



Recent Acquisitions: A Selection 1988–1989

T H E M E T R O P O L I T A N M U S E U M O F A R T

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Cover: Deified King (Jayavarman VI(?)). Cambodian (Angkor period, Baphuon style), 2nd half of the 11th century. Gilded bronze with silver inlays. Height, 41 $\frac{5}{16}$ in. (105.5 cm). Partial Gift of The Honorable Walter Annenberg, 1988 (1988.355)

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FOREWORD

In recognition of the central importance acquisitions hold in the mission of The Metropolitan Museum of Art, this publication, heretofore available only through a limited distribution, now becomes the fall issue of the *Bulletin* for the benefit and enjoyment of the Museum's entire membership of 107,000.

In retrospect, it is unfortunate that so wide a distribution was not possible as early as 1979, when *Notable Acquisitions* was conceived, because at that time a higher number of objects entering the Museum's holdings could properly be described as masterpieces. Unquestionably, the vertiginous rise in the market value of works of art and the punitive legislation embodied in the Tax Reform Act of 1986 have limited both the quantity and quality of acquisitions to the point where we can no longer expect reasonably to match—at least across the board—the standards of just a few years ago. Indeed, the reality of this situation was pointedly and poignantly reflected three years ago when we felt we should change the publication's title from *Notable Acquisitions* to *Recent Acquisitions*.

Nevertheless, we are grateful that major gifts continue to enter the Museum's permanent collections. It is therefore most rewarding to place on the cover of this publication the image of a gilded-bronze Cambodian deified king, a remarkable Khmer sculpture of the second half of the eleventh century in the Baphuon style (about 1010—about 1110). This gift of The Honorable Walter Annenberg is one of the finest sculptures to be obtained by the Department of Asian Art in many years and one of the great bronzes of the ancient world.

Our acquisitions policy, despite the climate in Washington, D.C., with respect to museums and despite the pace of the art market, has continued to succeed because the currency of greatest value at the Metropolitan remains the expertise provided by our curatorial staff. It is noteworthy, however, that not all of the Museum's nineteen curatorial departments can be mentioned for acquisitions this year. Due to the difficulty of locating superlative objects of Egyptian art of the sort not already represented in the collection, combined with the Museum's respect for export regulations, we were unable to acquire works of Egyptian art of sufficient importance to include here.

It must be said, however, that the acquisitions for the Department of Arms and Armor are magnificent. One of them, a most rare and romantic acquisition, has come to us through

the generosity of Arthur Ochs Sulzberger, chairman of the Board of Trustees, and Mrs. Sulzberger. This is the Langobardic sword, a single-edged iron blade with a gold hilt and filigree and cloisonné decoration. I am pleased to say that this object, which dates from about A.D. 600, takes the form of a sincere personal tribute to the recently retired curator of the department, Helmut Nickel.

Two of the three acquisitions included for the Department of Drawings enter the collection as a personal tribute to a late member of the Museum's staff, Lawrence Turčić, who was assistant curator in the department. We are grateful to Karen B. Cohen for making possible the purchase of Isidore Pils's *Ruins of the Tuileries, 1871*, and to John Morton Morris for his gift of Jean-Simon Berthélemy's *Semiramis Inspecting a Plan of Babylon*. We also thank Mrs. Carl L. Selden for the purchase of *Saints Peter and John Healing a Cripple* by Perino del Vaga, in memory of Carl L. Selden.

The Metropolitan Museum is once again indebted to Mrs. Charles Wrightsman, this time for making possible the acquisition of a splendid early work by Canaletto, *Piazza San Marco*, which will hold pride of place in the retrospective exhibition opening at the Museum in November. I must note that it is also Jayne Wrightsman to whom we owe thanks for enabling us to acquire the Meissen porcelains *Lion* and *Lioness*, beautifully rendered by Johann Gottlieb Kirchner. These handsome pieces will be on view in the new Central European Galleries due to open on October 28.

Among the numerous acquisitions of twentieth-century art, *Man and Challenge* by the American artist Neil Jenney is a fine example of the artist's early style and as such is a significant addition to our growing holdings in this area. It was purchased for the Metropolitan through the Denise and Andrew Saul Fund.

It is my sincere wish that this issue of *Recent Acquisitions* will provide members of the greater Museum family with a record of an activity vital to the Museum's purpose. Our reputation ultimately rests on our permanent collections and the light they can shed on culture and on our lives.

PHILIPPE DE MONTEBELLO
Director

ANCIENT NEAR EASTERN ART

Three Tablets

Mesopotamia, Uruk III, 3100–2900 B.C.
Clay, inscribed; one seal-impressed
Greatest height, 2¹¹/₁₆ in. (6.8 cm)
Purchase, Raymond and Beverly Sackler Gift, 1988
1988.433.1–3



Cylinder-seal impression, 1988.433.1

Of the many legacies left by the ancient civilizations of southern Mesopotamia, writing is paramount. The motivation for this momentous invention was economic. By the end of the fourth millennium B.C. the movement of goods and the distribution of labor had become so complex in Uruk, the major urban center of ancient Sumer, that a system of recording external to memory and more sophisticated than simple tokens for counting had to be invented. Writing was achieved through a process of experimentation with symbols that eventually led to the ingenious linking of visual marks to spoken language through the assignment of specific meaning.

The Museum is fortunate to have acquired three clay tablets inscribed with signs from one of the earliest stages in this process, named Uruk III after the site where the earliest tablets were found. The script on these tablets cannot be read. Whether the signs are mnemonic, meant to trigger the memory, logographic, referring to a specific word, or syllabic, with meaning linked to a single unit of sound, is a topic for lively scholarly discussion. Many of the signs appear to be pictographic: One can recognize a bird of prey perched on a mountaintop, stalks of grain, and a human head with marks that emphasize the mouth. Some of the same signs are used on tablets written in later Sumerian. There the triangle with the internal stroke has, among other values, the meaning of “female”; the foot means “to go.” The impression of a cylinder seal, as seen on one of the Museum’s tablets, is rare. The finely cut seal image shows the “priest-king” together with a boar in a marsh, a lion, and a wild sheep.

H P

Related references: M. Powell, “Three Problems in the History of Cuneiform Writing: Origins, Direction of Script, Literacy,” *Visible Language*, 15 (1981), pp. 419–440; M. W. Green, “The Construction and Implementation of Cuneiform Writing Systems,” *Visible Language*, 15 (1981), pp. 345–372; M. W. Green and H. J. Nissen, *Zeichenliste der Archaischen Textes aus Uruk, Ausgrabungen der Deutschen Forschungsgemeinschaft in Uruk-Warka*, vol. 11, and *Archaischen Texte aus Uruk*, vol. 2, Berlin, 1987; C.B.F. Walker, *Cuneiform*, London, 1987.

Entry by Holly Pittman, Associate Curator.



GREEK AND ROMAN ART

ATTRIBUTED TO THE CIRCLE OF LYDOS

Black-Figured Hydria

Attic, about 560 B.C.
Terracotta
Height, 19¾ in. (50.1 cm)
Classical Purchase Fund, 1988
1988.II.3

This handsome Attic black-figured hydria (water jar), known for over thirty years, has since its first publication in May 1967 aroused considerable interest because of the subject on the shoulder. A flute player, his knees slightly bent and swaying to his music, faces four dancers. Unlike the musician who wears a short robe, they are dressed in the colorful attire of stage performers. The first and third dancers are costumed in light brown gowns decorated with horizontal or vertical dark red stripes; the second and fourth sport darker garments—that of the second being half red and half black, while the fourth dancer has an all-red dress; the four have horses' ears stuck in their headbands. They dance in unison, their right legs raised far from the ground (an action not unlike the exaggerated steps taken by the modern Greek *evzones* at the changing of the guard in Athens).

Little is known of the beginnings of the theater in ancient Athens; the scene on the shoulder of the hydria helps to shed some light on what are commonly called pre-dramatic performances, which stressed the chorus that later became such an essential part of Greek tragedies, satyr plays, and comedies. Similar choruses are shown on contemporary vases, notably a cup in Amsterdam fully discussed recently by Professor H.A.G. Brijder (in *Enthusiasmos: Essays on Greek and Related Pottery presented to J. M. Hemelrijk*, Amsterdam, 1986, pp. 69ff.).

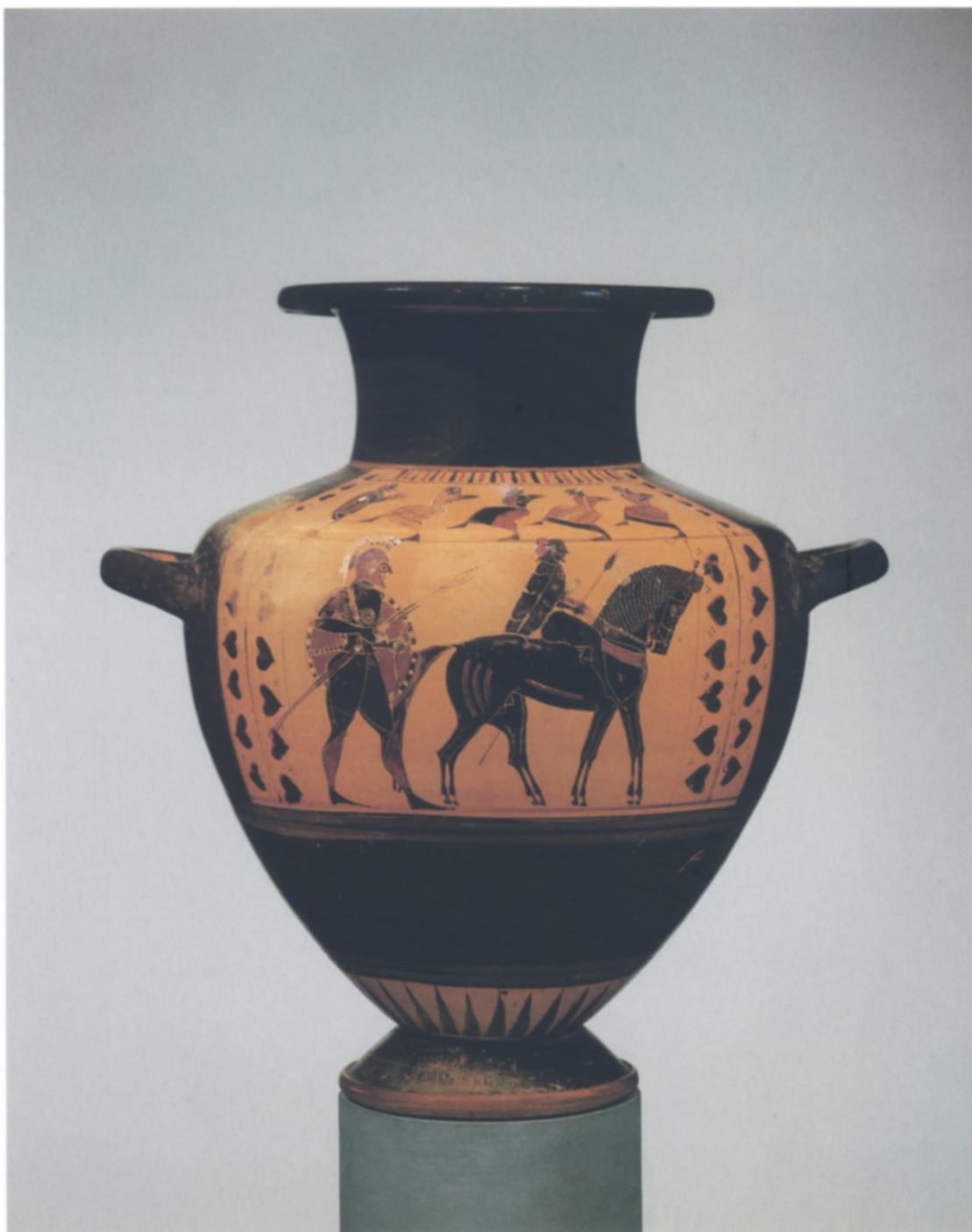
The dance moves from right to left, while the warriors on the main panel advance in the opposite direction. This is neither a mistake nor a fortuity but a deliberate attempt on the part of the painter to maintain the balance of two compositions set in frames on a vase that calls for viewing from the front. A bearded rider wearing the short mantle or cape with a pattern often associated with Thrace rides one horse and leads another. He is followed by a hoplite, fully equipped with Corinthian helmet, a large round shield, a bronze cuirass and greaves, and a sheathed sword suspended over his right shoulder. Both the rider and the hoplite are in step with the gait of the horses—another deliberate harmony with the dance steps on the shoulder. The mane of the near horse is carefully combed, and there is much decorative detail in dress and armor rendered by both incisions and added color.

The style of painting on the hydria is closest to that of one of the greatest masters of Attic black-figure—Lydos; and the style as well as the potting suggest a date in the decade before the middle of the sixth century.

The vase is unbroken and remarkably well preserved (save for some abrasions in the body panel near the upper left-hand corner and in the area of the spears held by the hoplite).

D v B

Entry by Dietrich von Bothmer, *Chairman*.



ISLAMIC ART



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

Elements from a Necklace

Iran, late 14th–early 15th century
Gold sheet, chased and set with turquoise, gray chalcedony,
and glass
Height of full medallion, $2\frac{7}{8}$ in. (7.3 cm)
Rogers Fund, 1989
1989.87a–l

For reasons that are unclear to us, there are very few examples of the jeweler's art from the Late Medieval period (14th–17th century) still extant from any part of the Muslim world. One explanation is that perhaps many objects executed in gold were melted down when styles or fortunes changed; another might be that there is more jewelry from this period that has survived, but we do not recognize it because of our lack of knowledge. This dearth of material is particularly characteristic of fourteenth- and fifteenth-century objects from Iran, and until very recently we had to rely almost exclusively on visual representations for any idea of

the types of jewelry worn in Il-Khanid, Jalairid, or Timurid Persia. When these necklace elements came to light, they were immediately identified as having been made during the Timurid dynasty because of their close similarity to necklaces depicted in contemporary miniature painting and the style of the animal design chased on the reverse of the two larger elements. It is clear from manuscript illustrations that the full medallion was worn in the center of the front of the necklace, that the half medallion most probably hung from a central back element, and that the cartouches helped to form the chain. How many more of the cartouches were originally included in the necklace or whether semiprecious stones aided in making up the rest of the length cannot be ascertained. This unique object constitutes one of only three gold pieces of jewelry known thus far from this period, and it serves to fill a major gap in what is the world's most comprehensive collection of Islamic jewelry.

M J

Bibliography: Marilyn Jenkins and Manuel Keene, "Djawhar," *Encyclopaedia of Islam*, supplement, fascicle 4–5, Leiden, 1981, pp. 250–262.

Brazier

India (probably the Deccan), 2nd half of the 16th–early 17th century
Bronze, cast and chased
Greatest width, 25 in. (63.5 cm)
Purchase, Nathaniel Spear, Jr. Gift, 1988
1988.293



Hexagonal bronze braziers remain from medieval Islamic Spain, and the Museum owns a superb square brazier, of brass inlaid with silver, from Mamluk Egypt (91.1.540); fragmentary braziers from Safavid Iran are also known. This particular example is a great rarity, as it is the only complete pre-nineteenth-century brazier known from the eastern Islamic world.

The strong, contoured shape and the dense patterning of the intertwined decoration point to an origin in the Deccan of central India. The prototype must have come from Persia, a country with close relations to the Deccani sultanates. The rectangular pierced sides, patterned with symmetrical scrolling stems, seem almost sculptural. The designs emulate those found in the arts of Timurid and Safavid Iran, but stylistically they belong to the Indian repertory. Dragon-headed feet mark each point of the hexagon. In pre-Islamic times mythical and real animals symbolizing royal authority were used for throne supports. Although the use of animal supports was a long-standing tradition in the Near East, the dragon motif did not become common in the Islamic world until Mongol rule. This traditional Chinese motif, but not its Far Eastern symbolism, was adapted for Persian designs during the fourteenth century. Persian paintings from this period and earlier and Indian paintings contemporary with the brazier illustrate thrones, low tables, trays, as well as braziers in hexagonal shapes. Braziers often appear on trays. In Persian paintings braziers are shown being used for cooking and for heating pavilions or rooms; Indian paintings depict them only as heat sources.

C K

Ex coll.: Wilfred Blunt.

Related references: A. U. Pope and P. Ackerman, eds., *A Survey of Persian Art*, vol. 6, Oxford, 1938–39, pl. 1379A; *Hamza-Nama* II, *Codices Selecti*, facsimile vol. 52/2, Graz, 1982, pl. 6.

SULTAN MUHAMMAD

Active about 1501–1545

Allegory of Worldly and Otherworldly Drunkenness

Leaf from a manuscript of a *Divan* of Hafiz (1325–1389/90), folio 137r

Iran (Safavid period), Tabriz, about 1526–27

Opaque watercolor, ink, and gold on paper

Page, 11 3/8 × 8 1/2 in. (28.9 × 21.6 cm)

Inscribed (above the doorway on the left): ‘amal Sultan Muhammad
‘Iraqi (“The work of Sultan Muhammad Iraqi,”
that is, of western Iran)

Promised Gift of Mr. and Mrs. Stuart Cary Welch, Jr.

Partially owned by The Metropolitan Museum of Art
and Arthur M. Sackler Museum, Harvard University, 1988

1988.430



Seldom has an artist so perfectly embodied in a painting the words of the poet he is illustrating as has Sultan Muhammad in this work. At the top of the painting are the two lines from the ode by Hafiz that provide the subject of the miniature:

The angel of mercy took the reveling cup and tossed it down
As rose-water on the cheeks of houris and angels.

The imagery of wine drinking was traditional in Persian lyric poetry as a metaphor for the mystical experience through which the human spirit transcends its earthbound condition and achieves union with the divine. In this painting as in the ode, revelry and intoxication can be interpreted on many levels, from mystical joy, and the spiritual rapture of losing awareness of self in the perception of a more elevated reality, to the simple joys of music, dancing, and companionship.

The brilliantly composed painting varies in intensity as the eye moves downward from the roof to the quiet figures on the balcony and the poet himself at the window—astonished at the effect of his poem on the assembled throng—to the staggering figures at the thresholds of the building. The swaying rhythms of the angels joyously imbibing on the roof are intensified in the abandoned participation and focused concentration of the dancers, drinkers, and music makers in the foreground.

Sultan Muhammad was one of the most revered of all Persian painters. He worked at the court of Shah Tahmasp (r. 1524–76), second ruler of the Safavid dynasty and a demanding patron of the arts, for the first half of his reign. In his miniatures Sultan Muhammad, like Hafiz in his poems, combined spirituality and sardonic humor with keen observation of the human condition.

Hafiz, the greatest of Persian lyric poets, lived for much of his life in Shiraz during troubled political times. He brought to perfection the *ghazal*, a form of lyric poetry expressed in the vocabulary of the Sufi, or mystic. The imagery is that of the various forms of love and of bacchanalian and hedonistic behavior as metaphors for transcendental spiritual states.

The manuscript to which this painting belongs is without question the finest *Divan*, or collected works, of the poet Hafiz in existence and probably the finest ever produced. It was perhaps made for Sam Mirza, Shah Tahmasp's talented brother, or for the ruler himself. Sultan Muhammad painted three of its five illustrations; the other two (one is now missing) were painted by Shaykh Zadeh, an artist trained by Behzad, among the most esteemed of all Persian painters. In Persian culture a manuscript, which is judged on the quality of its paper, calligraphy, illuminations, illustrations, and binding, is conceived and created as a unified work of art, a fitting vehicle for the literature with which it is inextricably interwoven.

M L S

Ex coll.: M. Sambon, Paris; Louis J. Cartier, Paris.

Bibliography: Laurence Binyon, J.V.S. Wilkinson, and Basil Gray, *Persian Miniature Painting*, London, 1933, no. 127, pl. LXXV (color); B. W. Robinson, *Persian Drawings from the 14th through the 19th Century*, London, 1965, p. 124, pl. 33 (color); Stuart Cary Welch, *Persian Painting*, New York, 1976, pl. 18 (color); Welch, *Wonders of the Age*, Cambridge, Mass., 1979, no. 44, pl. 44.

Bottle

Iran, early 17th century
Composite body, molded and monochrome-green glazed
Height, 5 3/4 in. (14.5 cm)
Purchase, Patti Birch Gift, in memory of Everett B. Birch, 1988
1988.247



Ceramic production experienced a renaissance in the Islamic world under the aegis of the Safavid shahs of Iran (1501–1786), particularly during the seventeenth century; this bottle is a fine example of one of the many different types of pottery manufactured in Persia at that time. However, contemporary ceramics from the kilns of the Ottomans, whose sultans ruled from Istanbul, show that a definite decline had already begun throughout their far-flung realm by the early seventeenth century. Moreover, in India, the third great power, ceramicists working under the Mughal emperors from the beginning to the end of this long dynasty made no new contributions to the ceramic industry. That Iran under the Safavids would be the setting for this last truly creative phase of Islamic pottery is impossible to explain.

One of the ceramic techniques revived and revitalized under the Safavids at this time was the use of unglazed earthenware molds into which the design was carved. Made in a two-part mold, this bottle is decorated with a pair of sensitively drawn felines in sharp relief. The general shape and row of recessed cartouches on the two outermost moldings surrounding the flat, arch-shaped faces are indications that it imitates another medium (perhaps metal). Although the Metropolitan Museum's collection of ceramics from the Muslim world comprises more than 1600 objects, it did not until now include one monochrome object with relief decoration from the Safavid period. Thus, we are very fortunate to have been able to add such a beautiful vessel of this rare type to our collection.

M J

Related reference: Arthur Lane, *Later Islamic Pottery: Persia, Syria, Egypt, Turkey*, London, 1957, p. 109, pls. 96, 97.

MEDIEVAL ART AND THE CLOISTERS

Buckle and Plate

Visigothic, 2nd half of the 6th century
Copper alloy, garnets over gold foil, lapis lazuli, cuttlefish bone (?),
and green and red glass
Length of buckle and plate, 5½ in. (13.9 cm)
Rogers Fund, 1988
1988. 305a,b



Large bronze cloisonné buckles and plates are the most characteristic items of Visigothic metalwork. This example is an excellent representation of the Ponto-Gothic style in the West. The style, characterized by accents of red, blue, and green inlays, was developed by the Goths on the north shore of the Black Sea before the arrival of the Huns in 375, when the Goths divided into Ostrogoths and Visigoths. The style was carried westward by both the Ostrogoths and the Visigoths, who arrived in southern France and Spain by the beginning of the fifth century. Most of the translucent red inlays of the buckle are garnets set over patterned gold foil. Although the green glass is common, the lapis lazuli is apparently unique in Visigothic metalwork. The use of lapis lazuli in jewelry, seen in Roman and Byzantine examples, may be a reflection of the close relationship between the Visigothic kings and the Byzantine emperors.

The originally deep red glass of the central setting—the surface is now compromised by pitting and iridescence—is flanked by four lobes of green glass. This central motif is surrounded by cloisonné garnets, which are interspersed along the borders with green glass and lapis lazuli. The round white corner inlays have the physical characteristics of cuttlefish bone. The plate of the buckle, the cloisons, and the back are all made of brass. Traces of gilding remain on the tops of the cloisons and on the sides of the plate, buckle, and tongue.

The plate was joined to the buckle by a strip of metal bent around the bar of the loop with its ends soldered to the front of the plate. The strip would have been slotted to allow for the tongue. Cast into the base of the tongue are four settings for garnets backed by foil; only two remain.

Originally the plate would have been attached to the end of a leather strap (or belt) by four small pins. The loop and tongue were attached to the other end. The tongue would have gone through the leather after the strap had been passed around the loop and knotted on itself. It is thought that such belts were worn around women's tunics rather than on their mantles.

Entries by William D. Wixom, *Chairman*; Charles T. Little, *Associate Curator*; Katharine R. Brown, *Senior Research Associate*; Timothy B. Husband, *Associate Curator*, The Cloisters.

The buckle's cell pattern relates it to a group of buckles from Septimania (southwest Gaul) in the Musée de la Société Archéologique, Montpellier, on which none of the stones remain, and others in the Museo Arqueológico, Barcelona. The buckles from Septimania and those in Barcelona are characterized by a single central rectangular cell surrounded by four small round lobes, with the rest of the cells leading toward the corners. Whereas the examples found in Septimania have three cells (two small and one large) emphasizing the corners, those in Barcelona have, as does our new acquisition, a single large round setting emphasizing each corner.

On this buckle much of the garnet, lapis lazuli, glass, and cuttlefish bone is preserved. When compared to the Museum's only other Visigothic buckle, which is damaged and much re-

stored, the fine quality of this one is particularly evident. Although the collection includes several pieces of jewelry in the Ponto-Gothic polychrome style crafted by the Ostrogoths, this is our only exhibitable Visigothic example.

K R B

Ex coll.: [Robert Haber, New York].

Related references: Martín Almagro Basch, "Materiales visigodos del Museo Arqueológico de Barcelona" and "Broches de cinturón con placa rectangular," *Memorias de los Museos Arqueológicos provinciales*, 8 (1947), pp. 72–73, pl. xxiii; Edward James, *The Merovingian Archaeology of South-West Gaul*, part 1, text, British Archaeological Reports, 1977, supplementary series, 25 (i), pls. 65–66, pp. 247–249.

Game Piece

German (Cologne), about 1150
Walrus ivory
Diameter, 2 7/8 in. (7.3 cm)
The Cloisters Collection, 1988
1988.158



Tablemen for board games are rare surviving examples of nonecclesiastical art of Romanesque Europe. The principal ivory-carving center that produced the most game pieces was the city of Cologne, where the favorite decorations for them were the legendary feats of Samson and Hercules. Here figures are set within a deep space. The composition illustrates an episode from the Book of Judges (16:26), the boy guiding Samson, who has been blinded by the Philistines, to the pillars of the Philistine temple. The fact that Samson is clutching a branch may be a visual reference to an event, not recorded in Judges, in which Samson uproots a tree to prove that his strength has been regenerated. This scene is depicted in a relief of about 1130 in the cathedral of Pécs, Hungary.

The game piece was part of a set for the board game "tables," the medieval form of backgammon consisting of thirty tablemen. The blind Samson led by a boy would have been one of fifteen tablemen, with scenes of the life of Samson played against an equal number representing the great physical exploits of Hercules.

CTL

Ex coll.: Sale, Phillips, London, November 17, 1987, lot 170; [Michael Ward, New York].

