



Recent Acquisitions: A Selection 1989–1990

THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART BULLETIN Fall 1990

Volume XLVIII, Number 2 (ISSN 0026-1521)

Published quarterly © 1990 by The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, N.Y. 10028-0198. Second-class postage paid at New York, N.Y., and Additional Mailing Offices. *The Metropolitan Museum of Art Bulletin* is provided as a benefit to Museum members and available by subscription.

Subscriptions \$22.00 a year. Single copies \$5.95. Four weeks' notice required for change of address. POSTMASTER: Send address changes to Membership Department, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, N.Y. 10028-0198. Back issues available on microfilm from University Microfilms, 300 N. Zeeb Road, Ann Arbor, Mich. 48106. Volumes I—XXXVII (1905—1942) available as a clothbound reprint set or as individual yearly volumes from Ayer Company Publishers, Inc., 50 Northwestern Drive #10, Salem, N.H. 03079, or from the Museum, Box 700, Middle Village, N.Y. 11379. General Manager of Publications: John P. O'Neill. Editor in Chief of the *Bulletin*: Joan Holt. Assistant Editor: Tonia Payne, Production: Matthew Pimm.

On the cover:

Detail of *The Natchez*, by Eugène Delacroix (1798—1863). See page 42.

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FOREWORD

Readers will recall that in 1986 we ruefully changed the name of this publication from *Notable Acquisitions* to *Recent Acquisitions*. Looking at the highlights of this particular year, however, one is tempted to reinvoke the word “notable,” as a significant number of works justify this adjective.

Clearly notable are two masterpieces of Romanticism that entered the collection through purchase—Gericault’s *Evening: Landscape with an Aqueduct*, which will be the subject of the winter issue of the *Bulletin* as well as the focus of an exhibition here this winter, and Delacroix’s *The Natchez*, a scene from Chateaubriand’s 1801 novel, *Atala*, that was first exhibited at the Paris Salon of 1835. The presence of these works in the galleries will materially alter our visitors’ appreciation of this critical turning point in the history of art.

Notable also is a rare canvas by Girolamo Romanino—*The Flagellation* with, on the reverse, *The Madonna of Mercy*—only the second major work by the artist to enter an American museum collection. This acquisition adds an important chapter to the Metropolitan’s holdings, which now boast works by all three of the major figures to emerge from sixteenth-century Brescia—Romanino, Savoldo, and Moretto.

Two remarkable antiquities have enlarged the Metropolitan’s great bestiary this year. They are a large terracotta “mastiff,” a sensational sculpture from the ancient Near East that dates from the second millennium B.C., and an Egyptian vessel in the shape of a cat, a wonderful example of alabaster sculpture that is most refined and naturalistic and has a presence that belies its small size.

One of the most important pieces of furniture produced in France in the nineteenth century is the breathtaking armoire created by cabinetmaker Charles-Guillaume Diehl, sculptor Emmanuel Frémiet, and designer Jean Brandely. It promises to be the crowning glory of the Museum’s soon-to-be-opened galleries for nineteenth-century decorative arts and was acquired thanks to the generosity of Mr. and Mrs. Frank E. Richardson.

One should also note in the Department of European Sculpture and Decorative Arts the first American subject by the French

portraitist Jean-Antoine Houdon, a lively and penetrating bust of Robert Fulton, purchased with Wrightsman funds.

A significant—indeed a notable—grouping of works by the Italian Futurist artist Umberto Boccioni came to the Museum this year through the Bequest of Lydia Winston Malbin, a distinguished collector of modern art who was an honorary trustee of the Museum. The paintings, sculptures, drawings, and etchings—forty-five works in all—were loaned to the Museum for the *Boccioni* exhibition in 1988 and are now an important part of our twentieth-century holdings.

Of the major twentieth-century acquisitions, three others certainly are worthy of note: one of David Hockney’s latest and most important recent works, *Large Interior, Los Angeles*, a purchase made possible by Natasha Gelman; *Speedboat’s Wake*, undoubtedly one of Milton Avery’s finest works, which was on loan to the Museum for some years and was given to us by the Milton and Sally Avery Arts Foundation Inc.; and Jackson Pollock sketchbooks that add a whole new dimension to our already rich and varied corpus of works by Pollock, providing us with a truly in-depth and unequalled representation of the artist’s oeuvre.

Finally, I wish to draw attention to two extraordinary textiles: a fourteenth-century Turkish animal rug, a great rarity, and a silk tapestry, or *kesi*, dating from the thirteenth or fourteenth century and featuring a Tibetan cosmological diagram, perhaps the most spectacular of our recent purchases of Asian textiles.

The part played by our friends and donors in charting the evolution and growth of the Metropolitan Museum has always been important, but in these times of astronomical prices for works of art their role is paramount. It is a tribute to all of our supporters that their continued generosity has once again made possible many of our major acquisitions this year.

PHILIPPE DE MONTEBELLO
Director

ANCIENT NEAR EASTERN ART

Dog

Mesopotamian, 2nd millennium B.C.
Terracotta

Greatest height, 16¼ in. (41.4 cm)

Purchase, The Charles Engelhard Foundation Gift, 1989
1989.233

Among the many dogs appearing in the art of the ancient Near East, one of the most impressive is an animal that closely resembles the modern mastiff. A terracotta sculpture recently acquired by the Museum is a striking and naturalistic rendering of this animal, with a solid body and a broad head from which the loose skin hangs in folds. A tail of medium length and short pendant ears, sometimes shown extended upward when the dog is represented in action, are also characteristic features. On the Museum's sculpture, the ears and the front legs are partially broken away, but otherwise the piece is in good condition. Traces of the original red paint, close to the natural color of a mastiff, remain on much of the body surface.

Images of these dogs occur extremely early in Mesopotamia and Iran on cylinder seals of the late Uruk period (about 3100 B.C.). Approximately a millennium later in date are small stone figures from Mohenjo-Daro in the Indus River Valley and Tello in southern Mesopotamia. On Babylonian molded clay plaques of the early second millennium B.C., the "mastiff" is a relatively common subject appearing alone, fighting another "mastiff," or led on a lead by a keeper. A miniature terracotta dog, one of a group of five found buried beneath a doorway in the North Palace of Ashurbanipal (668–627 B.C.) at Nineveh, is painted red, the color of the Museum's sculpture. Its name, written on the body, is "Enemy Catcher."

Entry by Prudence O. Harper, *Curator*.

The Museum's new acquisition can be dated to the second millennium B.C., although it is impossible to assign the sculpture to a particular century without securely dated parallels. The steatite "mastiff" from Tello, in the Louvre Museum, bears an inscription stating that the dog is dedicated to Nin-isina, the great physician, for the life of the king, Sumu-ilu (1894–1866 B.C.). Similarities to the Museum's dog include the stylized furrows in the skin on the top of the head and above the eyes.

During the second millennium B.C. a flourishing industry in large-scale terracotta sculpture existed in southern Mesopotamia and in southern Iran. Fragments of sizable lion, dog, and human sculptures, some retaining traces of red paint and resting on flat plinths, are known from various sites. The use of these terracottas is not always certain. Lions were set up as guardian figures at entrances, but other pieces may have been dedicatory, ex-voto works. An unusual detail on the Museum's sculpture is the hole in the top of the head into which some object was set. On Babylonian cylinder seals dating from the period around 1800 B.C., seated dogs having a staff with a sharply bent tip rising from the head are depicted in scenes in which a human suppliant is presented to a god. The Museum's terracotta sculpture may also have served this function, representing Gula (Nin-isina) or one of the other gods with whom this animal was associated in the ancient Near East.

POH

Related references: W. Heimpel and U. Seidl, "Hund," in *Reallexikon der Assyriologie*, vol. 4, Berlin and New York, 1972–75, pp. 494–497; D. Collon, *First Impressions*, 1987, p. 190, nos. 920–921 (Uruk seals); p. 47, no. 168 (Old Babylonian seal). Stone mastiffs: E. D. Van Buren, *The Fauna of Ancient Mesopotamia*, Rome, 1939, fig. 15; A. Spycket, *La Statuaire du Proche-Orient ancien*, Leiden and Cologne, 1981, pp. 286–287, pl. 190 a–b; *Masterpieces of the Brooklyn Museum*, The Brooklyn Museum, 1988, p. 29, fig. 5; Sir John Marshall, *Mohenjo-Daro and the Indus Civilization*, London, 1931, pl. xcvi, no. 17. Terracotta sculptures: A. Spycket, "Lions en terre cuite de Suse," *Iranica Antiqua*, 23 (1988), pp. 149–156; A. Spycket, "Ex-voto mésopotamiens du II^e millénaire av. J.-C.," in *De la Babylonie à la Syrie en passant par Mari*, ed. Ö. Tunca, Liège, 1990, pp. 79–86.



EGYPTIAN ART

Vessel in the Shape of a Cat

Egyptian (Dynasty 12), about 1990–1800 B.C.

Egyptian alabaster (calcite);

eyes lined with copper; preserved left eye

inlaid with rock crystal; black paint indicates the pupil behind it

Height, 5 1/2 in. (11.4 cm)

Purchase, Lila Acheson Wallace Gift, 1990

1990.59.1

This vessel is probably the earliest Egyptian representation of a cat in the round. Not until the very end of the Old Kingdom and in the early Middle Kingdom did cats begin to be seen in paintings and relief sculpture. The posture and appearance of the cats in these early representations indicate clearly that the animals were still considered wild or semiwild hunters, a characterization that persisted throughout the Middle Kingdom. Only in the course of the New Kingdom did cats appear increasingly in domestic scenes and begin to exhibit the behavior of pets. The well-known bronze cats of the Late Period depict this domesticated animal.

The cat of the alabaster vessel conforms closely to the earlier type of representation; it is clearly a semiwild predator not a pet. Art-historical comparisons enable us to determine precisely the chronological placement of the vessel. At the end of the Old Kingdom a number of fine alabaster vessels in animal shapes were created. A notable example is the Museum's monkey-shaped vessel (acc. no. 30.8.134) inscribed with the name of King Merenra (about 2292–2276 B.C.). Around the same time (Dynasty 6, about 2345–2181 B.C.), sculptors at the royal court carved a group of alabaster statuettes (The Brooklyn Museum) that exhibit an amount of undercutting similar to that seen in the cat, not only around the forelegs but also at the base of the tail. However, despite the similarity of these late Old Kingdom pieces to the cat vessel, the exceptionally sensitive detailing of its body has no parallel in this group.

Entries by Dorothea Arnold, *Associate Curator and Administrator pro tem*; Catharine H. Roehrig, *Assistant Curator*.

Only the highest-quality sculptures of Dynasty 12 (about 1990–1800 B.C.) express a sensitivity for details comparable to the rendering of musculature, bone structure, skin, and fur in the cat. The production of stone vessels reached a peak in the Twelfth Dynasty. The best-known piece is the Museum's anhydrite vessel in the shape of two trussed ducks (acc. no. 27.9.1). A number of vases in monkey shape from this period show the same personalization of facial features as the cat; even the deeply incised furrows above the corners of the eyes recur. Certain Dynasty 13 faience figurines of cats share specific traits with the alabaster cat (notably the short lines indicating dark streaks of color in the fur), but they lack its sculptural presence. All these factors place the newly acquired piece early in Dynasty 12.

A unique feature of the cat vessel is the extreme thinness of its walls, which, in fact, resulted in the break-through hole in the left flank of the animal. To achieve such translucence demanded the highest technical skills of the sculptor, who had an opening of only about one-half inch through which to maneuver his tool. When in use, the vessel may have been fitted with an inserted detachable neck and stopper.

Stone vessels in the shapes of animals, women, or minor deities were used as containers for cosmetic or medicinal ointments. The users of this vessel would have understood the cat not just as an appealing representation of an animal but as a personification of a powerful female deity.

Do A

Related references: Middle Kingdom cats: Howard Carter et al., *Beni Hasan*, pt. 4, *Archaeological Survey of Egypt*, seventh memoir, London, 1900, pl. v; Janine Bourriau, *Pharaohs and Mortals, Egyptian Art in the Middle Kingdom* (exhib. cat.), Cambridge, The Fitzwilliam Museum, 1988, p. 117, no. 108. Early cat representations: Hans Goedicke, *Re-used Blocks from the Pyramid of Amenemhet 1 at Lisht*, The Metropolitan Museum of Art Egyptian Expedition, vol. 20, New York, 1971, p. 52, no. 26. Brooklyn Museum statuettes: William Stevenson Smith, *The Art and Architecture of Ancient Egypt*, The Pelican History of Art, rev. by William Kelly Simpson, Middlesex and New York, 1981, pp. 144–145, figs. 139–140. Merenra vase: Peter F. Dorman, Prudence Oliver Harper, and Holly Pittman, *The Metropolitan Museum of Art: Egypt and the Ancient Near East*, New York, 1987, p. 20, fig. 9.





Fragmentary Statuette of a Recumbent Sphinx

Egyptian (Late Period), probably Dynasty 26 (Saite), 664–525 B.C.
 Green faience
 Length, 6¼ in. (17.2 cm)
 Purchase, Lila Acheson Wallace Gift, 1990
 1990.25

This small, fragmentary sphinx, representing an unknown king, is a superb example of ancient Egyptian faience craftsmanship. It is typical of Late Period manufacture, with a dense, fine-grained, grayish core overlaid with a liquid green glaze, which has dripped unevenly in some places. The piece is sensitively modeled, demonstrating that the artist had an excellent understanding of the lion's anatomy, which is reproduced in a more naturalistic fashion than that of most sphinxes. The trunk and hindquarters of the animal are sleek and powerful, the ribs barely indicated beneath the skin, and the tail curves gracefully around the right hind leg. By contrast the animal's forequarters are more stylized, with prominent, slightly bulging shoulder muscles and a mane that is treated more like a bib, curving around and ending in a sharp point behind each shoulder.

The break at the neck indicates that the human head was relatively small in comparison to the lion's body. The lappets and tail of the royal *nemes* headdress are still preserved, but there is no evidence that the king wore a false beard, which one would expect to have been attached to the chest for support, as is true of the faience sphinx of Amenhotep III in the Museum's collection (acc. no. 1972.125). The angle of the elbows indicates that this sphinx, like the sphinx of Amenhotep III, had human arms. This type of sphinx was

first introduced in Dynasty 18, and examples exist that present an offering table, two round wine jars (as in acc. no. 1972.125), or hold a single, tall jar between the hands. The latter type is most common, and it is likely that the present example also held a single jar between open palms.

Although the sphinx is uninscribed, it bears a marked resemblance to a small basalt sphinx of King Amasis now in the Capitoline Museum in Rome. Both sphinxes show a similar treatment of the shoulder muscles and the biblike mane, which bulges slightly in front of the shoulder. The same stylized treatment of the shoulder muscles is found on a small limestone figure of Anubis in the Museum (acc. no. 69.105), which has also been dated to Dynasty 26.

The provenance of this sphinx is unknown, but in cases where sphinx statuettes have been found in documented archaeological contexts, they have come from temple sites, and it is probable that this one did as well.

The Museum owns a number of superb sphinxes, most of which date to Dynasty 18. This statuette is an important addition to the Egyptian collection, not only for its aesthetic value but because it broadens the Museum's representation of this peculiarly Egyptian form of sculpture.

C H R

Bibliography: Rodolfo Lanciani and Ernesto Schiaparelli, "L'Iseum et Serapeum della Regione IX," *Bullettino della Commissione Archeologica Comunale di Roma*, ser. 2, vol. 11 (1883), pls. v, vi (sphinx of Amasis); H. Stuart Jones, *A Catalogue of the Ancient Sculptures Preserved in the Municipal Collections of Rome: The Sculptures of the Museo Capitolino*, 1 (1912), p. 357, pl. 90 [3]. Ludwig Borchardt, *Catalogue Général des Antiquités Égyptiennes du Musée du Caire: Statuen und Statuetten von Königen und Privatleuten*, vol. 3, pp. 72–73, pl. 138 (CG 748; another sphinx of Amasis).

GREEK AND ROMAN ART

Kylix

Paestum, 4th century B.C.
Terracotta
Diameter of bowl, 5 in. (12.7 cm)
Rogers Fund, 1989
1989.11.12



Sirens are frequently shown in Greek art as hybrids that look like birds but have the head and neck of a woman. In mythology they are associated mostly with the dangerous rocks that shipwrecked sailors off the southwest coast of Italy. As daughters of Acheloos and one of the Muses, sirens played the lyre and sang to lure mariners to the treacherous cliffs near their abode. The Argonauts on their quest for the Golden Fleece overcame this peril by having Orpheus play louder than the sirens. When Odysseus approached their waters, he made his sailors stuff up their ears and had himself lashed to the mast, allowing him to listen to the beguiling music of the sirens without being entrapped into changing course—his sailors could not hear his commands.

South Italian vase painters have left us many memorable pictures of both Odysseus tied to the mast and of sirens alone. This Paestan kylix shows a friendly siren perched not on a rock but on a tendril, and offering a platter of fruit or eggs, and a wreath. It is not painted in the standard red-figure technique, in which the background is painted black while the figures are reserved, but in a variant that first appeared in Greece during the sixth century, in which the figures are painted in opaque ceramic colors on the black glaze covering the body of the vase. Inner markings are either incised to the level of the black underglaze or, as here, incised, with more black and dilute glaze added for details.

It should be noted that, by the fourth century B.C., the siren had become human from the head down to the waist. This one wears a wreath in her hair, a necklace, a garland over her right shoulder, and a bracelet on her left wrist.

The painting has been attributed by A. D. Trendall as close in style to Asteas, the chief painter of Paestan vases during the third quarter of the fourth century B.C.

D v B

Entry by Dietrich von Bothmer, *Distinguished Research Curator*.

