22.2 × 25.4 cm)  
 Purchase, Joseph E. Hotung Gift, 1987  
 1987.277

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This panel shows a technique unexpected in China or anywhere else at such an early date. On a cloud damask of dark green silk a group of tree peonies is worked in silk needle-looping over shapes of gold paper. Tiny geometric designs in openwork, allowing the gold to show through, appear on each petal of the flowers and on the butterfly. Strips of gold paper stitched down by colored-silk open-chain stitch form the stems and the border. The butterfly at the top is decorated with knot stitches and is float stitched over the needle-looped body, which is lightly padded.

A clue to the date is the fact that during the Sung period in China such butterfly and flower designs were frequently used in other decorative arts, as in jade carvings. Two related

examples of this distinctive needlework technique are preserved in Japanese temple treasuries as Important Cultural Properties. One is a cushion in the Engaku-ji, among Yuan (1206–1368) textiles and vestments associated with the founder of the temple, Mugaku Sogen. The other is a panel from a battle flag, which, according to an accompanying inscription, was taken from the Korean army by the troops of Toyotami Hideyoshi during his invasion of Korea in the sixteenth century.

Needle-looping, mainly in linen, was the basic stitch of the needle laces, one of the great arts of the West from the sixteenth through the nineteenth century. It is also a distinctive part of the raised-work (“stumpwork”) pictures, caskets, and mirror frames done by fashionable young women in Stuart England and occasionally with less dedication by embroiderers on the Continent at a slightly earlier date.

The appearance of a Chinese version made with even greater skill centuries before it was known in the West opens tremendously interesting vistas for scholarly investigations and presents as well a dazzling tour de force for Museum visitors. The panel’s visual impact is further enhanced by its excellent state of preservation.

JW/JM



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*Canopy for a Most Holy Place*

Chinese (Yuan dynasty), 1206–1368

Silk and gold-wrapped paper strips couched on silk gauze

56 $\frac{3}{8}$  × 53 in. (143 × 135 cm)

Purchase, Amalia Lacroze de Fortabat Gift, Louis V. Bell and Rogers Funds, and Lita Annenberg Hazen Charitable Trust Gift, in honor of Ambassador Walter H. Annenberg, 1988

1988.82

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This aubergine gauze square, by virtue of its central medallion of phoenixes in couched gold circling a flaming pearl among clouds, can be firmly dated to the Yuan dynasty. These mythical birds parallel those on the large stone slabs found at the site of a Taoist temple built in 1316 in the northwest quarter of the Yuan capital, Ta Tu, in Peking, and they also appear on blue-and-white porcelains of the period. The unusually luminous gold yarns forming the birds are of paper strips wrapped with gold leaf, a treatment not seen so far on other early textiles.

The symmetrical vases in each corner with their springing vinelike arabesques bearing small flowers and leaves—embroidered in silks in white and shades of green, pink, and blue—come from a different tradition. They echo motifs from India or the Late Classical world. The bases that appear to support them may represent a Chinese addition, since they do not appear in the Central Asian examples.

Although this square was probably used as a canopy for a Most Holy Place, stretched horizontally over an icon or holy figure in accord with Tibetan Buddhist custom, the combination of cultural influences it embodies is characteristic of the Mongol Empire at the time it was ruled from the Yuan dynasty in China by the Mongol khan, Kubilai. The golden birds represent the Mongol love of gold. The fine gauze and marvelously skilled embroidery could have been produced by Chinese artist-craftsmen somewhere in the eastern part of the Mongol Empire for a diplomatic gift to a great Tibetan monastery.

JW/JM






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CHAO MENG-FU (1254–1322)

CHAO YUNG (born 1289)  
and

CHAO LIN (14th century)

*Grooms and Horses by Three Generations of  
the Chao Family*

Chinese (Yuan dynasty), dated 1296 and 1359

Handscroll, ink and colors on paper

11 $\frac{7}{8}$  × 69 $\frac{3}{4}$  in. (30.3 × 177.2 cm)

Gift of John M. Crawford, Jr., 1988

1988.135

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As a descendant of the imperial family of the recently vanquished Sung dynasty (960–1279), Chao Meng-fu was an unlikely candidate for service in the government of the despised Mongol conquerors. By tradition, citizens of a fallen dynasty remained loyal to that regime: cooperation with the enemy was seen as a betrayal. Chao Meng-fu, however, accepted office under Kubilai Khan, and served with distinction at the Yuan court. During this time, he emerged as the most innovative calligrapher and painter of his age.