Liturgical Comb

English (Canterbury [?]), about 1200–1210

Ivory

Width, 3 3/8 in. (8.6 cm)

Purchase, Rogers Fund, and Schimmel Foundation, Inc.,
Mrs. Maxime L. Hermanos, Lila Acheson Wallace, Nathaniel
Spear, Jr., Mrs. Katherine Rorimer, William Kelly Simpson,
Alastair B. Martin, and Anonymous Gifts, 1988
1988.279



Liturgical combs were used in preparing the priest for the Mass. Although they existed throughout the Middle Ages, this splendid example is one of the richest to survive and the only comb known decorated with scenes of the life and martyrdom of Thomas Becket. On one side is the rarely depicted episode of Henry II informing Becket that he will become the archbishop of Canterbury, an event that took place at Henry's castle at Falaise, Normandy, in May 1162. The subject can be verified from the only other representation in the early fourteenth-century Psalter of Queen Mary (London, British Library, Royal MS 2.B.VII, fol. 290v). In the adjacent scenes are, at right, the boat that takes Thomas on his final mission to England and, at left, the Romanesque façade of Canterbury Cathedral before the fire of 1174. This twin-towered façade bears a close resemblance to a depiction of the cathedral on an 1161 seal of Christ Church Priory, Canterbury. The four corners are ornamented with acanthus-leaf scrolls.

The opposite side shows the martyrdom of Thomas Becket in Canterbury Cathedral on December 29, 1170. The half-circles flanking the event contain an angel at the altar of martyrdom on Becket's right, while at his left, or sinister, side is a devil holding a book. Thus good is correlated with the Church and with Becket, and evil with the king and his knights. Again four acanthuses, each slightly different, fill the corners.

The method of filling virtually the entire surface with narrative and decorative elements and other stylistic characteristics points to an English origin. Furthermore, the use of a style that ultimately depends on classical antiquity is one of the hallmarks of art of around 1200. The naturalism of the figures is remarkable: Dressed in pallia with precisely drawn, clinging drapery, the courtiers in the nomination scene twist and turn in a stagelike space, and their gestures and contrapposto add clarity to the scene. Elements of the figure and drapery style, decoration, and presentation of narrative correspond closely to the repoussé scenes on the English silver ciborium at Saint Maurice d'Agaune, Switzerland, of about 1200–1210. A possible origin at Canterbury is suggested by stylistic parallels in manuscripts illuminated there about 1180–1220, such as the Great Canterbury Psalter or the Little Canterbury Psalter (Paris, Bibliothèque Nationale, mss lat. 8846 and 770). The increasing interest in naturalistic floral ornament is also found in English sculpture at this time, and there are parallels to the capitals at Canterbury Cathedral. Finally, the iconographic authority and historical accuracy of the scenes make Canterbury a strong candidate for the origin of the comb.

CTL

Ex coll.: Marquis de Ganay; Martine, comtesse de Béhague, Paris (sale, Sotheby's, Monaco, December 5, 1987, lot 166); [Edward R. Lubin, New York].

Related references: G. Warner, *Queen Mary's Psalter British Library, Royal MS 2.B. VII*, London, 1912, p. 284; M. Harrison-Caviness, "Conflicts Between *Regnum* and *Sacerdotium* as Reflected in a Canterbury Psalter of ca. 1215," *Art Bulletin*, 61, no. 1 (March 1979), pp. 38–58; *English Romanesque Art* (exhib. cat.), London, Hayward Gallery, 1984, no. 309.

Osculatory

Austrian (Salzburg), about 1490
Silver-gilt and mother-of-pearl
Diameter, 3 7/8 in. (8 cm)
The Cloisters Collection, 1989
1989.80



The osculatory (from the Latin *osculare*, “to kiss”), which was designed to wear around the neck as a pendant, served a specific function in the part of the liturgy known as the celebration of the Kiss of Peace, or *Friedenskuss*. During the consecration of the Eucharist in the Roman rite, usually at the mingling of the bread and wine, the celebrant kissed the osculatory signifying the unity of the Church through the

bond of Charity and then proclaimed to the congregation, “Pax tecum,” or “Peace be with you.” Fashioned as a pendant capsule, this osculatory was intended to hold an Agnus Dei, a wax eucharistic wafer that is often quartered; ideally, the wafer was to be blessed by the pope at least once every seven years.

The Trinity represented on the mother-of-pearl plaque, which refers to the redemption of man through Christ’s sacrifice on the cross, was one of the few suitable subjects for an osculatory. The dead Christ is lifted up by angels and supported by the mourning God the Father, a rare iconographical type of the Trinity known as the *Compassio Patris*. Rendered in late International Style, which is typified by the soft, linear drapery folds and languorous torsos that seem almost without skeletons, the plaque can be dated to around 1420, about seventy years earlier than the metalwork that houses it.

The slightly concave plate on the back is engraved with representations of two standing female saints, Barbara and Ursula. These figures are copied from a copper engraving by the Master HS. In the printed version, however, the saints are Barbara and Catherine; the goldsmith simply replaced Catherine’s attribute, a sword, with Ursula’s, two arrows. The Master HS was a copyist, relying himself on Nuremberg engravings, none of which date earlier than the late 1480s or early 1490s. This suggests that the metalwork of the osculatory was executed around 1490; the dating is supported by the punch mark for the City of Salzburg, found on the lower center of the back plate, which is slightly earlier than the punch used in 1494.

The metalwork of this rare liturgical object is unusually sophisticated and beautifully made. These qualities are particularly evident in the cast vine trunk with spurs and leaves that encircle the central zone. Moreover, the reeded canes around the edge that conceal the soldered joint of the assembled sheets are graduated from back to front, providing a subtle rhythm and a balance to the design. The mother-of-pearl plaque, one of the earliest to survive, is stylistically highly refined; the delicately wrought housing, a rare example of metalwork specifically designed to hold an earlier work, attests to the value placed upon the plaque. This piece is particularly significant for The Cloisters, as it was once in the treasury of the Benedictine abbey of Saint Peter in Salzburg, from which also came three other remarkable objects in The Cloisters Treasury. The acquisition of this osculatory is thus an exceptional instance in which objects from a medieval treasury are reunited.

T B H

Provenance: Treasury of the Benedictine abbey of Saint Peter, Salzburg.

Ex. coll.: Oscar Bondy (as of February 23, 1933); Leopold Blumka, New York; [Blumka Gallery, New York].

Bibliography: Hans Tietze, *Österreichische Kunsttopographie*, vol. 12, *Denkmäler des Benediktinerstiftes St. Peter in Salzburg*, Vienna, 1913, p. 64, fig. 98; Max Lehrs, *Geschichte und Kritischer Katalog des deutschen, niederländischen, und französischen Kupferstichs im xv Jahrhundert*, vol. 7, Vienna, 1930, rpt. Kraus, 1969, p. 372, no. 7, fig. 515; Johann Michael Fritz, *Gestochene Bilder: Gravierungen auf deutschen Goldschmiedearbeiten der Spätgotik*, Beihefte der *Bonner Jahrbücher* 20, Köln and Graz, 1966, p. 232, fig. 197, pp. 414, 535, no. 641.



Silver-Stained Roundel

South Lowlands, about 1510–20
 White glass, silver stain, and vitreous paint
 Diameter, 8 $\frac{1}{16}$ in. (22.7 cm)
 The Cloisters Collection, 1988
 1988.304.2

The Cloisters has been systematically acquiring silver-stained roundels in an effort to upgrade the collection, long installed in the Glass Gallery, by replacing roundels of lesser quality with examples that will create a more balanced and representative selection in terms of dates and styles. The recent sale of a fine collection afforded the opportunity to acquire three excellent roundels, of which this is perhaps the most unusual.

Dressed in an elaborate costume and holding a distaff, the imposing woman depicted here cannot be taken as an ordinary housewife, much less a goatherd. Indeed, the crook lying on the ground provides a distinct visual separation from the goats in the middle ground. While during the Middle Ages the distaff was variously understood to symbolize domesticity, vile temper, witchcraft, and sexual concupiscence, the significance of the prominently placed crook is less clear. The coincidence of the various elements of the composition—the goats, the abandoned crook, the distaff, and the well-attired woman—was no doubt once informed with specific allegorical meaning that now remains enigmatic.

The weighty form and boldly modeled figure, along with the fleshy face and long, curly tresses, recall the style of the Flemish painter Jan Gossart. The deep landscape and recessive space, as well as the interest in both natural and architectural detail, support a South rather than a North Lowlands origin.

T B H

Ex coll.: James Rawlings Herbert Boone, Baltimore; Johns Hopkins University, Oak Hill House, Baltimore.

Bibliography: *European Works of Art, Arms and Armour, Furniture and Tapestries* (sale cat.), Sotheby's, London, November 22–23, 1988, lot 66.

ATTRIBUTED TO NICLAUS OF HAGUENAU

Born about 1445, died before 1538

Saint Anthony Abbot

French (Valley of the Upper Rhine, Alsace [Bas-Rhin], Strasbourg),
about 1500

Walnut

Height, 44¼ in. (113.7 cm)

The Cloisters Collection, 1988
1988.159



This figure of Saint Anthony Abbot combines traditional elements of his representation in an innovative way. Traditional are the hermit's full beard, habit and loose cap, crutch or tau cross (remaining only in part), and the satanic demon under his feet. The antagonist's interaction is unusual; the demon tears at the front and back of the abbot's robes, and, despite his ordeal, the saint is shown in sober triumph, as he rests a foot on the demon's neck and thrusts his crutch into its jaws.

This sculpture may be regarded as carved fully in the round; only the core is hollowed out, and the long, full folds of the abbot's habit are dramatic and convincing on all sides including the back. The massiveness of the cowl is not apparent unless seen from the sides or rear. This three-dimensionality suggests that the piece was a movable cult figure, which might have been carried in procession and, at rest, housed in an altar shrine or on a bracket behind an altar. The subject—a third-century Egyptian saint whose order was founded in Europe in the eleventh century—provides a clue to its original setting. The Antonites were dedicated to the care of the sick, largely through the establishment of hospitals. Since the order had two foundations in Alsace—at Issenheim and Strasbourg—it is possible that this figure belonged to one of them.

The main carvings of the large altarpiece of the Antonite church at Issenheim are the lindenwood sculptures of about 1500–1516 attributed to Niclaus of Haguenau, one of the most gifted Upper Rhenish sculptors working around 1500. At the center is a large enthroned, patriarchal figure of the saint (h. 165 cm). Its head derives stylistically from the smaller head of Christ in the Lamentation of the predella of the documented Corpus Christi altar carved by Niclaus about 1501 for Strasbourg Cathedral. The Cloisters sculpture, fitting logically within this stylistic milieu, may also be attributed to the master.

The present portrayal suggests several psychological states: introspection, anguish, and triumph. The intense gaze, folds of flesh, and richly carved strands of hair and beard are a means of expressing them. Coming near the end of the Late Gothic period, this accomplishment represents a major breakthrough in depicting human individuality and spirituality. Integral to this expression is the suggestion of past struggle and arrested movement; the entire work conveys a remarkable power and dignity.

W D W

Ex coll.: [Julius Böhler, Munich].

Bibliography: William D. Wixom, "Medieval Sculpture at The Cloisters," *The Metropolitan Museum of Art Bulletin*, 46, no. 3 (Winter 1988/89), p. 31 (color illus.), inside back cover (color illus.).

Related reference: Roland Recht, *Nicolas de Leyde et la sculpture à Strasbourg (1460–1525)*, Strasbourg, 1987, pp. 269–283, figs. 273, 274, 292.

ARMS AND ARMOR



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

Sword and Related Jewelry

Langobardic, about A.D. 600

Sword: gold hilt, with filigree and cloisonné decoration, single-edged iron blade; overall length, 25 in. (63.5 cm). Medallion: gold, with filigree frame enclosing a solidus of Emperor Justin II (r. A.D. 565–578); diameter, 1 3/8 in. (3.5 cm). Four beads: gold, decorated with filigree; length of each, 1/4 in. (1.9 cm)

Purchase, Mr. and Mrs. Arthur Ochs Sulzberger Gift,
in honor of Helmut Nickel, 1988

1988.297.1–3 a–d

Although nothing is known about the provenance of these extraordinary objects, it can be assumed that they came—probably as a chance find—from the grave of a Germanic warrior of the late Migration Period, during the so-called Dark Ages.

Several hundred swords from the Dark Ages were excavated at sites throughout Europe during the last 150 years. This sword is by far the most spectacular. The construction of the hilt is typically Germanic; the hourglass shape of the grip corresponds particularly to specimens found in northern Germany and Denmark. The gold mountings of the guard and pommel were once riveted over iron disks, which have corroded away; likewise, the gold wire of the grip was wrapped around a now-missing wooden core. Most of the surfaces of the mounts are covered with gold filigree; the semiglobular pommel cap bears a cloisonné design (the inlays have been lost) in the shape of a cross, indicating that the owner of this truly princely weapon was a Christian.

In many warrior graves of the Dark Ages a bead of agate, amber, or meerscham was found next to the sword. This *Schwertperle*, or “sword bead,” was a good-luck piece attached to the scabbard by a strap. Sometimes a gold or silver coin mounted as a pendant takes the place of the talismanic bead; in this case the gold coin of Emperor Justin II (which gives a convenient date *post quem*), set in a frame of matching filigree decoration, seems to have been the sword’s *Schwertperle*. The similarly decorated beads might have been ornaments for the attachment strap.

The sword is of a type called *semi-spatha* in early medieval sources. The tenth-century epic *Waltharius*, the earliest surviving part of the Nibelungen cycle, tells how the hero, a Visigoth held hostage at the court of Attila the Hun, makes his escape by arming himself “in the Hunnish fashion” with a double-edged long sword (*spatha*) hanging at his left side and a single-edged *semi-spatha* on his right hip. The carrying of two swords of unequal length seems to have been a characteristic of Eastern steppe nomads and was adopted by warriors at the fringes of the steppes. The practice was still to be found among seventeenth-century Polish hussars and nineteenth-century Japanese samurai. The Langobards, in their migration from northern Germany to Italy, remained in what is now Hungary for one or two generations, long enough to take over some elements of arms and armor from the Eastern nomadic tribes with whom they came in contact.

H N

Related references: H. R. Ellis Davidson, *The Sword in Anglo-Saxon England*, Oxford, 1962; Wilfried Menghin, *Das Schwert im frühen Mittelalter*, Stuttgart, 1983.



Armor of Don Luis (1707–1724), Prince of Asturias

French (Paris), 1712

Steel, gold, gilt brass, silk, cotton, paper, and metallic thread
Height (as mounted), 28 in. (71.1 cm)

Purchase, Armand Hammer Gift and Rogers Fund, 1989
1989.3

Exactly fifty years ago the Department purchased its last armor, the mid-sixteenth-century harness of Henri II of France (39.121). Since that time few armors of artistic importance have appeared on the market. In 1989, however, we acquired an example of remarkable quality, one that is also French in origin and of royal provenance: the armor of Don Luis, prince of Asturias, who reigned briefly in 1724 as Luis I of Spain. Dated 1712, it is probably the last royal parade armor made in Europe.

The armor is of very small proportions and was intended for a five-year-old boy. It consists of an open helmet of burgonet form, breastplate with one-piece tassets, backplate, shoulders, and gauntlets. Plates for the collar, arms, and legs are not included and may not have been planned. The steel surfaces are blued and ornamented with vertical gold stripes



on the cuirass and gold bands along the main edges of the plates. The principal decoration consists of gilt-brass rivet heads cast as fleurs-de-lis, for France, and as castles and lions, for Castile and León, the arms of the Bourbon monarchs of Spain. The fleur-de-lis is also found on the buckles, on the plume holder, and as a three-dimensional lily at the apex of the helmet, proclaiming the predominately French quality of the armor.

The backplate is engraved in script: *Drouar Ordinaire du Roy au Heaume a Paris 1712*. This abbreviated wording presumably refers to one of the Drouart family of armorers, working at the sign of the helmet in Paris, perhaps to André, recorded from 1674 to 1688 as *armurier-heaumier [ordinaire] du Maison du Roi*. Signed and dated armors are exceptionally rare, and this example appears to be the latest known.

Each element retains its original padded lining covered with crimson silk and red-velvet pickadils (the scalloped tabs that protected the overlapping plates from scratching) trimmed with silver-gilt thread. The colorful appearance is thus preserved intact, a feature rarely found on other European armors, most of which have been stripped of their fabric furnishings. The lining contains scraps of paper separating

the cotton padding from the metal. Inside the left shoulder is a printed notice of a lottery in Paris dated November 20, 1711, providing unexpected insight into life in that city at the time this armor was made.

This diminutive armor was presumably the gift of Louis XIV of France to his great-grandson and namesake. Luis was the first of his line to have been born in Spain (his father, Felipe V, was born Philippe, duc d'Anjou, at Versailles) and thus embodied the legitimate Bourbon claim to the Spanish throne. Following the death of the last Habsburg monarch in Madrid in 1700, both the Bourbon and Habsburgs claimed the throne, the result of which was the War of the Spanish Succession (1701–14). In this context, the armor, with its prominent heraldic decoration, was undoubtedly intended not merely as a costume for the young prince but as a dynastic symbol for the new monarchy.

S W P

Bibliography: *Os Descobrimentos Portugueses e a Europa do Renascimento: Armaria* (exhib. cat.), XVII European Exhibition of Art, Science, and Culture, Lisbon, 1983, no. 69; Rainer Daehnhardt, "The Ghost King's Armour: An Extraordinary Child's Armour Recently Discovered," *Man at Arms*, 10, no. 5 (1988), pp. 10–15.

EUROPEAN SCULPTURE AND DECORATIVE ARTS

Ring with the Name of Pope Paul II

Italian (Rome), 1464–71

Gilt brass and blue glass

Overall length, 1¹/₁₆ in. (4.9 cm); length of bezel, 1³/₈ in. (3.5 cm)

Incised with papal and royal French arms and PAVLVS PP SECVM DV S

Purchase, Bequests of George Blumenthal, and Bernard M. Baruch,
by exchange, and Rogers Fund, 1989

1989.79



As many as one hundred rings engraved with the names of early Renaissance pontiffs are housed in the museums of Europe. This is the first to enter our collection. The rings often have the four Evangelists at the corners of their bezels, and they sometimes display the papal keys and tiara with the arms of other regimes—here the royal French lilies. The rings are invariably of base metal, copper or brass that has been gilt and inlaid with glass or lesser stones such as crystal. They were certainly not worn by the popes themselves and had some ceremonial function that is as yet unclear; for example, they may have been used as emblems of papal authority at investitures or in establishing diplomatic credentials. Those with the name of Paul II are among the largest and most architectonic. A comparable ring in the British Museum has an equally casual inscription, abbreviating *secundus* to SECMDVS (O. M. Dalton, *Catalogue of the Finger Rings* [London, 1912], no. 858). The broad floral ornament and punched backgrounds of both bring to mind two celebrated masterpieces of metalwork from the Rome of Paul II: a gold reliquary at Montalto in the Marches and a related gilt-copper enframement for an ivory diptych in the Museo Cristiano, Brescia, made before 1457. It is likely that the same workshop was responsible for the best of the Paul II rings.

JDD

Ex coll.: Paul Wallraf, London.

Related reference: T. Frimmel, "Die Ceremonienringe in den Kunstsammlungen des allerhöchsten Kaiserhauses," *Jahrbuch der Kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses*, 14 (1893), pp. 2–3.

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



The Mass of Saint Gregory

Spanish (Castile), about 1550–60
Oak, polychromed, gilt, and silvered
22½ × 38¼ in. (57.2 × 97.2 cm)

Purchase, Gift of J. Pierpont Morgan, by exchange, 1988
1988.295

Late medieval imagists formulated a vision popularly ascribed to Gregory the Great, in which Christ as the Man of Sorrows appears on the altar and shows his wounds to the pontiff as he elevates the host during Mass. The theme, often invoked to demonstrate the truth of substantiation, was later discredited and virtually disappeared by the seventeenth century. The format and leftward movement of this relief suggest that it came from the right-hand predella of a multipaneled *retablo*, the characteristic form of a Spanish altarpiece. The carving is by an uncommonly gifted member of the Castilian school. Although he was touched by the lessons of the great master sculptors Alonso Berruguete (1488–1561) and Juan de Juni (about 1507–1577), he shows his own flair for narrative and an independent physiognomical manner, as in the broad skulls of the celebrant and assisting clergy. He was also securely grounded in the techniques of *estofado*, in which paint is applied over gilding and then scratched away to create dramatically contrasting patterns. He employed silvering as well as gilding; the five wounds of Christ on the banner behind Gregory's head are picked out in sgraffito on a silvered ground. The palette has been altered by the application of a shiny varnish, but when this is removed in the course of conservation, the play of gold and silver upon the diagonal arrangement of forms should be dazzling.

JDD

Ex coll.: Musée Van Stolk, The Hague (sale, Frederick Muller & C^{ie}, Amsterdam, May 8–9, 1928, lot 39); (sale, Sotheby's, London, December 13, 1984, lot 86).

GUILLAUME DUPRÉ

French, about 1579–1640

*Reverse of a Medal: Henri IV, Marie de Médicis,
and the Dauphin*

French, 1605

Bronze

Diameter, 7½ in. (19 cm)

Inscribed: PROPAGO IMPERII

Signed in exergue: G.DVPRE.F

Purchase, Gift of J. Pierpont Morgan, by exchange, 1989
1989.12.1

The composition represents a rethinking and clarification of a smaller medal that Dupré produced in 1603 to celebrate Henri IV's heir. The dauphin, the future Louis XIII, stands between his parents, who are garbed as Mars and Minerva. With one foot planted on the head of a dolphin, his usual attribute, the dauphin bears his father's helmet. Henri IV was already greatly taken with the earlier medal and issued letters patent authorizing Dupré to make as many examples in as many materials as he wished. Dupré obviously understood his rights to include the design's overhaul and enlargement. This uniface example of the enlarged 1605 reverse as well as a uniface specimen of the obverse were auctioned in 1988. The obverse went to the British Museum, which already had a reverse that Mark Jones notes was "from the same batch of casts" as the present one. The Metropolitan Museum's cast has lost most of its lacquer patination, but it easily dominates our holdings of works by Dupré, greatest of all French medalists, as will be seen when our seventeenth-century medals go on view this autumn.

JDD

Bibliography: Sale cat., Drouot, Paris, June 2, 1988, lot N; Mark Jones, *A Catalogue of the French Medals in the British Museum*, vol. 2 (1600–1672), London, 1988, p. 67, no. 196.





JOHANN GOTTLIEB KIRCHNER

German, 1706–after 1737

Lion and Lioness

German (Meissen), about 1732–35

Hard-paste porcelain

Lion: height, 21 $\frac{3}{16}$ in. (53.8 cm); lioness: height, 18 $\frac{1}{16}$ in. (47.5 cm)

Wrightsmen Fund, 1988

1988.294.1,2

In 1717 Augustus the Strong, elector of Saxony and king of Poland, purchased the Dutch Palace in Dresden. He renamed it the Japanese Palace and began converting it into what he envisioned as a ceramics museum. The ground floor was to be filled with oriental porcelains from his own collection and the second with examples from the Meissen factory, of which he was the founding patron. In one 270-foot gallery there were to be several hundred Meissen figures of domestic and exotic animals and birds—some nearly life-size—arranged along the walls, on the floor, or on pedestals and interrupted at intervals by “red vessels of different design,” presumably stoneware by Johann Böttger (1682–1719). These figures of a lion and lioness were produced as part of that dramatically conceived but unfulfilled scheme.

Manufacture of the series had begun by 1730; the model of the lion is first mentioned in factory records of August 1732 and that of the lioness, the following March. Although not identified in documents at the time, the modeler was Johann Gottlieb Kirchner, who was employed by Meissen at two separate periods and was head of the modeling studio from 1731 to 1733. Attribution of these figures to Kirchner is



confirmed by comparison with a leopard and a tiger that, from work records, are known to have been modeled by him for the Japanese Palace.

Kirchner was a stone sculptor by training, and this is reflected in his porcelain figures, which, although hollow, have a solid mass and appear carved rather than molded. His treatment of the lion and lioness seems simple, but the stretches of smooth skin on both are beautifully controlled, subtly suggesting, rather than hiding, great muscular energy and tension; they are an effective contrast to the sharply defined, chiseled character of mane and paws.

Porcelain sculpture of this size had not been attempted before at Meissen. Some of the technical difficulties involved are evident in the numerous firing cracks and other accidents present in all examples. The appearance of the Museum's lion is unexpectedly enhanced by a smokiness that tinges much of his body and by a strong turquoise cast to the glaze, which coalesces in the crevices of his mane and emphasizes the depth of modeling. These features would have been concealed by painting, as it was originally the intention

that the Japanese Palace animals be shown in their natural colors. With the risk of a third firing (after the biscuit and glaze firings) being too great, the figures were painted in "cold" colors that have either worn off naturally or been removed. A few animals, such as a wolf with her cub still in the Dresden porcelain collection, retain all their paint; of our figures, only traces of yellow ochre remain along the base of the lioness.

It is not certain how many different animals, or examples of each model, were planned or produced for the Japanese Palace, since contemporary accounts provide conflicting information. The last known inventory of the period, dated February 18, 1735, lists five lions and eight lionesses among the 250 animals delivered to the palace. Their installation, however, never took place. After the death of Augustus in 1733, renovation of the Japanese Palace continued, but production of the birds and animals came to an end in October 1735.

C.L.C.

Ex coll.: Edward Pakenham, sixth earl of Longford, Tullynally Castle, Westmeath, Ireland.

CHARLES-NICOLAS DODIN
French, active 1754–1802

Plaque

French (Sèvres), 1777

Soft-paste porcelain

13 × 10¹/₈ in. (33 × 25.7 cm)

Gift of Estate of Harry John Kratzer, 1988
1988.179



The subject of this plaque is the crowning of Themire by the Three Graces and is drawn from an episode in *Le Temple de Gnide* by Charles de Secondat, baron de Montesquieu (1689–1755). The scene depicts the women who gathered by the hundreds at Cnidus in Asia Minor, in the hope of being chosen by Venus and crowned by the Graces as the most beautiful of all. For his composition, Dodin copied exactly an illustration by Charles Eisen (1720–1778) from the 1772 edition of Montesquieu's book that was engraved by Noël Le Mire (1724–1801).