ISLAMIC ART

Animal Rug

Turkish, 14th century

Wool pile on wool foundation, 85 Turkish knots per square inch
60¼ × 49½ in. (153 × 125.7 cm)

Purchase, Harris Brisbane Dick Fund, Joseph Pulitzer Bequest,
Louis V. Bell Fund and Fletcher, Pfeiffer, and Rogers Funds, 1990
1990.61

No group of Oriental carpets has aroused as much interest and speculation over the years as the early animal rugs of Anatolia. The most famous example, featuring two pairs of dragons and phoenixes in combat, is in Berlin (Staatliche Museen zu Berlin, Islamisches Museum, no. 1.4). A second one, in Stockholm (Statens Historiska Museum, no. 17786), has two octagonal compartments containing pairs of birds flanking a central tree. The few other examples are extremely fragmentary (there is one in the Metropolitan, acc. no. 27.170.89).

Anatolian animal rugs must have been objects of status in Europe. Both the Berlin and Stockholm pieces were found in Europe (in churches), and numerous versions were depicted in fourteenth- and fifteenth-century paintings, especially Italian ones. The Berlin rug has been dated to the first half or middle of the fifteenth century based on the presence of similar rugs in paintings of the 1440s and 1470s. But there must have been a local, Near Eastern market for animal rugs as well, for fragments have emerged from sites in the Near East, such as al-Fustat (Old Cairo), and the type was depicted also in fourteenth- and fifteenth-century Persian paintings. The style seems to have generally fallen out of fashion in both West and East by the end of the fifteenth century.

The animal rug recently acquired by the Museum, with its bold coloring and highly stylized design and in its structural and material features, conforms to the general characteris-

tics of this small group. Four stylized quadrupeds—forelegs raised, jaws agape, and antennalike tails projecting upward—confront each other in pairs. Each one contains a smaller animal. Wearing little striped collars and with colored toes, and snapping at the air, they perform a lively dance, the symmetry of which is pleasingly upset by the different ground color within the beast at the upper right.

In a general sense, the iconography is familiar. A field design of animals or birds, often in square or octagonal compartments, is known from actual rugs and from numerous representations in paintings. The style must have grown out of the designs of medieval textiles with single or paired animals in roundels; the roundels became octagonal in the transfer of technique. Animals with raised forelegs are also seen in many medieval textiles, the forelegs raised perhaps to better fit the curvature of the compartment.

In a specific sense, however, the iconographic treatment is unusual. The device of an animal within an animal (the outer animal thus becoming the compartment) is not otherwise known except in a rug appearing in a Siene painting of about 1410 (National Gallery, London, no. 1317). The assembled figures in *The Marriage of the Virgin* stand on a rug whose field design, partially obscured, had not been comprehensible until the appearance of the Museum's rug. Details in the design are amazingly similar, down to the snapping jaws, raised forelegs, and little striped collars. It is extraordinary that, with so few actual examples remaining, there has surfaced such an early rug, in surprisingly good condition, which is so accurately depicted in a painting.

D W

Related references: F. Sarre and H. Trenkwald, *Old Oriental Carpets*, vol. 2, Vienna and Leipzig, 1929, pls. 1, 2; Kurt Erdmann, *Seven Hundred Years of Oriental Carpets*, Berkeley and Los Angeles, 1970, pp. 47–51; *The Eastern Carpet in the Western World from the 15th to the 17th Century* (exhib. cat.), London, Hayward Gallery, 1983, nos. 1, 2; John Mills, *Carpets in Paintings*, London, 1983, pl. 2; Carl Johan Lamm, *Carpet Fragments: The Marby Rug and Some Fragments of Carpets Found in Egypt*, Stockholm, 1985, no. 17.

I am indebted to Keith Christiansen for his dating of the National Gallery painting.

Entries by Daniel Walker, *Curator in Charge*; Marie Lukens Swietochowski, *Associate Curator*.





Young Lovers Embracing

Iranian (Safavid period), Qazvin, 1570–80
 Ink, transparent and opaque colors, and gold on paper
 Drawing, $3\frac{3}{4} \times 2\frac{1}{8}$ in. (9.5 × 5.5 cm); page, $14\frac{3}{8} \times 9\frac{1}{2}$ in.
 (36.4 × 24.1 cm)
 Purchase, Elizabeth S. Ettinghausen Gift, in memory of
 Richard Ettinghausen, 1990
 1990.51

During the reign of Shah Tahmasp (1524–76) single figures or pairs, usually destined for an album, became increasingly popular. After mid-century a somewhat mannered style of drawing and painting came into vogue at Qazvin. The human figures, often elegantly languorous, tend to be engaged in some form of pleasurable activity, whether a picnic, a hawk-ing party (as in the painting acc. no. 12.223.1), or an amorous dalliance. The youthful pair in this drawing represents an early example of a theme that reached its climax in the painting *The Embracing Lovers* by Reza ‘Abbasi, the most influential artist of the seventeenth century. That painting is dated to the year 1639, near the end of Reza’s career, and it is in the collection of this museum (acc. no. 50.164). The present drawing, carefully mounted on a sheet decorated with calligraphies and illumination set within a gold-sprinkled album border (not shown here), confirms the growing appreciation for fine drawing as an art form, rivaling painting in popularity. The evident absorption of the young lovers in each other is evoked with unusual tenderness by the pose of the heads and delicate drawing of the faces. The controlled yet flowing outline of the bodies and the changing rhythms in the drapery folds and turning hemlines confirm the skill of the artist. The lyricism inherent in so much of Persian drawing lends a generous measure of charm to this one.

M L S

B U L A Q I
 A N D
 U N K N O W N A R T I S T

Shahjahan Watching an Elephant Fight

Leaf from the *Padshah-nameh* (History of the Reign of Shahjahan)
 Indian (Mughal period), probably 1639
 Opaque watercolor and gold on paper
 $15 \times 9\frac{3}{4}$ in. (38.2 × 24.7 cm)
 Harris Brisbane Dick, Louis V. Bell, Pfeiffer, and Dodge Funds, 1989
 1989.135

It was the Mughal emperor Shahjahan (r. 1628–58) who epitomized the Western concept of the Great Mogul with its implicit recognition of awe-inspiring power and wealth combined with supreme cultivation. Well aware of his own imperial worth, Shahjahan commissioned an illustrated history of his reign in which the major events and ceremonies were chronicled in three volumes. Only the presentation copy of the first volume, covering the years 1628–37 and dated to 1657–58, survives and is now in the collection of the Royal Library, Windsor Castle. It is to the second volume, covering the years 1637–47, that this and a number of other known paintings are thought to belong. No text for the presentation copies of volumes 2 and 3 (covering the years 1647–57) exists, so it is unclear whether the loose paintings were ever assembled with a text.

Within the tradition of great Mughal historical manuscripts, the *Padshah-nameh* may well be considered the finest. Its most characteristic paintings, in terms of representing Shahjahan’s attitude toward art and the state, are the grand court scenes, such as this one replete with imperial architecture, portraits of the royal house, courtiers, attendants, and a traditional royal entertainment, an elephant combat.

At the top of the painting Shahjahan is shown seated in one of the two golden pavilions of the Khas Mahal in the Red Fort at Agra. His eldest son and heir apparent, Dara Shikoh, faces him, while a younger son, either Shah Shuja or Aurangzeb, sits behind him. Elevated to a position of honor beneath the ruler and his sons, a group of courtiers stands on a balcony. Among them (third from left), ‘Ali Mardan Khan, the Persian governor of Kandahar who handed the fort over to the Mughals and who arrived at the Mughal court in November of 1638, can be identified. His presence and the incomplete date 104– in one of the inscriptions confirm a date for the painting of 1639 or early 1640, since the next decade (1050) began April 23, 1640. A larger group of courtiers stands at a lower level, protected from the foreground action by a white wall. In addition to the mahouts, a number of men, armed with implements to encourage or separate the combatants when advisable, surround the elephants.

The four inscriptions in Persian are somewhat abraded and only partially legible. They read as follows: (1) under the window, “likeness of the servants of the Highest Presence [i.e., God]. Work of [?] the lowliest . . . [?]”; (2) above the gate, “Work of the lowliest houseborn [slave], Bulaqi son of Hushang, year 104–”; (3) above the left elephant, “Likeness of? [name not fully legible; it may be Hindi *bhairo*, ‘terrible,



formidable' or *bhir*, 'hero, brave']"; (4) above right elephant, "Likeness of war-brave soldier."

While this courtly painting expresses Shahjahan's dedication to recording the splendid events of his reign, it also reveals the high degree of finish and draftsmanship that Mughal painting had achieved by this period without sacrificing the dynamic naturalism and intensity of observation developed under Shahjahan's father, Emperor Jahangir (r. 1605–27). The Metropolitan Museum has another leaf from this volume, *The Battle of Shahbarghan*, by Hunhar (acc. no. 1986.283).

Bibliography: Ananda K. Coomaraswamy, "Two Mughal Paintings with Portraits of 'Ali Mardan Khan,'" in *Yearbook of Oriental Art and Culture*, ed. Arthur Waley, London, 1924–25, vol. 1, pp. 66–69, and vol. 2, pl. 49; Wayne E. Begley, "Illustrated Histories of Shah Jahan: New Identifications of Some Dispersed Paintings, and the Problem of the Windsor Castle *Padshahnama*," in *Facets of Indian Art*, ed. Robert Skelton et al., London, 1986, pp. 139–152; *Indian, Himalayan, and Southeast Asian Art* (sale cat.), Sotheby's, New York, March 22, 1989, lot 63 (illus.).

M.L.S

MEDIEVAL ART AND THE CLOISTERS

Girdle Clasp

Spain (Celto-Iberian), 2nd century B.C.

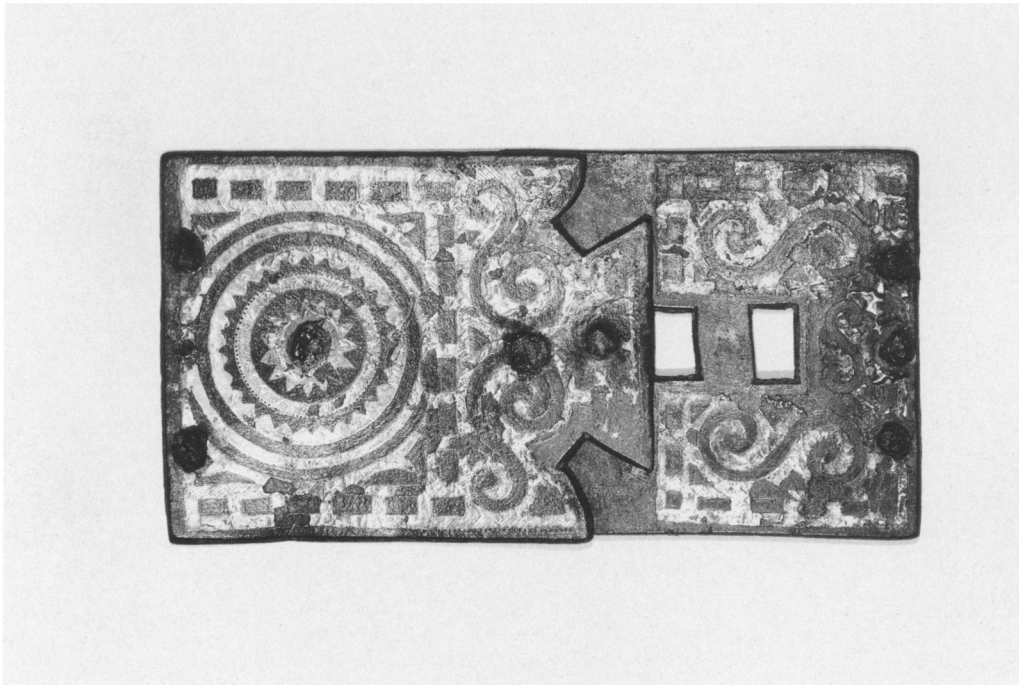
Leaded bronze inlaid with silver, iron rivets

Length of plaque with concentric circles, $3\frac{3}{8}$ in. (8.6 cm); length of
plaque with rectangular openings, $2\frac{3}{8}$ in. (6.6 cm)

Rogers Fund, 1990

1990.62a,b

This clasp is one of a large group of Celto-Iberian bronze clasps inlaid with silver that are strong in design and subtle in execution. The silver was mined in the Sierra Morena mountains, and the clasps are predominantly from the adjoining central plateau region of Spain. They have been found in tombs of this region together with inlaid arms datable to the third to first century B.C.



Entries by William D. Wixom, *Chairman of the Department of Medieval Art and The Cloisters*; Margaret E. Frazer, *Curator*; Timothy B. Husband, *Curator of The Cloisters*; Barbara Drake Boehm, *Assistant Curator*; Katharine R. Brown, *Senior Research Associate*.

These clasps are closely related in form to engraved examples from the southwestern province of Andalusia, an area that influenced developments in the rest of Iberia. Thus, the fact that figurines of warriors wearing belts with similar clasps have been found in Andalusia has probably contributed to the belief that inlaid clasps like our new acquisition, as well as the Andalusian examples, are military girdle clasps. Although a large number of single plaques for such girdle clasps have survived, this example is rare in that both plaques are preserved.

The patterns on these clasps were created by carving out the design and hammering a thin sheet of silver into the recesses. Of these clasps, one nearly rectangular plaque is cut with a flangelike profile with a hook on the underside, while the other usually has three rectangular openings. On this particular example, the plaque originally fitted with a hook is

decorated with a multipointed star surrounded by concentric circles and a pair of spirals on the flange. The other plaque is decorated with two spirals flanking a third, smaller spiral. Both plaques have borders consisting of dashes and show the remains of iron rivets, which attached the plaques to a leather belt strap. Opposing spirals are a favorite motif of Celtic art and are found with concentric circular designs on many of these clasps.

K R B

Ex coll.: [Ariadne Gallery, New York].

Related references: J. Cabré, "Decoraciones hispánicas," *Archivo Español de Arte y Arqueología*, 4 (1928), pp. 97–110; J. Cabré y Aguiló, "Broches de cinturón de bronce damasquinados con oro y plata," *Archivo Español de Arte y Arqueología*, 13 (1937), pp. 93–125.

Harness Pendant

Visigothic, 6th century

Leaded brass

Height, 3 1/2 in. (8.9 cm)

Purchase, Rogers Fund, Stephen K. Scher, Mrs. Maxime Hermanos, and Anonymous Gifts, Gift and Bequest of George Blumenthal, by exchange, and funds from various donors, 1990

1990.52

If at first the erect, taut symmetry of these two stylized seated, confronted panthers (?), each with its head turned backward in profile—a heraldic pose *regardant*—and its chest facing outward with the hip joints clearly demarcated, recalls oriental prototypes, closer examination indicates the artist's familiarity with Greek animal bronzes. Among the harness pendants with similar iconography from Spain and southwest France, this hitherto unknown example appears to be the most finished and perhaps the most puzzling. It still retains the loop above the heads of the beasts through which the harness strap could be passed. The realistic rendering of the fur on each animal, by fine engraved lines on the body, on the tail—which is elegantly curled around and resting on the haunch—as well as in the wrinkles on the neck, shows a knowledge of Greek art and seems to set this example apart from the other pendants.

Although the Near Eastern aspects of this piece could have come from Greek art during its orientalizing period, Pedro de Palol Salellas has suggested possible alternative migration routes for the theme of confronted, symmetrical animals with turned heads: from Mesopotamia to the Scytho-Sarmatian culture in south Russia, from which it could have passed to the Greeks or Goths; from China during the Han dynasty to the Huns and the Avars; or created independently by Greek artists in Greece or Spain. Although the

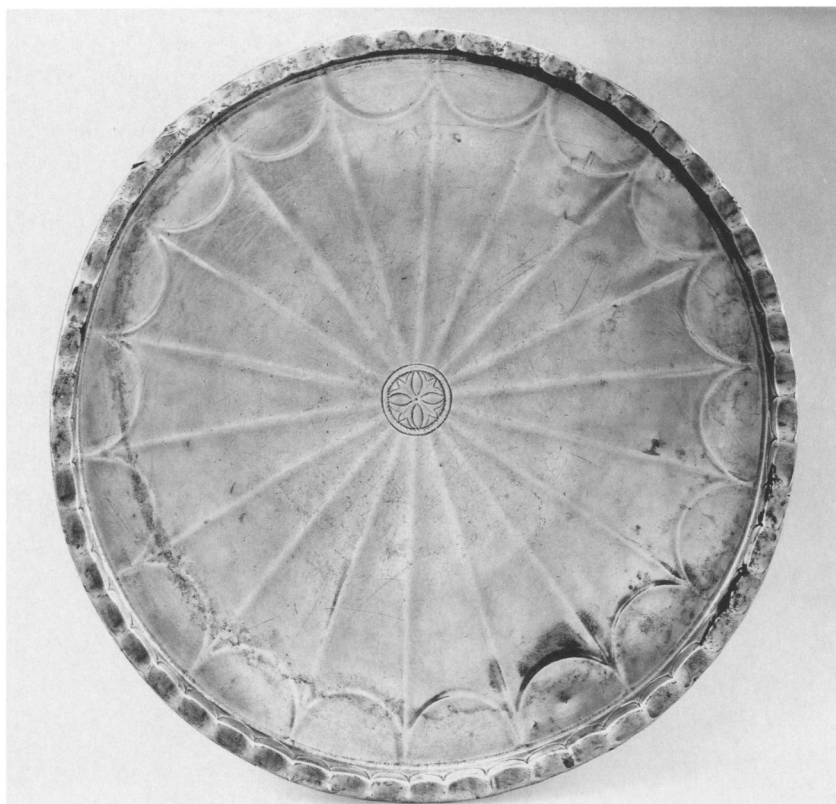


immediate prototype for this pendant is suggested by an example from Lectour, in southwest France, in which the beasts rest on a fluted vase or capital of Roman form, it is the symbiosis of Greek and a variety of Near Eastern traditions that characterizes sixth-century Visigothic art in Iberia.

K R B

Ex coll.: [Robin Symes, London].