On the tenth day of New Year's celebrations in 1296, Chao Meng-fu painted this robust horse and its groom. Based on the classical plain line (*pai-miao*) technique of Li Kung-lin (about 1049–1106), the painting was executed in steady, supple lines, which depended directly on Chao's thorough training in the art of calligraphy. Chao dedicated the painting to Fei-ch'ing, a fellow Chinese official. Although the official remains unidentified, we can assume that he and Chao shared the goal of educating the Mongol rulers and, where possible, modifying their policies that violated Chinese political ideals.

Chao's brief inscription is apolitical, but the very image of horse and groom suggests a political message. In the Chinese tradition horses had long been associated with the power of the state and the tension between freedom and political control. Thus the harmonious relationship between the powerful but docile steed and the self-assured groom invites an interpretation of a headstrong state firmly governed by a wise official. Confucian concerns aside, horse paintings were appreciated by the Mongols as a reminder of their nomadic heritage.

By 1359 this painting had passed into the hands of Hsieh Po-li, who sent it through a mutual friend to Chao Meng-fu's son Chao Yung, asking him to paint a companion picture. He complied, and two months later Hsieh made the same request of Chao Lin, Chao Yung's son. Although suspecting motives of greed, Chao Lin could not resist the appeal of having his composition joined with those of his father and grandfather. The three separate paintings (only Chao Meng-fu's is illustrated here) were probably mounted together about that time. In subsequent centuries writers of this scroll's colophons—including the late Ming-dynasty master Ch'en Hung-shou (1599–1652)—remarked on the extraordinary rarity of having three generations of the illustrious Chao family represented in one scroll, a sentiment that is resoundingly echoed today.

AM

Selected bibliography: Laurence Sickman, ed., *Chinese Calligraphy and Painting in the Collection of John M. Crawford, Jr.* (exhib. cat.), New York, Pierpont Morgan Library, 1962, pp. 101–104; for complete references see *The John M. Crawford, Jr., Collection of Chinese Calligraphy and Paintings in The Metropolitan Museum of Art: Checklist*, New York, The Metropolitan Museum of Art, 1984, p. 23; Jonathan Hay, "The Rhetoric of Alignment and the Role of the Groom," forthcoming; Chu Tsing-li, "Three Horses by Three Members of the Chao Family," *Words and Images*, New York, The Metropolitan Museum of Art, forthcoming.



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CHANG FENG  
Chinese, died 1662

*Landscapes*

Dated 1644

Album of twelve paintings, ink and colors on paper

Each painting,  $6\frac{1}{8} \times 9\frac{1}{16}$  in. ( $15.5 \times 23$  cm)

Gift of Douglas Dillon, 1987

1987.408.2

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Chang Feng was a young man preparing himself for a government career when Peking fell to the Manchus in June 1644. Chang's hometown, Nanking, suffered a chaotic year of political intrigue and warfare before it, too, fell to the invaders in 1645. This album was painted in August 1644, just as the Ming dynasty was crumbling.

Surprisingly, Chang's album makes no overt reference to the chaos into which his world had been plunged. In fact, the country had been ravaged by bandits and terrorized by the threat of invasion for over a decade; the album shows that Chang Feng had already withdrawn from the "dusty world" of politics into the realm of the recluse-artist.

In creating these idyllic images, Chang turned to the pale dry style of Ni Tsan (1301–1374), but the gossamer lightness of Chang's touch adds a new lyrical charm to the Ni

Tsan style. Keenly interested in language, Chang explored the expressive interplay of visual and poetic imagery on many of the leaves in fresh and insightful ways: one leaf describes the murmur of pines and the sound of water running over rocks; another evokes the echoes of a stone tossed into a deserted valley; on a third the artist has painted a sunset, a subject rarely depicted by scholar-artists.