Dodin was one of the most prolific and versatile of the Sèvres painters. For more than forty-eight years his work included Boucher-like putti and pictorial subjects copied from Chinese porcelains as well as from European sources. This plaque, cited in factory work records for February 1777 as *The Triumph of Beauty*, is one of at least six by Dodin. The earliest, dated 1761, is also in the Metropolitan Museum and, like this example, is dominated by his characteristic palette of violet, russet, rose, and green; the colors are brilliant and a little astringent, and the drawing precise. Here, sixteen years later, the effect is mellower and more resonant.

The plaque was still at the factory in 1778 when it was recorded in the stock list of January 20 at a value of 1800 *livres*. As it does not appear again in the records, it must have been sold soon after. Sèvres plaques traditionally have been associated with furniture, but the larger pictorial ones—called *tableaux* in the factory records—were intended to be used as wall pictures, sometimes being sold from the factory already framed in wood or (after 1774) in porcelain. A pair of plaques in carved wood frames was presented by Louis xv to Christian vii of Denmark in 1768, and King Louis himself hung nine with hunting scenes after Oudry in his private dining room at Versailles. Our plaque may be one of several included in payment records by the factory for frames made for *tableaux* in 1778 and 1779.

C.L.C

Ex coll.: William Douglas-Hamilton, twelfth duke of Hamilton (Christie's, London, June 17, 19–20, 1882, lot 510); George A. Cooper, London.

Bibliography: *Some works of art in the possession of George A. Cooper at 26 Grosvenor Square, London*, 1903, p. 75.

I am indebted to Rosalind Savill for providing me with information from the Sèvres archives.

BRUCE JAMES TALBERT (designer)

British, 1838–1881

HOLLAND AND SONS (manufacturer)

English (London), about 1815–1942

Sideboard

English, about 1865–70

Oak inlaid with ebony, walnut, boxwood, and holly

Height, 43 1/8 in. (109.5 cm)

Purchase, Fletcher Fund, by exchange, 1989

1989.35



Beginning about 1835, the Gothic Revival style in England received great impetus from architects such as Augustus Welby Northmore Pugin (1812–1852), who provided designs for the neo-Gothic Houses of Parliament in London. As Pugin wrote in a letter of 1844, “England is certainly not what it was in 1440, but the thing to be done is to bring it back to that era.” The zeal of British architects and designers in propagating this revival, which depended on a subjective archaeological reconstitution of the past and the public taste for the product, helped to keep the style in the forefront until the 1870s.

Trained as an architect in Scotland, Bruce James Talbert moved in 1865 or 1866 to London, where he quickly became a leading designer of furniture and other decorative arts. The Museum’s compact oak sideboard (possibly one of a pair) derives from a lithographed plate for a portfolio he published in 1867–68. In the introduction to this album, Talbert mentions the shortage of surviving pieces of early medieval English household furniture to copy and the need for “a certain amount of invention” on the part of a designer attempting to re-create them. His practical interpretation of Gothic avoided elaborate carving and relied on sturdy, framed construction with inlaid and pierced decoration.

A mark, HOLLAND & SONS, is stamped on the back of the sideboard. It refers to a well-known firm that employed Talbert soon after he arrived in London and produced his Gothic-style furniture until the designer’s death in 1881.

J P

Related references: B. J. Talbert, *Gothic Forms Applied to Furniture, Metalwork and Decoration for Domestic Purposes*, Birmingham, Eng. 1867–68, p. 1, pl. 2; Simon Jervis, “Holland and Sons and the Furnishing of the Athenaeum,” *Furniture History*, 6 (1970), pp. 43–61; Sally MacDonald, “Gothic Forms Applied to Furniture: The Early Work of Bruce James Talbert,” *Furniture History*, 23 (1987), pp. 39–66.

PINDER BOURNE AND COMPANY

(manufacturer)

Staffordshire (Burslem), England

Bough Vase

English, 1878–82

Fine earthenware

Height, 13 1/4 in. (34.8 cm)

Purchase, Robert L. Isaacson Gift, 1989

1989.7



This vase is of the oriental moon-flask form, but with spheroid rather than flattened sides. It is printed on both sides in underglaze blue with Doulton's spray design and overlaid, on one side, with the willow-pattern plate design and, on the other, with a cluster of exotic fruit. These motifs are set asymmetrically upon the surfaces in the Japanese manner of dynamic interplay between occupied and empty space.

The blue decoration was transfer printed, and stencils cut with the same patterns were used for the gilt ornament. Around the cylindrical neck we see in gold the same fruit as appear on one side in blue, and the border around the willow-pattern plate design is echoed in gilt on the raised strap that demarcates the boundaries of the two sides. The four feet, although contracted in form, are derived from those of prehistoric Chinese bronzes.

The piece has on the bottom a barely legible, impressed mark, apparently for Pinder Bourne and Company of Burslem, Staffordshire. This interesting company exhibited in international exhibitions before it was merged with Doulton's of London in 1878, and this flask is presumably an example of the continuance of some successful Pinder Bourne designs for a period after the merger. The same form in smaller sizes, however, was used from the early 1880s through the early 1890s in the art studios of Doulton's in Lambeth, where it was decorated by such hand painters as Hannah Barlow, Esther Lewis, and Mary Denley.

Many of the features of this vase are assembled in a unique manner and never appeared in either Japanese or Chinese arts in exactly the same way. For instance, moon flasks were normally flat sided, with a rectangular base and tall, narrow neck. Our piece is eclectic in form and design and is an expression of the continuing fascination for Japanese art.

J MCN

Illustration on p. 29



Toward the close of the nineteenth century, the humble medium of stoneware—*grès* in French—won the attention of sculptors because of its earthy honesty and its capacity for reproducing the subtlest contours. The trade in stoneware sculptures grew so promising that the large firm of Émile Muller chose to advertise them along with the tiles and moldings for which it was known. This relief has chunks of masonry plaster on its back and must have been walled-in, possibly in Muller's showroom, as a sort of three-dimensional poster.

In turning to Charpentier, the firm obtained the services of the most gifted anatomist among Art Nouveau sculptors. The olive-hued relief shows a remarkable tension between the tousled, sinewy youth and the bands of lettering. The boy holds a bulky tile while proffering a Phidian statuette of Athena, a fine expression of the union of art and industrial design that was beginning to be advanced as an ideal. Charpentier disseminated the design in bronze plaquettes, the art form for which he is usually remembered. The plaquette in the Museum's collection (03.7.26) is but a pale reflection, showing little of the virile presence of the larger invention.

JDD

ALEXANDRE CHARPENTIER

French, 1856–1909

Advertisement for the Muller Stoneware Manufactory

French, 1897

Glazed stoneware

36 × 25 3/8 in. (91.4 × 64.5 cm)

Inscribed: GRANDE TUILERIE D'IVRY FONDÉE EN 1854/IVRY-PORT PRÈS PARIS/LA PLUS VASTE USINE DU MONDE DE PRODUITS CÉRAMIQUES/POUR CONSTRUCTION INDUSTRIELLE ET PRODUCTIONS D'ART/GRÈS ÉMILE MULLER/EXÉCUTION EN GRÈS/DES ŒUVRES DE MAÎTRES/DE LA/STATUAIRE/REVÊTEMENTS/D'ARCHITECTURE/SCULPTURE/DÉCORATIVE/SALON D'EXPOSITION/ET DE VENTE 3 RUE HALEVY/SEULE TUILE/[P]OUVANT PORTER/LES NOMS/MULLER/ET/IVRY;
(on the tile held by the boy): G^{de} TUILERIE D'IVRY/
ÉMILE MULLER & C.

Signed with a monogram (beside the boy's head) and signed and dated (lower right): *Alexandre Charpentier/1897*

Purchase, Robert L. Isaacson Gift, 1989
1989.8



PRINCE PAUL TROUBETZKOY

Russian, born in Italy, 1866–1938

Madame Anernheimer

Italian (Milan), 1897

Bronze

Height, 17⁷/₁₆ in. (44.3 cm)

Signed and dated (on the base): *Paolo Troubetzkoy/Milano/1897*

Wrightsmen Fund, 1988

1988.302

Troubetzkoy brought to sculpture the bravura effects obtained by the portrait painters of international society. His figures are built up swiftly and seemingly loosely, yet with such accuracy that each morsel of modeling wax has a decisive eloquence akin to that of the brushstroke of a Sargent or a Boldini. He trained in Milan, where he had one of his first successes with *Madame Anernheimer*. Gertrude Anernheimer won the prize for elegance at a charity ball; the award was her portrait by Troubetzkoy. This cast shows a streamlining of the initial composition through the elimination of the step-platform that is present in bronzes of the subject in the Musée d'Orsay, Paris, and the Tretyakov Gallery, Moscow. The Metropolitan Museum bought directly from the artist in 1929 a cast of his well-known, high-kicking *Dancing Girl* (Lady Constance Richardson), of 1914, but this is our first work by Troubetzkoy from the Belle Époque, whose glamour he helped so materially to define.

JDD

LÉON KANN
French, active 1896–1898 and 1900–1908

Coffee Set

French (Sèvres), 1900–1904

Hard-paste porcelain

Height of coffeepot, 7 in. (17.8 cm)

Gift of Diane R. Wolf, 1988

1988.287.1 ab–7

Combining naturalistic and conventional forms, Kann has sheathed the ovoid bodies of his pieces in overlapping stalks of fennel and has placed beetles and a fly (as finials) on the covers of the coffeepot, milk jug, and sugar bowl. A soft matte gray-green glaze covers the plant and insects and sets them off distinctly from the glossy white of the bodies of the set.

Kann's design was in character with an explicit artistic program instituted after a reorganization at Sèvres in 1891. A list of objectives drawn up and published by the administrator, Émile Baumgart, in 1900 urged the factory's artists to create decoration appropriate to the forms used and composed of elements borrowed from nature, both essential components of the Art Nouveau style then at its height. Most of Kann's contemporaries translated these goals into sinuously trailing vines and flowers painted on jars and vases of near-oriental simplicity, but Kann explored further, transforming these and other models into the plants themselves.

The "Fennel" service, as it was designated by the factory, was in commercial production for a number of years. The pieces in the Museum's set are individually dated between 1900 and 1904; others with the dates 1898 and 1906 have been recorded.

CLC



EUROPEAN PAINTINGS

CANALETTO
(GIOVANNI ANTONIO CANAL)
Italian (Venice), 1697–1768

Piazza San Marco

Oil on canvas
27 × 44 1/4 in. (68.6 × 112.4 cm)
Purchase, Mrs. Charles Wrightsman Gift, 1988
1988.162

The earliest account of Canaletto as a painter was published by the Venetian critic Anton Maria Zanetti the Younger in 1771, three years after the artist's death:

In his pictures Canaletto combined nature and artistic license with such skill that his works appear to be absolutely accurate to those who judge them only according to the principles of good sense; but those with real understanding will find in them great judgment in the choice of views, in the distribution of figures and space and in the arrangement of light and shade—as well as beautiful clarity and vitality and ease of color and brushwork: the effects of a serene personality and happy genius.

Della pittura veneziana (Venice, 1771)
after a translation by Francis Haskell

Zanetti's words aptly describe this view of Piazza San Marco—the first major painting by Canaletto to enter a collection otherwise rich in eighteenth-century Venetian paintings, drawings, and prints.

This is the first painting of the piazza to show the characteristic white geometric design of Andrea Tirali's pavement, which was completed in 1723. Obviously, the work could not be dated earlier and, on grounds of style, was probably executed closer to 1730. In the interest of pictorial effect, the appearance of the Piazza San Marco, unchanged to this day, was modified by the artist in certain details not immediately

apparent even to the most seasoned traveler and frequent visitor to the city: The flagstaffs are taller than they should be, for example, and the windows of the bell tower are fewer in number and more widely spaced than they are in fact. The painting is animated by details of which the artist never tired—striped awnings, birds in flight, potted plants, the hem of a man's cloak caught by a slight breeze, and more than a hundred lively figures. The sky is freely painted, especially where the brushwork abuts the contours of the campanile, and the white pigment used for the clouds projects slightly in relief. The loose, ragged brushwork and the high key are typical of Canaletto's paintings of the 1720s.

The painting was not engraved, nor is there any evidence of a pendant. Prior to its recent acquisition the picture was probably never publicly exhibited. W. G. Constable provided what little information we have about its earlier history: According to W. G. Hoffmann, a former owner, it had been acquired for his grandfather by the renowned nineteenth-century art historian and connoisseur Wilhelm von Bode.

K B

Ex coll.: W. G. Hoffmann, Berlin; [Colnaghi, London, as of about 1938]; Robert (later Sir Robert) Barlow, Wendover, Buckinghamshire (from about 1938); Lady Barlow; private collection (until 1988); [Newhouse Galleries, New York, and Alex Wengraf Ltd., London, 1988].

Bibliography: W. G. Constable, *Canaletto*, Oxford, 1962, vol. 1, pl. 11, fig. 2, and vol. 2, p. 186, no. 2; 2nd ed. rev. by J. G. Links, 1976, vol. 1, pl. 11, fig. 2, and vol. 2, p. 188, no. 2.

Entries by Katharine Baetjer, *Curator*; Keith Christiansen, *Jayne Wrightsman Curator*; Gary Tinterow, *Associate Curator*.





JEAN FRÉDÉRIC BAZILLE
French, 1841–1870

Porte de la Reine at Aigues-Mortes

Oil on canvas

31¾ × 39¼ in. (80.6 × 99.7 cm)

Signed and dated (lower right): F. Bazille 1867

Purchase, Gift of Raymonde Paul, in memory of her brother,
C. Michael Paul, by exchange, 1988

1988.221

“Today it is beautiful and I am about to go out. I have begun three or four landscapes of the area around Aigues-Mortes. In my large canvas, I am going to do the walls of the city reflected in a pond at sunset. It will be an absolutely simple painting, which should not take long to do. Nevertheless,” wrote Bazille to his mother in the summer of 1867, “I would need at least eight good days.”

Evidently, the artist changed his mind. On this, his large canvas, he did not depict a reflection of the fortified town in south-central France. Instead, from up close, he painted the massive *Porte de la Reine*, conveying all of the impressive weight and solidity of the thirteenth-century gate, while tempering its forbidding appearance with a glimpse onto a charming, light-filled street. The painting is the most striking of Bazille’s three known views of Aigues-Mortes, and the most daring. The other two (National Gallery of Art, Washington, D.C., and Musée Fabre, Montpellier) are standard panoramic views—blue skies and sunlit walls seen from a distance—whereas this work presents a novel, unexpected composition with unusual lighting. The strong southern sun has fallen behind the city, enveloping the foreground in a shadow that makes visible the nuances of color in the

ancient limestone walls and grassy field. Bazille has rendered these subtle distinctions with broad brushwork, at once reminiscent of the fluidity of Édouard Manet’s technique and the blocky, constructive stroke then used by Claude Monet.

Bazille came from a wealthy Montpellier family. He met Monet in 1862 in the painting academy run by Charles Gleyre in Paris, where they befriended fellow students Alfred Sisley, Pierre-Auguste Renoir, and Armand Guillaumin. Bazille and Monet, however, were especially close and mutually supportive: Monet, the more precocious and ambitious of the two, coaxed Bazille out of his academic approach to art; Bazille, for his part, encouraged Monet with his companionship and financial support. The painters worked side by side throughout the 1860s, deriving inspiration from Manet and Courbet, Boudin and Jongkind, and, with Guillaumin, Sisley, and Renoir, developed the style of painting that in the 1870s would be called Impressionism. By 1867 Bazille had developed his own style, distinguished by a simple and almost naïve manner of drawing coupled with a preference for strong lighting and dramatic contrasts. Already esteemed by his colleagues, he achieved some public recognition with his acceptance at the Salons of 1868 and 1869. His promising career was cut short, however, by the Franco-Prussian War. He enlisted in the infantry and was killed in an attack in 1870, at the age of twenty-nine.

Bazille left a small opus of some seventy paintings. *Porte de la Reine at Aigues-Mortes* is the first work by the artist to enter the Museum’s collection. There are drawings for the foreground figures in a sketchbook now in the Département des arts graphiques, Musée du Louvre, Paris.

G T

Ex coll.: Mme Brunel, Montpellier (by 1932); Mme Jules Castelnau; Henri Cazalis, Montpellier (by 1952–1981); [Wildenstein, New York, 1981–1986]; Alan Clore, Paris (1986–1988, his sale, Christie's, London, June 27, 1988, lot 75).

Bibliography: Gaston Poulain, *Bazille et ses amis*, Paris, 1932, p. 214, no. 20; François Daulte, *Frédéric Bazille et son temps*, Genève, 1952, pp. 62, 175, no. 23 (illus.); François Daulte, "Bazille: son oeuvre s'achève en 1870," *Connaissance des Arts*, 226 (December 1970), p. 87; Kermit Swiler Champa, *Studies in Early Impressionism*, New Haven and London, 1973, pp. 86f., fig. 121; J. Patrice Marandel, in *Frédéric Bazille and Early Impressionism* (exhib. cat.), Chicago, The Art Institute of Chicago, March 4–April 30, 1978, pp. 62, 176, no. 21 (illus.); Aleth Jourdan, in *Courbet à Montpellier* (exhib. cat.), Montpellier, Musée Fabre, November 5–December 29, 1985, p. 67; Michael Clarke, in *Lighting up the Landscape: French Impressionism and its origins* (exhib. cat.), Edinburgh, National Gallery of Scotland, August 1–October 19, 1986, p. 66, no. 75; David Howarth, "An Army in the Field: 'Lighting Up The Landscape,'" *Country Life*, 180, no. 4643 (August 14, 1986), pp. 518ff., fig. 1.



GIAMPIETRINO
Italian (Milan), active 1st half of the 16th century

Diana the Huntress

Oil on wood
44⁷/₈ × 23¹/₄ in. (114 × 59.1 cm)
Purchase, Frank E. and Nancy M. Richardson Foundation Gift, 1989
1989.21

Between 1482 and 1499 and again between 1506 and 1513, Leonardo da Vinci worked in Milan, where he dominated artistic life in a way that would have been impossible in the highly competitive environment of his native Florence. Leonardo was a dilatory painter, and it was primarily through the work of his pupils and followers that his innovative style was disseminated. Among his most faithful students was the artist today known conventionally as Giampietrino, whose most interesting pictures involve a female nude of allegorical or mythological theme; most of these are related to drawings by Leonardo.

This picture of the goddess Diana—a new addition to Giampietrino's oeuvre—derives from Leonardo's studies for his celebrated painting of Leda and the swan. (The work was begun by Leonardo in Florence, possibly executed in Milan after 1506, and carried with him to France in 1513. It seems to have been destroyed in the seventeenth century and is known today from copies.) The contrapposto of Leonardo's Leda is more accentuated than that of Giampietrino's Diana, but both exemplify Leonardo's concern that "there should always be variation in the limbs of posed figures; that is, if one arm goes forward, the other should be still or go backward. . . ." No less characteristic of Leonardo's ideas are Diana's ample proportions and the use of soft lighting and a delicate play of shadows to model the forms. None of Leonardo's pupils were able to replicate the subtlety of observation and the complexity of thought inherent in his work, but our picture conveys some of the poetry of the master's enigmatic creations.

Pictures of Diana abstracted from a narrative context are rare in the sixteenth century. In this work she is shown simply as the virginal goddess of the hunt standing before a dense grove of trees. Behind her is a deer, possibly a reference to Actaeon, whom the goddess transformed into a stag. The iconography became especially associated with the French monarchy and the school of Fontainebleau, and although this picture cannot be traced earlier than 1881 (when it was in the Mailand collection in France), it may conceivably have been painted for a French patron. Unfortunately, nothing is known about Giampietrino that might clarify this matter, for the very identity of the artist is still uncertain. "Gianpietro" occurs in a list of names, presumably pupils, in one of Leonardo da Vinci's notebooks (the *Codice Atlantico*, fol. 264r), and later in the century a "Pietro Rizzo" or "Riccio" (i.e., Giovanpietro Rizzoli, who is documented between 1508 and 1549[?]) is mentioned as a pupil of Leonardo by the Milanese painter and theorist Giovan Paolo Lomazzo. Whether these notices refer to the same person is far from certain, and of the homogeneous group of works ascribed to Giampietrino, only an altarpiece in Pavia—painted in 1521—is dated. Under these circumstances, it is not possible to date *Diana the Huntress* with any precision, nor to suggest who may have commissioned this alluring work.

K C

Bibliography: D. A. Brown, *Andrea Solario*, 1987, p. 260, note 40.

BARTOLOMEO DI GIOVANNI
Italian (Florence), born in 1442, died by 1497(?)

*Tabernacle Frame with a
Painted Lunette of the Trinity*

Wood, gold, and tempera
26 $\frac{3}{4}$ × 14 $\frac{3}{4}$ in. (67.9 × 37.5 cm)
Gift of Daniel Wildenstein, 1989
1989.132



In fifteenth-century Florence the production of altarpieces, paintings for domestic interiors, and marble or stucco reliefs of the Madonna and Child were collaborative efforts involving the services of a painter, wood-carver and/or sculptor. The panel and frame of a painting were supplied by a professional wood-carver, whose work was frequently subcontracted by the commissioned artist. Similarly, a sculptor normally engaged a painter to color a sculptural relief and decorate its frame. On July 2, 1468, for example, the Florentine painter Neri di Bicci recorded that he had returned to the renowned woodworker and architect Giuliano da Maiano a tabernacle, "which was given to me in wood and I gave it back painted . . ." The same day Neri sold a small painting of the Crucifixion in an elaborate tabernacle frame ("uno tabernachetto da chamera drentovi dipinto 1° Crocifisso"). The frame and support panel had been ordered previously from a woodworker and were held in stock to enable Neri to fill commissions quickly.

The tabernacle frame given to the Metropolitan Museum is the product of a similar collaboration. The lunette, showing the Trinity adored by two angels, has been identified by Everett Fahy as a work by Bartolomeo di Giovanni. It bears comparison to three other works by this artist of the same subject: a drawing in Christ Church, Oxford; a small painting in the Martello collection, New York; and, perhaps most interestingly, the painted lunette on the frame of a terracotta relief in the Victoria and Albert Museum, London, of the Madonna and Child that was designed by Giuliano da Maiano's brother, Benedetto da Maiano. The Metropolitan Museum's frame, which is of exceptionally fine quality, may well have been carved in the workshop of Giuliano da Maiano. Whether it was made to contain a sculptural relief or a painting cannot be determined. However, it may not be coincidental that there exist two pictures by Bartolomeo di Giovanni with dimensions that match this frame. Both works depict the last communion of Saint Jerome and derive from the well-known picture in the Metropolitan Museum that was painted about 1495 by Botticelli for the Florentine wool merchant Francesco del Pugliese. It is not impossible that the frame—"uno tabernachetto da chamera"—was made for one of these two pictures. If so, this gift to the Metropolitan Museum is doubly welcome, for henceforth it will adorn Botticelli's *Last Communion of Saint Jerome*, thereby uniting one of the Museum's most exquisite masterpieces with a virtually contemporary frame—decorated by an artist who not only collaborated with Botticelli in 1483 but actually copied the work in question.

K C

DRAWINGS

JEAN-SIMON BERTHÉLEMY

French, 1743–1811

Semiramis Inspecting a Plan of Babylon

Black and white chalk on gray-blue paper

10 $\frac{5}{16}$ × 16 $\frac{3}{16}$ in. (26.2 × 41.1 cm)

Gift of John Morton Morris, in memory of Lawrence Turčić, 1988
1988.141

The horizontal format of the design and the elegant shaped field suggest this is a project for an overdoor painting. Since Semiramis building Babylon was the usual pictorial representation of Architecture, the overdoor may have been part of a series depicting the arts. Berthélemy was a history painter with a gift for noble composition. Some of his work is executed on a grand scale, but here he turns his hand to a subsidiary decorative scheme. In the course of the eighteenth century in France the introduction of wall mirrors and lacquered panels considerably reduced the space available for painting in *salons* and *galleries*. As one of Berthélemy's fellow academicians complained, history painting was forced to "roost above doors."

JB



Entries by Jacob Bean, *Drue Heinz Curator*; Helen B. Mules, *Associate Curator*; William M. Griswold, *Assistant Curator*.



PERINO DEL VAGA

Italian, 1501–1547

Saints Peter and John Healing a Cripple

Pen and brown ink over black chalk

10 × 7 5/8 in. (25.3 × 19.4 cm)

Purchase, Mrs. Carl L. Selden Gift, in memory of Carl L. Selden, 1989
1989.94

In this newly discovered drawing, the apostles Peter and John are shown healing a lame man at the gate of the temple in Jerusalem (Acts 3:1–10). A remarkably vigorous example of Perino del Vaga's idiosyncratic late style, it is one of a number of drawings that can be associated with the artist's embroidery designs for the orphrey of a cope ordered by Pope Paul III Farnese (r. 1534–50). The cope has not survived. However, several of Perino's designs were reproduced in contemporary prints; the composition of our drawing was engraved in reverse by Giulio Bonasone. The Museum also possesses another, more finished but much-damaged design (08.227.34) by—or perhaps after—Perino for the same embroidered panel.

W M G

ISIDORE PILS

French, 1813–1875

Ruins of the Tuileries, 1871

Watercolor and gouache

19 7/16 × 14 1/16 in. (49.8 × 38 cm)

Purchase, Karen B. Cohen Gift, in memory of Lawrence Turčić, 1988
1988.144

The Château des Tuileries was Napoleon III's residence in Paris when the Commune set fire to it in May 1871. Despite strong anti-Napoleonic sentiments, the nearby Arc du Carrousel, erected by Napoleon I to commemorate his victories of 1805, was spared destruction. Striking a note of irony, it appears in this richly rendered watercolor beyond the gutted central pavilion of the palace. The stark and somber image, possibly based upon a photograph, belongs to a series of watercolors devoted to scenes of Paris during the Prussian occupation and the subsequent Commune Insurrection. Another version, with soldiers added in the foreground and signed and dated July 7, 1871, is in the Musée Carnavalet, Paris.

H B M



PRINTS AND PHOTOGRAPHS

PRINTS

FRANCESCO ROSSELLI

Italian, 1448–before 1513

Saints John the Evangelist and Jerome

Fragment of *The Crucifixion*

1490s(?)