Related references: Pedro de Palol Salellas, "Algunas piezas de Adorno de Arnés de Época tardorromana e hispano-visigoda," *Archivo Español de Arqueología*, 25 (1952), pp. 297–319; Salellas, "Bronces de arnés con representaciones zoomórficas," *Ampurias*, 15, 16 (1953–54), pp. 279–292; Dorothy Kent Hill, "Animals from Ancient Spain," *The Bulletin of The Walters Art Gallery*, 5, no. 7 (April 1953), n.p.



Plate

Early Christian, A.D. 659–661/63
Silver

Diameter, 11⁷/₈ in. (30.3 cm)

Purchase, Rogers Fund, Bequest of George Blumenthal, by exchange,
Alastair B. Martin, Mr. and Mrs. Maxime L. Hermanos, Ilene
Forsyth, and Anonymous Gifts, Gifts in memory of Vera Ostoia, and
funds from various donors, 1989
1989.143

The decoration of this heavy silver plate depicts a type of imagery rare among the many objects made in silver in the Early Christian world. Its imagery derives from a celestial world, the inspiration for the veil-like canopy that stretches across the plate's surface. The border of this veil is attached to the surface at 4.5-centimeter intervals, as though fastened by guy ropes. The raised exterior border of the dish, about 2 centimeters wide, is designed like a fluted piecrust, with an incised line on its interior face that rhythmically echoes the raised scalloped decoration. On the plate's back, within the ring foot, are seven imperial control stamps from the reign of the emperor Constans II (r. A.D. 659–661/63). Erica Cruikshank Dodd suggests that the stamps were applied in the later years of his reign because he appears flanking his son Constantine IV on one of the stamps. Other plates of similar type are found in Russian collections; for example, one plate, dated 629/30–41, in the State Hermitage Museum, Leningrad, also has a piecrust border. Apart from silver plates, cosmic canopies can also be found in calendar illustration. In the Carolingian copy of the calendar of A.D. 354, small diagrams of cosmic canopies are drawn on either side of the gable under which Constantine II (317–340) sits as consul. He is shown dispersing coins during the *sparsio* ceremony, which was the annual distribution of gifts by the emperor to his most powerful allies.

MEF

Ex coll.: [Sotheby's, London]; [Edward R. Lubin, New York].

Bibliography: Henri Stern, *Le Calendrier de 354: Étude sur son texte et ses illustrations*, Paris, 1953; *Catalogue of the Avar Treasure* (sale cat.), Sotheby's, London, 1981, p. 30.

Covered Beaker

Probably Austrian (Vienna?), about 1340–60.
Rock-crystal vessel:
Italian? (Venice), 1320–40
Silver-gilt, rock crystal, and translucent enamel
Height, 8¼ in. (21 cm)
The Cloisters Collection, 1989
1989.293



This highly unusual beaker is composed of a twelve-sided rock-crystal vessel fitted with a silver-gilt base and cover. Two other nearly identical crystal vessels are known, one mounted in the mid-fourteenth century, probably in Paris, and the other mounted in the fifteenth century in southern Germany. That all three are virtually identical suggests that they were produced in the same workshop as stock luxury items. The location of this workshop is uncertain, but Venice was an important center known to produce such vessels for the export market. The mounts appear to date to about 1340–60, and their origin is also difficult to establish. There are, however, several similarities to a singular group of vessels that were commissioned between 1335 and 1339 by Duke Otto, the son of Archduke Albrecht II of Austria, for the monastery at Klosterneuberg. These shared idiosyncracies include the three zoomorphic feet, the addition of feet to an elaborate base that could stand on its own, the hatched engraving in the so-called heart-leaf pattern, and the propensity for complex, angled moldings, such as those employed in the base. It is therefore possible that this example was made in a workshop under Hapsburg patronage in Vienna or perhaps Klosterneuberg.

Around the base, in alternating panels of green and blue enamel, is a distich in a Saxon dialect that may be translated "He who drinks wine from me, ever shall happy be." These engraved panels, which clearly establish the beaker's secular use, are structurally interlocked with the rest of the base and cannot be removed without severely damaging the object. For this reason, no doubt, the beaker was never converted—as were the other two mentioned examples—into a reliquary. While rarity of type, early date, and excellent state of preservation distinguish this piece, the masterful execution of its inventive design is a surpassing achievement. The cover, lip, vessel, and foot are unified vertically by a common section of twelve. Responding to this uniformity of section are twelve horizontal components, each of which employs a different decorative element. Yet the whimsical deviation of the beaker's three zoomorphic legs, terminating in paws, from an otherwise strictly geometrical composition dispels any sense of compositional rigidity. In spite of the underlying complexity, the effect is one of elegant simplicity.

T B H

Ex coll.: Hollingworth Magniac collection (until 1892); Sir Thomas Gibson Carmichael, Bart. (until 1902); [Harding, London]; Montagu, first lord Swaythling, London (until 1924); [Crichton, London]; William Randolph Hearst, New York (until 1940); Joseph Brummer, New York (until 1949); Leopold and Ruth Blumka, New York (1949–89).

Bibliography: *Catalogue of the Renowned Collection of Works of Art chiefly formed by the late Hollingworth Magniac, Esq., known as the Colworth Collection* (sale cat.), Christie's, London, July 2–4, 1892, lot 642, p. 152, pl. facing p. 152; *Catalogue of the Well-Known Collection of Works of Art of the Classic, Mediaeval and Renaissance Times formed by Sir Thomas Gibson Carmichael, Bart. of Castle Craig, N.B.* (sale cat.), London, May 12, 1902, lot 87, p. 31, pl. facing p. 30; *Catalogue of the Renowned Collection of Silversmiths' Work formed by the Right Hon. Montagu, First Lord Swaythling being Part of The Swaythling Heirlooms* (sale cat.), Christie's, London, May 6, 1924, lot 69, p. 20; Carl Johan Lamm, *Mittelalterliche Gläser und Steinschnittarbeiten aus dem Nahen Osten, Forschungen zur Islamischen Kunst*, 5 vols., Berlin, 1929, vol. 1, pp. 233–234, vol. 2, pl. 84, no. 15.



Chalice

Lower Rhenish, first half of the 15th century
 Silver, parcel gilt, with traces of enamel
 Height, 6³/₁₆ in. (16.1 cm)

Inscribed: *henryck housteyn / henryck housteyn iör / johan housteyn iör / gryta housteyn / alit housteyn / mechtelt housteyns*
 Gift of Ruth Blumka, in honor of Timothy B. Husband, 1989
 1989.358

A masterful blend of Gothic decoration and utilitarian function, this chalice represents a type that first appeared in the Rhineland in the mid-fourteenth century and was popular there and in the Low Countries for about a hundred years. The cup and the base are each soldered to a cylinder that slips into the hexagonal knob, where the interfitting elements were originally secured by a pin. The stellate base is wide and stable without appearing massive, and the chalice could be laid on its side without rolling. The engraving and faceting of the knob provide both ornament and a means of grasping.

The underside of the base is engraved with the names of members of the Housteyn family. "Gryta," opposite "henryck," is the first of three female names, suggesting that this is the wife's name, a supposition reinforced by its appearance again on the lozenges of the knob. The substitution of Gryta for Jesus or Maria, more commonly found on lozenges, and the superposition of a coat of arms, presumably the family's, over the sixth lozenge are accommodations of a standard type of chalice to private use.

Archival records show that members of the Housteyn family were vassals of a fief at Frasselt near Kranenburg, near the Rhine River in the Duchy of Cleves, in present-day Germany.

A Hendrich Housteen became a liegeman there in 1419. In 1460 a Johan Housteyn is referred to as the eldest son of the late H. Housteyn. These records suggest the chronological boundaries for the chalice. Further research on the family, known also in Nijmegen to the north and Cologne to the south, may provide additional clues to the history of the chalice.

B D B

Ex coll.: A. R. Nesle; [Joseph Brummer, New York]; Ruth and Leopold Blumka, New York.

Bibliography: *The Notable Art Collection belonging to the Estate of the late Joseph Brummer*, pt. 1 (sale cat.), New York, Parke-Bernet Galleries, April 20–23, 1949, p. 105, no. 432.

Related references: G. van Doorslaer, *La Corporation et les ouvrages des orfèvres malinois*, Antwerp, 1925, pp. 208–209, pls. II–III; Johann Michael Fritz, *Goldschmiedekunst der Gotik in Mitteleuropa*, Munich, 1982, p. 334, figs. 126–127, 459.

Aquamanile in the Form of a Cock

German (Lower Saxony), 15th century
 Latten alloy

Height, 9¹/₁₆ in. (25.2 cm)
 The Cloisters Collection, 1989
 1989.292

Aquamaniles are water vessels used when washing the hands. Over 250 examples are preserved from the Middle Ages. They were probably first used by priests while celebrating the Mass and subsequently came into favor at the dining tables of princes, aristocrats, and wealthy merchants. The early examples, as recorded in the 1252 inventory of the treasury in the church of Saint Martin, at Mainz, were made in the shapes of lions, dragons, birds, and griffins. The later pieces, created for domestic use, included horses, equestrian knights and falconers, dogs, centaurs, and unicorns as subjects. While it is generally difficult to prove that the subject of any particular aquamanile was either purely decorative or had symbolic significance, symbolic or literary references to the Bible, patristic literature, bestiaries, and romances cannot be ruled out.

The new aquamanile is a significant addition to the Metropolitan's distinguished collection because it is a superb example of a previously unrepresented and very rare iconographic and stylistic type. Cast in the lost-wax process and standing on two feet without further support, the vessel's modeling, proportions, engraving, and treatment of eyes, beak, comb, wattles, and feathers reveal it to be a finished, three-dimensional sculpture, finely observed in its regard for natural detail. Yet there is also a concern for reducing natural features to essentials—a characteristic of many works of the



late Middle Ages. The swelling form and feathered textures resembling those of an actual bird are not an indication of realism in the modern sense but, rather, verisimilitude—the result of both observation and purposeful selection.

This artistic focus, as well as the technical details (and flaws), of the casting allies our acquisition with aquamaniles that date after 1400 and later during the fifteenth century. Locating its place of manufacture depends upon the character of the linear pattern of the feathers and on the rounded mass of the body. Two thirteenth-century dragon aquamaniles—one at The Cloisters (acc. no. 47.101.51)—that exhibit similar features have been attributed to Lower Saxony, on the basis of comparison to the baptismal font, of before 1220, preserved in Hildesheim Cathedral. The early thirteenth-century eagle lectern in the same cathedral underscores the concern for simplification in the portrayal of feathered creatures, both real and imagined. It is reasonable to assume that the new acquisition, as well as the two other aquamaniles in the form of cocks preserved in Frankfurt and Nuremberg, are part of this tradition of modeling and brass casting in Lower Saxony.

Because it is impossible to establish that such vessels were exclusively liturgical or exclusively secular, a definitive interpretation of the iconography is elusive. According to Fernand Cabrol and Henri Leclercq, the cock, in announcing the dawn and as part of the biblical story of Peter's denial and repentance, was a symbol of Christ's Passion and Resurrection. In the Early Christian period, the cock was represented

on terracotta lamps, gems, textiles, ivory reliefs, sarcophagi, and in frescoes and mosaics. The importance of the cock during the Middle Ages is underscored by accounts in twelfth- and thirteenth-century Latin bestiaries, which were moralizing compilations, some highly imaginary, of fact and lore of the animal world. Cocks appear not only in bestiaries but also in the line endings and margins of other manuscripts, especially in thirteenth- and fourteenth-century books of hours, such as the *Hours of Jeanne d'Evreux* at The Cloisters (acc. no. 54.1.2). The popularity of the cock as a subject during the late Medieval period is evident in the engaging story of Chauntecleer in *The Canterbury Tales*.

W D W

Ex coll.: [Walter Randall, Paris].

Related references: Victor Gay, *Glossaire archéologique du moyen âge et de la Renaissance*, vol. 1, Paris, 1887, p. 40; Fernand Cabrol and Henri Leclercq, *Dictionnaire d'archéologie chrétienne et de liturgie*, vol. 3, Paris, 1914, pl. 2, cols. 2886–2905; Otto von Falke and Erich Meyer, *Romanische Leuchter und Gefässe, Giessgefässe der Gotik*, Berlin, 1935; William D. Wixom, "Twelve Additions to the Medieval Treasury," *The Bulletin of the Cleveland Museum of Art*, 59, no. 4 (April 1972), pp. 101–102, fig. 33; Wixom, "A Lion Aquamanile," *The Bulletin of The Cleveland Museum of Art*, 61, no. 8 (October 1974), pp. 260–270; Ilene H. Forsyth, "The Theme of Cockfighting in Burgundian Romanesque Sculpture," *Speculum*, 53, no. 2 (April 1978), pp. 252–282; Wixom, in *Gothic and Renaissance Art in Nuremberg* (exhib. cat.), New York, Nuremberg, and Munich, 1986, pp. 75–80, 138–141, nos. 18–22 (illus.); Hermann Born, in *Kirchenkunst des Mittelalters* (exhib. cat.), Hildesheim, 1989, pp. 183–204, no. 11, abb. 1, 2, p. 8, 11, 12–25.

ARMS AND ARMOR

ALBERT-ERNEST CARRIER-BELLEUSE

French, 1824–1887

and

LUCIEN FALIZE

French, 1842–1897

Hilt for the Dress Sword of the Prince de Béarn

French (Paris), about 1880

Gilt bronze

Height, 6½ in. (16.5 cm)

Purchase, Gift of William H. Riggs, by exchange, 1989

1989.229

Carrier-Belleuse was one of the most prodigious and versatile French sculptors active during the second half of the nineteenth century. He played an especially important role in the decorative arts, being one of the first major Salon artists to concern himself with the improvement of industrial design. Our newly acquired sword hilt, the only one known to have been modeled by Carrier-Belleuse, is particularly successful in combining a sculptor's sense of monumentality with a goldsmith's feeling for texture and fine detail, qualities that are at the very heart of Carrier-Belleuse's aesthetic.

The gilt-bronze hilt is generally patterned after that of a military saber, with a large half-basket guard protecting the outer side of the hand; but there the comparison ends. The grip, cast in the round, takes the shape of an elegantly proportioned figure of the Virgin, with her arms crossed on her breast; above her a crown of lilies forms the sword's pommel. The guard is pierced and exquisitely chased on both sides with figures of Saint Michael as a symbol of Christianity—sword raised and carrying a shield emblazoned with a cross—and a dragonlike devil who writhes underfoot. Branches of lilies fill the interstices. On the inside of the guard is an escutcheon in relief bearing the arms of Béarn and Navarre and an angel holding a scroll inscribed *DEI GRATIA SVM QVOD SVM*. The guard's rim is signed *CARRIER-*

BELLEUSE SCVLP and, elsewhere, *L. FALIZE*, indicating that Carrier-Belleuse modeled (and presumably designed) the elements, whereas the goldsmith-jeweler Falize saw to their casting, chasing, and gilding. The underside of the guard (facing the blade) is inscribed *BAPST & FALIZE PARIS* and is further engraved with that firm's emblem, a diamond ring from which hangs a pearl and through which passes a bannerole inscribed *ADAMAS ET MARGARITA* (diamond and pearl), with the letters *B* and *F* below.

The hilt was made for Gaston, prince de Béarn, and its iconography is believed to reflect his devotion to Our Lady of Lourdes. The prince is known to have been a patron of contemporary artists and craftsmen, and several of his commissions enjoyed considerable repute when exhibited at the Exposition Universelle in 1878. Among these was a Renaissance-style table clock in gold and ivory that was the product of a collaboration of Carrier-Belleuse and Falize. The hilt can be dated to shortly after the Exposition, presumably between 1879, when the jeweler Germain Bapst (1853–1921) became Falize's partner (the partnership lasted until 1892), and 1887, the year of Carrier-Belleuse's death.

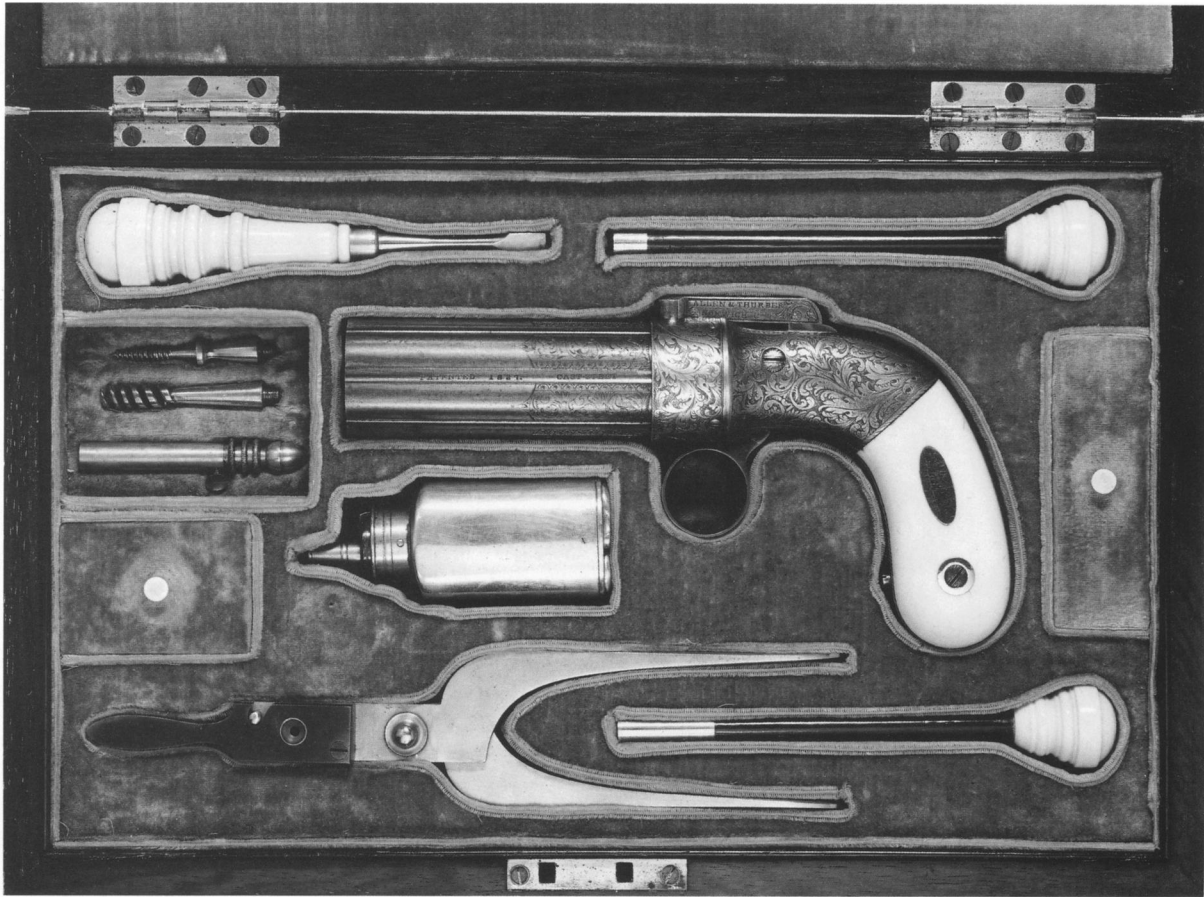
Although a privately commissioned work of highly personal religious iconography, this hilt bears comparison to a number of other nineteenth-century sword hilts that were designed and executed by leading artists of the period. The majority of these were made for weapons presented to civic leaders or military heroes in recognition of their achievements, and their decoration was invariably symbolic, usually incorporating secular allegorical figures and patriotic imagery appropriate to the recipient. The example by Carrier-Belleuse and Falize is perhaps the finest of all, however, for, while remaining identifiable as a sword hilt, the elements of the grip, pommel, and guard are visually and thematically unified into a graceful and pleasing sculpture that can be viewed in the round. It would be as much at home in a gallery of nineteenth-century decorative arts as in one for arms and armor.