No leaf expresses Chang's state of mind better than the one shown here. It illustrates a verse by Ma Chih-yuan (about 1260–1324), the middle three lines of which Chang inscribed on his painting:

[I have] finished with fame and fortune and separated myself  
from right and wrong.  
Red dust does not pollute my doorstep,  
Green trees cluster around, covering the corners of my house.  
Blue mountains exactly fill in the breach atop my wall;  
My thatch hut has a bamboo hedge.

[translation by Julia K. Murray]

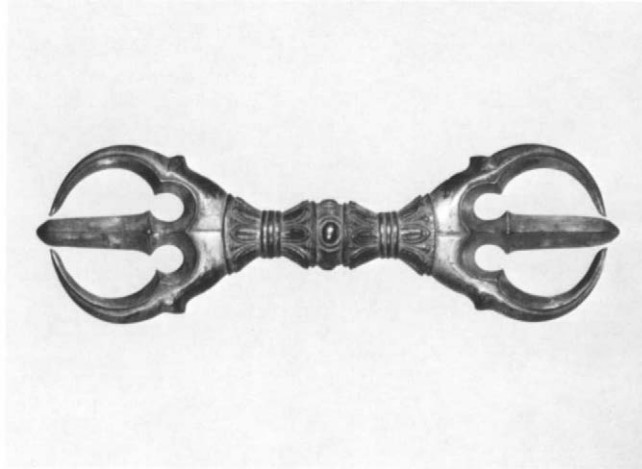
To translate this poetic image into painting, Chang Feng turned to the idiom of Wang Meng (about 1308–1385), a contemporary of Ni Tsan and equally renowned as a painter of idyllic mountain hermitages. Simplifying Wang's convoluted brush manner and reducing the scale, Chang evoked his poetic and stylistic sources without being bluntly literal. Chang's taste for carefully observed detail is summed up by the cottage's open gate, a perfect expression of the joy and freedom of life in retirement.

MKH



## JAPANESE ART

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*Buddhist Ritual Implement in the Form of  
a Thunderbolt (vajra)*

Japanese (Heian period), 12th century  
Gilt bronze

Length, 6 $\frac{7}{8}$  in. (17.5 cm)

Purchase, Richard and Peggy Danziger Gift, 1987  
1987.151

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The Museum's display of Buddhist art, one of the highlights of the Japanese galleries, is considerably enhanced by the addition of this ritual thunderbolt, a prime example of the most significant spiritual symbol in Esoteric Buddhism. Representative of the Heian period, when Tantric rites were introduced to Japan, it now joins its counterpart, a ritual bell with a tray (1975.268.170, 171) from the following century to form a distinguished group of sacred implements that exhibits an important aspect of Buddhist worship as well as of Japanese metalwork.

In the Tantric, or Esoteric, Buddhist practice of envisioning the spiritual world represented in the mandala and, in the process, experiencing the nature of Buddhahood, implements were held in sacred gestures (*mudra*) accompanied by the recitation of prescribed sacred formulas (*mantra*). This potent sacramental function required implements of the highest craftsmanship. The newly acquired *vajra*, superbly cast and exquisitely finished with details of stylized lotus and jewel decoration, achieves both a severity of form appropriate to its function and the refined grace of the Heian period. Elegantly tapered prongs are set apart from the central diamond-shaped bolt, a stylistic detail that distinguishes this piece from the more numerous examples surviving from the succeeding Kamakura period.

BBF



# KANO SCHOOL

Japanese (Momoyama period), 2nd half of the 16th century

## *Birds and Flowers of the Four Seasons*

Pair of six-fold screens, mineral pigments on gold-leaved paper

Each screen, 42 1/8 x 137 3/4 in. (106.7 x 349.9 cm)

Purchase, Mrs. Jackson Burke and Mary Livingston Griggs and  
Mary Griggs Burke Foundation Gifts, 1987