Engraving

5⅞ × 2⅞ in. (14.3 × 7.3 cm)

Purchase, Dr. and Mrs. Goodwin M. Breinin Gift, 1988

1988.1102

This fragmentary impression is the only one known of an engraving of *The Crucifixion* by the prolific Florentine miniaturist and engraver Francesco Rosselli. Brother of the more renowned Cosimo Rosselli (who is represented by three paintings in the collection of the Metropolitan), Francesco produced an engraved oeuvre of at least eighty plates. These were long known to scholarship within the general classification “Florentine Broad Manner,” but they have recently been attributed to a single hand; since many of the prints are unique or exist in only a few impressions, it is reasonable to assume that other images by Francesco are now lost.

The complete composition of *The Crucifixion* can be reconstructed from another engraving, also a unique impression, in the Museum of Fine Arts, Boston, which includes these same two figures, identical in size. Saints John and Jerome stand underneath the cross bearing the crucified Christ; the Virgin is on the opposite side, and Mary Magdalene kneels at the foot of the cross, her back to the spectator, her hands



at her head in despair. Three angels with chalices catch the blood from the wounds in Christ's hands and side, and two hover above the heads of the Virgin and Saint John. The engraving in Boston is technically inferior and thus may be a copy of Rosselli's print, or both may derive from the same original drawing, the style of which is close to that of Filippino Lippi. Saint Jerome, who is depicted kneeling and holding the stone of voluntary penance, was born more than three hundred years after the Crucifixion, and thus his inclusion in the composition makes the image a devotional rather than a narrative one. In fact, a print such as *The Crucifixion* would have been regarded more as an object of use than of art—an attitude that, combined with its quite easy replaceability, would account for the nearly complete disappearance of the print. Two Rosselli engravings in the Metropolitan's collection from a series of fifteen subjects of

Entries by Janet S. Byrne, *Curator*; Suzanne Boorsch, *Associate Curator*; Maria Morris Hambourg, *Associate Curator*; David W. Kiehl, *Associate Curator*; Ellen Handy, *Senior Research Assistant*.

The Life of the Virgin and of Christ, for example, were transformed into inexpensive paintings for a private chapel by being covered in opaque colors and mounted on wood panels; similar painted engravings are in museums in Europe. Whether deterioration or change of artistic style came first, sooner or later such images would have been replaced by new ones, at which time the old ones would simply have been discarded.

S B

Bibliography: Arthur M. Hind, *Early Italian Engraving*, vol. 1, London, 1938, p. 56, A.1.81 (Boston engraving); Mark J. Zucker, "Fine Manner vs. Broad Manner in Two Fifteenth-century Florentine Engravings," *Metropolitan Museum Journal*, 25 (in press).

Related references: Arthur M. Hind, *Early Italian Engraving*, pp. 119–134, 153–181; Jay A. Levenson, Konrad Oberhuber, and Jacquelyn L. Sheehan, *Early Italian Engravings from the National Gallery of Art*, Washington, D.C., 1973, pp. 47–62.



JEAN MIGNON

French, active 1535–1555

The Creation of Eve

After Luca Penni, Italian, 1500–1557

About 1544

Etching

Sheet, 17 $\frac{3}{8}$ × 23 $\frac{1}{2}$ in. (44.7 × 60 cm)

Purchase, Anne Stern Gift and The Elisha Whittelsey Collection,

The Elisha Whittelsey Fund, 1989

1989.1036

Of the four major etchers of the school of Fontainebleau—the group of printmakers who produced an extraordinary group of prints after designs by the artists working at the Château of Fontainebleau for Francis I in the 1530s and 1540s—Jean Mignon in his works after Luca Penni is the most consistent and the most harmonious. Penni was born in Italy in 1500 and worked in Rome, Genoa, and perhaps Mantua before going to France; he appears on the payment rolls at Fontainebleau between 1536 and 1549 and lived in Paris at least from 1553 until his death in 1557. He bore the title *peintre du roi*, and yet if it were not for prints after his designs, Penni's name and style would be virtually unknown. Only three extant paintings have been attributed to him, while

at least eighty prints are known after his designs. The largest number of these are by Mignon, an artist about whom even less is known, but who is presumed to have been French because of his name. Mignon signed only two prints, minor early works; another sixty or so are ascribed to him on the basis of stylistic affinity with these. Five are dated, one in 1543, the others in 1544. Over half of the etchings attributed to Mignon are after drawings by Penni, many of which survive; the prints are of roughly identical dimensions but in the reverse direction. No drawing, however, is known for *The Creation of Eve*. The elaborate frames that surround the central subjects of this and a dozen other prints are of Penni's invention and are similar to the borders used around the central image in sixteenth-century tapestries. Penni is, in fact, documented as having produced drawings for tapestries, and, although no tapestry designed by him is known, it is possible, if only conjectural, that *The Creation of Eve* and other images were intended for such works.

S B

Bibliography: Adam Bartsch, *Le Peintre-Graveur* xvi, *Peintres ou dessinateurs italiens*, rpt. Leipzig, 1870, p. 376, no. 2 (as anonymous); Félix Herbet, "Les Graveurs de l'Ecole de Fontainebleau, iv: Les Eaux-fortes nommées ou marquées," *Annales de la Société Historique et Archéologique du Gâtinais*, 1900, p. 333, no. 1, rpt. Amsterdam, 1969, p. 183; Henri Zerner, *The School of Fontainebleau: Etchings and Engravings*, New York, 1969, no. J.M. 56.



ANONYMOUS ARTIST

British, 17th century

Anamorphic Portrait of King Charles I

After 1649

Engraving

21¼ × 5⅞ in. (54.1 × 12.9 cm)

Gift of Mr. and Mrs. David P. Tunick, 1988

1988.1157.3

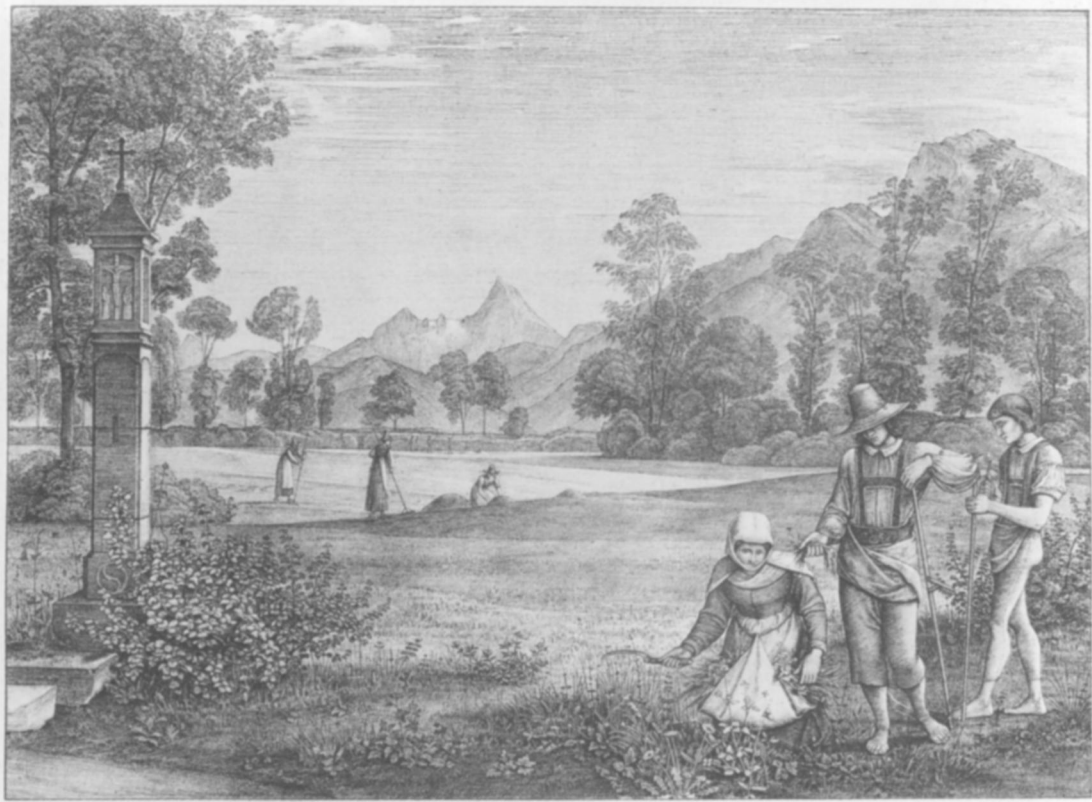
Automatically, any anamorphic (secret or hidden) portrait of King Charles I is dated "after 1649," the year in which he was beheaded. A man with a penchant for visibly doing things wrong politically, Charles was judged a tyrant and an enemy of his own nation. In his forty-ninth year he was beheaded in front of Inigo Jones's Banqueting Hall at Whitehall. After his death there was a certain demand for portraits of him, but these painters and engravers remain intentionally anonymous. They distorted the image optically so that, to recognize the portrait, the viewer needed to look from a specific and unusual point of view or use cylindrical or conical mirrors.

It would seem that our engraver was not really intent upon hiding Charles, for the famous visage is recognizable, and the sitter is wearing the medallion of the Order of the Garter. Below the figure is a large capital letter A, and above, an inscription gives the clue:

King Charles y^e first^e head Drawn in Optiks Place the letter A to your Eye and glance it A long.

Our impression of this little-known print has been folded horizontally into a small rectangle, perhaps for hiding in a pocket or bureau drawer.

J S B



FERDINAND OLIVIER

German, 1785–1841

Meadows at Aigen, near Salzburg

1823

Lithograph with pale beige tone plate on wove paper,
no watermark, large margins

Image without lettering, $7\frac{1}{16} \times 10\frac{3}{4}$ in. (19.4 × 27.1 cm);

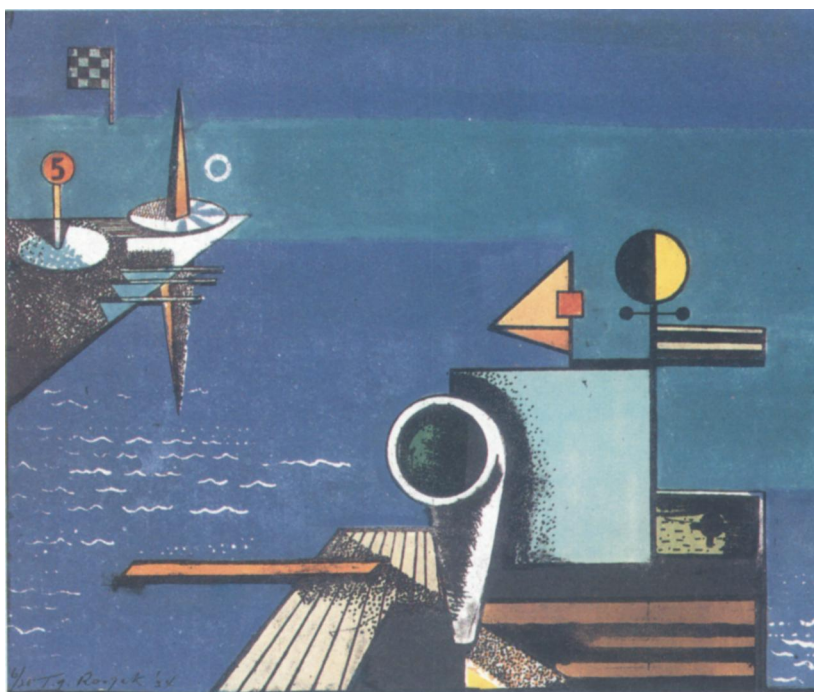
sheet, $15 \times 21\frac{1}{4}$ in. (38.1 × 53.8 cm)

The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1988

1988.1097

Ferdinand Olivier's training as a landscape painter and etcher is especially visible in his set of seven lithographic views of Salzburg and Berchtesgaden. In 1814 and 1817 he made two sketching trips from Vienna, where he was living, and these well-known landscapes are skillfully chosen and seen through a painter's eye. Unfamiliar with the then new lithographic technique, Olivier relied on his experienced printer Friedrich Adolph Kunike for help, but several of the scenes are more linear than tonal; they look as though they had been etched. Arranged according to a program of seven days of the week, "Sunday" initiates the series with churchgoers at the Franciscan church in Berchtesgaden. "Friday" (illustrated here) shows reapers and a wayside shrine beside the fields at Aigen, near Salzburg, and "Saturday," ending the week, depicts the cemetery churchyard of Saint Peters-Friedhof in Salzburg. There is obvious but unobtrusive religious symbolism in each day.

J S B



THEODORE J. ROSZAK

American, 1907–1981

Staten Island

1934

Color lithograph printed on cream wove paper
with a Van Gelder Zonen watermark

Image, 12½ × 14⅞ in. (31.8 × 37.9 cm);

sheet, 15 × 21⅞ in. (38.1 × 54.4 cm)

Purchase, Mr. and Mrs. Dave H. Williams Gift, 1988

1988.1099

Theodore Roszak's color lithograph *Staten Island* is one of the few American prints of the 1930s associated with the Constructivist movement. A medley of vibrant primary colors and geometric forms of maritime derivation, the work evokes a sense of isolation not apparent in Roszak's 1933 painting of the same name (private collection), which has a neon-lit city on the horizon and the rising moon with its geometric reflection. The framework of specific time inherent in the painting is lost in the print through the use of two unusual shades of blue. In some impressions of *Staten Island* the blue water has been printed in rosy reds, further enhancing the enigmatic quality of timelessness. Roszak printed the lithograph on his own press, thereby accounting for the individuality of each impression.

Although Roszak's work is often identified with his emotion-packed, expressive sculpture of the post-World War II period, his career merits broader recognition. Born in Poland and raised in America, he was awarded a fellowship for European study by the school of the Art Institute of Chicago based on his work as a traditional figurative painter. Instead

of lingering in Paris, Roszak went to Prague. There, he was inspired by the peculiar melding of Constructivism evident in the work of László Moholy-Nagy, the subjects depicted by the Italian Futurists (particularly the stark cityscapes of Giorgio de Chirico), and a singular Czech interpretation of Cubism. Among the first acts of the newly created Republic of Czechoslovakia was the founding of a national gallery, and appropriate funds were used to purchase the work of the most avant-garde artists of Paris, Germany, and the rest of Europe. Roszak's painting and sculpture from the years following his return to the United States were dominated by the formality of Constructivist theory and an understanding of Cubist form, which were both intensified by his belief in the metaphysical truths of Science and Technology; human form was progressively replaced by the strict forms of geometric shapes and solids. This lithograph of *Staten Island* exemplifies Roszak's move from the painterly restrictions of the canvas to the relief constructions that characterize his artistic output of the 1930s. At present, *Staten Island* is the earliest example of his work in the Museum's collections.

D W K

Bibliography: Douglas Dreishpoon, *Theodore Roszak: Paintings and Drawings from the Thirties*, New York, Hirschl and Adler Galleries, 1989, p. 42, no. 35 (illus.).

Related references: *Theodore J. Roszak: Exhibition of Paintings, Drawings, Lithographs and Studies in Color*, New York, Polish Institute of Arts and Letters and International Art Center of the Roerich Museum, 1935, no. 9; H. H. Arnason, *Theodore Roszak*, Minneapolis, Walker Art Center, 1956; Howard E. Wooden, *Theodore Roszak—The Early Works, 1929–1943*, Wichita, Kansas, Wichita Art Center, 1986; Douglas Dreishpoon, *Theodore Roszak: Paintings and Drawings from the Thirties*, New York, Hirschl and Adler Galleries, 1989, p. 43, no. 36 (illus.).

PHOTOGRAPHS

JOHN B. GREENE
American, 1832–1856

Medinet-Habu

1854

Salted paper print from paper negative
9 $\frac{1}{16}$ × 11 $\frac{7}{8}$ in. (23.4 × 30.1 cm)
Purchase, Gilman Paper Company Gift, 1989
1989.1063

John Greene was American, but his interests and talents were shaped in Paris, where his father was a banker. Thus when the well-heeled young man learned to photograph in the early 1850s, he adopted Gustave Le Gray's newly perfected waxed-paper negatives—the technique preferred by French connoisseurs for its portability and its admirable balance between tonal massing and finely rendered detail. Unlike the great artist-photographer Le Gray, Greene was an archaeologist whose purpose was predicted by François Arago at the medium's birth in 1839: Images made by light would replace the laborious hand-drawn replicas of Egyptian hieroglyphics.

From 1852 to 1855 Greene traveled in Egypt, concentrating his studies and excavations at Thebes and Deir el-Bahri. At

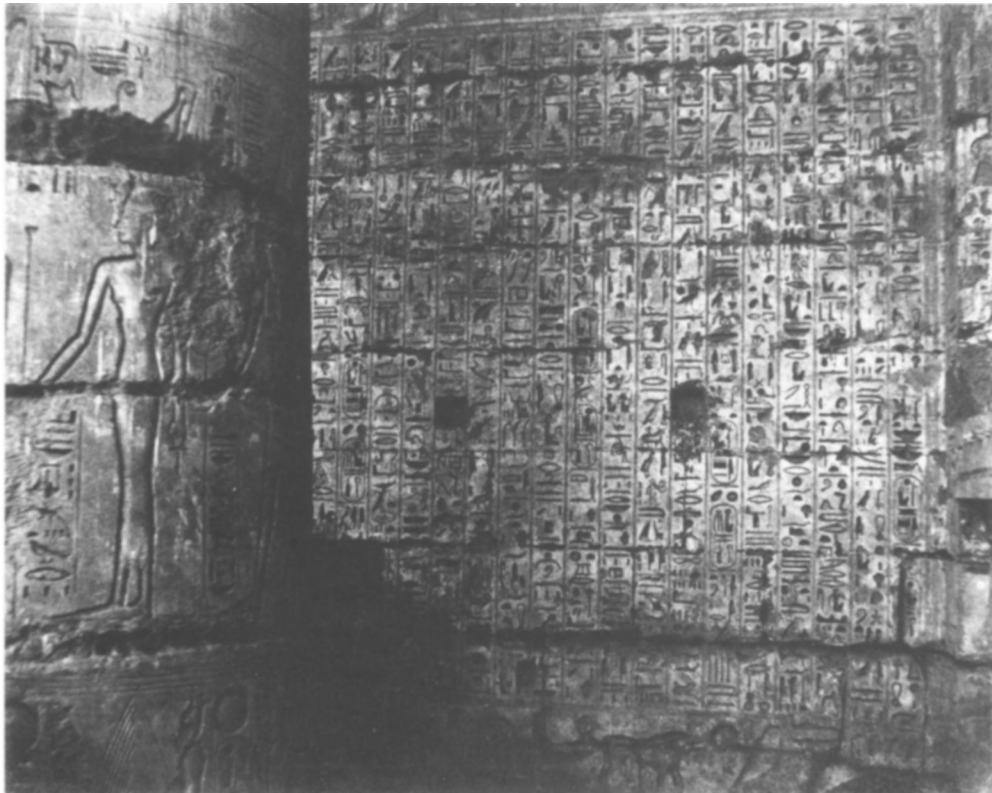
Medinet-Habu (Thebes) he cleaned important inscriptions. This photograph represents a corner of the second courtyard of the temple and shows the last eighteen lines of the Inscription of the Year Five of the reign of Ramses III, recounting with effusive praise the king's victories over the peoples to the north.

Whether or not we can decipher the writing upon the wall, the message of Greene's picture is clear. In the penumbra behind the massive pylon, we see the story of a perished people preserved in stone. The velvet shadows of this eggplant-colored print make tangible the millennia between Ramses's glory and that less distant moment when the young archaeologist contemplated the chronicle he had exposed.

Some ninety-four of Greene's negatives of Egypt were printed by Louis-Désiré Blanquart-Evrard's establishment and published as *Le Nil* in 1854. Our print, which matches the ruddy hues of those in Greene's presentation albums at the Institut de France, is a rare example printed very likely by Greene himself. As Greene the archaeologist was the first to read the freshly exhumed inscriptions and Greene the photographer the first to record them for the modern world, perhaps the power of his evocative image owes as much to his respect for photography's capacity to replicate concrete fact, as to his precocious artistic ability to hold and transcribe the mood of the immediate moment.

M M H

Related reference: Bruno Jammes, "John B. Greene, an American Calotypist," *History of Photography*, vol. 5, no. 4 (Oct. 1981), pp. 305–324.





CARLETON E. WATKINS
American, 1829–1916

View from the Sentinel Dome, Yosemite

1865–66

Three gold-toned, albumen silver prints from glass negatives
Signed, titled, and mounted by the photographer
Each approximately, 16 × 20 in. (40.6 × 50.8 cm)
Purchase, Joseph Pulitzer Bequest, 1989
1989. 1084.1–3

Carleton Watkins made his name with views of Yosemite Valley, which he photographed repeatedly over a twenty-year period beginning in 1861. By that date he was a virtuoso practitioner of the difficult wet-collodion process on “mammoth” glass plates and was well connected with influential businessmen and local legislators. His 1861 views of Yosemite caused a sensation. The praise of Oliver Wendell Holmes and Ralph Waldo Emerson, joined by that of the New York public who saw the work at Goupil’s gallery, aroused interest in the natural splendor of Yosemite Valley. This attention and support were later legislated into the Yosemite Bill, which declared the valley “inviolable” and led the way to the National Park Service.

In 1865–66 Watkins returned to Yosemite with the California Geological Survey. With the assistance of the group, Watkins worked freely; his equipment (weighing nearly a ton) was transported by mule team, and water (necessary for development) was hauled over long distances. By the end of the sojourn the party had ascended the Sentinel Dome; Watkins’s response to this unparalleled view was to make three photographs, each an integral, self-sufficient picture, that when seen together form a broad and encompassing embrace of the vast surrounding space.

The panorama is not only a technical tour de force, it is also a triumph of artistic vision. The work simplifies inchoate immensity into three perfectly resolved units, each boldly hewn into triple bands of light, dark, and middle tones. Presented together, these tripartite images in turn become variations on the landscape theme, which the panorama as a whole unites in a harmonious descant for three voices.

M M H

Provenance: [Fraenkel Gallery, San Francisco].

Bibliography: *The American Space*, Wesleyan University Press, 1983; *Carleton E. Watkins: Photographs 1861–1874*, Fraenkel Gallery and Bedford Arts, 1989.

Related references: Peter Palmquist, *Carleton E. Watkins: Photographer of the American West*, Amon Carter Museum, 1983; George Dimock, *Exploiting the View: Photographs of Yosemite and Mariposa by Carleton Watkins*, Park-McCullough House, 1984(?).



WILLIAM KLEIN
American, born 1928

Woman with Cigarette Holder, New York

1954
Gelatin silver print
14¹/₁₆ × 10⁵/₁₆ in. (37.3 × 27.8 cm)
Purchase, Joyce and Robert Menschel Gift, 1989
1989.1038.2

After serving in the Army during World War II, William Klein moved to Paris in 1949 and briefly studied painting with Fernand Léger. His first photographs were made in 1954 on a visit to New York and were published two years later in a book entitled *Life is Good and Good for You in New York William Klein Trance Witness Reveals*. The verve of these pictures, made with a hand-held camera under diverse lighting conditions, won him a contract with *Vogue*, where his radically casual style pioneered a new philosophy of fashion photography. Klein's book antedated Robert Frank's influential volume *The Americans* (first published in 1958) and reflected the vision of a native returning home, while Frank's photographs recorded the fascinated but detached point of view of a newcomer to the country. Stylistic parallels, however, abound between the two, particularly in their rapid-fire, asymmetrical images of life in public spaces.

Klein's photographs of society events replace the prevailing conception of elegance of the day with renderings that emphasize the moment rather than the individual. What is lost in precise description is redeemed in the broad patterning and spontaneity of the captured instant; Klein's photographs are brilliant transcriptions of passing time. They work to convince the viewer that the meaning of life is carried in these ephemeral moments, described within the intimate scope of a turning head or a lifting arm. The loss of definition in these images results in vivid forms that come dangerously close to incoherence and confusion. In Klein's understanding, "It's not necessary to make order out of chaos. Chaos itself is interesting."

E H



Bibliography: William Klein, *Life is Good and Good for You in New York William Klein Trance Witness Reveals*, New York, 1956.

Related references: Carole Naggat, *William Klein*, Paris, 1983; Arthur Ollman, *William Klein: An American in Paris*, San Diego, 1987.

MUSICAL INSTRUMENTS

Two Dung-Chen (Long Trumpets)

Chinese (Ming dynasty), early 17th century
Copper, cloisonné, and brass
Lengths, 74 in. (188 cm)

Left: Purchase, Mr. and Mrs. Robert P. Freedman Gift,
by exchange, 1988. Right: Rogers Fund, 1989
1988.349, 1989.33

The appearance of Buddhism in China as early as the first century A.D. brought Tibetan cultural influences that included music and musical instruments. Long trumpets, known as *dung-chen* or *rag-dung*, depending on their bell shape and metallic composition, have remained unchanged since that time and are still used by Tibetan monks to accompany chants and prayers, for morning and evening calls, and during ritual processions. Such trumpets have brass, copper, or silver tubes, ranging in length from about forty-two inches to twelve feet, that telescope for storage and easy transport. Although the instruments, which are played in pairs, are capable of producing many pitches, tradition dictates that they emphasize low and medium tones; a high tone is rarely used. *Dung-chen* are stretched out before kneeling monks, who sound the instruments using a deep-set mouthpiece attached to the narrow end. The wider, open end, or bell, is placed on the ground or on a wood support. In processions the instrument is suspended from a cloth strap, which passes through rings on either side of the bell.

Most Tibetan long trumpets are decorated only on the bosses, fittings that protect the tube when the instrument is collapsed. The bosses on the Museum's examples were made in the nineteenth century and ornamented with a simple fretted key. It was unusual for seventeenth-century Chinese instruments to be enameled; cloisonné was reserved for boxes,

dishes, vases, incense burners, bowls, and ritual objects. The Museum's two cloisonné *dung-chen* were probably presented by Chinese officials to Tibetan lords as gifts during the Ming dynasty. Gifts of instruments and the musicians to play them served as symbols of Chinese political and cultural dominance. Although Tibetan musical practice remained relatively unaffected by this policy, other regions, especially Korea, Japan, and parts of Southeast Asia, absorbed elements of Chinese musical ideas and instruments.

The basic colors of these *dung-chen* are the same, but their spirit and mood differ sharply through the use of the color and the depiction of subject matter. The dragons and lotus patterns found here are common themes exploited by Chinese enamellers. While both trumpets have a trefoil design at the upper borders of each section, a more exuberant feeling is captured on the left-hand instrument by the richly colored, five-clawed imperial dragons that chase "jewels" across a clouded, cobalt-blue sky. This playful and high-spirited rendition stands in marked contrast to the other trumpet's more refined and subtle treatment of repeated lotus blossoms and scrolls set against a turquoise field.