S W P

Entries by Stuart W. Pyhrr, *Curator in Charge*; Leonid Tarassuk, *Senior Research Associate*.

Bibliography: June Ellen Hargrove, *The Life and Work of Albert Carrier-Belleuse*, New York and London, 1977, pp. 258–259, fig. 246.





ETHAN ALLEN
American, 1808–1871

Cased, Six-Barreled Revolving Percussion Pistol

American (Norwich, Connecticut), 1842–47

Pistol: browned steel, silver, ivory, and gold; overall length, 7¹/₁₆ in. (18 cm); caliber, .31 in. (7.87 mm). Accessories: steel, wood, ivory, and silver. Case: rosewood and velvet, with German silver mounts;

length, 12⁵/₁₆ in. (32.9 cm)

Gift of Eric Vaule, 1990

1990.137 a–j

The lock mechanism used in this firearm was first patented by Ethan Allen in 1837. In the developed form represented by this specimen, the Allen revolving pistol featured several barrels made as one block that rotated on an axle; with a pull of the trigger, a double-action mechanism raised the hammer (cock), turned and locked the barrel block, and released the cock. Individual elements of this comprehensive action were known earlier, but the inventor Allen combined them in one design. The handgun enjoyed wide success for several decades because of its ability to discharge all barrels in quick succession. Revolving multibarrel pistols, made in many variations in America and abroad, were nicknamed

“pepperboxes,” the term retained by later collectors. It was the heavy weight of the multiple-barrel firearms that finally led to a preference for revolvers made by Samuel Colt and other manufacturers, since these lighter revolvers had only a single barrel and a short cylinder that held several charges.

This cased pistol stands out among many surviving pepperboxes as a complete set of an unusually high quality and pristine condition. Its ridged and grooved barrel block, hammer, and frame are of browned steel hand engraved with floral scrollwork. The nipple shield, a housing protecting the ignition caps, is made of silver decorated *en suite*. The grip is composed of two ivory plaques inlaid with gold disks. The set includes nine ivory-and-silver-embellished accessories for loading and maintenance and is contained in a red-velvet-lined rosewood case with mounts of German silver. Markings on the pistol indicate that it was manufactured by Allen in partnership with his brother-in-law Charles T. Thurber at their shop in Norwich, Connecticut, where they worked from 1842 to 1847.

L T

Bibliography: Wallace B. Gusler and James D. Lavin, *Decorated Firearms 1540–1870 from the Collection of Clay P. Bedford* (exhib. cat.), Williamsburg, Colonial Williamsburg Foundation, 1977, pp. 228–229, no. 92.

EUROPEAN SCULPTURE AND DECORATIVE ARTS

WILLEM JANSZ BLAEU
Dutch, 1571–1638

Celestial Globe

Dutch (Amsterdam), after 1621, from plates engraved in 1603
Paper, partly hand colored; plaster; brass; oak;
and stained, light-colored wood

Height, 20½ in. (52.1 cm); diameter of globe, 13⅞ in. (34 cm)

Signed (in the engraved cartouche between the constellations Perseus
and Auriga): *Guilielmus Ianssonius/Blaeu*

Purchase, Friends of European Sculpture and
Decorative Arts Gifts, 1990
1990.84



Entries by James David Draper, *Curator*; James Parker, *Curator*;
Clare Le Corbeiller, *Associate Curator*; Jessie McNab, *Associate
Curator*; Clare Vincent, *Associate Curator*; Daniëlle O. Kisluk-
Grosheide, *Assistant Curator*.

Amsterdam's printers and engravers contributed materially to the brilliance of Dutch achievement in the seventeenth century. One of the most prominent among them was the cartographer and globe publisher Willem Jansz Blaeu. Blaeu, born Willem Jansz, or Janszoon, in Alkmaar, opened a shop in Amsterdam about 1598, after having studied briefly with the great Danish astronomer Tycho Brahe (1546–1601). Blaeu's first celestial globe appeared almost immediately. The stars on it were based on Brahe's star catalogue, but the prototypes for the beautifully engraved constellation figures have never been identified. The globe was soon superseded, however, by one published by Blaeu's chief competitor, Jodocus Hondius (1563–1612), showing the newly discovered constellations of the southern hemisphere. In 1603 Blaeu issued a corrected edition of his celestial globe, which he sold with his terrestrial globe of 1599. The globes, consisting of engraved paper gores pasted to plaster spheres, were hand colored, mounted inside a horizon circle on a wooden stand, and supported by a brass meridian ring, with an hour circle and pointer attached to the top of the ring.

Blaeu published pairs of globes from four additional sets of plates, which together are considered to have been the best in seventeenth-century Europe. Blaeu took his surname around 1621 to avoid confusion with Jan Jansz (about 1588–1664), a son-in-law of the rival Hondius. Blaeu was appointed cartographer to the Dutch East India Company in 1633 and before his death began the multivolume world atlas that was completed by his son Joan Blaeu (about 1598–1673) and published in Latin, Dutch, French, German, and Spanish editions.

The engraved gores for the 1603 edition are those on the Museum's globe, but the cartouche has been corrected to show the surname Blaeu. The stand is the original, but the hour circle is missing.

C V

Related references: Deborah J. Warner, *The Sky Explored: Celestial Cartography, 1500–1800*, New York and Amsterdam, 1979, pp. 28–31; Peter van der Krogt, *Old Globes in the Netherlands: A Catalogue of Terrestrial and Celestial Globes Made Prior to 1850 and Preserved in Dutch Collections*, Utrecht, 1984, pp. 22–24, 55–73.



Detail



JOHANN VALENTIN GEVERS
(silversmith)

German, about 1662–1737

Mirror

German (Augsburg), about 1710

Tortoiseshell, silver, silver gilt,
green-stained ivory, and engraved glass
on pine and oak

Height, 78 $\frac{7}{16}$ in. (198.9 cm)

Wrightsman Fund, 1989
1989.20

The splendor of the silver furnishings at the court of Louis XIV (1638–1715) dazzled visitors to Versailles. Made mostly at the Manufacture des Gobelins, the royal silver furniture symbolized the glory of the Sun King. The example set by Louis XIV was followed by other European rulers. Long after the French silver had been melted down in 1689, costly pieces were made to embellish princely residences throughout Europe.

One important center for the working of precious metals was Augsburg, and most of the tables, *guéridons*, sconces, and other silver furniture extant today originated there. Unlike Louis XIV's pieces, which were nearly all of solid silver, those executed at Augsburg consisted of a wooden core covered by thin silver plates. Augsburg smiths also supplied silver and silver-gilt mounts for attachment to mounted objects veneered with tortoiseshell and ivory, such as the impressive mirror recently acquired by the Museum.

The mirror's sumptuous frame incorporates volutes, bandwork, acanthus foliage, tasseled lambrequin motifs, fruit and flower baskets, and drapery ornaments that were introduced by the influential French designer Jean Berain (1637–1711). Berain's style was disseminated by French Huguenot craftsmen who left France in 1685 after the revocation of the Edict of Nantes. During the last years of the seventeenth century and the beginning of the eighteenth, pirated copies of Berain's designs were sold by Jeremias Wolff (1663/73–1724) and other publishers in Augsburg. Johann Valentin Gevers, responsible for most of the mirror's silver and silver-gilt decorations, was probably familiar with these prints. The overall shape of the mirror, however, is not based on Berain's furniture designs. The geometrical projections of the heavy frame and elaborate crest are more in accord with native German taste of the period.

Four medallions with scenes in relief are mounted on the frame. The two flanking the top of the mirror depict a fashionable courting couple, and the pair below may represent two of the continents. The one on the right, with a crown, a scepter, and a horse as her attributes, is likely to be Europe. Although a lion usually accompanies the personification of Africa, the treasure chest and camels in the background of the left medallion may indicate that Asia is shown. The medallions are in the style of Johann Andreas Thelot (1655–1734), who specialized in figural reliefs, and it is possible that they were executed in his workshop.

It is not known who commissioned the mirror. The allegorical figures of Temperance and Prudence, flanking the top, may allude to the owner's virtues. If the glass cartouche in the crest is a nineteenth-century replacement, as has been suggested, its female bust (a portrait of the owner?) could possibly be a copy of the original engraved decoration. The mirror may have originally been *en suite* with a table and *guéridons*, a usual arrangement at the time.

D G

Bibliography: *Chefs-d'oeuvre de la curiosité du monde* (exhib. cat.), Paris, Pavillon de Marsan, 1954, no. 306; "La curiosité—Les arts,"

Connaissance des Arts, 32 (October 1954), pp. 66–67; Serge Roche and Pierre Devinoy, *Miroirs, galeries et cabinets de glaces*, Paris, 1956, pp. 27, 34, 307, fig. 6; Sale cat., Ader Picard Tajan, Monte Carlo, Monaco, March 17, 1988, lot 87.

Related references: Heinrich Kreisel, *Die Kunst des deutschen Möbels*, vol. 1, *Von den Anfängen bis zum Hochbarock*, Munich, 1968, pp. 289, 358, fig. 679; vol. 2, *Spätbarock und Rokoko*, Munich, 1970, pp. 104, 377, fig. 244; Heidi Praël-Himmer, *Der Augsburger Goldschmied Johann Andreas Thelot*, Munich, 1978; Helmut Seling, *Die Kunst der augsbürger Goldschmiede 1529–1868*, Munich, 1980, vol. 1, pp. 348–349, nos. 1071, 1076, 1077; vol. 3, p. 291, no. 1939; Hildegard Hoos, "Augsburger Silbermöbel" (Diss., Frankfurt am Main, 1981), vol. 2, pp. 63–64, 112.

Wine-Bottle Cooler, One of a Pair

French (Vincennes), about 1751–52

Soft-paste porcelain

Height of each, 5 1/6 in. (12.9 cm)

Purchase, Gifts in memory of Frederick P. Victoria, 1989

1989.351.1,2

In 1745 the company of shareholders in the Vincennes factory was granted a privilege by Louis xv for the exclusive production in France of porcelain "in the manner of Saxony, painted and gilded, with human figures." It is thus not surprising to encounter Meissen influence in both the forms and decorations of early Vincennes pieces. A well-established Meissen formula of the 1730s and early 1740s was the gold-banded cartouche enclosing a pictorial subject; at Vincennes this was adopted about 1749–52 for use mainly on coolers for wine bottles and glasses, which were painted with landscapes incorporating figures or humble cottages in the Dutch manner.

By about 1752, however, the presence at Vincennes of the model designer Jean-Claude Duplessis and the painter François Boucher was leading the factory in a new direction, and the bottle cooler illustrated, one of a pair, marks the transition. On both sides of each are pastoral landscapes, in soft blues, greens, and browns, that rest lightly and freely on the clear white ground, unconstrained by a border. These idyllic scenes are quite unlike the cottage landscapes, which, though charming, have a slightly stiff and borrowed air about them. Here, emerging with grace and complete maturity of style, is the Vincennes of Madame de Pompadour and the French Rococo.

C L C



LOUIS-GABRIEL CHULOT

French, active 1755–1799/1800

Cup (tasse à l'étrusque) and Saucer

French (Sèvres), about 1793–about 1800

Height of cup, 3 $\frac{3}{16}$ in. (8.1 cm); diameter of saucer, 6 $\frac{3}{8}$ in. (16.8 cm)

Purchase, Gifts in memory of Henry Chase, and The Charles E. Sampson Memorial Fund, 1990

1990.101.1,2

The soberly antiquarian design of the cup is transformed by its fanciful decoration. On both cup and saucer butterflies are depicted as actors in the Italian Comedy and the Théâtre Français: in one vignette a jaunty Harlequin butterfly strikes the standard pose for the figure established by the late seventeenth century; in another, two butterflies in a mock duel parry their swords over the body of a fallen companion.

The source for these whimsical scenes has been identified as two sets of etchings of *Papillonerie Humaines* by Charles-Germain de Saint-Aubin (1721–1786). Neither set is dated, but the first is thought to have been published after 1756, a dating compatible with the lingering popularity of the playful human-monkeys that inhabited the painted and engraved decorative schemes of the designer Christophe Huet (d. 1759). What is surprising is to find this lighthearted mood at the end of the century, when not only neoclassicism but also the Revolution would seem to have swept away any sense of frivolity.

Vases and tablewares in what was called the Etruscan style were introduced into the Sèvres factory repertoire as early as

1767, but it was only in the 1780s that they became relatively common. A variant model of this cup, its form derived from two classical vases in the collection of Baron Dominique Vivant Denon, was produced for Marie-Antoinette's dairy at Rambouillet in 1788; a cup of the same model as the Museum's but with different decoration, in the Musée des Arts Décoratifs, Paris, is dated 1791. Our cup and saucer must have been completed over a period of several years. Both are painted in blue enamel with the factory mark of interlaced L's that was discontinued in 1793, and with the word *Sèvres* written in gold, a form of marking used between about 1800 and 1802. The decorator's mark of two eighth notes is that of Louis-Gabriel Chulot, a painter at Sèvres from 1755 until the year VIII (1799/1800) of the Revolutionary calendar, when he was pensioned; the gilding is signed by the unidentified GI, whose initials appear frequently on Sèvres porcelains of the mid-1780s and into the 1790s. On the evidence of the related cups and of the ancien régime factory mark, this ensemble must have been produced and painted before 1793 and then left unfinished in stock. The years between 1793 and 1800 were inauspicious for the factory, with falling sales and administrative disorder, and the social climate was scarcely hospitable to the taste represented by pieces such as these. But with the Consulate came the revival of the production of luxury goods, a new clientele, and at Sèvres the appointment of a new and sensitive director, Alexandre Brongniart. We may imagine that he was captivated by the light perfection of both conceit and execution of these pieces and entrusted them to the gilder for completion.

CLC

I should like to thank Peter Fuhling for his identification of the Saint-Aubin etchings.





JEAN-ANTOINE HOUDON
French, 1741–1828

Robert Fulton (1765–1815)

French (Paris), about 1803
Plaster

Height (including painted wood socle), 27 in. (68.5 cm)

Inscribed on the *tranche* of the right shoulder: houdon f

Wrightsmen Fund, 1989

1989.329

Houdon's busts of the leading intellectuals and statesmen of the Enlightenment remain to this day our primary images of them, each bust seeming a perfect meeting of minds between artist and sitter. The Museum glories in its Houdon marble portraits of Diderot, Voltaire, and Franklin, all works of the 1770s. This plaster of Robert Fulton is a relatively late work, showing the sculptor's powers of analysis undimmed. Perhaps there were heightened sympathies between the two men because of shared interests. Fulton had started as a portrait painter, training in England, and his first invention was a machine for cutting and polishing Devonshire marble. By the time he reached Paris, he was a full-fledged scientific engineer, but he absented himself from his nautical investigations long enough to patent a panoramic view of the city in 1799.

American society in post-Revolutionary Paris around the time of the making of this bust was prominent, indeed in full ferment. Robert Livingston, American Minister to France, and James Monroe, Minister Extraordinary, were there in 1803, arranging the Louisiana Purchase. Livingston would later be the chief financial backer of Fulton's steam engine. In Paris Fulton also formed a lasting friendship with Joel Barlow, the poet and political writer. Houdon exhibited busts of Barlow and Fulton at the Salon of 1804, along with those of the Margravine of Anspach, Marshal Ney, and an unknown male sitter, as well as a plaster statue of Cicero. Although the Salon *livret* does not specify materials for the busts, it is likely that they were also of plaster. The marble *Fulton* in the Detroit Institute of Arts is signed and dated to the year XII of the Republic (1804). The marble *Barlow* in the White House is undated, but a plaster in the Pennsylvania Academy of Fine Arts, Philadelphia, is also dated to the year XII. Their compositions suggest that *Barlow* and *Fulton* were to some extent conceived as pendants, each looking slightly inward so as to complement the other, each brimming with vigor and appearing somehow indelibly American despite their fashionable Parisian dress: Barlow keen but slightly uncouth, and Fulton, the visionary, alert and optimistic.

When Fulton returned to America in 1809, he apparently did not bring any Houdon busts with him, and seems never to have owned an example of his own portrait. In 1813 he requested Barlow's widow to have Houdon make marble busts for him of "Franklin, Washington, Jefferson, Barlow and Self," offering 5,000 francs for the five but eventually paying 6,000 francs for the *Barlow* alone.