1987.342.1,2

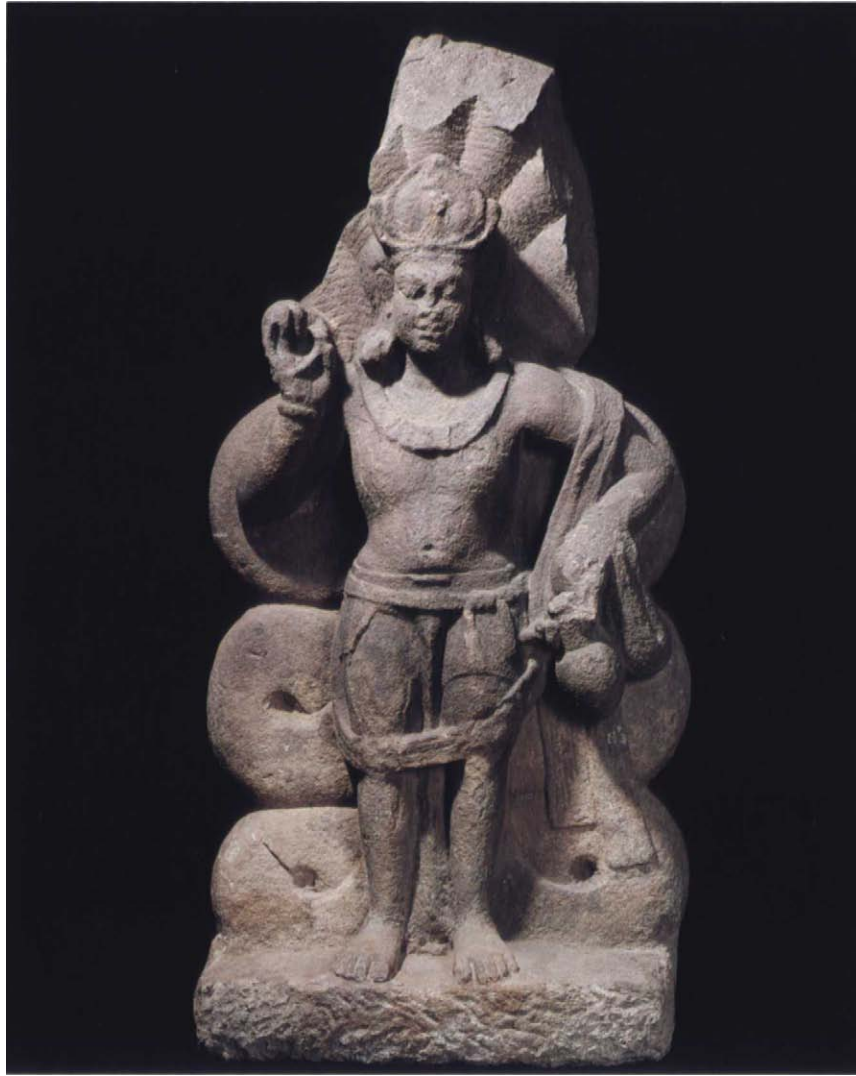
Across the twelve panels of this pair of folding screens, a rich profusion of bird and flower motifs celebrates the cyclical progression of the seasons. In the right-hand screen (not illustrated) springtime wildflowers and blossoming trees provide the setting for the main image of a crane with its young, while in the left foreground a clump of summer lilies announces the transition through summer to fall and winter, which are represented in the left-hand screen shown here. Spanning the four central panels of the pair is a clump of bamboo glimpsed beyond a golden brushwood fence and clouds. Emphasizing the leftward movement of the overall

design, pink and white rose mallow, signaling late summer and early autumn, grow around the fence and fantastically eroded rocks to set the scene for a majestic finale in the snow-covered pine that arches across the screen. It frames a pair of mature cranes, whose stately confronting pose recapitulates the rhythm of the total design.

This pair of screens is so similar in composition and motifs to a set (Hakutsuru Museum, Kobe) by Kano Motonobu (1476–1559) done in 1549, when he was seventy-four, that it must be assigned to the early years of the Kano school, which he established as the official atelier to the Ashikaga shogunate. The screens' gorgeous effects of brilliant mineral pigments on gold, accentuated by the technique of building up the surface of the brushwood fence with plaster (*gofun*) and the outlines of the clouds with painted gold, were well suited to the architectural taste of the later Momoyama period, exemplified by the works of Kano Eitoku (1543–1590). His style, characterized by a two-dimensional handling of volume and spatial recession and a bold isolation of larger bird and flower motifs against a gold ground, is evident in the Metropolitan's screens, among the most visually stunning and representative examples in the history of the Kano school.