The excellent condition of these playable trumpets and the superimposition of Chinese decorative elements upon instruments borrowed from Tibetan ritual music make them rare additions to the Museum's collections.

J K M

Entry by J. Kenneth Moore, *Assistant Curator*.



Detail of 1988.349



COSTUME INSTITUTE

Hat

Probably Italian, late 17th–early 18th century
Split palm

Diameter, 19½ in. (49.5 cm)

Purchase, Council of Fashion Designers of America Gift, 1988
1988.342.1



This hat belonged to the Kennett family of Sellindge, Kent, England. Considered to date from the late seventeenth to the early eighteenth century, it is related to three other hats worked in this shape and unusual technique at Colonial Williamsburg, Virginia, and Hatfield House and Hereford Museum, England. The pattern is reminiscent of early needle lace or cutwork, and around the brim is evidence of tiny silk stitches, suggesting that the hat originally had a silk lining, as does the one at Hatfield.

This group of hats has generally been associated with the Italian straw-hat industry, and as early as 1590 Cesare Vecellio in *Habiti Antichi et Moderni* illustrates a huge, crownless straw brim, on which a fashionable Venetian lady might spread out her hair to bleach it in the sun, while shading her face. In England, in 1667, Samuel Pepys records a visit to Hatfield, where the ladies “had pleasure in putting on some straw hats,” and in 1722 the *Post Boy* newspaper reported “a fine straw hat presented to the Princess,” with which she was so pleased that she ordered twelve more. Where illustrated, however, these hats seem quite unlike the shape and openwork style of this example.

The three openwork hats are made of a form of split palm, perhaps closest to that in Italian basketry work, and it particularly resembles the technique used in a tiny baby-cap basket at Holyrood House, Scotland, believed to have belonged to King James II and Mary of Modena, who lived there from 1679 to 1682.

C G

Bibliography: Fiona Clark, *Hats*, London, 1982, pl. 6, pp. 15–17.

Entries by Caroline Goldthorpe, *Curatorial Assistant*; Michele Majer, *Research Assistant*.



Combing Jacket

English, 1740s
White linen with cord quilting, drawn fabric work,
and white linen-thread embroidery
Length (at center back), 27 in. (68.5 cm)
Isabel Shults Fund, 1988
1988.197

A combing jacket would have been worn by a fashionable lady at her toilette. Although there are no obvious means of fastening the jacket, pinholes at the neck suggest it was held closed by a brooch. The considerable width at the hem seems to confirm a date of the 1740s, when wide skirts were supported by side panniers. Although there are illustrations of women wearing informal jackets and some extant examples, these are usually more fitted, either at the sleeve or the back. The construction of the combing jacket, however, is closer to the kimono-style cut seen in men's dressing gowns of the same period.

The Costume Institute already has a number of white-work pieces, including a very fine cord-quilted linen bodice and two similar skirts, but to find a combing jacket is unusual. The cord quilting of the body and sleeves requires a high degree of skill. Moreover, the white-work embroidery on the facings, hem, and turned-back cuffs is of special significance. Hand-embroidered in linen thread, it comprises a wide variety of stitches and techniques, including drawn-and-pulled work, eyelet holes, and satin, coral, buttonhole, and cretan-feather stitches. This type of embroidery is to be found particularly on men's linen vests of the 1740s, which were probably worn in the summer and sometimes for wedding or engagement celebrations. Although quilted, this combing jacket is not padded and would have been a suitable garment for summer.

C G/M M

Pelisse

Probably French, about 1809
Gray shot-silk taffeta with allover woven sprig pattern,
trimmed with lead-gray silk-satin piping
Length (at center back), 56 in. (142 cm)
Purchase, Council of Fashion Designers of America Gift, 1988
1988.390

The fashionable female silhouette changed dramatically during the last quarter of the eighteenth century, when the prevailing influence was classical antiquity. Colored silks worn over panniers in the 1770s and "false rumps" in the 1780s gave way during the 1790s to sheer white cotton and linen worn over a simple chemise, or petticoat, clearly revealing the shape of the body. In addition, the low-cut neckline, high waistline, and short sleeves contributed to what was often referred to by social commentators as the "nude" look, which was criticized not only because of its perceived immodesty but for reasons of health as well. In fact, there was a variety of outerwear that protected against the cold, including woolen shawls, spencers (short jackets), and coatlike garments such as the pelisse.

The pelisse (called in France the redingote) underwent a transformation between 1775 and 1800. Previously a three-quarter-length cloak with armholes and often a hood, of fabric or fur-lined or trimmed, the pelisse had evolved, by the turn of the century, into a long-sleeved, fitted coat, three-quarter to full length, which closely followed contemporary dress styles in shape and ornamentation. This later garment shows a wider range of fabrics and trimmings, often of contrasting colors. Depending on the season, the pelisse was made of cotton, silk, or wool and trimmed—usually on the collar, center front edges, cuffs, and hem—with fur, swansdown, lace, velvet, fringe, or silk plush.

This superb example is probably French and dates to about 1809. It is gray shot silk (with a different colored warp and weft) with an allover woven sprig pattern and trimmed with lead-gray silk-satin piping. It has a center front opening and a self-fabric belt with a concealed hook closure. The round collar, stiffened with an interlining, was often worn turned up; the bodice fronts are trimmed with diagonally applied bands of interlaced piping. The back bodice has the diamond-shaped seaming characteristic of the period. "Le style troubadour," an influence on women's dress since the late eighteenth century that drew on medieval and Renaissance costume, is evident in the short puffed oversleeve, the very long undersleeve covering the top of the hand, and the tabbed cape collar. At the wrist is an applied shaped cuff tacked onto the sleeve and secured under the arm with a hook and eye.

The skirt panels are gored to achieve a wider hem than had been fashionable at the turn of the century, a change that continued into the 1820s and beyond. At this date, however, the fullness is still concentrated at the center back, where the fabric is arranged in fine gathers, while at the sides and front it is stitched flat at the waist. Throughout this period, a small pad or roll was worn underneath to support the fullness.

Simultaneous with the widening of the hem was the shortening of the skirt. This pelisse is ankle length, several inches shorter than examples of the opening years of the nineteenth century, when the full-length pelisse hung to the top of the foot. The hem is padded, to hold it out in the new, wider line. The pelisse is lined in ivory silk and would have been worn over a cotton or other lightweight dress with a high, frilled, separate collar, again suggestive of an earlier period. Gloves and shoes may have been in a matching or contrasting color, and a hat would have completed the ensemble.

M M



1988.390

AMERICAN PAINTINGS AND SCULPTURE

ALBERT PINKHAM RYDER

American, 1847–1917

Under a Cloud

Early or mid-1880s

Oil on canvas

20 × 24 in. (50.8 × 61 cm)

Gift of Alice E. Van Orden, in memory of her husband,
Dr. T. Durland Van Orden, 1988
1988.353

Albert Pinkham Ryder occupies a unique position in the history of late nineteenth-century American art. Although he never studied in the European art academies and rarely traveled abroad, he developed a highly original style inspired by the French Barbizon and Dutch Hague schools of painting. Ryder's imaginative works, often based on literary themes drawn from classical mythology, the Bible, poetry, and even the opera, are characterized by simplified detail, strong overall design, and a concentration on mass and movement. The richly variegated colors and enamel-like paint surfaces that he achieved were often the result of unorthodox techniques and lengthy, painstaking effort. During the twentieth century the romantic moodiness and seeming modernity of his work made him one of the most admired painters of his generation; Arthur B. Davies, Marsden Hartley, Rockwell Kent, and Jackson Pollock are among the artists who either sought his advice or were profoundly influenced by his work.

The largest of Ryder's pure marines, *Under a Cloud* was painted during the early or mid-1880s. This picture and two smaller marines already in the Museum's collection reflect the artist's deep appreciation for the sea, first developed during his boyhood years in New Bedford, Massachusetts,

a great maritime center. A close friend, a sea captain named John Robinson, described Ryder's continued attraction to the sea after settling in New York City. Ryder often visited Robinson when his boat was in port, seeking what the artist called "moonlight effects." Robinson recollected: "I have known him to walk down to the Battery at midnight, and just sit there studying the effect of clouds passing over the moon, or watching a sailing craft throw the shadow of her sails on the water, or the moonlight ripples where a ferry-boat had passed" (*Art in America*, 13 [June 1925], p. 180). *Under a Cloud* epitomizes so many of the evocative qualities associated with Ryder's paintings of the nocturnal sea. An uneasy balance is struck between the single dark cloud that looms in the moonlit sky and the graceful sailboat that glides across the quiet waters toward an unseen goal.

D B

Provenance: Dr. Albert T. Sanden, New York, possibly by 1892–1924; [Ferargil Gallery, New York, 1924]; Mr. and Mrs. T. Durland Van Orden, New York, New York, and Peapack, New Jersey, 1925–1988.

Bibliography: *Loan Exhibition of the Works of Albert P. Ryder* (exhib. cat.), New York, The Metropolitan Museum of Art, 1918, p. 7, no. 33 (illus.); Frederick Fairchild Sherman, *Albert Pinkham Ryder*, New York, 1920, p. 72, no. 101; Walter de S. Beck, "Albert Pinkham Ryder: An Appreciation," *International Studio*, 70 (April 1920), p. xliii (illus.); "Ferargil Galleries Acquire Famous Sanden Group of Ryders," *Art News*, 22 (February 9, 1924), p. 5 (illus.); [Forbes] W[atson], "New Galleries and Other Notes," *The Arts*, 6 (October 1924), p. 230 (illus.); F. Newlin Price, "Albert Pinkham Ryder," *International Studio*, 81 (July 1925), p. 284 (illus.), p. 288; Frederic Newlin Price, *Ryder [1847–1917], A Study of Appreciation*, New York, 1932, p. xx, no. 189 (illus.); Lloyd Goodrich, *Albert P. Ryder*, New York, 1959, no. 48; Elizabeth Broun, *Ryder* (exhib. cat.), Washington, D.C., Smithsonian Institution Press for the National Museum of American Art, 1989, pp. 305–306, no. 71 (illus.); William Innes Homer and Lloyd Goodrich, *Albert Pinkham Ryder: Painter of Dreams*, New York, 1989, p. 92 (illus.), figs. 8–9, pp. 93, 237.

Entries by Doreen Bolger, *Curator, American Paintings and Sculpture, and Manager of The Henry R. Luce Center for the Study of American Art*; Donna J. Hassler, *Curatorial Assistant*.

(Overleaf)



1988.353



PAUL MANSHIP

American, 1885–1966

Group of Bears

Bronze

Cast in 1963

Height, 88 in. (223.5 cm)

Purchase, Sheila W. and Richard J. Schwartz Fund,
in honor of Lewis I. Sharp, 1989

1989.19

For over twenty years Paul Manship's *Group of Bears* stood outdoors on the sculptor's estate near Gloucester, Massachusetts. Manship had originally modeled the three bears from life in 1932 as individual figures in the round for one of the lunettes of the Paul J. Rainey Memorial Gateway at the New York Zoological Park (the Bronx Zoo). In 1939 these figures were regrouped on a self-base to face in one direction, the sitting bear on the left, the standing bear in the center, and the walking bear on the right, and a reduced cast was made. The sculptor returned to this work in 1952, when he incorporated the three bears in his design for the William Church Osborn Memorial Playground Gateway in New York's Central Park. Manship's life-size *Group of Bears* in the Museum's collection was cast for the artist in 1963 at the Artistica Battaglia & Company Foundry, Milan, Italy. This monumental composition is characteristic of the sculptor's highly personal style, which evolved from his study of the art of preclassical Greece, early medieval Europe, and the Far East.

Although Manship is better known for his mythological subjects, such as the gilded *Prometheus Fountain* in New York's Rockefeller Center, he was an accomplished *animalier*, having been trained early in his career in the basic principles of anatomy by the sculptor Solon H. Borglum. Like many of Manship's animal sculptures, *Group of Bears* is simplified in form; the roundness of this particular subject is delightfully exaggerated, with only the necessary delineation of detail to capture the nature of the ursine personality.

In addition to this heroic outdoor sculpture, the Museum received Manship's small 1930 bronze *Bellerophon and Pegasus* (1988.416) as the gift of Thelma Williams Gill to the collection of twentieth-century art.

D J H

Provenance: The artist's home and studio, Lanesville, near Gloucester, Massachusetts, until 1987.

Ex coll.: The artist until 1966; John Manship (his son) until 1987; [Graham Gallery, New York, 1987–89].

Bibliography: *The Animal in Sculpture: American and European 19th and 20th Century* (exhib. cat.), New York, Graham Gallery, 1987, front and back cover (illus.), pp. 62–63, 84.

Related references: Edwin Murtha, *Paul Manship*, New York, 1957; *Paul Manship: Changing Taste in America* (exhib. cat.), May 19–August 18, 1985, Saint Paul, Minnesota Museum of Art, p. 82; M. Gayle and M. Cohen, *The Art Commission and the Municipal Art Society Guide to Manhattan's Outdoor Sculpture*, New York, 1988, p. 228.

AMERICAN DECORATIVE ARTS

LONG ISLAND FLINT GLASS WORKS

(manufacturer)

Brooklyn, New York

Presentation Vase

1859

Cut and engraved glass

Height, 16 $\frac{7}{8}$ in. (42.9 cm)

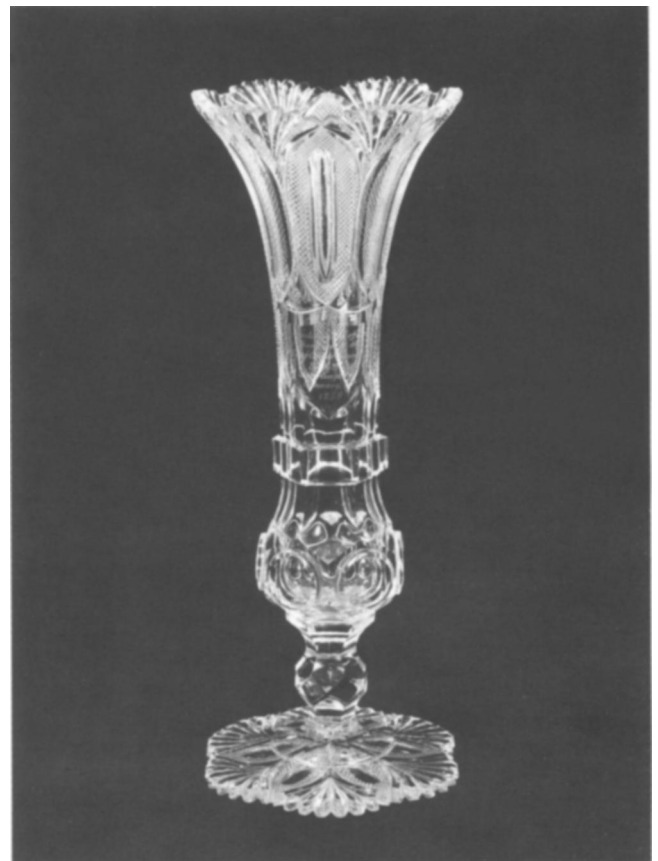
Gift of Isabel Lambert Dorflinger, 1988

1988.391.1

This magnificent presentation vase was made at one of the earliest of the glass factories founded by Christian Dorflinger. Dorflinger, born in Alsace, trained in France before immigrating to America in 1816. The glasshouses he founded in Brooklyn during the 1850s and later in White Mills, Pennsylvania, became renowned for fine quality glass and accomplished cutting.

The vase is one of the most elaborate pieces known that can be firmly attributed to Dorflinger's Brooklyn glassworks. Consistent with glass designs of the mid-nineteenth century, the vase features diamond cutting in lozenge motifs around the vase and scallop cutting at the rim. It bears an inscription: "Presented by the officers & members of the Dorflinger Guards to Mrs. Dorflinger. January 14th 1859." The Dorflinger Guards were apparently founded by Christian Dorflinger as a private volunteer constabulary, who, in addition to some law-enforcement responsibilities, performed ceremonial duties such as firing salutes and parading in review. There was probably an inherent social function as well.

This vase is the earliest documented Dorflinger presentation piece. A related example in a private collection, a compote



with simpler cut decoration, was presented by the Guards to a Dorflinger business associate on October 20, 1860. The Metropolitan's vase descended in the Dorflinger family from its original recipient to the donor, her granddaughter.

ACF

Entries by Alice Cooney Frelinghuysen, *Associate Curator*; Amelia Peck, *Assistant Curator*.

Bibliography: Berry B. Tracy et al., *19th-Century America: Furniture and Other Decorative Arts* (exhib. cat.), New York, The Metropolitan Museum of Art, 1970, no. 157; John Quentin Feller, *Dorflinger: America's Finest Glass, 1852–1921*, Marietta, Ohio, 1988, p. 187.



KARL L. H. MÜLLER (designer)

Born in Germany, 1820–1887

UNION PORCELAIN WORKS (manufacturer)

Brooklyn (Greenpoint), New York

Pitcher

1875

Porcelain

Height, 8 1/16 in. (20.8 cm)

Purchase, Sarah V. Gayley Gift, 1989

1989.34

A pitcher of this form, exhibited in 1876 by the Union Porcelain Works at the annual American Institute Fair in New York City, earned this praise from an unidentified reviewer: "The poet's pitcher, in plain white porcelain, ornamented with wreaths and vines, and medallion heads is a chaste and beautiful affair." Indeed, it is a more restrained and finely rendered object than the majority of the works designed by Müller for the Greenpoint company's display at the 1876 Centennial Exposition.

The pitcher's name derives from the profile relief portraits of poets within medallions that encircle the body. Each medallion is inscribed below with the poet's name—Homer, Virgil, Ossian, Dante, Shakespeare, and Milton—and each is adorned above and below with relevant motifs or vignettes in meticulous relief. Although the shape is ultimately inspired by a Renaissance metal example, the pitcher's origin is undoubtedly in the relief-molded stoneware pitchers made in England during the 1850s and 1860s—the so-called Apostles pitchers, a form popular for decades that was made at different English factories.

Although several poets pitchers cast from the same mold are known, this one is unquestionably the first made and was probably the prototype for the others. It is the only one incised with the designer's initials and the date 1875.

ACF

Bibliography: Alice Cooney Frelinghuysen, *American Porcelain: 1770–1920* (exhib. cat.), New York, The Metropolitan Museum of Art, 1989, pp. 154–155, no. 48.

C. DORFLINGER AND SONS, INCORPORATED
(manufacturer)

White Mills, Pennsylvania

Finger Bowl and Ice-Cream Plate

1891

Cut and engraved glass

Bowl: diameter, 5 in. (12.7 cm);

plate: diameter, 7 1/4 in. (18.4 cm)

Gift of Isabel Lambert Dorflinger, in honor of

John Quentin Feller, 1988

1988.391.2a,b

This finger bowl and ice-cream plate match the set of glassware made at Christian Dorflinger's White Mills, Pennsylvania, glass factory. The set was ordered in 1891 by President and Mrs. Benjamin Harrison for use in the White House. The complete order for 496 pieces was handled by a Washington, D.C., retailer, M. W. Beveridge, and cost \$1973.50. Replacement items were obtained by the succeeding administrations of William McKinley, Theodore Roosevelt, and Woodrow Wilson from the Dorflinger firm and from T. G. Hawkes and Company, of Corning, New York, until 1917. The service consisted of decanters, water goblets, champagne glasses, wineglasses, sherry glasses, tumblers, ice-cream plates, and finger bowls.

The finger bowl and accompanying plate are richly cut in the Russian pattern. Their complexity is consistent with the taste for elaborate cut designs, the so-called rich cut, or brilliant. The Russian pattern was the most intricate of all, and it was first patented by the Hawkes firm in 1882. On each piece the pattern is interrupted by a shield-shaped reserve engraved in minute detail with the Great Seal of the United States. This acquisition was owned by Christian Dorflinger and descended in his family to the present donor.

ACF

Bibliography: Jane Shadel Spillman, *White House Glassware: Two Centuries of Presidential Entertainment*, Washington, D.C., 1989, p. 103, no. 43 of White House examples (illus.).



CHARLES WINGENDER & BROTHER
(manufacturer)
Haddonfield, New Jersey

Jardiniere, Underplate, and Pedestal

About 1893–1910
Stoneware
Overall height, 31 in. (78.7 cm)
Purchase, Imre de Cholnoky Gift, 1988
1989.1a–c



This impressive jardiniere is the only one to come to light with its pedestal since 1893, when a related jardiniere and identical pedestal were published by Edwin AtLee Barber in his *Pottery and Porcelain of the United States*. Made of gray stoneware with elaborate relief ornamentation and decorated with cobalt blue, the piece recalls traditional seventeenth-century German stoneware, which was experiencing a revival in copies made in both Germany and America. Charles Wingender and his brother William (their mark, C.W. & BRO, appears on the pedestal's underside) were German potters who made stoneware at Höhr, near Koblenz, before coming to the United States in 1881. At about that time, they took over an existing stoneware pottery in Haddonfield, New Jersey, where they continued in the business until the early 1920s.

The primary emphasis of their production was on beer steins and wine flagons based on German models. The firm also advertised garden stoneware, including vases, hanging baskets, and tile edging for flower beds. This pedestal and jardiniere are undoubtedly the most ambitious objects made at the factory. Unusually large in scale and exceedingly fine in workmanship, the vase and pedestal feature matching relief designs of lions' heads and helmeted classical profile portraits. A related jardiniere is in the collections of the New Jersey Historical Society, Newark. No other pedestal is known to survive.

A C F

Bibliography: Edwin AtLee Barber, *The Pottery and Porcelain of the United States*, New York, 1893, rev. ed. 1909, p. 492.



DIRK VAN ERP

Born in the Netherlands, 1859–1933

Table Lamp

San Francisco, California, about 1911–15

Copper and mica

Height, 26 in. (66 cm)

Gift of Charles L. and Jane D. Kaufmann, 1989
1989.129

Born in the Netherlands, Dirk Van Erp was one of the most important metalworkers of the Arts and Crafts period in America. In 1885 he immigrated to this country and settled in northern California. However, it was not until Van Erp was well into his forties that he began to use his skills for making artistic wares. In 1908 Van Erp established a copper workshop in Oakland, where he was joined in apprenticeship by his daughter Agatha and another smith, Harry Dixon. A major influence on his career was the Canadian-born designer D'Arcy Gaw, who had studied both at the Art Institute of Chicago and at C. R. Ashbee's Guild of Handicraft in England. In 1910, in San Francisco, Van Erp and Gaw worked together making hand-hammered copper objects that were a truly successful blend of design and handcraftsmanship.

Although the collaboration did not last more than a year, the ideas that Van Erp gained from it were to have a lasting effect on his career.

The Dirk Van Erp studios turned out a wide variety of metalwares including lighting devices, vases, and desk accessories. Of these products, the table lamp was the most successful. This example combines a solid yet elegant, slightly baluster-shape base with a shade that has a graceful profile flaring out gently at its rim, forming a pleasing complement to the base. The base's surface reveals Van Erp's skillful working of the copper; the subtle, hand-hammered material yields a soft effect. The rich reddish-brown color retains its original patina and is offset by the warm hues the mica shade imparts when the lamp is lit, its copper supports and rim giving the shade's structure and definition. The grace and elegance of this lamp in combination with its relatively large size and superb condition make it among the finest known of his oeuvre.

Lamps such as this one were ideally suited to contemporary Arts and Crafts home interiors, in which geometric oak furniture featured similar muted hues and simplicity. In addition, the solid sober shapes, the honest use of materials, and the evident handcraftsmanship make Van Erp products hallmarks of the Arts and Crafts style.

ACF



ATTRIBUTED TO DAVID D. HARING
American, 1800–1889

Crib Coverlet

New Jersey (Bergen County), about 1838
Wool and cotton

31¼ × 30½ in. (79.3 × 77.5 cm)

Purchase, Mrs. Roger Brunschwig Gift, 1989
1989.30

Rachel Blauvelt (1818–1899) was the recipient of this delightful crib coverlet, probably woven for her by her cousin, the noted Bergen County weaver David D. Haring. Both were members of a large extended family of Dutch immigrants, who, during the eighteenth century, settled in the area around present-day Norwood, New Jersey. It was originally thought that this coverlet was woven to celebrate Rachel's birth in 1818, but a number of facts make that date

unlikely. First, and most important, the piece was woven on a loom equipped with a mechanism called a Jacquard attachment, which enabled weavers to decorate their cloth with the kind of ornate patterning seen here. The Jacquard attachment did not become available in the United States until 1826. Second, the style of the figures on the coverlet closely resembles that on later coverlets woven by Haring between 1833 and 1837. Furthermore, there was a tradition in the old Bergen Dutch families of preparing an “outfit” (or trousseau) for young women of marriageable age, and several coverlets by Haring with names and dates woven into them were apparently produced shortly before marriages. Rachel Blauvelt married Peter T. Haring on May 5, 1838. The crib size of the coverlet, which may have been a wedding present from David Haring to his two cousins, indicates the hope for children and a happy future. The Museum acquired the coverlet from Margaret P. de Berg, Rachel Blauvelt's great-granddaughter.