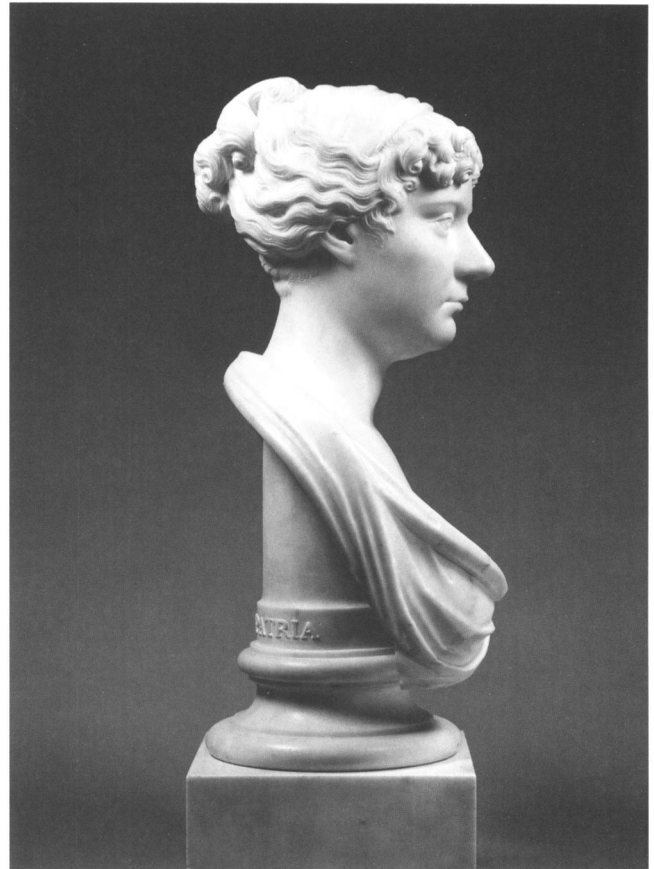
Other plasters, such as one in the National Academy of Design, New York, repeat the Detroit marble *Fulton* line for line. The present *Fulton*, open at the back, is of a grayish plaster, from which most traces of white paint have vanished. The marble in Detroit is a splendid affair, but there are important differences between it and this humbler plaster, suggesting not only that the latter was cast from a variant clay preparatory model but that the marble would have been even more appealing if it had conformed to the model. There is greater vitality in the contours of the plaster, owing to the asymmetrical, higher cut of the shoulders and the higher coat collar; a relative informality in the subject's attire is indicative of his inspired personality. In these subtleties and abstractions, Houdon was keeping abreast of the latest developments in portrait painting as practiced by Jacques-Louis David.

J D D

Ex coll.: Sarah Hunter Kelly, New York (sold by her estate, Christie's, New York, November 20, 1982, lot 317); Wendell Cherry, New York (sale Christie's, New York, December 1, 1989, lot 12).

Bibliography: H. H. Arnason, *The Sculptures of Houdon*, New York, 1975, p. 119, note 247; Arnason, in *The Eye of Th. Jefferson* (exhib. cat.), Washington, D.C., National Gallery of Art, 1976, p. 61, no. 108, p. 360; Cynthia Owen Philip, *Robert Fulton, a Biography*, New York, 1985, p. 151, jacket (illus.).

Related reference: Paul L. Grigaut, "Shorter Notes: A Marble Bust of Robert Fulton by Houdon," *Art Quarterly*, 12 (1949), pp. 257-262.



JOHN BACON THE YOUNGER
English, 1777-1859

Lady Antonina Le Despencer (1774-1829)

English (London), about 1820
Marble

Height (including base), 28 in. (71 cm)

Signed behind the right shoulder: *J. Bacon*

Inscribed (in front): ANTONINA / the only daughter of / FRANCIS,
BARON LE DESPENCER; (in raised capitals in back): PHILOPATRIA

Purchase, Margaret A. Darrin Gift, 1989
1989.290

Lady Antonina Le Despencer was the natural daughter of Sir Francis Dashwood (later Baron Le Despencer), a celebrated nonconformist and founder of the Hell-fire Club of West Wycombe. Her early proofs of talent for controversy and her anticlericalism earned her the sobriquets "Leopardess" and "Infidel." Her *Essay on Government*, which won considerable acclaim in 1808, was signed with her preferred nickname of "PhilopatRIA," which appears on the back of this bust. In her prime a beauty—"a magnificent Witch," according to Thomas de Quincey—she suffered ever more elaborate bouts of paranoia. The sculptor does not shy away from this aspect altogether, for despite his idealizing neo-classical tenets, he allows a certain querulousness to be divined in her features, especially in profile. Lady Antonina increasingly haunted the Dashwood family mausoleum at

West Wycombe, causing a bust of herself, possibly also by Bacon, to be erected there. By 1939 the bust was described as crumbling and headless. The present marble, in near-perfect condition, can be assumed to be the one exhibited at the Royal Academy in 1820, for the catalogue, like the inscription, takes pains to identify her as the “only daughter of Francis Baron Le Despencer.” Subsequently, the bust belonged to the dukes of Northumberland.

JDD

Bibliography: *The Exhibition of the Royal Academy, MDCCCXX, the Fifty-second* (exhib. cat.), London, Royal Academy, 1820, no. 1049.

Related reference: Ronald Fuller, *Hell-fire Francis*, London, 1939, pp. 255–268.



BARON FRANÇOIS-JOSEPH BOSIO
French, 1768–1845

Marie-Amélie, Queen of France (1782–1866)

French (Paris), 1841
Marble

Height (including base), 32½ in. (82.5 cm)

Signed and dated on the base: LE BARON BOSIO/MDCCCXLI
Wrightsmen Fund, 1989
1990.60

If there were an Ingres of sculpture, it would be Bosio, an artist no less cool and disciplined. Born in Monaco, he trained in France and Italy, eventually gaining official favor with his busts of Napoleon I and members of the first imperial family. That of Jerome Bonaparte, king of Westphalia, was replicated as many as fifty-four times, including an example, made for a German mistress of Jerome, that was the first Bosio to enter our collection (acc. no. 1971.113). However, his greatest successes came in Paris during the Restoration, with the bronze equestrian monument (1816–22) to Louis XIV in the Place des Victoires and the marble monument to Louis XVI in the Chapelle Expiatoire (begun in 1816,

installed in 1835). Louis XVIII named him *premier sculpteur du roi* and Charles X created him baron.

At the outset of the July Monarchy, in 1836, Bosio was stripped of his titles, but Louis Philippe did not ignore his talents for long, if for no other reason than that he was still the ablest practitioner of the neoclassical portrait bust. He modeled the bust of the Citizen King's consort, Marie-Amélie de Bourbon, of the House of the Two Sicilies, in 1837. The plaster model is in the museum at Saint-Omer, and the first marble, shown at the Salon of 1839, is at Versailles. Replicas were sent to Duke Ferdinand of Saxe-Coburg-Gotha, to the court of Vienna, and to the headquarters of the Paris National Guard. The last two have apparently disappeared.

This is the bust sent in 1841 to Duke Ferdinand of Saxe-Coburg-Gotha, into whose family two of Louis Philippe's and Marie-Amélie's children were married. There is a certain austerity because of the queen's rank, yet it is easy to imagine bonds of sympathy between her and her portraitist. He paid a fine compliment to her thin, graceful neck, reinforcing

it, in fact, with the trailing fabric of her turban. It is no doubt of Lyonnais silk; just as in her painted portraits by Winterhalter, the queen chose clothing that would promote the national fashion industry. Bosio especially relished her coiffure, the crisp and buoyant treatment of curls being a trademark of his that continued to the end of his career. Another virtuoso touch, invisible except upon closest inspection, is the insertion of four perfectly realized ermine tails in the dark pocket of space underneath her right shoulder.

The busts led to a less personal full-length statue by Bosio of Marie-Amélie wearing a crown and a train. The pointed plaster model, made in 1842, is in the Louvre, while the marble, finished after Bosio's death in 1845 by his nephew, is at Versailles.

JDD

Bibliography: Gérard Hubert, *Les Sculpteurs italiens en France sous la Révolution, l'Empire, et la Restauration, 1790–1830*, Paris, 1964, p. 114.

JEAN-BAPTISTE CARPEAUX

French, 1827–1875

Amélie de Montfort

French (Paris), 1868 or 1869

Terracotta

Height, 7¹/₁₆ in. (19.5 cm)

Purchase, Friends of European Sculpture
and Decorative Arts Gifts, 1989

1989.289.2

Carpeaux, familiar to the Museum's visitors who have seen his colossal marble group of *Ugolino and His Sons* and his marble bust of *Napoleon III*, is shown here in an informal but no less haunting mood. It was the Empress Eugénie who effected his introduction to Amélie de Montfort, the daughter of a general, in 1868. They wed the following year. This sketch bears a paper sticker with a number corresponding to a model identified as "Mademoiselle de M." in the sale of works from his atelier in 1894. The peculiarly graceful incline of the head, visible even in this rapid-fire performance, agrees with that in a finished bust known as *La Fiancée* (Musée du Petit Palais, Paris). Amélie probably did not pose for the Museum's sketch; it more likely represents his memory of the way she appeared near the time of their meeting. Although it must have been accomplished in only seconds, Carpeaux rendered the fleeting vision permanent, as the eye extrapolates modest gaze, stylish bustle, and neck ribbon from the welter of clay and thumbprints.

JDD

Bibliography: *Exposition des oeuvres originales et inédites de Jean-Baptiste Carpeaux*, Paris, École Nationale des Beaux-Arts, 1894, no. 358 (sale, Hôtel Drouot, Paris, May 31–June 2, 1894, no. 358); *Exposition de dessins de sculpteurs et de sculptures*, Paris, Galerie Romane, 1987, no. 17.





CHARLES-GUILLAUME DIEHL
(cabinetmaker)
French, 1811–about 1885

EMMANUEL FRÉMIET
(sculptor)
French, 1824–1910

JEAN BRANDELY
(designer)
French, active 1855–1867

Armoire

French (Paris), 1867
Oak veneered with cedar, walnut, ivory, and ebony, set with
silvered-bronze mounts
Height, 93¼ in. (238 cm)
Purchase, Mr. and Mrs. Frank E. Richardson Gift, 1989
1989.197

As if to emphasize the importance of the sculptor's role in creating this astonishing armoire, Frémiet's name appears twice in its central plaque, once incised under the hooves of the yoked ox at the left (E. FRÉMIET), and again under the projecting lower edges of the plaque, where it appears in conjunction with the names of his collaborators (BRANDELY, DIEHL, FRÉMIET). Known as an animal sculptor (*animalier*), Frémiet was allowed abundant scope for his talents in carrying out the silvered-bronze mounts on this armoire.

At first view, the eye is irresistibly drawn to the central plaque, with its stagelike composition bristling with armed men atop an ox-drawn chariot, which commemorates a military victory, the triumph of Merovech. An almost legendary character, Merovech, the leader of the Salian Franks during the mid-fifth century, stands at the front of the chariot holding a spear and axe. In alliance with other tribes and Roman legions, the Franks won a decisive victory over Attila the Hun at the Battle of the Catalaunian Fields (451), in what is now northern France. This victory, which delivered western Europe from the marauding Huns, was a source of

nationalistic pride for the French in the latter part of the nineteenth century. Merovech was well known to them also as the founder of the dynasty of Frankish kings named after him, the Merovingians. This lasted for more than two centuries (500–751) and was succeeded by the Carolingian dynasty before the formation of modern France.

The literal representation exemplified in the central plaque was abandoned for the armoire's remaining silvered-bronze ornaments, which were pure invention. The imagination of the designer was unfettered by precedent, since no examples of such furniture were known. Between them, designer, cabinetmaker, and sculptor fashioned a new substyle, evoking a legendary past. The trophies of piled Frankish armor and weapons, intermingled with strange, primitive animal and plant forms set against the armoire's blocky outlines, contribute to its would-be Merovingian aspect.

There is another version of the Museum's armoire, a medal cabinet by the same designer and craftsmen, who submitted it to the Paris International Exhibition of 1867. The cabinet's exhibitors hoped that Emperor Napoleon III would buy it. Rejected by the emperor, the medal cabinet was acquired by the Louvre in 1973 and is now in the Musée d'Orsay, Paris. Similar in size and proportion to the armoire, the cabinet has an interior with twenty-five drawers for

medals that replace the armoire's plain, paneled-oak interior, and the corners of the cabinet's door are differently ornamented. It served as a prototype for the armoire, which was commissioned by Diehl himself and remained in his collection until his death. Besides these two pieces, a somewhat smaller cedarwood-and-walnut humidior cabinet, with analogous silvered-bronze mounts, has recently appeared on the Paris art market.

The armoire is the only major piece of Second Empire furniture in the Museum's collection and represents a spectacular breakthrough into a new field of acquisition.

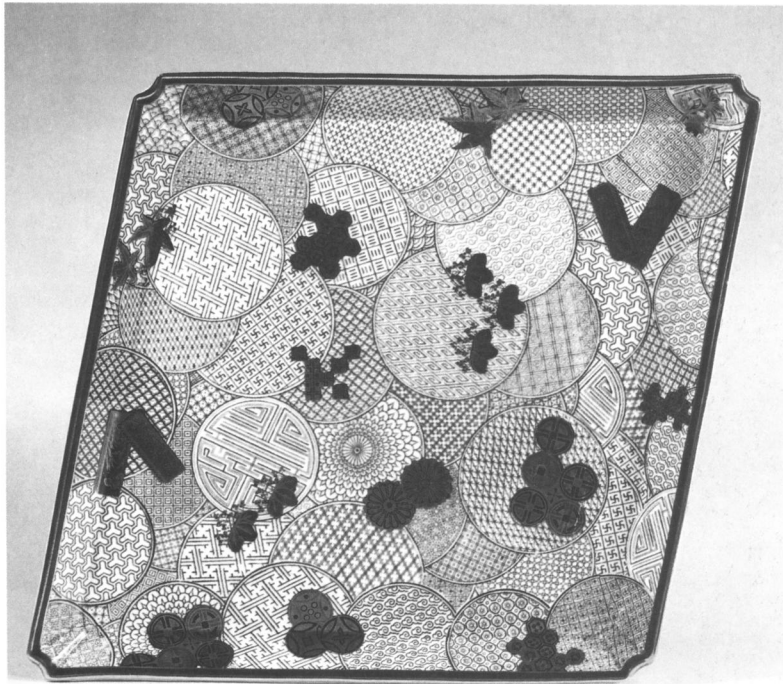
J P

Bibliography: *The Second Empire 1852–1870, Art in France Under Napoleon III* (exhib. cat.), Philadelphia Museum of Art, The Detroit Institute of Arts, Grand Palais, Paris, 1978–1979, pp. 103–104, no. 11 23; Penelope Hunter-Stiebel, *Of Knights and Spires, Gothic Revival in France and Germany* (exhib. cat.), New York, Rosenberg and Stiebel, 1989, pp. 38–42, 59 (color illus.).

Related references: Denise Ledoux-Lebard, *Les Ebénistes du XIX siècle, 1795–1889, leurs oeuvres et leurs marques*, Paris, 1984, pp. 164–167; Marc Bascou, Marie-Madeleine Massé, and Philippe Thiébaud, *Catalogue sommaire illustré des arts décoratifs, Musée d'Orsay*, Paris, 1988, p. 76.

Detail





ROYAL WORCESTER PORCELAIN COMPANY
(manufacturer)

Worcester, Worcestershire, England

Tray, for a Tête-à-tête (Tea Service for Two)

English, 1884
Porcelain

Length, 17 in. (43.2 cm)

Purchase, Robert L. Isaacson Gift, 1989
1989.186.1

The lozenge-shaped tray is transfer-printed in underglaze blue with a complex design of circles filled with different ground patterns, as though numerous decorated disks had been spread out over the tray, overlapping and overlapped by their neighbors. Over all are clumps of stenciled motifs in gold, consisting of decorated circles, squares, hexagons, plants, flowers, pen boxes, and leaves. The mark s.y. in gold on the underside of the tray is that of an anonymous gilder. Other marks are a printed Royal Worcester Company mark, a *v* for the year 1884, and the Company's impressed mark, also crowned.

In 1876 the director of the Royal Worcester Porcelain Company, Reginald Binns, sent back to England a large consignment of Japanese ceramics purchased at the Centennial Exhibition in Philadelphia. Two years later the Royal Worcester Porcelain Company was awarded a Gold Medal for the overall achievement of its entire exhibit at the Paris International Exhibition, in which porcelains in the Japanese taste were conspicuous by their number and variety. The plan of this tray is typical of the "Japanism" of the 1880s, which favored such luxuriant flat effects in contrast to the naturalism of bird, fish, and flower designs preferred in the 1870s in the first phase of Japanese taste. At the time this tray was made, the Royal Worcester Porcelain Company—founded in 1751 and having had several changes of management and ownership—was considered the leading porcelain maker in Britain.

JMcN

Bibliography: *Japonisme* (exhib. cat.), Paris, Grand Palais, May 17–August 15, 1988, no. 227; Tokyo, National Museum of Western Art, September 23–December 11, 1988, no. 227.

EUROPEAN PAINTINGS

GIROLAMO ROMANINO
Italian (school of Brescia), 1484/87–1560

The Flagellation
and (on the reverse) *The Madonna of Mercy*

Tempera and oil(?) on canvas
Overall (with added strips), 77 $\frac{1}{8}$ × 53 $\frac{7}{8}$ in. (195.9 × 136.8 cm);
painted surface, 70 $\frac{7}{8}$ × 47 $\frac{1}{2}$ in. (180 × 120.7 cm)
Purchase, Anonymous Bequest, by exchange, 1989
1989.86

Located about fifty miles east of Milan, within the confines of the Venetian state, Brescia was not a significant political power, and its emergence as a major artistic center in the early sixteenth century is one of the more surprising phenomena of Renaissance history. Of the three presiding artistic geniuses—Moretto, Savoldo, and Romanino—Romanino was the most radically innovative and open to the widest influences. Titian's handling of color and description of effects of light was crucial to his formation, which must have taken place in Venice, but northern prints provided the impetus behind some of his more extreme depictions of violent emotion.