BBF





## INDIAN AND SOUTHEAST ASIAN ART

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### *Nagaraja and Nagini (Serpent King and Consort)*

India (Madhya Pradesh), Gupta period, about 2nd quarter of  
the 5th century  
Stone

Nagaraja: height, 38 $\frac{7}{8}$  in. (98.7 cm); Nagini: height, 34 $\frac{1}{2}$  in.  
(87.6 cm)

Gift of The Kronos Collections, 1987  
1987.415.1,2

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The animistic worship of serpents (*nagas*) on the Indian subcontinent is considerably more ancient than the worship of Brahmanical deities or the Buddha and may go back to the dawn of civilization. Snakes, and particularly their regenerative aspects, have disturbed and captured the popular imagination of many cultures, and serpent worship is encountered in areas geographically quite distant.

In India nagas are associated with water, which is considered holy. Temples dedicated to naga worship were sometimes constructed over ancient sites affiliated with nagas. Attesting to the popularity of this cult in India is the existence of many anthropomorphic statues of *Nagarajas* (Serpent Kings), which usually take the form of a standing figure set against the flattened coils of a cobra and canopied by its large outspread hood. The cobra normally has seven heads for a Nagaraja and five for a *Nagini* (Serpent Queen, the consort of a Nagaraja). These popular tutelary deities were enlisted into the service of the major religions and figure prominently in both Hindu and Buddhist legend.

This Serpent King stands with both feet firmly and uniformly positioned on the ground in the *samabhanga* stance. His lowered left hand holds a flask, and between the thumb





and forefinger of his raised right hand he holds the stem of a lotus (the flower is missing). The Nagaraja is framed by the heavy coils of the serpent—three at each side. Although only a portion of the septenary cobra hood has survived, enough is present to establish the relationship of scale between human figure and naga.

The Nagini stands in the same manner as her consort and is similarly framed by coils and hoods. Her raised right hand holds a lotus flower, and her left hand is placed on her left hip. She wears a tightly adhering transparent garment and a thick scarf, of which only the section falling down her left side has survived. Her hair is arranged in a Gupta period style, and in the center of her hairdo, above her forehead, is a large jeweled medallion.

The stocky, powerful proportions of the Nagaraja are reminiscent of the sculptural styles of Madhya Pradesh during the first half of the fifth century, particularly those at Udayagiri. The Nagini shows the beginnings of the trend toward a taller, more elegantly proportioned figure as seen on some sculptures from Sanchi, stylistically datable to around the second quarter of the fifth century. Because the Nagaraja and Nagini are closer in style to the Sanchi sculptures, they

should be assigned a similar date. Despite the more refined and elegant proportions, their lithic qualities are reminiscent of the power and iconic monumentality associated with pre-Gupta period sculptures. The resolute gazes of both figures enhance their authority and presence, although the effect is tempered by the sensual beauty of their faces.

Both figures are carved in the round, the intertwined coils of the naga clearly defined on the backs in low relief. Their frontal orientation suggests that they might originally have been placed against a temple wall.

Gupta period representations of Nagarajas are relatively rare, particularly when compared to the number of surviving Kushan period examples. Gupta Naginis are even rarer. This pair is therefore of major importance and must be considered a significant link in the chain of Gupta sculpture studies.

ML

Bibliography: M. Lerner, *The Flame and the Lotus*, New York, 1984, pp. 48–49.

Related reference: J. C. Harle, *Gupta Sculpture*, Oxford, 1974, pls. 8, 10, 11, 40, 41.




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*Guardian Deity*

Cambodian (Angkor period, Koh Ker style), 1st half of the 10th century  
Stone

Height, 38¾ in. (98.5 cm)

Gift of Doris and Harry Rubin, in memory of Ralph Konheim, 1987  
1987.308

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Among the many splendid works of art donated to the collection, two very important Khmer sculptures go a long way in helping us develop a synoptic survey of the great artistic achievements of ancient Cambodian culture. The first is datable on the basis of style to the brief Koh Ker period (921–about 945), when Jayavarman IV, the brother-in-law of the legitimate Khmer king, revolted and set up a new capital approximately fifty miles northeast of Angkor at Koh Ker.