A P

NANCY DOUGHTY

American, born in 1790

Crazy Quilt

Probably Maryland, 1872

Cotton

89½ × 73 in. (227.3 × 185.4 cm)

Purchase, Mr. and Mrs. Edward J. Scheider Gift, 1989

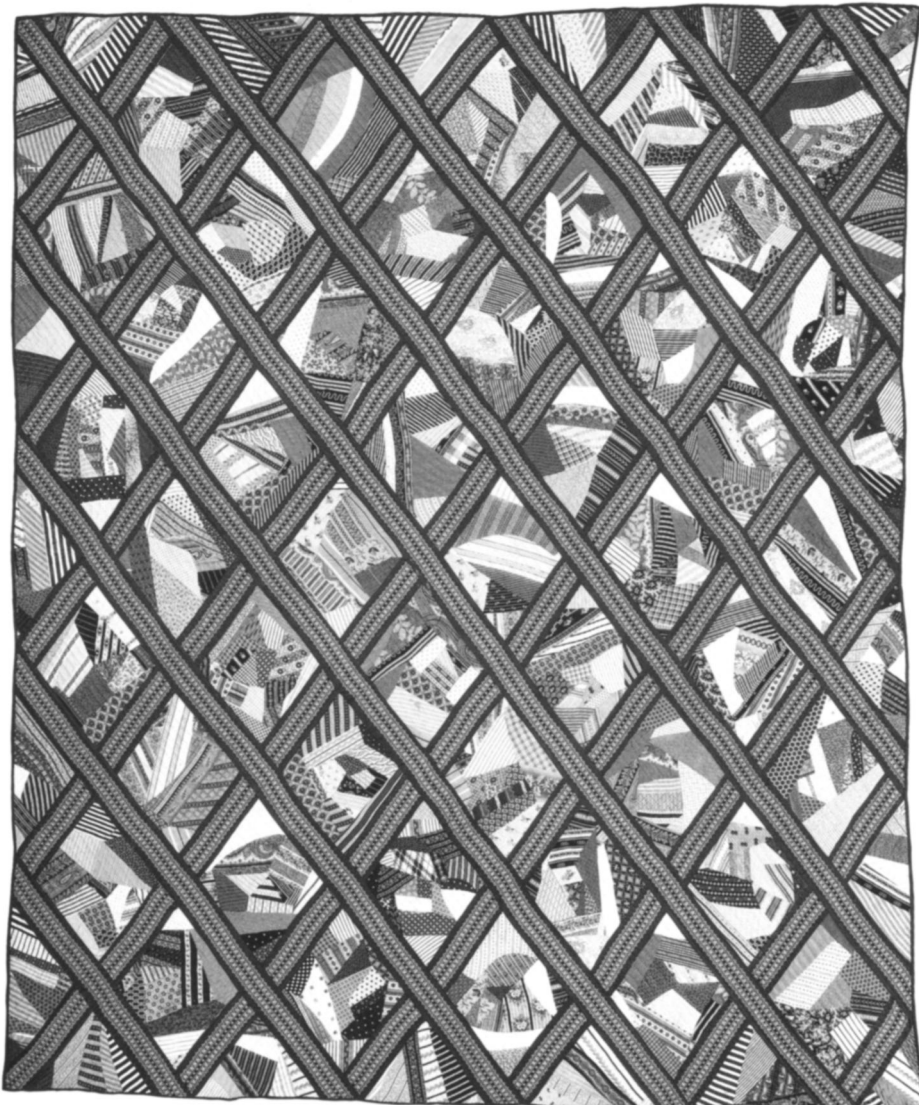
1989.27.2

This is one of the few crazy quilts known to have been made during the early 1870s and is possibly the earliest one documented. Crazy quilts were so-named because of the random shapes and sizes of the fabric pieces stitched together to form the quilt blocks. Throughout the last two decades of the nineteenth century, silk and velvet crazy quilts were the height of fashion. The brightly colored and extensively embroidered bed coverings were so popular that some textile companies offered quilt-making kits, which included scraps

of fabric and instructions on how to join the pieces and how to decorate the blocks. In comparison to the silk and velvet quilts of the 1880s and 1890s, this example, with its color scheme of subtle brown-and-orange-printed cottons and calm, “contained” pattern of pieced, diamond-shaped blocks within a grid, has a very different appearance.

Although a large number of silk crazy quilts are still seen today, very few of the earlier cotton versions survive. Unlike many of the silk and velvet quilts, these were probably made from scraps of fabric accumulated by the maker. On a piece of striped cotton at this quilt’s center is an inscription in ink: “Made by/Mrs. Nancy Doughty/in the/82nd year of her age/ for her friend/Miss Lizzie Cole. A.D. 1872.” The quilt appears never to have been used. When Miss Lizzie Cole received the quilt in 1872, she must have treasured the work of her friend, Mrs. Nancy Doughty, as highly as we do today, and put it away for safekeeping.

A P



TWENTIETH CENTURY ART

FRANK STELLA
American, born 1936

Haines City

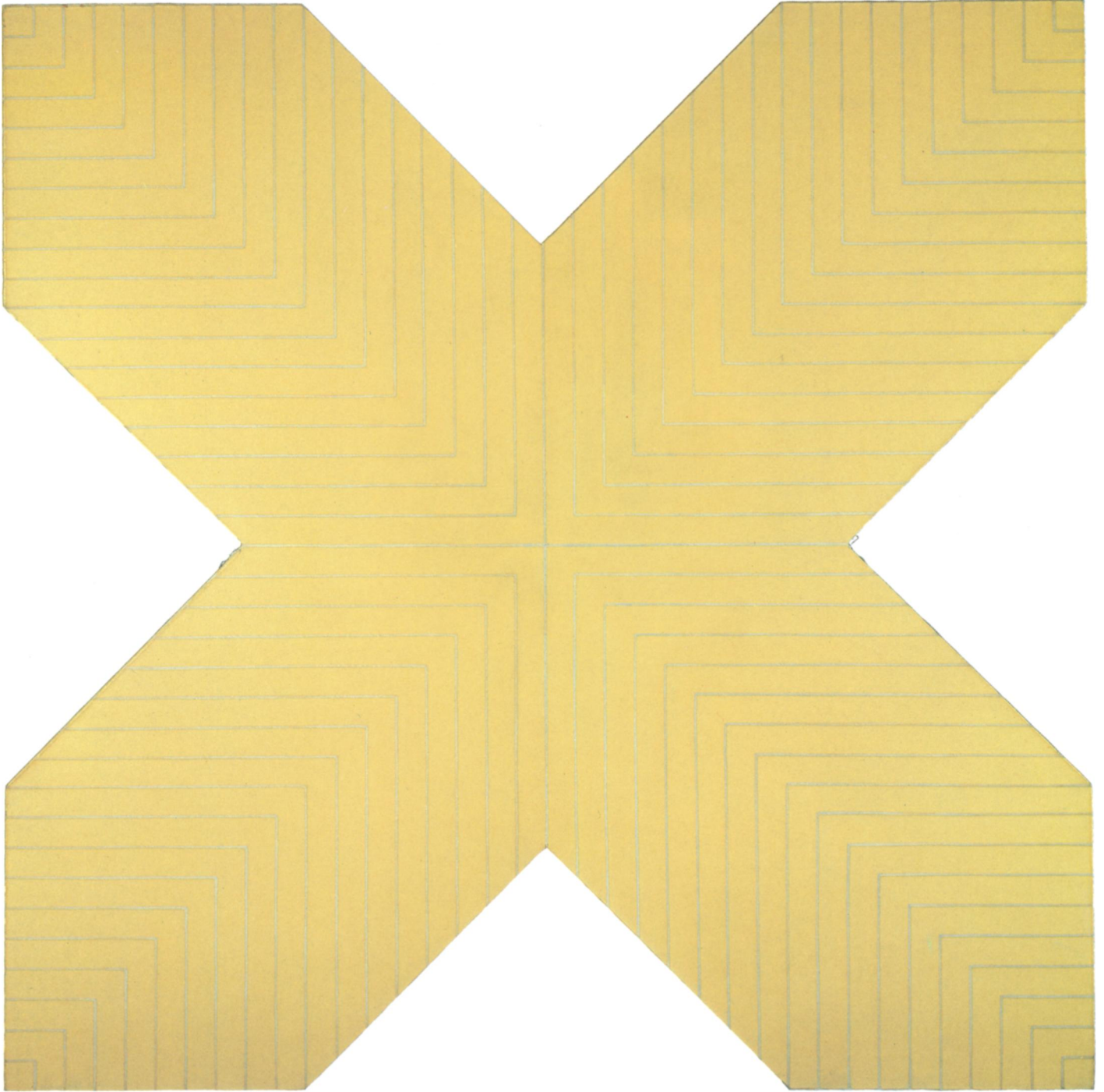
1963
Acrylic on canvas
99 × 99 in. (251.5 × 251.5 cm)
Gift of Stanley Crantson, 1988
1988.223

Frank Stella's early works reveal the gestural spontaneity of Abstract Expressionism that influenced many of his contemporaries. However, by 1958 Stella began to paint in a more austere and geometric manner, predating the Minimalism of the mid-1960s. His compositions of 1958–59 were highly controlled in terms of color and structure and introduced motifs that dominated his work for the next ten years: the square, the stripe, the chevron, and the polygon. Stella developed a startling array of imagery using these basic elements.

Stella pioneered the shaped canvas in 1960, and *Haines City* is a particularly fine example that was painted during the summer of 1963, while Stella was an artist-in-residence at Dartmouth College in New Hampshire; it is part of a series named after Florida cities. The overall configuration of this work is an X, which is divided by vertical and horizontal axes into four equal hexagons. Within each hexagon Stella has meticulously painted yellow chevron-shaped stripes, leaving a thin line of unpainted canvas exposed between each stripe. While the points of the chevrons draw our attention to the center of the canvas, the four "pointed" corners of the canvas pull our eye outward. The result is a composition of subtle tension and lyrical rhythm. *Haines City* is the second painting by Stella to enter the Museum's collection; the other is *Marrakech*, painted in 1964.

L M M

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





MAX WEBER
American, 1881–1961

The Apollo in Matisse's Studio

1915
Chalk pastel on paper
25 × 19 in. (63.5 × 48.3 cm)
Signed and dated (lower right): Max Weber 1915
Gift of Joy S. Weber, 1988
1988.286

In 1915, at the height of his experimentation with Cubist and Futurist abstraction, Max Weber produced this pastel, *The Apollo in Matisse's Studio*. The work is a blend of representational and abstract elements, suggestive of the environment in which Weber had studied.

Matisse's informal academy had opened in January 1908 with eight students, including the Americans Sarah Stein (Gertrude Stein's sister-in-law), Patrick Henry Bruce, and Max Weber, who attended regular sessions until July of 1908. For the following three years, the classes continued and enrollment increased. In general, the program was traditional, with an emphasis on drawing and painting from plaster casts and live models, modeling figures in clay, and painting still lifes. One of the plaster casts, from a sixth-century B.C. bronze Biton (Delphi Museum), is presented in the lower right of this drawing. Although the actual cast (Musée Matisse, Nice-Cimiez) measured 8½ feet in height, Weber's rendering of it is dwarfed by the abstract shapes in the background.

From January through February 1915 at the Montross Gallery in New York, Matisse had a large one-man show of seventy-four works: paintings, sculptures, drawings, and prints. It is likely that this exhibition inspired Weber to recall his previous studies with Matisse.

L M M

MARSDEN HARTLEY

American, 1877–1943

The Cloisters

1942

Crayon and pencil on paper

16 × 12¼ in. (40.6 × 31.1 cm)

Purchase, Malcolm Hewitt Wiener Foundation Gift, 1988

1988.198

Marsden Hartley spent much of his adult life traveling between his native Maine, New York, and Europe. Although many important people respected his work, among them Alfred Stieglitz, Hartley never felt completely satisfied with the recognition that he received or at home in his various surroundings. In October 1941 (two years before his death), a large exhibition of his work opened at the Cincinnati Modern Art Society. The success of the show inspired optimism, and in 1942 two New York galleries included his work in their shows. Hartley remained in New York from January until the end of spring and later that year wrote an essay called “Falling in Love with New York.”

Hartley’s enthusiasm also found expression in a series of drawings that depict New York. Among them is this black-and-white study of *The Cloisters*. Located at the north end of Manhattan, high on a hill, *The Cloisters* overlooks, to the west and northwest, the Hudson River and the cliffs of the Palisades. Judging by the densely foliated trees in the foreground, this lively sketch of the south side of *The Cloisters*, drawn with sure outlines and deep shading, was probably made in the late spring of 1942, four years after it opened to the public.

L M M



GASTON LACHAISE

American, 1882–1935

Walking Figure

1934

Brush and ink, and pencil on paper

23½ × 18½ in. (59.7 × 47 cm)

Signed (lower left): G Lachaise

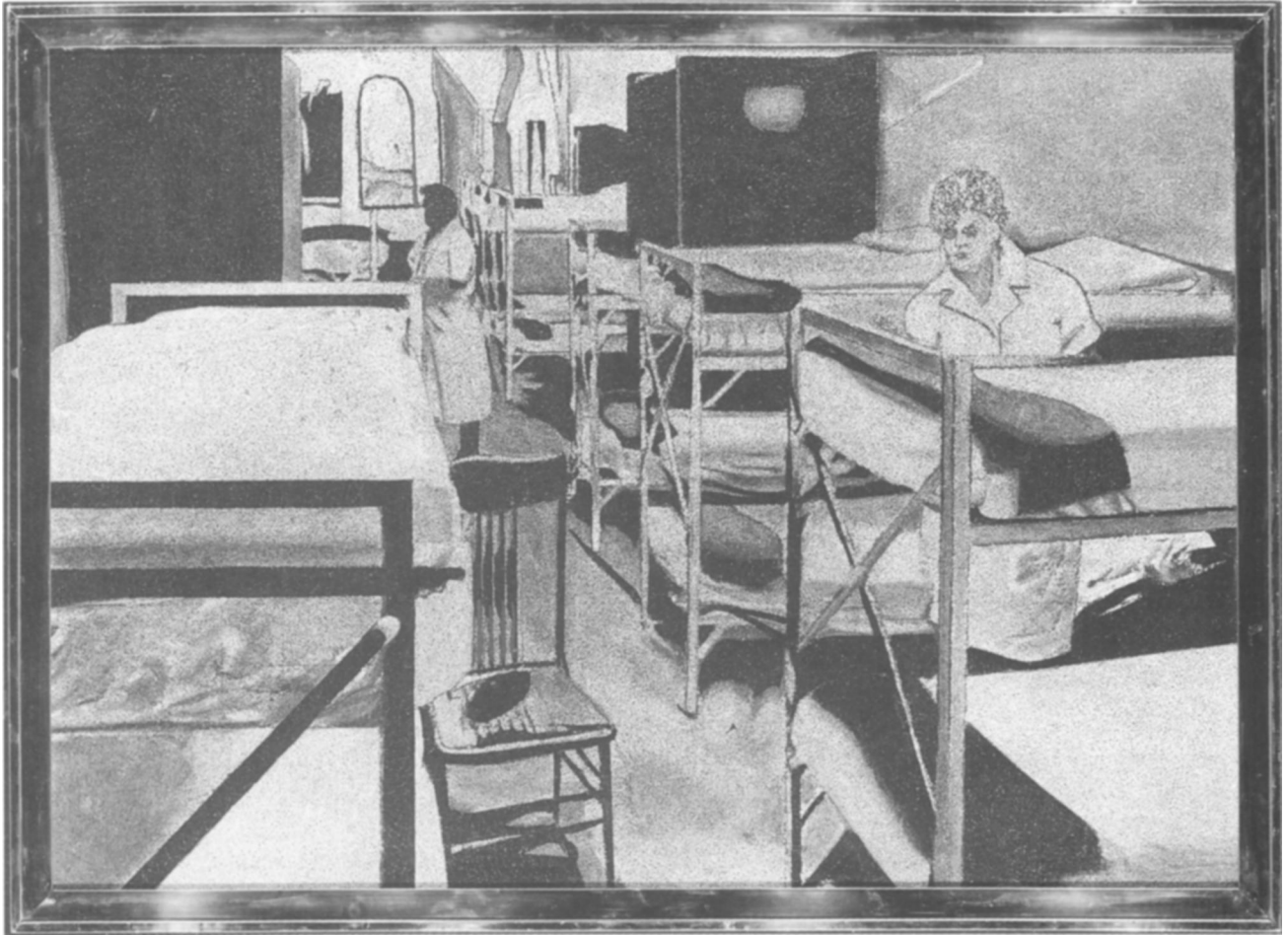
Gift of The Lachaise Foundation, 1988

1988.267.1

The French-born sculptor Gaston Lachaise left Paris for America in 1905 on the heels of his muse, Isabel Dutaud Nagle, a married American woman ten years his senior. Nagle was the archetypal woman for Lachaise, and her physique was the model for most of the sculpture he produced between 1905 and 1935.

Lachaise was a prolific draftsman as well, and he repeated his vision of women in numerous ink, crayon, and pencil drawings. This past year the Museum received from the Lachaise Foundation three drawings that were done late in his career, between 1925 and 1934. The walking nude illustrated here is a study of exaggerated form and expressive curves. In profile, her pendulous breasts and wide buttocks are isolated and emphasized by heavy outlines. Lachaise’s worshipful reverence for this earth-mother image is akin to the evocation of fertility idols in primitive societies.

L M M



RICHARD ARTSCHWAGER

American, born 1923

Men's Dormitory

1966

Acrylic on cardboard

41 × 59½ in. (104.1 × 151.1 cm)

George A. Hearn Fund, 1989

1989.81

Since the early 1960s, Richard Artschwager has worked as both a painter and a sculptor in a style that has consistently resisted classification. Frequently anticipating artistic trends, he followed an individual course that bridges Pop Art, Minimalism, Photo-realism, Environmental Art, and Conceptualism. He has continuously exploited the textural and contextual effects of the two commercial products Celotex and Formica in his canvases and sculpture.

Typical of his paintings in its subject matter, technique, and grisaille palette, *Men's Dormitory* depicts an interior setting and its furnishings: A large hospital ward is filled with rows of metal bunk beds. Two uniformed female attendants stand, presumably straightening up the bedding, in an otherwise silent and deserted room.

The composition is based on a photograph and has been sketched out on a Celotex panel (a paper compound with a rough and textured surface) over which Artschwager has applied layers of acrylic paint; the creation of a speckled, slightly out-of-focus effect corresponds to the grainy half-tones of the original newspaper photograph. Like the art of Neil Jenney, whose painting appears on the opposite page, Artschwager's work treads a tenuous, but distinct, balance between what is illusion and what is reality. So, too, he applies a specific frame to help distinguish between the two, in this case, a mirrorlike aluminum frame—strips of prefabricated molding—that reflects the constantly shifting light.

L M M

NEIL JENNEY
American, born 1945

Man and Challenge

1969
Acrylic on canvas
59½ × 71⅞ in. (151.1 × 181.3 cm)
Titled on frame: MAN AND CHALLENGE
Denise and Andrew Saul Fund, 1988
1988.161

The American artist Neil Jenney was twenty-four years old when he painted this picture in 1969. After starting his career as a sculptor in 1967, he began to paint during the summer of 1969. In the works that followed over the next year and a half, among them *Man and Challenge*, Jenney combined a gestural painting technique with a descriptive portrayal of his subjects in such a manner that the viewer is required to acknowledge or imagine the connection between the two.

Here, the artist, contemplating his recent effort to toss playing cards into a hat, sits with his back to the viewer on a wooden chair. The scene takes place against a planked floor of loosely smeared brown acrylic paint. The heavy black wooden frame is lettered with the title *Man and Challenge*, which is both descriptive and editorial, as it suggests far greater feats of heroism than depicted here. Frame, title, image, and brushwork, in this deceptively straightforward painting, vie for equal attention.

Jenney's work of the late 1960s has been called "new image" painting and is often seen as an offshoot of Pop Art. However, while Pop Art appropriated flamboyant icons of commercial and consumer usage, Jenney selected ordinary images from everyday life. Works like *Man and Challenge* also anticipate by several years the reemergence of figurative painting in the 1970s and 1980s.

L M M



URSULA VON RYDINGSVÄRD
American, born in Germany, 1942

Untitled

1986–88

Cedar and powdered graphite

62 × 201 × 42 in. (157.5 × 510.5 × 106.7 cm)

Purchase, Lila Acheson Wallace Gift, 1988

1988.257 a–u

Ursula von Rydingsvärd brings strong memories of her early childhood into her contemporary sculpted works. Born in Germany during World War II, she and her Polish parents were forced to live in a labor camp and, after the war, in a camp for refugees. In 1950, at the age of eight, she moved permanently to the United States, where she still resides.

Von Rydingsvärd first used cedar beams as her sole sculpting material in 1976, a year after receiving a master of fine arts degree from Columbia University. The soft cedar beams were glued or clamped together, laminated, and then ground, sawed, and chiseled into shape, leaving the edges jagged and scarred. Their drab brown color and weathered surfaces recall the wooden barns and barracks of the wartime camps.

In this modular sculpture, tinted with powdered graphite, von Rydingsvärd creates an imposing barricade with seven large pyramidal forms. The sense of enclosure is important to the artist, and the V-shaped openings created between the wooden units integrate the sculpture with its surroundings. Although repetitive in shape and placement, these structures assume an anthropomorphic quality in their individualized chiseling and scale.

L M M





CONSTANTINO NIVOLA

American, 1911–1988

Mother's Secret

1986

Rose marble

22 × 31 in. (55.9 × 78.7 cm)

Gift of Timothy, Anther, and Alycia Kiley, 1989

1989.179 a, b

Constantino Nivola was born in Sardinia in 1911 and came to the United States in 1939, after studying with the sculptor Marino Marini. During the 1950s Nivola's reputation was established with commissioned sculptural reliefs and sand-cast murals. His sculpture *Mother's Secret* is one of several related works created by the artist in the decade before his death in 1988. The styles and subjects of these works reflect a new direction and focus in the artist's oeuvre. As in other examples of this period in his work, *Mother's Secret* evokes a gracefully elegant female form without being overly representational.

Here, a thin rectangular piece of rose marble, curved at the bottom edges, fans out horizontally like two outstretched arms ready to embrace. From the front, a small, undefined head projects upward, and below it, a rounded mound protrudes from the center, resembling the stomach of a pregnant woman. From the back, the figure is equally simplified, with more linear and vertical motifs representing the back of the head, the spine, and the buttocks area. The sleekly polished marble, pink and subtly veined, suggests the look and feel of smooth skin. Despite its relatively small size the image is sparse, sensual, and monumental.

L M M

DAVID KRUEGER
American, born 1959

Wild Life

1987

Oil, charcoal, color pencil, and acrylic polymer on canvas

76 × 78½ in. (193 × 199.4 cm)

Edith C. Blum Fund, 1988

1988.311

This large, over six-foot-square canvas was painted by the young American artist David Krueger in 1987, when he was just twenty-eight years old. In size and content it was an ambitious undertaking, and the results reflect a surprisingly mature handling of paint and composition. The work is filled with ambiguous and disturbing narrative details whose meanings are partially revealed by the words lettered along the two borders: “Wild Life Branta Canadensis.” Like that of Neil Jenney’s painting *Man and Challenge* (reproduced on page 67), Krueger’s title is as ironic as it is descriptive.

In Latin *Branta canadensis* is the classification for Canada goose, and indeed, this painting is populated by a swarm of flying waterfowl, one of which looms large in the foreground. As a comparison to the live birds, however, a mechanical wooden goose, reminiscent of those seen in a carnival shooting gallery, is attached to a wooden nesting stand, which the artist describes as “a resting place, an island of security in the middle of [a] man-made, cultivated environment.” The bright green mechanism of the goose commands attention in this otherwise bleak and colorless setting. A smoggy sky and gray-black field enhance the foreboding sense of this scene.

Krueger questions the possible repercussions of modern technology on the environment by juxtaposing several giant-size red potatoes (the product of scientific development) against the natural beauty and apparent freedom of the migrating birds, whose legs, however, are noticeably tagged with metal bands. The artist makes a play on the word “wildlife,” which refers here both to the wildlife themselves, and to their existence in the wild, which seems threatened by man-made advances.

L M M





LEON KOSSOFF
British, born 1926

Portrait of Chaim, Number 1

1987
Oil on Masonite
54½ × 36¼ in. (138.4 × 92.1 cm)
Purchase, Anonymous Gift, 1989
1989.82

While the art of Leon Kossoff has eluded specific classification for thirty years, his penetrating portrait studies have allied him with such British figurative realists of the post-World War II era as Frank Auerbach, Lucien Freud, and Peter Blake. Depicting groups of figures in both urban settings and single portraits, Kossoff's work is highly expressionistic. Paint is built up thickly, as well as drizzled over the surface, in complex skeins that weave a web around the subject. The

addition of heavy linseed oil to the oil pigments of the paints has produced an unusually fluid appearance that has led some writers to describe Kossoff's surfaces as "oily skin." Canvases may take several months to complete as the artist continually scrapes and repaints in a process of destruction and re-creation.

Kossoff depicts himself, his family, and friends in portraits that are injected with personalized experiences. In this work the artist's brother Chaim, a bespectacled middle-aged man, is seen casually dressed in a sweater and tie; he sits in a red chair, hands clasped across his stomach. His head tilts to one side, and his eyes are closed as if he were napping. The space of the composition is severely compressed, so that the figure seems to sit on the actual canvas surface. The colors of the painting are relatively dark and muted, with strong linear accents in black. This is one of the largest and most complete portraits of Chaim that Kossoff painted between 1985 and 1988, and it captures the sitter's solid dignity and, perhaps, quiet forbearance.

L M M

KOLOMAN MOSER
Austrian, 1868–1918

Cabinet

1902–1904
Painted wood, glass, and pewter
Height, 83 in. (210.8 cm)
Gift of Cynthia Hazen Polsky, 1988
1988.388.2



In the first years of this century, avant-garde artists reacted against what they saw as the excesses of the highly stylized, naturalistic ornamentation of the prevalent Art Nouveau mode. In Austria such advocates for change were affiliated with two organizations: the Secession and Wiener Werkstätte. Koloman Moser was a founding member of both groups.

This cabinet is a remarkable example of the new design aesthetic. The case has been reduced to a simple rectangular mass, consisting of three pairs of doors with fielded panels. Decoration has been limited to the blue-and-white color scheme, the use of stained glass in the upper doors, and a discreet beading accenting the frame. This minimal type of design had a relatively short life in Vienna and was soon replaced by an exuberant neoclassical revival. However, it remains one of the most influential modes of this century, having exerted a strong influence on Modernist designers in the years immediately after World War I and more recently in the post-Vietnam period.

R C M

MARCEL BREUER
American, born in Hungary, 1902–1981

“Wassily” Armchair

1925
Tubular steel and canvas
Height, 30¼ in. (76.8 cm)
Purchase, Lita Annenberg Hazen Charitable Trust Gift, 1988
1988.256

Marcel Breuer’s major career as a furniture designer spanned only three decades. However, his innovative use of tubular steel in the 1920s and molded plywood in the two succeeding decades has remained influential throughout the twentieth century. This armchair—produced when Breuer was twenty-three years old—was his first masterwork. In his characteristic manner, Breuer has reconceived the ubiquitous lounge chair in a radical way: A lightweight frame of tubular steel supports taut panels of fabric. This example is also exceptional in that the period canvas upholstery as well as the original chromeplating have been preserved. This seminal Modernist design enters the Metropolitan’s collection more than six decades after its creation.