The Flagellation is only the second major work by Romanino to enter an American museum. Created as a processional standard, it is painted on both sides: the reverse has a badly damaged image of the Madonna of Mercy with, at her sides, figures of Saints Anthony of Padua and Francis and, at her feet, kneeling figures of a lay confraternity of flagellants (this composition was uncovered when an old relining canvas was removed during restoration). The picture was probably removed from its original location in a Franciscan establishment following the Napoleonic suppression of religious orders in Italy, as happened with the Museum's large altarpiece by Moretto, which was also painted for a lay confraternity in Brescia.



The Madonna of Mercy

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



The Flagellation

The rather conventional composition of *The Madonna of Mercy*, which is too damaged to be exhibited, derives from a work like Moretto's *Madonna del Carmelo* (Accademia, Venice). Given Romanino's interest in emotionally charged scenes, it is probable that he relied a good deal on workshop assistants to execute this image. By contrast, *The Flagellation* is a work of great originality and was painted entirely by the master. Like many of his contemporaries, Romanino was fascinated by Dürer's prints, which may have provided the inspiration for the colorfully costumed torturers of Christ with their grotesque expressions. The juxtaposition of one of these, his hand raised in preparation to strike, with Christ's more idealized features makes for a particularly powerful effect. The pose of the figure of Christ—one of Romanino's most remarkable inventions—was perhaps inspired by Hans Baldung Grien's woodcut of Christ at the column. It was this figure that seems, later, to have particularly impressed Caravaggio, whose birthplace is near Brescia, for in his

Flagellation painted in 1607 for the Church of San Domenico in Naples he made a conscious reference to Romanino's depiction. There are no documents that can be associated with Romanino's picture, but its familiarity to Caravaggio strongly suggests that it was painted for some prominent church in Brescia, such as San Francesco.

Romanino was, above all, a master of fresco painting, and not the least attractive feature of this work derives from the fact that it was painted in tempera with a directness reminiscent of fresco practice. The work can be dated to about 1540, shortly after his fresco cycle in the village of Pisogne, one of his most extreme experiments in a popular, anticlassical style.

K C

Provenance: Private collection, France; [Giacomo Algranti, London, 1989].



ANDREA DI LIONE
Italian (Naples), 1610–1685

Tobit Burying the Dead

Oil on canvas
50¼ × 68½ in. (127.6 × 174 cm)
Gwynne Andrews Fund, 1989
1989.225

On a visit to the collection of the Marquis de Gouvernet in Paris in 1743, the great collector and connoisseur Mariette recorded seeing a picture by the Neapolitan painter Andrea di Lione. “The subject was Tobit burying the dead. It was composed in the style of Poussin, well drawn and well colored. I would even have taken it for a Poussin if the artist had not put his signature on it.” Despite the absence of any signature, the picture Mariette described is likely to be the Metropolitan’s *Tobit Burying the Dead*, which shows the devout Jew Tobit superintending the burial of his dead compatriots in defiance of the Assyrian king Sennacherib. Prior to 1939, the picture was, indeed, considered a work by Poussin or a close follower. It is now a recognized masterpiece of Andrea di Lione, one of the most enigmatic as well as attractive painters of seventeenth-century Naples.

Lione’s first contact with the work of Poussin was via the brilliant Genoese painter Giovanni Benedetto Castiglione, who was associated with the circle of Poussin in Rome about 1632–34. In 1635 Castiglione went to Naples, where he evidently established a close and long-lasting friendship with Andrea di Lione. The genesis of the Metropolitan’s picture can be traced through a group of drawings and a related print by Castiglione and no less than four drawings by Lione himself (Kupferstichkabinett, Berlin; Victoria and Albert Museum, London; Museo di Capodimonte, Naples; Crocker Art Museum, Sacramento; and, additionally, what has been thought to be a copy of the Victoria and Albert drawing in the Kunsthalle, Hamburg). These drawings testify to a mutually beneficial exchange of ideas between the two artists. Interestingly, both experimented with an upright as well as a horizontal compositional format. Prior to painting the Museum’s picture, Lione created a smaller painting on copper that reflects in a more direct fashion Castiglione’s romantic vision of the ancient world. That painting includes an overturned marble urn behind the figure of Tobit, and this motif—a favorite of Castiglione—reappears in two of Lione’s

compositional drawings for the Museum’s picture. In the painting Lione substituted an open sarcophagus and added, in the background, a triumphal arch. The arch is related to a drawing in an album recently attributed to Lione showing the Arch of Titus in Rome.

Despite the close relationship of the Museum’s picture to the work of Castiglione, its tightly constructed composition and powerful emotional effect testify to Lione’s direct knowledge of the work of Poussin. Particularly effective in this regard is the triangular arrangement described by Tobit, his hooded head enveloped in shadow, and his companions—so unlike Castiglione’s more loosely conceived compositions. There is no record of when Lione visited Rome, but that he did so cannot be doubted. His biographer, De Dominicis, states that Lione left Naples after 1647, and Rome may have been his destination. But it is also possible that he visited Rome with Castiglione sometime in the mid-1630s, or around 1642–44. The close relationship of the *Tobit* to Poussin’s style suggests that the picture was painted by Lione in Rome in the early 1640s.

K C

Ex coll.: Marquis de Gouvernet, Paris (by 1743–75; estate sale, Remy, Paris, November 6–10, 1775); the Counts Czernin, Vienna (by 1808/9 until at least 1939); [Frederick Mont, New York, by 1962]; Mr. and Mrs. Paul Ganz, New York (by 1965–73); Channing Blake, New York (1973–89).

Bibliography: P. J. Mariette, *Abeceario*, vol. 3, Paris, 1854–56, p. 205; A. Blunt, “A Poussin-Castiglione Problem: Classicism and the Picturesque in 17th Century Rome,” *Journal of the Warburg and Courtauld Institutes*, 3 (1939–40), pp. 142–147; M. Newcome, “A Castiglione-Leone Problem,” *Master Drawings*, 16, no. 2 (Summer 1978), p. 163; M. Newcome Schleier, *Civiltà del seicento a Napoli* (exhib. cat.), Naples, Museo di Capodimonte, 1984, pp. 77f.; A. Brejon de Lavergnée, “Nouvelles Toiles d’Andrea di Lione—Essai de catalogue,” in *Scritti di storia dell’arte in onore di Federico Zeri*, Milan, 1984, pp. 656, 667, 670, 679f., no. 38; R. Muzii, *I grandi disegni italiani nella Collezione del Museo di Capodimonte a Napoli*, Milan, 1987, no. 62.

JEAN LOUIS ANDRÉ
THÉODORE GERICAULT
French, 1791–1824

Evening: Landscape with an Aqueduct

Oil on canvas

98½ × 86½ in. (250.2 × 219.7 cm)

Purchase, Gift of James A. Moffett, 2nd, in memory of
George M. Moffett, by exchange, 1989

1989.183



After Gericault returned to Paris from Italy in late 1817, he embarked on a number of ambitious compositions that culminated in his masterpiece, *The Raft of the Medusa*, of 1819 (Musée du Louvre, Paris). Many of the paintings made in this period, one of the most productive of his short career, relate to unrealized projects. However, in addition to the enormous canvas of the *Medusa*, Gericault also completed a set of exceptionally large landscapes representing the times of day. One of these, *Evening*, has been acquired by the Museum. In it, men—fishermen perhaps—are shown bathing at the end of the day; one bather converses with a shepherd in a Phrygian cap. The evening sky is shot with yellow and pink, while the setting sun casts its rays through the arches of the aqueduct, illuminating the blasted tree at the far right. Two other works in the set are known today. *Morning: Landscape with Fishermen* is in the Neue Pinakothek, Munich; *Noon: Landscape with a Roman Tomb* is in the Petit Palais, Paris. The existence of a fourth painting, *Night*, has been suggested but not proved. Gericault may have conceived the ensemble of paintings as a decoration for a specific room, no doubt a grand one, given the size of the paintings, but it cannot be determined for whom or for which house they were destined.

These landscapes fuse souvenirs of such Italian ruins as the aqueduct in the Museum's picture with the stormy skies and turbulent moods typical of Romantic painting. Working not from nature but from stock motifs found in the paintings of Poussin, Claude, Dughet, and Claude Joseph Vernet, Gericault attempted to infuse the conventions of seventeenth- and eighteenth-century Roman landscape painting with the *terribilità* of Michelangelo's *Last Judgment*. Although the artist had not painted landscapes since his school days and, with one possible exception, would not do so again, when he did choose to work in the genre he characteristically invested it with deep currents of emotion, theatrically expressed on a large scale. Just as he elevated portraiture to history painting in the *Charging Chasseur* (1812; Musée du Louvre, Paris), so he here elevates landscape to a vehicle for his concept of the sublime. In this way, the landscapes aspire to the same level of aesthetic discourse as Gericault's greatest achievements.

This painting will be the subject of the Museum *Bulletin* for winter 1990/91. Full provenance and bibliography will be reproduced there.

GT

EUGÈNE DELACROIX
French, 1798–1863

The Natchez

Oil on canvas

35½ × 46 in. (90.2 × 116.8 cm)

Signed (lower right): Eug. Delacroix

Purchase, Gifts of George N. and Helen M. Richard and Mr. and Mrs. Charles S. McVeigh, by exchange, and The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, by exchange, 1989
1989.328

At the Paris Salon of 1835, Delacroix, then at the height of his career, exhibited this painting with the following explanation: "Fleeing the massacre of their tribe, two young savages traveled up the Mississippi. During the voyage, the young woman was taken by the pain of labor. The moment is that when the father holds the newborn in his hands, and both regard him tenderly (Chateaubriand, episode from *Atala*)."

René de Chateaubriand's 1801 epic, *Atala, or the Love of Two Savages in the Desert*, describes the human wreckage that resulted from the French and Indian Wars in the early

eighteenth century. The heroine of the novel, an Indian named Atala, begins the tale of her misery with the remark "We are the sole remains of the Natchez." The French had fought the Natchez sporadically in the first years of the eighteenth century, nearly eliminating the tribe in 1731. By the end of the eighteenth century, both a growing national conscience and a new fascination with the lives of non-Western peoples fueled in France a deep interest in the fate of the American Indians. Indian subjects began to appear at the Salon. Le Barbier, for example, sent *Canadian Indians at the Tomb of Their Infant* to the Salon of 1781. Chateaubriand's novel capitalized on this interest and was immensely successful. Girodet, a former student of David, depicted a different scene from that chosen by Delacroix in a well-known painting, *The Burial of Atala* (Musée du Louvre, Paris), which was exhibited in the Paris Salon of 1808.

Delacroix decided upon the subject of this painting in October 1822. He chose two characters from the epilogue, a half-breed woman and her Indian husband. In December 1823 he noted in his journal that he was working on his "savages." Delacroix's biographer Moreau noted that the work was "more than half sketched in" in 1824, when he temporarily abandoned the canvas to devote himself to *The Massacre at Chios* (Musée du Louvre, Paris). Indeed, preparatory studies for *The Massacre* reveal that at the far right of that composition Delacroix planned to insert the figure of the female



Indian from *The Natchez*. However, in the finished painting, it is the clothed woman in the left foreground that most resembles the female Indian of the Museum's picture, reversed.

Since Delacroix did not exhibit *The Natchez* until 1835, Lee Johnson has surmised that the picture, largely painted in the early 1820s, was finished just before its first exhibition. If it had been completed earlier, Johnson reasons, it would have been sent to an earlier Salon. However, examination of *The Natchez* during its recent cleaning at the Museum did not reveal evidence of two distinct campaigns of painting. It seems more likely that Delacroix had only laid in his composition with a thin wash in late 1823, the date of his journal entry, and actually painted the work in 1834–35. The technique of the painting, exceedingly fine, is close to that of the 1834 *Women of Algiers* (Musée du Louvre, Paris). Contrasting with the broadly painted landscape, moody and evocative of some distant shore, the flesh of the figures, whose poses are adapted from compositions by Raphael, is rendered in passages of extraordinary subtlety. The brave's red cloak is unexpectedly enlivened with streaks of orange over crimson, while the meticulous description of his feathers and earrings and of the woman's bead necklace and bracelet is worthy of the hand of Delacroix's rival, Ingres.

G T

Ex coll.: Eugène Delacroix, Paris (until 1837 or 1838); M. Paturle (won in a lottery[?] in Lyons in 1837 or 1838; his sale, Hôtel Drouot, Paris, February 28, 1872, no. 7, to Febvre for F 19,000); Charles Sedelmeyer, Paris (his sale, Hôtel Drouot, Paris, April 30, 1877, no. 25, for F 7,100); Prince Demidoff (in 1878); M. Perreau (until 1881); [Boussod, Valadon & Cie, Paris, 1881—at least 1885]; [Goupil & Cie, Paris; sale, Hôtel Drouot, Paris, May 25, 1887, no. 44, probably bought in and sold to Guillot for F5,000]; Edmond Guillot, Paris; [Boussod, Valadon & Cie, Paris, bought from Guillot in 1888 for F 6,560]; F. Michel (bought from Boussod, Valadon & Cie in 1888 for F 8,400); Philippe George, Ay, France (his sale, Galerie Georges Petit, Paris, June 2, 1891, no. 17, for F 15,600); [Durand-Ruel, Paris, in 1900]; M. Bessonneau, Angers (by 1916); his son-in-law(?), M. Frappier (by 1923); Mme Frappier (by 1925—at least 1930); Private collection (sale, former collection Bessonneau d'Angers, Galerie Charpentier, Paris, June 15, 1954, no. 31, to Alex Reid & Lefevre for F 3,700,000); [Alex Reid & Lefevre, London, until at least 1956]; Lord Walston, Thriplow, Cambridge (by 1959 until 1989; sale, Christie's, New York, November 14, 1989, no. 31).

Selected bibliography: Adolphe Moreau, *E. Delacroix et son oeuvre*, Paris, 1873, pp. 160, 175f., 252; Alfred Robaut, *L'Oeuvre complet de Eugène Delacroix*, Paris, 1885, pp. 29, 35, 398, no. 108; Lee Johnson, *The Paintings of Eugène Delacroix*, Oxford, vol. 1, 1981, pp. viii, xxi, 53, 78–80, 90, 244, no. 101; vol. 2, 1981, pl. 88; and vol. 3, 1986, pp. xxii, 287.

DRAWINGS

JEAN-GUILLAUME MOITTE

French, 1746–1810

*Manius Curius Dentatus Refusing the Presents of the
Sannite Ambassadors*

Pen and black ink, gray wash
8 $\frac{1}{16}$ × 11 $\frac{1}{16}$ in. (21.6 × 28.6 cm)
Harry G. Sperling Fund, 1988
1988.252.2

Born into a family of engravers, Jean-Guillaume Moitte began his career as a sculptor under the ancien régime. Like his friend Jacques-Louis David, Moitte welcomed the Revolution and became a prominent figure in official art circles well into the Napoleonic era. Poor health restricted his production to bas-reliefs and designs for furniture, metalwork, and book illustration. His stylish drawings, frequently exhibited at the Paris Salons between 1783 and 1810, were highly prized by collectors. This fine work, signed and dated *L'An IV* (1795–96), epitomizes contemporary taste for moral idealism rendered in “le style antique.” Manius Curius Dentatus, the stoic Roman consul of the third century B.C., here shown preparing his frugal meal of boiled turnips, refuses the gold and silver offered to him by the Sannite ambassadors.

H B M



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



AGOSTINO MASUCCI
Italian, 1692–1758

The Virgin Appearing at Mass

Red chalk, pen and brown ink, squared in red chalk
13¹/₁₆ × 9⁵/₁₆ in. (34.7 × 25.2 cm)
Van Day Truex Fund, 1989
1989.285

One of the principal artists active in Rome in the first half of the eighteenth century, Agostino Masucci received major commissions from as far away as Portugal and Spain. Manuela Mena Marqués, curator of drawings at the Museo del Prado, was the first to recognize Masucci's authorship of this elegant sheet. Evidently a study for an altarpiece that has been lost or was never executed, it represents the Virgin appearing to a vested priest during the celebration of Mass. Another pen sketch for the same unidentified composition—freer and less fully resolved than our drawing—was identified by Mena Marqués in the Biblioteca Nacional, Madrid.

W M G

FRANÇOIS BOUCHER
French, 1703–1770

Vertumnus and Pomona

Brown chalk
13¹/₁₆ × 8⁵/₁₆ in. (34.5 × 22.7 cm)
Gift of Mrs. O'Donnell Hoover, 1960
60.176.2
(termination of life interest)

Disguised as an old woman, the Roman god Vertumnus courted the hamadryad Pomona in her carefully guarded orchard. The old crone aroused Pomona's interest with praises of Vertumnus's virtues and beauty and a tale that emphasized the grave dangers of the virginal state. Pomona was won over, and Vertumnus had only to appear in his divine glory to gain her hand. Boucher treated this subject a number of times in the course of his long and productive career. He used it in painted overdoors, in cartoons for Beauvais and Gobelins tapestries, and as an illustration for a French translation of Ovid's *Metamorphoses*, from which this tale comes. Our drawing is not a study for any of these representations, but rather an independent work of assured virtuosity.

J B



60.176.2

PRINTS AND PHOTOGRAPHS

PRINTS

JEAN MIGNON
French, active 1535–1555

The Entombment

After Luca Penni, Italian, 1500–1557
About 1544

Etching

Sheet, 12 $\frac{3}{8}$ × 11 $\frac{1}{8}$ in. (32.1 × 28.3 cm)
Purchase, Dr. and Mrs. Goodwin M. Breinin
and Anne Stern Gifts, 1990
1990.1043



The Entombment is one of several dozen compositions by Luca Penni known today only in prints. An Italian-born painter, Penni worked at the Château of Fontainebleau in the 1530s and 1540s, eventually moving to Paris, where he died in 1557. Only a handful of his paintings are now known, but over eighty compositions in the form of drawings and/or prints establish him as a master in an elegant, classical style.