The Koh Ker style is characterized by broad-chested figures with powerful shoulders, full stomachs, and wide hips supported by heavy-set legs. The garment worn is quite thick, with the upper hem projecting far from the hips. Many of the Koh Ker period sculptures are unusually large, and a significant innovation of the style is the depiction of subsidiary figures in the round—wrestlers or guardians—actively in motion.

The figure illustrated is a rare guardian deity of stern aspect, with bulging eyes and fangs. The powerful proportions, the striking physiognomy, and the somewhat aggressive stance combine to lend an air of great authority to this fine sculpture.

ML

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*Standing Four-Armed Male Deity (probably Shiva)*

Cambodian (Angkor period, Baphuon style), about mid-11th century  
Stone

Height, 45¾ in. (116.2 cm)

Gift of Margery and Harry Kahn, 1987

1987.414

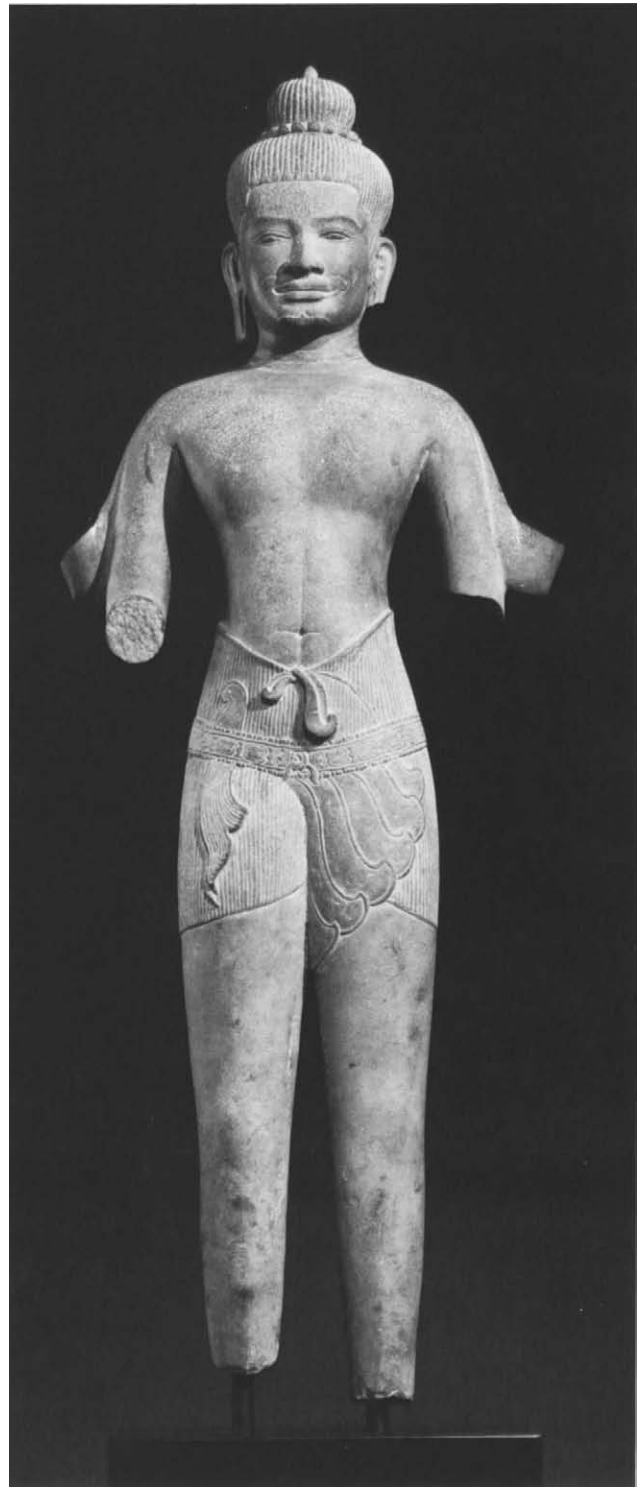
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The great step-pyramid temple Baphuon, constructed during the third quarter of the eleventh century, is, after Angkor Wat, the largest temple at Angkor. It lends its name to one of the most beautiful and seductive art styles in the history of Southeast Asia—one that is very easy to respond to. Until recently, this style has been represented in our collection by two excellent female figures, one in bronze, the other in stone. The addition of this superb male deity fills an important gap in our Cambodian holdings and is, in fact, the most significant gift of Cambodian sculpture ever made to this institution.