R C M



1988.256



1989.48

EMILIO AMBASZ
and
GIANCARLO PIRETTI
(designers)

Argentinian, born 1943; Italian, born 1940

CASTELLI
(manufacturer)

"Vertebra" Armchair

1974–76

Polyurethane and leather

Height, 38 $\frac{1}{8}$ in. (96.8 cm)

Gift of Open Ark, The Netherlands, 1989

1989.48

In 1849 Thomas B. Warren patented a remarkable seating piece, the centripetal spring chair, which was manufactured by the American Chair Company of Troy, New York. (An example is housed in the Museum's American Wing.) The chair was exhibited two years later at the Crystal Palace in London and was one of the first American furniture designs to achieve international acclaim. The surface of the chair was embellished with Victorian polychromy, patterning, and fringes; but in terms of form and construction, the centripetal spring chair marked a radical departure from traditional four-legged armchairs.

Almost a century and a half later, it is possible to see Warren's design as among the first prototypes for one of the most important pieces of modern furniture—the office chair. In terms of form, these chairs clearly delineate seat, back, headrest, and armrests as distinct elements; the base most often consists of a pedestal supported by multiple stretchers with casters. Most importantly, the office chair responds to the movement of the sitter, in that it can tilt, swivel, and roll.

The mechanization of what was once a static seating form was made possible by the enormous advances in technology after 1830. In Warren's example cast iron and wood were used. Subsequent generations of designers have employed other innovations: flat bar steel by Frank Lloyd Wright, tubular steel by Ludwig Mies van der Rohe, fiberglass by Eero Saarinen, and cast aluminum by Charles Eames. To these classic office chairs presently in the Metropolitan's collection, an exceptional example has been added: the "Vertebra" armchair by Emilio Ambasz and Giancarlo Piretti.

R C M

PRIMITIVE ART

PRECOLUMBIAN ART

Plate

Mexico or Guatemala (Maya), 8th century
Ceramic
Diameter, 12¾ in. (32.3 cm)
Gift of Eugene and Ina Schnell, 1989
1989.110

During the eighth century the Maya peoples of southern Mexico and adjacent Guatemala produced numerous polychrome ceramic vessels, many with elaborate images. The images ranged from emblematic depictions of single figures to multigure narratives. The solitary figures were often rendered in the middle of shallow plates or bowls, where the central roundel defined the pictorial area. In more elaborate examples, such as the one shown, the sloping sides of the plate were embellished with continuous bands of design units that encircle the roundel.

The figures of the painted images were best rendered in profile, but frontal details were sometimes incorporated, perhaps for emphasis. This plate portrays a very elegantly dressed man playing a trumpet. He is depicted from the side and wears a large, goggle-eyed mask at the back of his waist. The mask, with its multiple appendages, has been turned to the front, and in doing so, the artist has made it the single most compelling element of the composition.

Long wood trumpets of the type the figure holds to his mouth are known from other eighth-century Maya depictions; the trumpets apparently continued to be played in the Maya area until well after the Spanish conquest of the sixteenth century, when they still were reported in use as an accompaniment to certain ceremonial dances.

JJ

Entries by Douglas Newton, *Evelyn A. J. Hall and John A. Friede*
Chairman of Primitive Art; Julie Jones, *Curator*; Kate Ezra,
Associate Curator; Heidi King, *Senior Research Assistant*.

Bibliography: *Precolumbian Art in New York: Selections from Private Collections* (exhib. cat.), New York, The Museum of Primitive Art, 1969, no. 118.





Standing Figure

Mexico (Nopiloa), 7th–10th century
 Ceramic
 Height, 10½ in. (26.7 cm)
 Harris Brisbane Dick Fund, 1989
 1989.28

Nopiloa figures are outstanding among the many ceramic works produced on the Gulf Coast of Mexico during the latter half of the first millennium A.D. The ancient peoples of this region of central Veracruz had great command of the ceramic medium, and the human form was a favored subject. The sculptures have been unearthed in sizeable groups from burials and caches; the ancient function of such works was primarily ritual and/or funerary. The archaeological site of Nopiloa has given its name to a group of mold-made, hollow figures that were crafted of very fine buff clay and finished with creamy white slips. They are the most refined of the various ceramic styles of central Veracruz. Some of these works, such as this example, are whistles, for sound-making capabilities were undoubtedly significant to the ancient rituals. The present figure wears a tall headdress and a large “belt” of the kind identified with ballplayers in ancient Mexico. Twisted “rope” ornaments are knotted at the figure’s neck and on one wrist; long cylindrical ear ornaments appear in each ear, and a batonlike object is carried under one arm.

JJ



Stirrup-Spout Vessel with Mouse

Peru (Chongoyape), 6th–5th century B.C.
Ceramic
Height, 8 in. (20.2 cm)
Gift of Louis Slavitz, 1988
1988.277

In Peru from about 900 to 200 B.C. an elaborate art style flourished, emphasizing felines, birds of prey, serpents, and anthropomorphized beings with feline attributes. Such works are known as Chavín style and are named for the temple complex near Chavín de Huantar in the north-central Andean highlands, where the most spectacular manifestations of this kind appear on monumental stone sculpture. Throughout much of Peru, Chavín-style works are evident in a variety of mediums that includes stone, ceramic, gold, or textiles. Many extant Chavín-style objects come from burials in the coastal valleys north of Lima. This stirrup-spout vessel is said to have come from Chongoyape in the Lambayeque Valley.

Typically, Chavín-style ceramics are fired to muted tones of gray, black, and brown and are often sculptural in form. Some have pleasingly finished surfaces, some highly polished, some textured; yet others are painted with matte pigments. Many of the vessels have stirrup-spouts, a form created in pre-Chavín times that continued to be made in the north of Peru until the Spanish conquest in 1532. It is possible that these often elaborately decorated vessels were made specifically for burial since the spout shape is not very functional. The ceramics of the coastal valleys can be inventive in subject matter; this fine example shows a small mouse, modeled in the round, sitting on one side of the domed cylindrical chamber and holding its paws to its mouth. The bulging eyes, the nose, ears, and long tail are burnished, while the mouse's body is scored, indicating fur. The two large paws are worked as grooves. The vertical walls of the chamber and the stirrup spout that emerges from the mouse's back are well burnished, and the top of the chamber is also scored. The skillful juxtaposition of these different surface textures adds to the charm of this vessel.

H K

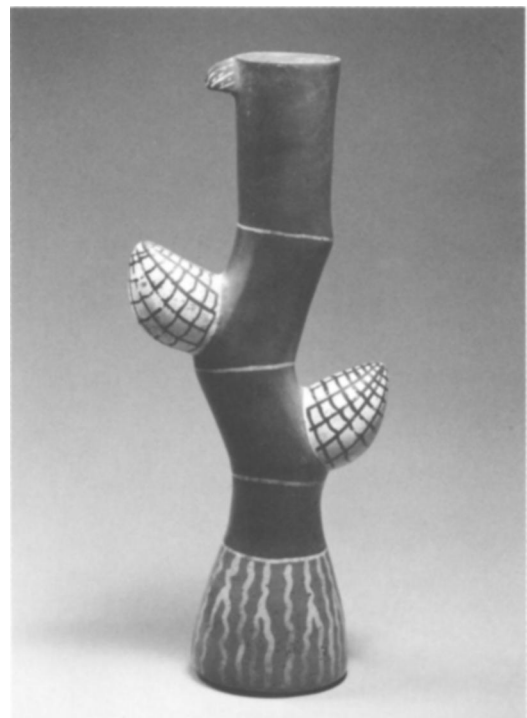
Corn-Stalk Vessel

Peru (Nasca-Wari), 6th–7th century
Ceramic
Height, 10½ in. (26.7 cm)
Purchase, Judith S. Randal Foundation Gift, 1989
1989.62.1

The ceramic art of the southern Peruvian coast is characterized by extensive usage of color. In the Nasca and Ica valleys decorative pigments appeared during the early ceramic phases of the first millennium B.C. and were used well into the next millennium until the coastal area came under the rule of the powerful highland state of Wari and the interest in color declined. The illustrated vessel, in the form of a stylized corn plant, reflects an amalgam of the southern tradition of bright coastal colors and highland severity. The object is unusual, however, in that it has a sculptural quality more often associated with northern coast ceramics.

Nasca-Wari artists depicted many of the major coastal crops on polychrome ceramics, which may suggest a concern with agricultural fertility. Fine ceramic vessels like the present one were surely made by craft specialists and, since the potter's wheel was not in use in Precolumbian times, were probably hand-molded from coils of clay. The natural form of the plant has been carefully observed and skillfully expressed. Organic details such as the joints of the stalk, the roots, and the kernels of the cobs are painted rather than sculpted. The composition of the vessel is counterbalanced by the positioning of the two cobs. At the rim there is a small projection that most likely represents a flower. The elegantly curving line of the stalk is particularly attractive, although exaggerated.

H K



AFRICAN ART



Seated Chief

Angola (Chokwe), before 1869
Wood, cloth, fiber, and beads
Height, 16¼ in. (42.5 cm)
Rogers Fund, 1988
1988.157

Until the nineteenth century the Chokwe were a relatively obscure ethnic group living as hunters, blacksmiths, and farmers in a small area of savanna and forest in northeastern Angola. Since about 1600 they had been ruled by chiefs descended from emigrants of the neighboring Lunda, who developed a powerful centralized state based on beliefs about sacred kingship. The Chokwe profited from their knowledge of the forest and their skills as elephant hunters when, in the mid-nineteenth century, the Atlantic slave trade ended and was replaced by increased trade in ivory, rubber,

and wax. Their chiefs became wealthier and more powerful and vastly expanded their territory, eventually coming to dominate the Lunda overlords, if only for a brief time, at the end of the nineteenth century. Much of Chokwe art reflects the grandeur of the chiefs' courts at this time.

This figure depicts one of the Chokwe chiefs, identifiable by the sweeping curves and swelling volumes of his distinctive headdress. (Actual headdresses are made of cloth-covered basketry with tiny antelope horns placed on the sides to indicate the importance of hunting and occult knowledge to the chief's power.) Here, the chief sits on a folding chair of the type brought to Angola by Portuguese traders in the eighteenth century and subsequently imitated by Chokwe carvers. He is shown playing a lamellaphone, a type of musical instrument popularly known as a finger piano, *sanza*, or *mbira*.

The figure epitomizes the balance of power and refinement that is characteristic of Chokwe court art. The complex curves of the headdress magnify the form and size of the chief's head and provide a splendid frame for the face, whose features are precisely and sharply defined. The wide oval eyes, strongly arched eyebrows, crisply outlined cheeks, and tense mouth—all compressed beneath the high, domed forehead—are suggestive of controlled power. The forward bulge of the shoulders and backward thrust of the elbows generate a sense of energy that is released through the nervous ridges of the enlarged and outspread fingers.

The figure's commanding presence is in striking contrast to the plebeian nature of the instrument he holds. The lamellaphone is a popular instrument played solo by people at all levels of Chokwe society, for their own amusement or to pass the time while walking long distances. The prominent place of such an ordinary instrument on this and other Chokwe chiefs' figures reflects the paradoxical nature of chieftaincy among the Chokwe. Despite all the wealth and territory acquired by the Chokwe chiefs in the nineteenth century, they never formed a unified state, and even the most powerful chiefs remained closely tied to the patterns of ordinary village life.

This superb figure of a seated chief is believed to be the first Chokwe sculpture brought to Europe; it was collected by Francisco Antonio Goncalvez Cardoso, who retired as governor of the Portuguese colony of Angola in 1869.

K E

Ex coll.: Francisco Antonio Goncalvez Cardoso (before 1869); [sale, Loudmer and Poulain, Paris, June 24, 1981, lot 153]; private collection, Kansas City (1981–1988); [Entwistle, London].

Bibliography: Marie Louise Bastin, "Quelques oeuvres Tshokwe: une perspective historique," *Antologia di Belle Arti*, 5, no. 17/18 (1981), pp. 83–104; Marie Louise Bastin, *La Sculpture Tshokwe*, Paris, 1982.

Related reference: Joseph Calder Miller, *Cokwe Expansion 1850–1900*, Madison, 1969.

INDONESIAN ART



*One Face of a Two-Sided Pennant (Penji[?])
with Lizards*

East(?) Sumba

About 1900

Imported cotton fabric, trade beads, and string

23 × 13½ in. (58.4 × 34.3 cm)

Gift of Anita E. Spertus and Robert J. Holmgren, 1988

1988.414

For most of us textiles are decoration: Prized commensurately with their splendor, they are primarily intended as enhancements of our own bodies or dwellings. However, in some parts of the world textiles are not only treasured for their beauty but also—by those who make them, wear them, display them—for the important messages they convey about status, cosmology, and supernaturalism. This is particularly true of textiles in Indonesia, where many tribal peoples with pre-Hindu, Buddhist, and Islamic cultures have maintained their ancient religions. Weaving is a sacred procedure carried out by women. It is often equated with such male activities as headhunting. Textiles frequently represent the contact between humanity and the supernatural and are heavily laden with symbolic detail. Suspended as hangings,

they often define sacred spaces; used as death shrouds, they ease passage into the next world.

Beadwork on fabric or basketry is an important aspect of this tradition. Imported from China and elsewhere, the beads are regarded as treasured heirlooms and exchanged as currency with set values. They are not only a form of wealth but, again, have supernatural connotations. Thus, for pennants such as this one from the island of Sumba, the materials themselves have important spiritual connotations. The combined effect of materials and imagery only makes these textiles more meaningful.

Originally this pennant was hung outside a house during ceremonies. The base material is imported red cotton, and the images are worked in white, green, blue, yellow, and red beads. The color red, in Sumba, connoted auspicious things: earth, women, fertility, and blood, which itself signifies the awesome elements of heat, sun, sacrifice, and death. The main image of a human figure with reptilian features is reminiscent of the Sumbanese reverence for crocodiles as ancestors of certain clans. The symbolic crabs and lobsters that surround the being are emblems of revivification, since the natural creatures regrow limbs they have lost. The pennant was, to its owners, a proclamation of their material wealth, their spiritual vitality, and ancestral pride.

D N

ASIAN ART

CHINESE ART

Sutra of Transcendent Flight (Ling-fei ching)

Chinese (T'ang dynasty [618–907]), 8th century

Album, ink on paper

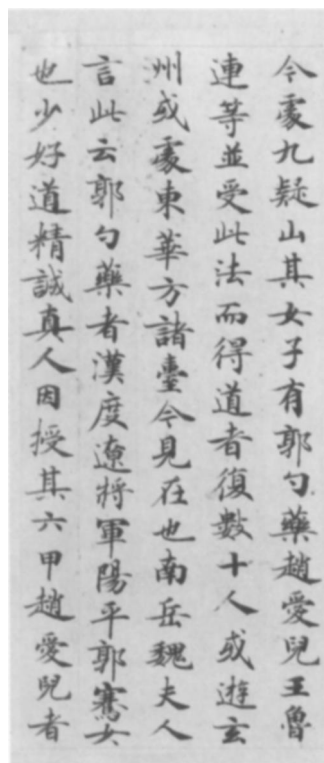
Overall, 14 $\frac{5}{8}$ × 8 $\frac{3}{4}$ in. (37.1 × 22.3 cm)

Purchase, The Dillon Fund Gift, 1989

1989.141.1

The copying of sutras, the sacred texts of Buddhism and Taoism, required a special brush, paper of a standard size with a vertical grid, and the use of the strictest, most formal script—*hsiao-k'ai*, or “small regular”—written in columns of precisely seventeen characters. This hallowed fragment of the Taoist text *Scripture of Transcendent Flight* meets all those requirements, yet it has an elegance and fluency that elevate it beyond conventional fine sutra writing. The tall, rectangular structure of the characters, the perfection of each stroke, and ink tones that vary slightly as the characters descend the column—all these elements suggest familiarity with the newest developments among scholar-official calligraphers of the eighth century. A particularly beautiful feature is the shaping of the right-descending stroke, which sometimes swells to a rounded tip but more often tapers to a sharp point with a slightly concave profile. In short, the refinements reflect the calligrapher's training with masterworks of the highest order.

This sutra was owned by the Ming dynasty scholar-official Tung Ch'i-ch'ang (1555–1636), who was an influential painter, calligrapher, and theorist. He acquired the calligraphy as a handscroll in 1608 and studied it as a model for his “small-

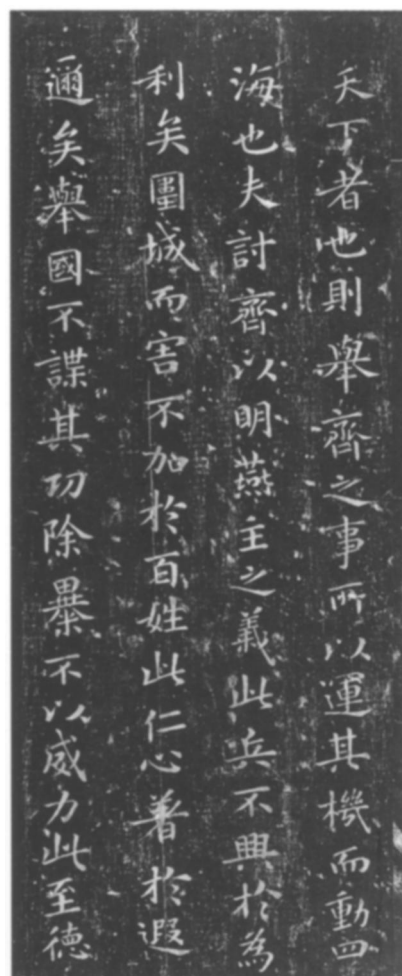


regular” script transcription of the Lotus Sutra, completed in 1610. Tung reluctantly lent the scroll to a “Mr. Ch'en” for inclusion in a set of rubbings of model calligraphies, the *Po-hai Ts'ang-chen*, but he held back twelve lines for safe-keeping. Tung was justified in his apprehension; his scroll was returned minus forty-three lines. Tung's scroll, including the twelve lines, has since disappeared, and the manuscript we celebrate today comprises the forty-three lines preserved by the unscrupulous Ch'en.

A M

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

Selected bibliography: Ch'en Hsien, ed., *Po-hai Ts'ang-chen t'ieh*, 1630, collection of the Shodo Hakubutsukan, Tokyo; *Shodo Zenshu* (*Complete Compilation of Calligraphy*), vol. 17, Tokyo, 1956, pp. 24, 27; *I-yuan Tuo-ying*, 34 (Shanghai, 1987), pls. 43–46, p. 47.



Album of Eight Model Calligraphies

Chinese (Northern Sung period), 960–1127

Album, ink on paper

Overall, 12 $\frac{5}{8}$ × 7 in. (32.1 × 17.8 cm)

Purchase, The Dillon Fund Gift, 1989

1989.141.2

Calligraphy is the most highly revered of the visual arts in China. Rubbings were devised as a means of reproducing rare brush-written manuscripts; although the rubbing was several steps removed from the original, the transfer and carving of brushstrokes into stone was accomplished with such sensitivity that a reliable replica could be created. A precursor of printing, rubbings such as *Eight Model Calligraphies* made possible the dissemination of calligraphic styles through their multiple copies and also preserved likenesses of lost originals. A fine art in their own right, rubbings generated centuries of connoisseurship and study.

Containing some of the oldest surviving rubbings, this renowned album, which is said to date to the Ch'ing-li reign

(1041–48), preserves eight famous early calligraphies from the Eastern Chin (317–420), Liang (502–557), and T'ang (618–906) dynasties. The first four works—*On Master Yüeh I* (illustrated), *Yellow Court Scripture*, *Memorial on the Filial Daughter Ts'ao O*, and *Orchid Pavilion Preface*—had almost legendary associations with the Chin master Wang Hsi-chih (303–379), regarded as the greatest of Chinese calligraphers. The fifth rubbing is another, seventh-century transcription of *On Master Yüeh I*. The remaining works preserve the styles of three T'ang masters: Liu Kung-ch'uan (778–865), Yü Shih-nan (558–638), and Ch'u Sui-liang (596–658). Over the centuries the album was treasured by many famous collectors including Hsiang Yüan-pien (1525–1590) of the Ming dynasty, who records in a colophon that he bought it in 1577 for the considerable sum of eighty ounces of silver plus the bonus of a Han-dynasty bronze tripod.

A M

Bibliography: Tseng Yu-ho Ecke, *Chinese Calligraphy* (exhib. cat.), Philadelphia, Philadelphia Museum of Art, 1971, no. 10; Annette Juliano, *Art of the Six Dynasties* (exhib. cat.), New York, China Institute, 1975, no. 11.



Detail

HSIEH HÜAN

Chinese, active about 1420–1450

Elegant Gathering in the Apricot Garden

Chinese (Ming dynasty [1368–1644]), 1437

Handscroll, ink and colors on silk

14¾ × 94¾ in. (37.5 × 240.7 cm)

Purchase, The Dillon Fund Gift, 1989

1989.141.3

Elegant Gathering in the Apricot Garden, painted by the court artist Hsieh Hūan, exemplifies the Ming revival of the meticulously descriptive style favored by the Sung imperial painting academy; in its use of vivid mineral colors and rich ink washes on silk, it is an early masterpiece of the Ming courtly tradition.

The painting documents a remarkable garden party that took place in Peking on April 6, 1437. The assembled guests included the three most powerful men in China at the time, Yang Jung (1371–1440), the party's host, and his close associates Yang Shih-ch'i (1365–1444) and Yang P'u (1372–1446). Known as the "Three Yang," these officials played a key role in consolidating Ming governmental power and establishing a golden age of stability and prosperity while serving as virtual regents to a child emperor who had ascended the throne in 1435.

The three Grand Secretaries did not choose to be depicted in their administrative surroundings. The painting shows the "Three Yang" and their colleagues at leisure within a garden setting, enjoying a variety of scholarly pastimes.

Hsieh Hūan's painting follows the convention of the literary gathering, but substitutes real people for ideal types. The elegant garden, lavishly furnished with antiques and scholarly paraphernalia, attests to the participants' literary interests and aesthetic discernment as well as their worldly power.

In addition to presenting his patrons as scholar-gentlemen, Hsieh Hūan has ordered his composition to reflect the relative importance of the various guests. The most important dignitaries are formally arrayed in the center, while more casual groupings of arriving visitors and seated guests balance one another to the right and left. Yang Shih-ch'i, the oldest man at the gathering, holds the place of honor in the center. He faces directly out in a pose that is more rigid than that of any of the other figures. He is, in fact, the pivot point or central axis of the hierarchy. To his left sits Wang Chih (1379–1462), a native of Yang Shih-ch'i's hometown, who was made a vice-minister of rites in 1438. To his right is Yang Jung, the garden's owner and patron of the artist. As host, Yang Jung is properly deferential and sits to one side, but his red robe with a badge makes him the most prominent member of the trio. Yang P'u is the focus of the final cluster of figures, where he is shown admiring a painting. A year younger than Yang Jung, he became Grand Secretary only one year before this party, in 1436.

Hsieh Hūan's painting is far from a literal record of what took place; instead, it presents a carefully constructed diagram of power politics and cultural values. Designed to fulfill the historiographic ambitions of his patrons, the painting is a rare key to the mind-set and mores of the Ming cultural elite.

MKH

WANG HUI (1632–1717)

and

WANG SHIH-MIN (1592–1680)

Landscapes After Ancient Masters

Chinese (Ch'ing dynasty [1644–1911]), dated 1674 and 1677

Album of twelve paintings, ink and colors on paper

Ten, by Wang Hui, $8\frac{5}{8} \times 13\frac{1}{4}$ in. (22×33.8 cm)

Two, by Wang Shih-min, $10 \times 12\frac{1}{2}$ in. (25.4×32.8 cm)

Purchase, The Dillon Fund Gift, 1989

1989.141.4

During the 1660s and 1670s Wang Hui produced the finest works of his career as he passionately explored the brush styles of various past masters. This album not only exemplifies Wang Hui's pursuit of a creative synthesis of old styles through the careful study and reinterpretation of ancient paintings, it also documents the close relationship between Wang Hui and his mentor, Wang Shih-min. The album provides striking evidence that Wang Hui, although forty years younger, had by this time so far surpassed Wang Shih-min that the teacher had begun to imitate the pupil's paintings.

Wang Hui's album, done at Wang Shih-min's request, represents a virtuoso performance in which he presents startling characterizations of familiar models: large-scale compositions have been condensed and reshaped, brush idioms have been transformed into small-scale brushstrokes of great liveliness, and vivid colors have been applied in striking combinations. Wang Shih-min was so impressed by Wang Hui's performance that he created his own set of album leaves based on those of his pupil. Only two of Wang Shih-min's leaves remain. His interpretation of Li Ch'eng (about 919–967) is closely modeled on Wang Hui's painting, but he was unable to duplicate the younger man's evocation of Chao Meng-fu's (1254–1322) intricate "blue-and-green" style (above). Instead, Wang Shih-min substituted his version of Chao Meng-fu's sketchy landscape manner (below).

M K H



By Wang Shih-min after Chao Meng-fu



TAI PEN-HSIAO
Chinese, 1621–1693

Landscape

Ch'ing dynasty, 1644–1911
Album of twelve leaves
Each leaf, 8 $\frac{7}{16}$ × 6 $\frac{9}{16}$ in. (21.5 × 16.7 cm)
Purchase, The Dillon Fund Gift, 1989
1989.142

These twelve diminutive landscapes by Tai Pen-hsiao are among the finest examples of his extant oeuvre. Having witnessed the violent Manchu conquest in 1644, Tai became a passionate Ming loyalist who turned to painting to support his impoverished family. His painting was based on the idealism of literati reclusion, an elitist style that, as James Cahill has noted, paradoxically became widely popular in the seventeenth century. Tai's distinctive personal style features dry, airy brushwork and forms that teeter between substance and intangibility.

Tai shared the late seventeenth-century confidence that artists could create without being constricted by the past. Thus

when he cited sources from antiquity, he was acknowledging a spiritual as much as a stylistic debt—demonstrating originality in spite of inherited tradition. For example, on leaf k (illustrated) Tai comments upon the desolate, chilly scene inspired by the Yüan dynasty master Ni Tsan (1301–1374), who was famous for his sparse, dry ink landscapes: “Ni Tsan’s [style] is entirely too lonely. I intentionally elaborated on it. One need not adhere to only one master’s method.”

Acknowledging that painting is after all an image concocted in the mind, he concludes the album with a snowscape to which he appends the following poem:

Pure, bracing atmosphere—suddenly still,
A thousand pines make shadows in the snow;
I clean the inkstone not only for painting
But also to reveal the images in my mind.