Three other etchings after Penni related to *The Entombment*, a *Deposition*, a *Lamentation*, and a *Pietà*, are of virtually identical size and format. The drawings on which these etchings were based may have been tapestry designs, as Penni is documented as presiding over tapestry production at Fontainebleau. No tapestry of his design, however, has yet been positively identified.

Uncertainty also surrounds the attribution of this group of prints. Many compositions by Penni were etched by an

anonymous printmaker who is thought to be Jean Mignon because of the affinity of these plates with two that are signed by him. The etching style of *The Entombment* is so close to this group that the print is here attributed to Mignon. Of the sixty prints given by Zerner to this etcher, the Metropolitan has thirty-four. With *The Entombment*, a relatively rare print, and two others Zerner does not list, we now have thirty-seven etchings by or very close to this attractive and still-mysterious printmaker.

S B

Bibliography: Adam Bartsch, *Le Peintre-graveur*, vol. 16, *Peintres ou dessinateurs italiens*, repr., Leipzig, 1870, p. 385, no. 24 (as anonymous); Félix Herbet, "Les Graveurs de l'École de Fontainebleau, 5: les Eaux-fortes anonymes," *Annales de la Société Historique et Archéologique du Gatinais* (1900), p. 63, no. 27; repr., Amsterdam, 1969, p. 215, no. 27 (as anonymous).

Related reference: Henri Zerner, *The School of Fontainebleau: Etchings and Engravings*, New York, 1969.

Entries by Colta Ives, *Curator in Charge*; Suzanne Boorsch, *Associate Curator*; Maria Morris Hambourg, *Associate Curator*; David W. Kiehl, *Associate Curator*; Jeff L. Rosenheim, *Research Assistant*.

HONORÉ - VICTORIN DAUMIER

French, 1808–1879

France: Prometheus and the Vulture

1871

Lithograph, proof before transfer to zinc for publication in
Le Charivari, February 13, 1871

Image, 8⁷/₈ × 7³/₈ in. (22.5 × 18.8 cm); sheet, 13¹/₈ × 9⁷/₈ in.
(33.3 × 25 cm)

Purchase, The Elisha Whittelsey Collection,
The Elisha Whittelsey Fund, 1990

1990.1027

Daumier stood witness to almost a century of violence and upheaval in France. Whenever the government muzzled the press, he contented himself with ridiculing the pomposity of the bourgeoisie and other small discomforts of daily life, but given the opportunity he sprang to tackle the political situations of his time with feeling and force.

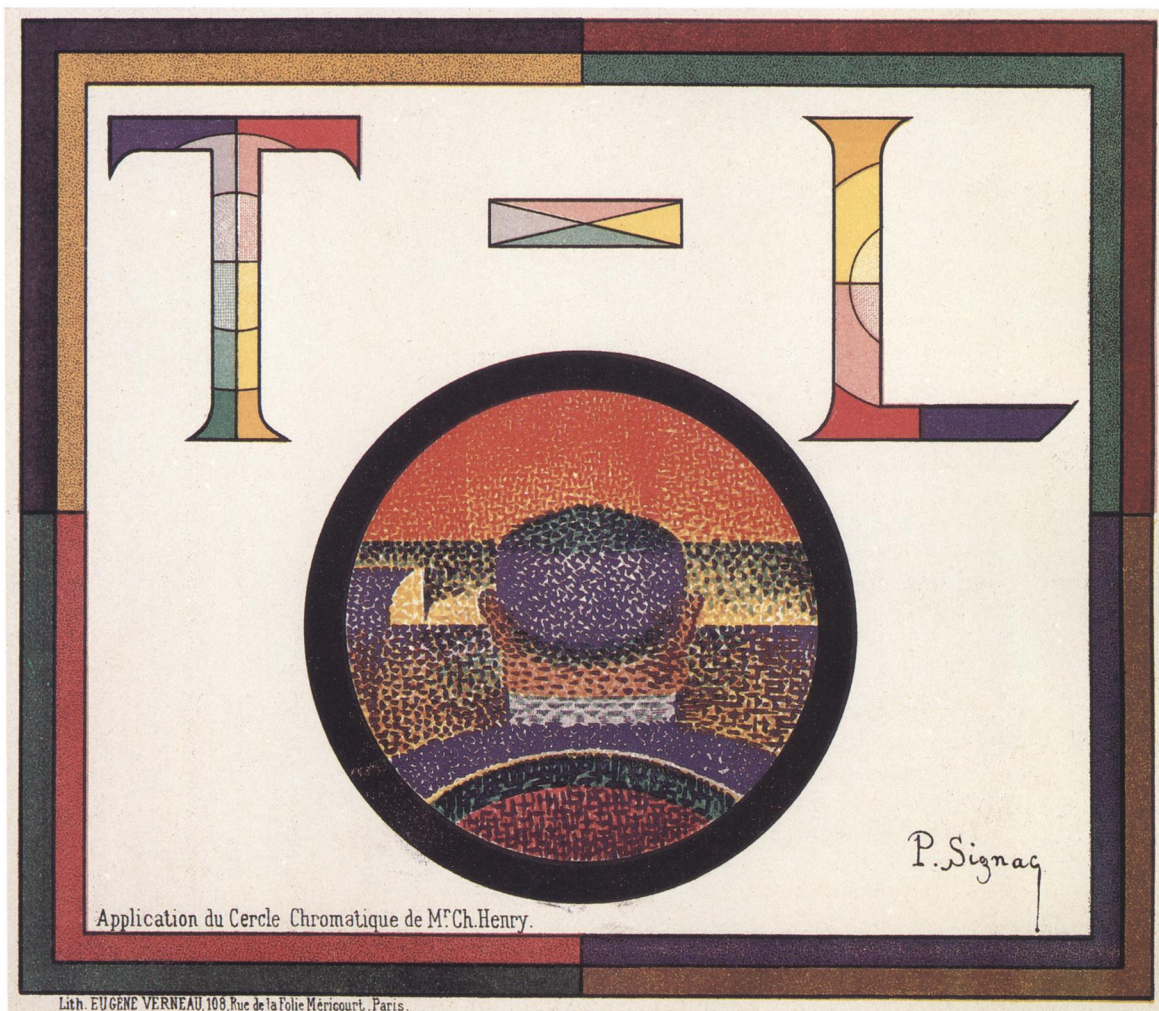
In 1870, while the Prussian army lay in wait outside his city's gates, Daumier made no prints, attending instead to the safety of artworks in Paris museums. But after the nightmarish siege was over, his grief for France's defeat crystallized in potent images that symbolized the nation as a black-robed mourner, a blasted tree, a corpse, and here, as the martyred Prometheus attacked by a bird of prey, a superbly vigorous work that contrasts the tensed, still-proud figure of France with its ferocious adversary, the Prussian eagle.

This is one of only two surviving impressions printed from the lithographic stone on which Daumier drew, for his design had to be transferred to zinc plates for the machinery of the daily press. What appeared in the newspaper *Le Charivari* was but a coarse facsimile of Daumier's initial drawing, its pulsing outlines stiffened and thick, midtones and fine detail vanished. But the strength of the bold, scrawling line and the brilliant simplicity of this classic image survived to convey a nation's anguish.

C1

Bibliography: Loys Delteil, *Le Peintre-graveur illustré: Honoré Daumier*, Paris, 1926, cat. no. 3847; K. E. Maison, *Honoré Daumier: Catalogue Raisonné of the Paintings, Watercolours, and Drawings*, vol. 2, London, 1967, nos. 763, 764; Roger Passeron, *Daumier, témoin de son temps*, Paris, 1979, pp. 290–291.





PAUL SIGNAC
French, 1863–1935

The Application of Charles Henry's Chromatic Circle

Playbill for the Théâtre Libre, Paris, January 31, 1889
Color lithograph
Sheet, 6 $\frac{1}{16}$ × 7 $\frac{1}{16}$ in. (16 × 18.5 cm)
Purchase, Mr. and Mrs. Dave H. Williams Gift, 1990
1990.1056

One of the most curious and yet telling documents of Neo-Impressionism is Paul Signac's design for a playbill of the Théâtre Libre, which pays tribute to the chromatic circle that had been only recently devised by the scientist and aesthete Charles Henry. Henry's observations and theories about optical experience are known to have had a profound effect on Signac and on his close friend Georges Seurat, whom he joined in 1884 in search of a scientific approach to art that differed from the haphazard, subjective impulses of Impressionism.

While Seurat was studying Henry's findings that established rational systems for organizing color and line, Signac began

to draw charts for the latter's publications, which included *The Chromatic Circle Giving All the Complementaries and Harmonies of Colors, with an Introduction on the General Theory of Dynamogeny, or of Contrast, Rhythm, and Measure*, completed in 1888. In Henry's chromatic circle, agreeable (dynamogenous) colors, which he found to be warm hues such as yellow and red, are seen to correspond with agreeable (dynamogenous) directions, or those that move upward or from left to right.

In his very first attempt at color lithography (a technique that required the separation of colors for the best optical result, just as the painter's practice of divisionism did), the artist himself may be seen gazing out at a horizon where light and water meet to dazzling effect. An avid yachtsman, Signac never tired of luminous vistas that encompassed riverbanks, seacoasts, and harbors from the Seine to Saint-Tropez.

CI

Bibliography: E. W. Kornfeld and P. A. Wick, *Catalogue raisonné de l'oeuvre gravé et lithographié de Paul Signac*, Bern, 1974, cat. no. 4; John Rewald, *Post-Impressionism from Van Gogh to Gauguin*, 1st ed., 1956; 3rd ed., New York, 1978, pp. 89–90, 125–126.

HENRI DE TOULOUSE-LAUTREC

French, 1864–1901

Miss May Belfort Bowing

1895

Lithograph printed in dark green ink on wove paper

From the only edition of 65 impressions

Image, 14¾ × 10¾ in. (37.5 × 26.5 cm); sheet: 21⅞ × 14⅞ in.
(55.7 × 37.8 cm)

Purchase, The Elisha Whittelsey Collection,

The Elisha Whittelsey Fund, 1989

1989.1120

For almost a decade Toulouse-Lautrec reported the latest sensations on the Parisian café-concert circuit, often fixing his attentions on an entertainer whose quirkiness intrigued him. This explains the series of paintings, drawings, and prints, all done in 1895, when he first spotted the Irish girl May Belfort on the stage of the Décadents.

Four of the seven lithographs in which Lautrec portrayed Miss Belfort during this period are now owned by the Museum. Most of these feature the performer costumed Kate Greenaway-style in an oversize child's frock, her sharp features and dark curls caught in the footlights' glare and framed by a big beribboned bonnet. During her act she could be seen clutching a small pet in her arms while she sang babyish English tunes like, "I've got a little cat. I'm very fond of that."

Lautrec's special assignments for Miss Belfort included the large full-color poster that announced her appearance at the Petit Casino, and two witty illustrations for a dinner-party menu and a Christmas greeting card, both including her trademark black cat (an animal with a reputation). In a letter written at the time, Lautrec informed his friend Maxime Dethomas that Miss Belfort was seeking a tomcat for her female; he wondered if Dethomas's own Siamese was available.

CI

Bibliography: Francis Jourdain and Jean Adhémar, *Toulouse-Lautrec*, [Paris?], 1952, p. 87; Lucien Goldschmidt and Herbert Schimmel, eds., *Unpublished Correspondence of Henri de Toulouse-Lautrec*, London, 1969, p. 184; Wolfgang Wittrock, *Toulouse-Lautrec: The Complete Prints*, London, 1985, cat. no. 115.





OTTO DIX

German, 1891–1970

The Card Players (Kartenspieler)

1920

Drypoint, first state of two

Plate, 12¹/₁₆ × 11¹/₈ in. (32.9 × 28.3 cm); sheet, 19⁷/₈ × 12¹/₁₆ in.
(50.4 × 32.9 cm)

Charles Z. Offin Fund and A. Hyatt Mayor Purchase Fund,
Marjorie Phelps Starr Bequest, 1989

1989.1112

In this print by Otto Dix and the related painting, *The Skat Players*, three men play cards: men—only part human—whose corporal parts support various mechanical prostheses, hearing tubes, and eye patches. They are not whole men, but are merely hollow husks. With *The Card Players* and other paintings and prints of 1920, Dix looked at the dire predicament of postwar Germany. To him, and to other artists such as Max Beckmann and George Grosz in the movement known as *Neue Sachlichkeit* (New Objectivity), the blame for Germany's distressed condition was boldly directed at

the utter failure of the old social, political, and military orders.

The distaste in Dix's portrayal of the three veterans from the Junker class is more apparent in the print. In the painting, color gives form to the figures; material textures and military medals define each person; and the space is recognizable as a café. In the drypoint, space is undefined; and the part human—part mechanical figures are more two-dimensional, like marionettes cut from paper and pinned at the joints. It is through his use of drypoint that Dix best expressed his bitterness and anger, savagely attacking the copperplate with a needle and creating a burr that adds ferocity to the inked lines in the early impressions. *The Card Players* epitomizes the artistic expression of the political and social frustrations in Germany in the 1920s and, as such, is an important addition to the Museum's holdings of twentieth-century art.

D W K

Bibliography: Florian Karsch, *Otto Dix: Das graphischen Werk*, Hannover, 1970, no. 16, p. 133.

Related reference: Stephanie Baron et al., *German Expressionism, 1915–1925: The Second Generation*, Munich, 1988, p. 29, fig. 27.

PHOTOGRAPHS

EDWARD STEICHEN
American, born in Luxembourg, 1879–1973

Voulangis

1900–1902
Platinum print
5¾ × 5¾ in. (14.7 × 14.7 cm)
Gift of Grace M. Mayer, 1990
1990.1042

A self-taught painter and photographer, Edward Steichen left Milwaukee for Paris in 1900 at the age of twenty-one. It was very likely during his two-year stay in Paris that Steichen made this photograph near Voulangis, a small town outside Paris where he would later live (1908–22). While the rural subject and soft treatment recall his earlier Wisconsin landscapes, something new has emerged. Not only is the rendition of detail less distinct than before but the print is no longer a leaden color; instead, it is a lovely, gray lilac. More-

over, this photograph of poplars, field, and pony in the mist seems less trustworthy as a report of a particular scene and is more a reverie of the Île-de-France, a tone poem built of nuance, cadence, and ambiguous presence. It combines the monochromatic harmonies of Whistler's nocturnes (and Steichen's own painted landscapes of the period) with the limited tonal scale, slight incident, and palpable atmosphere of Whistler's etchings.

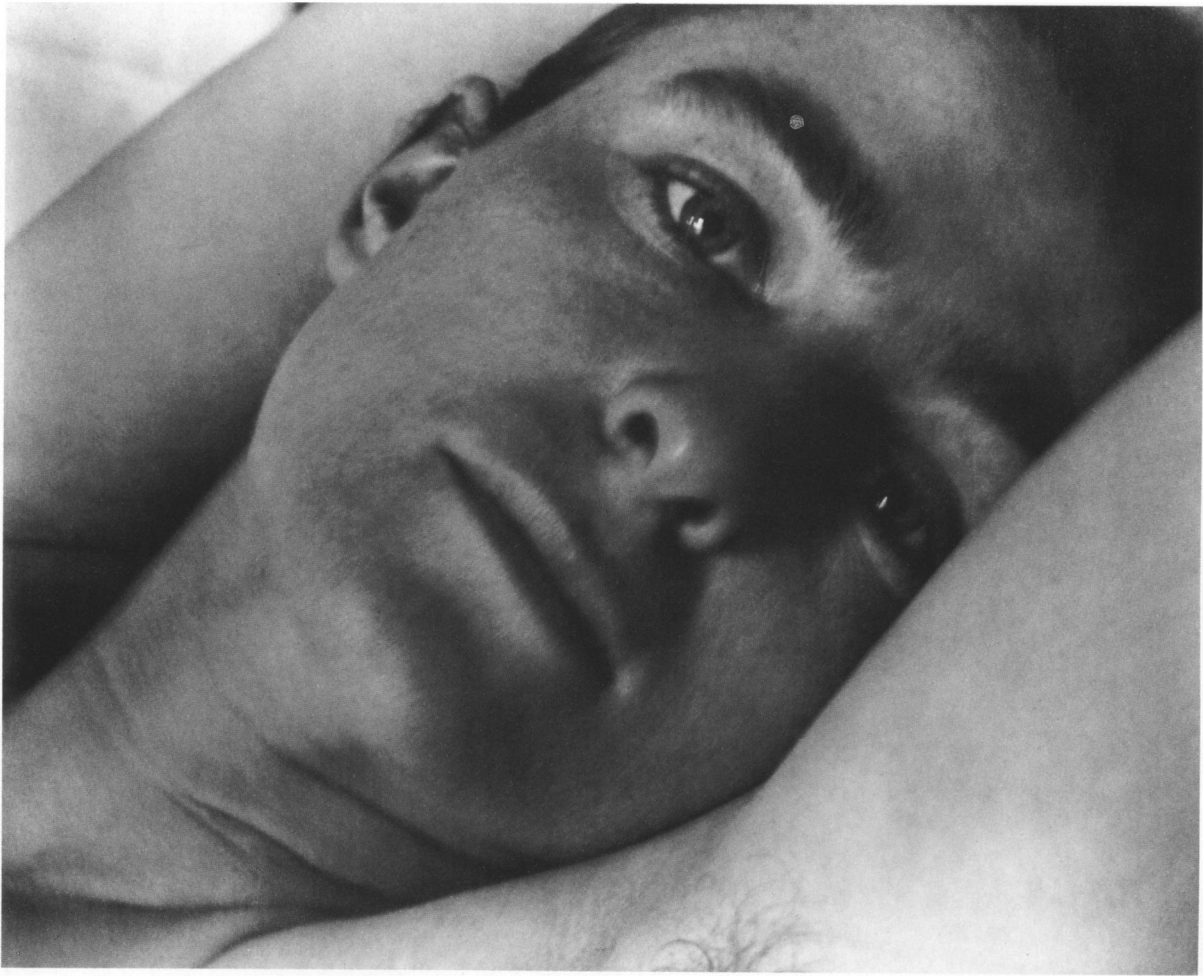
Steichen would go on to make more dramatic photographs based on this lesson, notably *The Pond—Moonrise* of 1903 and *The Flatiron* of 1904, platinum prints worked with applied pigments (Alfred Stieglitz Collection, 33.43.40, 33.43.39). While Steichen manipulated his technique to look like painting in the later images, in this hitherto unknown, quiet yet not at all tenuous work, he was able to turn his preoccupations with painterly ideas to maximum account, without strain or permutation of direct photographic technique.