The standing four-armed male deity, whose finely plaited hair arranged in a high bun secured by a jeweled ring suggests that he represents Shiva, is surely among the top rank of Baphuon-style male figures. Elegant in its attenuation of forms and superbly modeled, the deity stands in a frontal posture subtly modified by the right leg being set forward and the knee very slightly bent.

The figure wears a finely pleated *sampot*, with a portion of that garment drawn between the legs and knotted behind. The weight of the material is much lighter than that on the Koh Ker guardian, and the sampot adheres tightly to the body, dipping sensually below the navel. The garment forms the typical Baphuon “pockets” above the left thigh, and the jeweled sash may be associated with a royal commission. The rich surface decoration of the sampot contrasts vividly with the large expanses of bare skin, and the high polish of the stone’s surface enhances the sense of tautness of the smooth skin, emphasizing the tactile qualities of this wonderful sculpture.

ML









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*Portrait of a Great Teacher Surrounded by  
Lamas and Mahasiddhas (thanka)*

Tibet, about 1300  
Opaque watercolor and gold on cloth  
27 × 21½ in. (68.5 × 54.6 cm)  
Purchase, Friends of Asian Art Gifts, 1987  
1987.144

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detail

The identity of the central personage of this *thanka* is problematic. He is portrayed as an adept of Tantric (Esoteric) Buddhism. He balances a magic horn with the fingers of his raised right hand, and in the palm of his left hand rests a casket (?) surmounted by a snow lion, the vehicle of Manjushri, the bodhisattva of divine knowledge. He is seated on an elaborate throne placed within a frame representing mountains. He is naked except for a loincloth and wears elaborate jewelry—decorated with crossed *vajras* (thunderbolts) and small standing figures—and a yellow helmet. An embroidered cloth, once attached to the painting, had the Sanskrit inscription *jnana tapa* (“heat of knowledge”). Although epithets were often given to eminent personages, no such name is known from the detailed early historical record.

The inscriptions of most of the other personages in the *thanka* allow them to be identified. The majority of the lamas on the upper portion of the painting are abbots of the Taglung Monastery of the Kagyupa order, beginning with its founder, Thang-pa Chen-po (1142–1210). The figures surrounding the bottom half are eight of the eighty-four Mahasiddhas (Perfected Ones), the spiritual fathers of Tantrayana Buddhism. At the top center of the painting presides an adi-Buddha (primordial Buddha) (?) with his consort. The whole ensemble therefore probably illustrates the transmission of a particular Tantric doctrine(s) from its source (the adi-Buddha) through the Mahasiddhas to the central figure and then to this branch of the Kagyupa order. It is interesting that neither Tilopa nor Naropa, the two Mahasiddhas most associated with the Kagyupa doctrinal tradition, is included among the eight in the painting, nor does Marpa, founder of the order, appear. All of these are possible candidates for the central figure, although all are usually shown with different attributes. Another possibility is Atisha, the Indian monk who initiated the great reformation of Tibetan Buddhism in the eleventh century. Considered an incarnation of Manjushri, he is shown in another early portrait wearing a similar Indian-style helmet.

This painting is datable to around 1300 on the basis of both the dates of the last lamas portrayed and its style. Individual elements in the work, such as the frame of mountains, the pattern of the border and throne, the throne style and the pillow types, hark back to the Tibetan version of the (Indian) Pala style, but the subtle coloration, more florid ornamentation, and anecdotal pictorialism indicate that these are only the last vestiges of that more restrained style, which here has been replaced with one better suited to convey the extroverted content of Tantric imagery. The use of shading in the figures is particularly unusual and is not a frequent feature in either the Indianized or later Tibetan styles. The rarity, beauty, and unique iconography of this painting make it an important addition to the small corpus of extant early Tibetan *thankas* as well as the finest early Tibetan work of art in the collection.

SMK

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