A M

Bibliography: James Cahill, *Fantastics and Eccentrics in Chinese Painting* (exhib. cat.), New York, The Asia Society, 1967, no. 16, leaf A (illus.); James Cahill, ed., *Shadows of Mt. Huang: Chinese Paintings and Printing of the Anhui School* (exhib. cat.), Berkeley, University Art Museum, 1981, no. 55, leaves B and C (illus.); *I-yuan Tuo-ying*, 34 (Shanghai, 1987), pp. 37–42, all leaves (illus.).

HSÜ YANG

Chinese, active about 1750–1776

*The Ch'ien-lung Emperor's Southern Inspection Tour,
Scroll Six*

Chinese (Ch'ing dynasty [1644–1911]), 1770

Handscroll, ink and colors on silk

27 1/6 × 784 1/2 in. (68.7 × 1993 cm)

Purchase, The Dillon Fund Gift, 1988

1988.350

This monumental handscroll, over sixty-five feet in length, illustrates the triumphal entry of the Ch'ien-lung emperor (r. 1736–95) into Soochow, the Chinese cultural capital. It is one of a set of twelve scrolls that records the southern inspection tour.

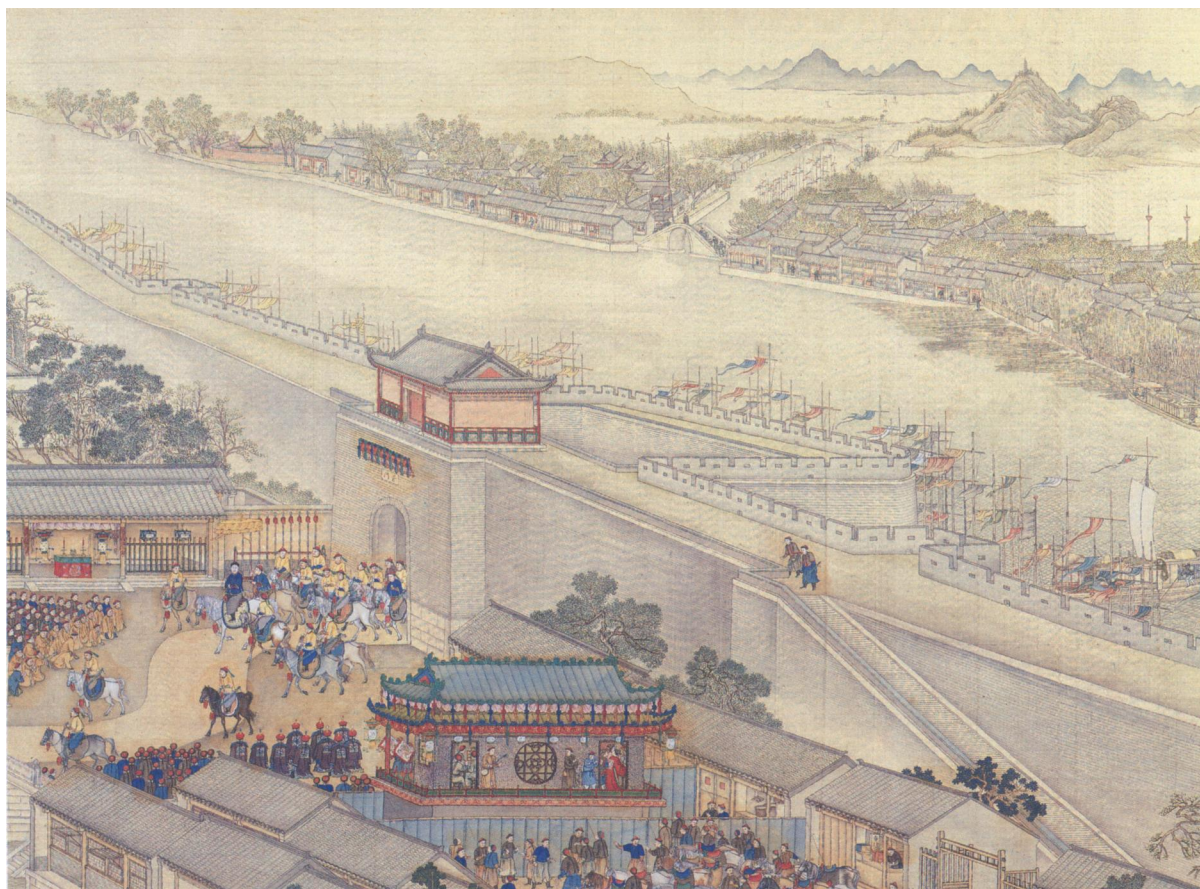
Both Ch'ien-lung and his grandfather the K'ang-hsi emperor (r. 1662–1722) made tours of the south and commissioned sets of handscrolls to commemorate their epic journeys. The Museum already owns one scroll from each of these sets: Scroll Three from the K'ang-hsi set (1979.5) depicts the emperor's visit to Mount T'ai, the sacred eastern peak; Scroll Four from the Ch'ien-lung series (1984.16) depicts the emperor's inspection of conservation work along the Yellow River. Both scrolls feature the imposing landscape scenery of

northern China. The present handscroll complements these images with a vivid evocation of the bustling urban life of the south. Longer than any other scroll in the Ch'ien-lung series, it is rich in narrative, making it unquestionably the most important scroll in the set.

The artist, the court painter Hsü Yang, was a native of Soochow, and he depicted his hometown in loving detail. The painting not only records the lavish pageantry of the emperor's arrival but also provides an encyclopedic catalogue of daily life in eighteenth-century China, complete with minutely observed descriptions of shops, residences, and inhabitants as well as Soochow's famous temples, government offices, and gardens. The painting also reveals the impact of Western art on court taste: Hsü Yang visualized the city as a single, unified panorama and employed Western-style perspective and foreshortening in the rendering of architectural details. In his depiction of Ch'ien-lung, for example, Hsü Yang follows the European convention of presenting the principal figure in front of a deep perspective; he places the emperor along the diagonal line formed by the only deep recession in the entire scroll.

According to the palace archives, Hsü Yang began work on the *Southern Inspection Tour* in 1764. He first made a draft on paper and then completed the finished silk version in time for the emperor's sixtieth birthday in 1770.

M K H



Detail

JAPANESE ART

Cabinet in Namban Style

Japanese (Momoyama period [1568–1615]), about 1590
Painted gold and mother-of-pearl on black-lacquered wood
Height, 16¼ in. (41.3 cm)
Purchase, Harris Brisbane Dick Fund and
Mary Griggs Burke Gift, 1989
1989.17



A beautiful and unusual example of the earliest type of Japanese export lacquer, this cabinet with a fall front similar to that of the European *vargueno*, or drop-front desk, was made for the Spanish and Portuguese trade in the last quarter of the sixteenth century. Its form and decorative technique are typical of Japanese lacquered cabinets found recently in increasing numbers in European collections, but its quality and ornament of figures and floral motifs reminiscent of classical poetry and romantic literature set this piece above the others. It adds a fascinating aspect to the small but important group of Momoyama-period objects prominently displayed in the Japanese galleries.

The rectangular cabinet, decorated with mother-of-pearl, painted gold lacquer, and sprinkled-gold lacquer, is divided into eleven interior sections: ten drawers surrounding a central, locked compartment embellished with an architectural framework of classical columns beneath an arch. On the outside of the front panel, which falls forward from hinges at the lower edge, is a scene of courtiers in a landscape dominated by maples and flowering trees. This lovely scene, unique among such cabinets, is bordered by three bands of geometric patterns characteristic of this early Japanese export lacquer. The interior surface of the front panel is covered with scrolling vines, as is the back of the cabinet. The drawers are fully lacquered, with front surfaces densely ornamented with varied floral motifs within borders of painted scrollwork. The top and sides of the cabinet are similarly decorated, and particular attention has been given to the fine execution of the top, which is richly inlaid with a scene of birds in a wisteria-laden pine, a motif that also recalls the court poetry of Japan.

The taste for the exotic that marked the brief period of international influence in Japan, from about 1570 to 1630, is exemplified in this cabinet. Its ornament reflects the fertile mélange of artistic sources that gave birth to the exuberant expression of the Momoyama age. Made for the European market by Kyoto craftsmen, this cabinet, in the *namban*, or European, style, is marked by a *horror vacui* alien to traditional Japanese design. It employs for its lively and gorgeous effect a combination of Japanese *maki-e*, sprinkled gold on lacquer with mother-of-pearl inlay, and bands of geometric decor, a reflection of a rich variety of influences characteristic of the period, when traders worked a far-reaching network from Spain to India and Southeast Asia, to the eastern regions of Korea, the Ryukyu Islands, and to southern China. This cabinet, like many similar examples used as curio cabinets or writing desks, was at one time fitted with a table stand made in Europe.

B F

INDIAN AND SOUTHEAST ASIAN ART

Yaksha

Indian (Madhya Pradesh), Shunga period, about 50 B.C.

Stone

Height, 35 in. (88.9 cm)

Anonymous Gift, in honor of Martin Lerner, 1988

1988.354



Yakshas, and their female counterparts, *yakshis*, are an ancient, complex category of Indian demigods who, in their earliest manifestation, seem to have been nature spirits. Among their many roles, they eventually evolved into minor divinities entrusted with the protection of the bounties of both nature and man. Important cults devoted to specific named *yakshas* existed at least as early as the second century B.C., and among the earliest surviving major stone anthropomorphic sculptures of India, the most significant group, dated to the third and second centuries B.C., consists of *yakshas* and *yakshis*. *Yakshas* can be depicted with normal proportions or, as here, in a dwarflike form.

The closest parallels for this sculpture are at Sanchi in the Vidisha District of Madhya Pradesh, near Bhopal in central India. The stupas at Sanchi are one of the glories of ancient Indian art. On the west *torana*, or gateway, of Stupa 1, four addorsed potbellied dwarfs serve as capitals on the two pillars supporting the elaborately carved architraves. These *yakshas* come closest in style to the sculpture illustrated.

Even at so early a date, the Indian genius for carving stone and infusing the creations with life is clearly evident. The great volumes are arranged with obvious confidence, and the bold forms are well defined and very skillfully integrated into a totality pulsating with energy. In profile the thrust of the large masses is so vigorous that the *yaksha* commands more visual space than one would anticipate.

The figure wears a torque, a headband, and a short dhoti secured by a thick sash knotted in front. The cloth is of sufficient heaviness to develop a massive series of folds where it accumulates at the left hip.

The arms of this *yaksha* were raised to support something, and he is carved in the round. This figure may have served as a capital for a *torana*, fulfilling the same purpose as the addorsed *yakshas* at Sanchi, or, like the famous earlier *yaksha* from Pitalkhora now in the National Museum, New Delhi, with which it has obvious stylistic connections, it may have supported a bowl on top of the head. Our *yaksha* is from a classification known as *bharavahaka yakshas*, or “carrier” *yakshas*. It is a sculpture of considerable presence and a most remarkable addition to our collections.

M L

Related reference: N. M. Misra, *Yaksha Cult and Iconography*, New Delhi, 1981, pl. 54, p. 105.



Diadem with Kinnaris

Indian or Pakistan (probably Kashmir), 9th–10th century
 Gold inset with garnet
 Length (including two side loops), 11 $\frac{7}{8}$ in. (30.2 cm)
 Gift of The Kronos Collections, 1988
 1988.395

This three-piece gold diadem is an important addition to the literature on Indian jewelry. Nothing similar to it, so far as I am aware, has been reported. The diadem is of gold repoussé. Nineteen pendants are attached to its lower edge, five to each side, and nine to the central panel—the longer pendant in the center ends in a leaf-shaped form, the others in smaller concave disks. The curves on the top edge of the diadem are surmounted by rounded budlike forms, five on each panel. Both the pendants and the buds are reminiscent of gold jewelry from the ancient Gandhara region. At the top outer edges of the central panel are two crescents encircling disks, a motif referring to the moon and sun that is frequently encountered in Kashmiri sculpture, either on the tops of mandorlas or as finials on stupas. This device also appears on the shoulders of crowned and jeweled Buddhas.

The four *kinnaris* dominate the design. There are two of these half-avian, half-female celestial creatures flanking the garnet in the center and another on each side panel, their birds' tails abstracted into complex scrolling forms. Each of the *kinnaris* holds a thin jeweled chain, and the pair on the central panel also hold between them what seems to be a crown. The garnet is a sumptuous but discreet embellishment.

Although this diadem could have been made farther west in northern Pakistan, Kashmir provides the strongest parallels. The style of the human portion of the *kinnaris* is similar to that of Kashmiri depictions, and the hairdo is a Kashmiri continuation of a type seen often on Gupta-period sculptures. *Kinnaris* rank rather low in importance for deities and are normally found in a minor context on the decoration of temples. The avian half of the *kinnaris* perched on the broken pediments of the eighth-century temple of Martand, in Kashmir, is treated in a somewhat naturalistic fashion. We come closer to the *kinnaris* on the diadem at the ninth-century temple of Avantisvamin at Avantipur, where there are *kinnaris* holding garlands and, on the lower frieze of an interior façade, a *kinnari* with a fancifully scrolling tail that is the nearest Kashmiri parallel known to me. The style and iconography of the diadem raise some interesting questions. The ubiquitous crowns, diadems, and tiaras of the art of Kashmir are almost always high and tripartite or triple-lobed. I know of no others shaped like this one, nor am I aware of any others decorated with *kinnaris*. In the corpus of known Kashmiri sculpture, therefore, this diadem may be unique.

Although it is impossible to insist that this diadem was created in Kashmir—at least one common Kashmiri motif, rosettes above the ears, is missing—the diadem clearly belongs within the Kashmiri stylistic orbit. It could date to as early as the second half of the ninth century, but a conservative dating to the tenth century is probably accurate.

ML

Bibliography: Martin Lerner, *The Flame and the Lotus* (exhib. cat.), New York, The Metropolitan Museum of Art, 1984, pp. 78–79.

Standing Avalokiteshvara

Nepalese, 1st half of the 10th century

Gilded copper

Height, 11 $\frac{3}{16}$ in. (28.4 cm)

Purchase, Lita Annenberg Hazen Charitable Trust Gift, 1988

1988.282

This bodhisattva Avalokiteshvara, the embodiment of divine compassion, is identified by the small image of the Buddha Amitabha placed before the front lobe of his tiara. He stands in a hip-shot posture on a lotus pedestal, with his body in a pronounced *tribhanga* stance, and wears a patterned dhoti, which is tied asymmetrically with a long pleat of fabric falling between the legs. A scarf falls diagonally from the right hip and is tied behind the left thigh, with the ends streaming down the side. The figure is otherwise unadorned with the exception of a suite of elaborate jewelry—bangles, arm bands, necklace, earrings, a tall, three-lobed tiara, and a Brahmanic cord, worn draped across the body. An ovoid flaming nimbus encircles the sculpture's head. The bodhisattva would have held in his left hand a separately cast lotus flower, whose stem probably would have originated from the small foliate device on the lotus pedestal. His right hand is raised, palm outward, in *varadamudra*, the gesture denoting the fulfillment of wishes. Much of the original gilding remains intact.

This sculpture fills a significant gap in our unrivaled collection of early Nepalese bronzes, which illustrates a continuous sequence of sculptural styles from the seventh through the fifteenth century. The conservative Nepalese sculptural style derived from northern Indian traditions, particularly from those of the Gupta period, as practiced at Sarnath, and the later Pala-Sena periods in eastern India. While the plastic conception of the figures remained relatively constant over the centuries, small changes in the subsidiary elements—jewelry, costumes, pedestals, and halos—allow images to be dated. This figure may have been part of a trinity and placed to the left of a seated Buddha, with a standing image of Maitreya, the future Buddha, positioned to the right.

S M K



Durga Killing the Buffalo Demon
(*Durga Mahishasuramardini*)

Indonesian (Java, Central Javanese style), 9th century
Andesite

Height, 60 in. (152.5 cm)

Purchase, Friends of Asian Art, Mr. and Mrs. Donald Bruckmann,
Mr. and Mrs. Perry J. Lewis, and Anonymous Gifts, 1988
1988.160

Representations of the triumph of good over evil are not uncommon in Hindu art, and one of the most persistent is the great goddess Durga killing the buffalo demon (Mahishasura). This mythological event is celebrated in Indian art throughout the subcontinent, and the theme was transmitted to Southeast Asia as well, appearing in Indonesian art and in the early sculpture of Thailand and Cambodia.

After the gods were defeated by the lord of the demons, Durga was created out of their collective energies to defend the universe. Having been given the weapons of each of the gods and possessing all of their powers, she defeats first the demon's armies and then Mahishasura himself. The elaborate stories recounting these events are preserved primarily in the *Markandeya Purana*.

Based on the number of surviving sculptures of Durga from Java, cults devoted to the goddess seemed to have been popular from about the beginning of the eighth century through the fourteenth century. The multiarmed Durga is usually depicted, as here, standing victorious on the back of the recumbent buffalo demon, and lifting his tail. A war discus (*chakra*) projects from the buffalo's severed neck; emerging from the fatal wound, the demon, now in anthropomorphic form, clasps his hands together in adoration of Durga.

This unusually large sculpture, even with the loss of the heads of Durga and the demon and the partial restoration of the goddess's breasts, is one of the most imposing examples known. The goddess's ample and powerful body is well modeled, and the drapery folds, jewelry, and sashes are carved with meticulous precision. This sculpture strongly complements our unparalleled holdings of small Javanese bronze sculptures.

M L





Linga

Cambodian (Angkor period, Banteay Srei style),
2nd half of the 10th century
Sandstone
Height, 15 $\frac{3}{8}$ in. (39.1 cm)
Gift of Mrs. Enid Haupt, 1988
1988.393

Worship of the linga in India goes back to remote antiquity. In Indian sculpture and that of countries influenced by Hindu theology, including Cambodia, adoration of the linga is understood to be worship of the great Generative Principle of the Universe conceptualized as an aspect of Shiva; but there is, in addition, a rich, multilayered system of meanings associated with interpretations of the significance of the linga, the most sacrosanct icon of a Shivite temple and housed in the innermost sanctuary.

The basic phallic shape is obvious and can be plain, as here, or carved with one to five faces. The lower part of the shaft, here faceted into eight sections, is set into a stone pedestal, theoretically corresponding to the female genitalia. The octagonal portion of the linga is a reference to Vishnu as Preserver of the Universe and is sunk deep into the pedestal, while farther down, albeit invisible, the octagonal shaft becomes square, signifying the third member of the Hindu triad, Brahma the Creator. The projecting spout allows for the runoff of the sacred liquid used as part of the ritual.

The relationship of the small linga to the large architectonic pedestal suggests a linga on top of a monument. It is known that some of the Khmer rulers of Cambodia had a linga, part of the royal paraphernalia, placed at the summit of their most important temple.

This example was found with a very fine image of a kneeling male deity, almost certainly a representation of Shiva in his aspect of Divine Teacher and Great Ascetic or of Shiva's manifestation, the sage Agastya. This is the first Southeast Asian linga to enter the collection.

ML

Related reference: Stella Kramrisch, *Manifestations of Shiva* (exhib. cat.), Philadelphia, Philadelphia Museum of Art, 1981, pp. xiv–xx, 2–13.

Deified King (Jayavarman VI[?])

Cambodian (Angkor period, Baphuon style),
2nd half of the 11th century

Gilded bronze with silver inlays

Height, 41 ⁹/₁₆ in. (105.5 cm)

Partial Gift of The Honorable Walter Annenberg, 1988

1988.355



This surprisingly large gilded-bronze sculpture sums up not only the essence and spirit of royal classical Cambodian sculpture but of a whole great civilization. The figure is of such superb quality and possesses such magnetic grandeur that it must be considered one of the most important examples of the arts of Asia and certainly the most important gift of a Southeast Asian sculpture ever made to our collection. The sculpture dates to the second half of the eleventh century and is in the Baphuon style (about 1010–about 1110). The name of the style, as with all Cambodian styles, is taken from a monument—in this case the very large step-pyramid temple, Baphuon, constructed at Angkor about 1050–66, during the reign of Udayadityavarman II.

The concept of divine kingship was central to Khmer authority and government, and the cult of the *Devaraja*, the God-king, was the state religion. The ruler was not only the temporal head of state but, through his association with a specific deity, was God's representative on earth. It has been suggested that with each new ruler a statue was created and placed in that ruler's main temple, providing the same religious and symbolic significance as icons of the deities. However, not a single sculpture can be identified today as one that embodied the legitimacy of the reign—the *Devaraja* statue.

The hand gestures and the crown (incomplete) on this sculpture are to my knowledge unique, making it unlikely that this figure represents any of the known Cambodian deities. Rather, it may depict a deified ruler, as is suggested by the size, quality, and medium. If this is the case, the figure may commemorate a past ruler or, more likely, be the only known surviving *Devaraja* image, perhaps associated with Jayavarman VI, whose accession took place in 1080. The sculptor would probably have been the most accomplished of the period, perhaps selected by the royal priest Divakarapandita, who presided over the coronation of Jayavarman VI. I know of no other sculpture that can be attributed to the same hand.

To judge from the few surviving Baphuon-style male deities in bronze, two separate traditions of arranging the garment (*sampot*) existed—in stone and in bronze. The “pocket” pleats on the left thigh of almost every stone Baphuon male deity do not appear on the bronzes, and the pendant sash-ends between the thighs (a carryover from the earlier Kleang style) is absent from Baphuon stone sculptures. Instead, in stone the sash is knotted in a different manner, with its ends hanging down the right thigh. To my knowledge, these two methods of arranging the *sampot* are unvaryingly consistent for each medium. To appreciate the potential for sculptures in bronze, but impractical in stone, one need only look at the separately cast extravagant “butterfly” bow projecting so prominently at the back of the *sampot* worn by our *Deified King*. This large element, with an exuberant sculptural life of its own, exhibits the specific technical and aesthetic concerns of bronze casting and would be unthinkable in stone.

The condition of this image, the largest complete Cambodian bronze sculpture known, is unparalleled. The fingers, the bow in back, the pendant sash-ends in front, and a good deal of the original gilding are intact. Only the top of the crown, the outer perimeter of the ear pendants—originally probably of some semiprecious material—and the inlays of the eyebrows, mustache, beard, and pupils have not survived.

The putative *Devaraja* image of Jayavarman VI radiates an austere authority befitting a Khmer ruler. It is more than just a great work of art, it is a highly complex historical, social, and religious icon—a potent Cambodian expression of “God on Earth.”

ML



Dish

Vietnamese, 15th century
 Porcelain, underglaze blue decoration of peonies
 Diameter, 17½ in. (44.5 cm)
 Signed: Nột
 Purchase, Friends of Asian Art Gifts, 1989
 1989.143

The use of cobalt blue for underglaze decoration on porcelain began in Vietnam during the fourteenth century, about the same time as its inception in China. Blue-and-white porcelain, whether Chinese or Vietnamese, was considered a commodity, intended principally for the overseas market, in Southeast Asia and the Middle East, rather than for a domestic one. The forms and decoration of early Vietnamese blue and white closely followed contemporary Chinese models, from which evolved an international style in trade ceramics. However, there were distinctive traits in the decoration of Vietnamese ceramics. During the fifteenth century one of the distinguishing characteristics of Vietnamese blue and white was the use of pencil lines that served both as shading and as a means of depicting the leaf veins and petals of plant motifs. This technique is well demonstrated in the dish recently acquired by the Museum. Vietnamese porcelain of this period can also be identified by the finely levigated clay body and the slightly uneven flow of its warm white glaze.

Given that most blue-and-white porcelain was exported, it is not surprising that some of the best surviving Vietnamese pieces are to be found outside the country. One of the most well-known examples is in the Topkapi Sarayi Museum, Istanbul: It is a vase decorated with peony scrolls that is dated by the underglaze blue inscription to 1450 (the eighth year of Ta Ho). The vase also bears the name of the artist who painted it. The Museum's dish is decorated in the same style with the same peony flowers and scrolls and also bears the signature of the artist, but not the date. A careful comparison of the style and execution of the decoration of the two pieces results in the conclusion that the Museum's dish is later, dating perhaps to the late fifteenth century.

J W

Standing Thousand-Armed Chenresi
(A Cosmic Form of the Bodhisattva Avalokiteshvara)

Tibetan, 14th century
Ink, opaque watercolor, and gold on cloth
28¾ × 24 in. (73 × 61 cm)
Purchase, Lita Annenberg Hazen Charitable Trust Gift, 1989
1989.18



Detail

This Tibetan thangka with its beautiful drawing and coloration forms a bridge between the earliest Tibetan painting in the Museum's collection, *The Portrait of a Great Teacher Surrounded by Lamas and Mahasiddhas* (about 1300), and the collection's mandalas of the Nor School (fifteenth century). The late thirteenth through the fourteenth century was the formative period for much of the iconography that would dominate later Tibetan art, and paintings of this period are particularly rare. This thangka is most closely related to the murals at Shalu Monastery, which were probably painted in the second quarter of the thirteenth century, perhaps by Nepalese artists. Both share a common physiognometric type as well as many similar stylistic traits. This painting is the earliest known depiction of the Buddhist deity Chenresi. Its Nepalese style and Tibetan iconography represent an important link between earlier Tibetan painting traditions and the later purely Tibetan-style ones of the fifteenth and sixteenth centuries.

Chenresi is a cosmic form of the bodhisattva Avalokiteshvara, the manifestation of Divine Compassion. He has ten heads and is portrayed surrounded by his thousand arms, which form a golden aureole, patterned by the red of his painted palms, around his upper body. His principal hands are held up before his chest in *anjalmudra*, the hand position denoting adoration, while other hands hold attributes—a lotus, water pot, wheel, and rosary. The majority of the hands are empty and display at their centers the horizontal eye that is another of his attributes. These multiple features are the visualized embodiment of the deity's potential for emanating his message to all sentient beings in every quarter of the universe.

Chenresi stands at the center of the thangka on a lotus base; he is surrounded by a dark blue field, scattered with flowers and small red-backed niches that enclose auxiliary figures of lamas and deities. A border of these niches frames the entire perimeter of the thangka. In the lower left corner a monk is shown seated before an offering table. The lamas surrounding the central deity probably represent historical or quasi-historical figures and were once identified by inscriptions, which have been abraded and are illegible. There are two inscriptions on the back of the painting; one is a common dedicatory formula and the other a quote from the Buddha that suggests patience as the most holy of ascetic practices.

S M K



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