JLR

Provenance: Edward Steichen; Grace M. Mayer.

Related references: Edward Steichen, *A Life in Photography*, Garden City, N.Y., 1963; Dennis Longwell, *Steichen: The Master Prints 1895–1914, The Symbolist Period* (exhib. cat.), New York, The Museum of Modern Art, 1978; *The Paintings of Eduard Steichen* (exhib. cat.), Huntington, N.Y., The Heckscher Museum, 1985.





PAUL STRAND
American, 1890–1976

Rebecca, New York

1922–23
Platinum print
7⅞ × 9⅛ in. (19.4 × 24.6 cm)
Gift of Marilyn Walter Grounds, 1989
1989.1135

This exceptionally open, intimate portrait of Rebecca Strand is one of over a hundred Paul Strand made of his wife between 1920 and 1932. The series was so strongly influenced by Alfred Stieglitz's celebrated extended portrait of his wife, Georgia O'Keeffe, that Strand's parallel project, pursued in close contact with his friend and mentor, may be considered an implicit act of homage.

Strand's long artistic apprenticeship to Stieglitz, begun through visits to Stieglitz's gallery in 1913, came to an end with the suite of portraits he took of Rebecca in 1922–23. Whereas his earlier attempts appear strained because their long exposures required a headrest—the “iron virgin” of studio

practice—in 1922 Strand photographed his wife in bed. The removal of the former constraint and the new, supine position allowed Strand to reject the upright format of traditional portraiture and to frame boldly, solely to the dictates of his desire.

The artist's freedom and his model's relaxation, intensified by their deep emotional bond, resulted in a portrait of extraordinary sensitivity and immediacy—a fresh but assured response of svelte formal elegance to the age-old problem of portraiture. Thus, the Modernist enterprise, Stieglitz's example, and Strand's talent found peaceful resolution and unforgettable union in the closely cropped, diagonally framed, breathing presence of Rebecca Strand.

M M H

Provenance: The Paul Strand Foundation, Paul F. Walter (and his sister, Marilyn Walter Grounds).

Bibliography: *A Personal View: Photography in the Collection of Paul F. Walter* (exhib. cat.), New York, The Museum of Modern Art, 1985, pl. 56, and related note by Susan Kismaric; Belinda Rathbone, “Portrait of a Marriage: Paul Strand's Photographs of Rebecca,” *The J. Paul Getty Museum Journal*, 17 (1989), pp. 83–98.

Related reference: *Georgia O'Keeffe: A Portrait by Alfred Stieglitz* (exhib. cat.), New York, The Metropolitan Museum of Art, 1978.

RAY K. METZKER

American, born 1931

Port Authority

1966–67

Composite of twelve gelatin silver prints with metallic silver paint in black box frame

Overall, $41\frac{7}{8} \times 43\frac{3}{4} \times 2\frac{1}{2}$ in. (106.4 × 111.1 × 6.3 cm)

Purchase, Stewart S. MacDermott Fund, Nancy and Edwin Marks Gift, Mary Martin Fund, Joyce and Robert Menschel Gift and The Horace W. Goldsmith Foundation Gift, 1990

1990.1083

Schooled at Chicago's Institute of Design, Ray Metzker inherited European traditions of formal experimentation brought to America by the school's founder, László Moholy-Nagy. Starting with the premise of the plasticity of his medium, Metzker rejected the prevailing notion that to photograph is to frame and thus to fix a unit of optical truth. Instead, he devised a way to use rolls of film, not single frames, as negatives. For *Port Authority* he exposed the roll twice, once inside and once outside New York's bus station.

The unaligned, double-exposed frames that resulted point up the seamless continuity of overlapping and interpenetrating realities in urban life.

To further indicate the complex contiguity and the chance simultaneity of metropolitan experience, Metzker arranged twelve prints from the film rolls into two panels that float one above the other. These six-part strophic variations have a strong graphic beat and complex internal repeats informed by the artist's interest in kinetic sculpture and percussive music.

Port Authority is one of the last of the fifteen unique composites Metzker made between 1964 and 1967. In line with contemporary developments in Conceptual, Pop, machine, Op, and performance art, these large wall-sized works uncannily merge the crucial artistic issues of the 1960s. Their technical innovation and intellectual integrity remain unsurpassed, providing precocious challenges to current photographic practice.

M M H

Related reference: Anne Wilkes Tucker, *Unknown Territory, Photography by Ray K. Metzker* (exhib. cat.), Houston, Museum of Fine Arts, 1984.

Detail



MUSICAL INSTRUMENTS

MATTEO SELLAS

Born in Germany

Baroque Guitar

Italian (Venice), about 1640

Wood, ivory, and various other materials

Length, 38 in. (96.5 cm)

Purchase, Clara Mertens Bequest, in memory of André Mertens, 1990
1990.103

Guitars were among the most popular Baroque musical instruments for both solo playing and accompaniment and were especially prominent in theatrical music. Many costly, finely decorated examples, as well as their images in paintings, such as the Museum's *Mezzetin* by Watteau (acc. no. 34.138), survive to show the esteem in which guitars were held throughout western Europe. Guitars like one in the Museum's collection made by Jean Voboam in Paris in 1697 (acc. no. 1989.147) are said to have been the favorite instruments of Louis XIV; if this is true, his royal endorsement may help to explain the guitar's long-lasting vogue among the elite.

Some of the most exquisite Baroque guitars were fashioned in Italy by luthiers, including Antonio Stradivari. Many—perhaps the majority—of the lesser-known guitar makers in northern Italy before about 1650 were of south German origin; most altered their names to Italian forms. Among the highest regarded of these German-Italian craftsmen was Matteo Sellas (Matthäus Seelos), who was probably born in Füssen about 1580 and was related to the Seelos family of violin and lute makers in Innsbruck. Matteo and his brother Giorgio (Georg) helped establish Venice as a major center of guitar construction; their descendants maintained the craft tradition in that city until the mid-eighteenth century.

On stylistic grounds it appears likely that Matteo Sellas produced the Museum's recently acquired Baroque guitar at his workshop, called *alla Corona*, sometime in the 1630s or 1640s. The arched back and sides of this instrument, composed of fluted snakewood ribs separated by thin strips of ivory or bone, closely resemble the corresponding parts of a signed Sellas *chitarra battente* (a type having wire strings that pass over the bridge to pins at the tail) now in the collection of the Paris Conservatory. Because of this resemblance, a modern restorer inscribed a false Sellas signature on the new head of the Museum's guitar. The original head was probably altered in the nineteenth century to hold six tuning pegs rather than the previously normal ten pegs for five pairs of gut strings. At the same time the bridge was also replaced, and inlaid metal frets were substituted for tied-gut frets, now restored. The delicate, multilayered parchment rosette set in the sound hole is another modern replacement. Alterations of this sort are common in Baroque guitars, very few of which survive intact.

A similar Matteo Sellas guitar in the Victoria and Albert Museum, London, provides further evidence for the attribution of this richly ornamented example. No two tops and necks of such guitars are identical, but the present design, which incorporates engraved bone plaques showing hares and dogs, borders of small triangular bone inlays set in a black ground, and a checkerboard pattern on the back of the neck, is typical of Italo-German work of the period, as can be seen from another Baroque guitar in the Museum's collection, attributed to Giacomo Ertel, active in late seventeenth-century Rome (acc. no. 1984.225). Our new acquisition complements the Ertel guitar and will enjoy pride of place among our growing collection of Baroque stringed instruments.

L L

Entry by Laurence Libin, *Frederick P. Rose Curator*.



COSTUME INSTITUTE

Doublet

European, about 1625

Ivory silk woven in polychrome floral pattern, lined in pink satin, trimmed with slashing and pinking, and edged with braid and ball-shaped braided buttons

Length (at center back), 20 in. (51 cm)

Purchase, The Costume Institute Fund, in memory of
Polaire Weissman, 1989
1989.196

The most important acquisition made this year by the Costume Institute is a man's doublet dating from about 1625. Seventeenth-century costumes are exceedingly rare, and this is a significant addition to the Museum's holdings of complete doublets dating between 1570 and 1670.

As is usual with costume, little is known about the doublet's origin. Its earliest recorded purchase took place only as recently as 1974, somewhere near Avignon, France. The most reliable clues to its history can be found through a study of the textile and the construction of the doublet.

Recent scholarship has suggested that in the early seventeenth century many Italian silks were exported to France. There is an example of a silk in the collection of the Musée Historique des Tissus, Lyons, which is now thought to be Italian, possibly from Lucca, and which is very close in scale and design to the doublet's fabric. Both the Lyons silk and that of the doublet have a color palette and floral motifs that are similar. Both fabrics date from the early years of the seventeenth century, perhaps earlier than the style of the doublet.

The construction of the doublet compares closely in cut and detailing with a green-silk doublet in the Victoria and Albert Museum, London, dated between 1620 and 1625. In both garments the upper fronts, backs, and sleeves are slashed into "panes"; both have small round buttons, utilize corded edges, and have eyelet holes for lacing and tying the points that attached the upper hose or breeches to the doublet. The most significant difference between the two is that the English doublet has an attached collar, while this example has no evidence of one. The lower fronts of the Museum's doublet are stiffened with pasteboard triangles covered with the satin lining fabric and placed just above the waist to ensure a fashionable silhouette.

There are several paintings in the Museum's collection that relate in style and period to this doublet. *The Smoker*, by Frans Hals, thought to date from about 1623 to 1625, shows the subject wearing a doublet of a less elegant material, but slashed in a way very like this piece. Two portraits by van Dyck, *James Stewart, Duke of Richmond and Lennox*, and *Robert Rich, Earl of Warwick*, date from the early 1630s. James Stewart wears a doublet slashed in the same style, while the floral pattern in the textile of that worn by Robert Rich is similar in scale. The two portraits by van Dyck also indicate that such a doublet need not have had matching breeches. *A Party of Merry Makers* by Pieter Codde also shows a scene from the 1630s, in which one of the participants wears a white-satin doublet similar in cut. A doublet such as ours would also have been worn over a shirt with a full body and sleeves so that the excess fullness could be pulled through the long slits for a decorative effect.

JLD

Entry by Jean L. Druesedow, *Associate Curator in Charge*.



AMERICAN PAINTINGS AND SCULPTURE

JOHN RAMAGE
American, about 1748–1802

Elijah Boardman

About 1790

Watercolor on ivory; casework of gold with scalloped and
chased bezel

2 $\frac{1}{16}$ × 1 $\frac{3}{8}$ in. (5.2 × 3.5 cm)

Gift of H. Bradford Smith, in memory of his mother, Lillie Wright
Smith, and her sisters, Catharine Wright and Mary Wright Godcharles,
and in honor of his aunt Cornelia Wright Aldridge, 1989
1989.204



Entries by Kevin J. Avery, *Assistant Curator*; Dale T. Johnson,
Research Consultant; Stephen Rubin, *Research Associate*.

John Ramage was born in Ireland and immigrated to North America in 1772. By 1775 he had established himself in Boston as a miniaturist and goldsmith. In 1777, after serving briefly in a Loyalist regiment, Ramage moved to New York, then under British occupation. For the next fifteen years he enjoyed the position of the city's foremost miniature painter.

In producing his miniatures—exquisitely luminous portraits and sepia-toned allegorical and memorial scenes—Ramage used watercolor not on vellum but on ivory. The innovative medium, developed in England and requiring painstaking skill, had already been employed in this country by such prominent artists as John Singleton Copley of Boston and Charles Willson Peale of Philadelphia. Ramage, however, evolved his own highly distinctive technique, which consisted of a palette of rich colors applied with linear but delicate and smooth brushwork, thus creating the effect of an enamel. Building up his forms with a network of fine hatchings, he presented his subjects in an elegant and gentle manner. They are all endowed with whimsical half-smiles, their features are sharply delineated, and the textures and details of their dress are meticulously rendered. The extremely fine gold cases that enclose the portraits, of Ramage's own making, are a further demonstration of his matchless artistry. Fluted and scalloped and chased in decorative patterns, they could be worn by their owners as lockets, brooches, or mounted on bracelets.

Elijah Boardman (1760–1823) was born in New Milford into a distinguished Connecticut family. Aged sixteen when the Revolutionary War broke out, he enlisted in the army and

fought in the regiments of the Connecticut line. After the war he became a successful dry-goods merchant, married in 1792, and built an imposing house that still stands on the village green in New Milford. He maintained his interest in the affairs of his country, serving six terms in the state legislature and as a member of the United States Senate from 1821 until the end of his life. In his later years he took part in land development in Connecticut's Western Reserve (now a part of Ohio), where he founded the town of Boardman.

This brilliant and jewel-like portrait is one of Ramage's most accomplished works and an excellent example of his style. In a space of two inches (large for a Ramage miniature), the artist presents an affable, highborn young gentleman who appears to be about thirty years old. The work was probably intended as a token of affection to Boardman's betrothed, which would establish its date as about 1790. Ramage is said to have portrayed his male subjects in wardrobes boasting "the smartest of wigs, the most exquisite waistcoats imaginable, and ruffles and jabots fresh from the deftest and most devoted laundresses" (Harry B. Wehle, *American Miniatures, 1730–1850*, New York, 1927, p. 30). Boardman's attire, a fawn-colored coat with buttons of gold and an embroidered waistcoat with buttons of pearl, is entirely in keeping with that description.

DTJ

Provenance: By descent in the family of Elijah Boardman to H. Bradford Smith, Rochester, New York, great-great-great-grandson of the sitter.

GEORGE INNESS
American, 1825–1894

Olive Trees at Tivoli

1873

Watercolor, gouache, and black chalk on paper

7 × 12¼ in. (17.7 × 31.1 cm)

Signed and inscribed (lower left): G. Inness / Tivoli; inscribed and dated (on reverse): Tivoli / April 1873

Morris K. Jesup Fund, 1989

1989.287

Among American landscape painters, Inness played the pivotal role in the conversion of taste away from the literalism of the Hudson River School toward the subjective, French-inspired style that dominated American landscape painting by the 1890s. Within his huge oeuvre, watercolors are unusual both in quantity and purpose. Fewer than fifty are known. Though they are clearly a response to the growing fashion for watercolor in America in the 1860s and after, Inness rarely exhibited them, and he exploited the medium more experimentally and freely than did most of his contemporaries.

Dated on the reverse "April 1873," *Olive Trees at Tivoli* is one of several watercolors Inness executed in Italy between 1870 and 1874 on a trip underwritten by his Boston dealers. It is remarkable even among this group for its delicate balance of picturesque composition, fine draftsmanship, and painterly breadth, comparable to a number of his oils painted in the same period. A grassy foreground slope littered with rocks and bounded by clusters of olive trees, the focus of which is the tallest one just left of center, sets off the broad, pale plain of the Roman Campagna beyond. Most of the Campagna, the blue hills in the background, and some of the trees were laid in with transparent washes; but the sky, the pinkish, tilled zones of the plain, and most of the foreground features were enriched with white body color—rapidly applied and blended with the wet washes—that imparts to those forms substance and a feeling of organic vitality. An irregular reserve area of the dark paper support at the upper right denotes clouds drifting into the scene, while accents of pure white or light gray body color highlight focal details like the rocks, a tree trunk, an ancient arch, a few buildings on the plain, and a road, which, winding away into the background, mirrors the sinuous form of the trunk of the most prominent olive tree. Just as the central tree unifies the foreground, so the road serves the background, and tapers off in the direction of a tiny dome in the center of the



horizon, probably the cupola of Saint Peter's in Rome, some eighteen miles away, whose shape echoes faintly the top of the olive tree. The loose handling of the watercolor medium toward the edges of the composition seems calculated to orient attention to the middle of the panorama, where the more sharply etched and analogous natural and man-made features betoken the artist's deeply felt belief in the unity of nature and humankind with Divine Providence, which, like the distant cupola, tests the limit of perception.

Olive Trees at Tivoli joins one other Inness watercolor in the Museum's collection that was painted the previous year. Its comparative mastery in design, rendering, and iconographical selection lends to *Olive Trees at Tivoli* a particular integrity among the artist's watercolors and makes it a coveted addition to the Metropolitan's holdings.

Ex coll.: Mrs. Jonathan Scott Hartley (the artist's daughter), New York; to sale, American Art Association, New York, March 24, 1927 [Ferargil Galleries, New York]; Mrs. R. David Reese, Wellesley, Massachusetts; to [Vose Galleries, Boston, Massachusetts, about 1927–52]; to Mrs. Charles Sumner Bird, Walpole, Massachusetts, 1952—at least 1978; Hirschl and Adler Galleries, New York.

Bibliography: LeRoy Ireland, *The Works of George Inness: An Illustrated Catalogue Raisonné*, Austin, Texas, 1965, p. 140, no. 583; *George Inness: Watercolors and Drawings* (exhib. cat.), New York, Davis and Long, 1978, no. 15; Kathleen Adair Foster, "Makers of the American Watercolor Movement, 1860–1890," Ph.D. diss., Yale University, 1982, p. 182.

HENRY RODERICK NEWMAN
American, 1843–1917

East Entrance, Room of Tiberius, Temple of Isis, Philae

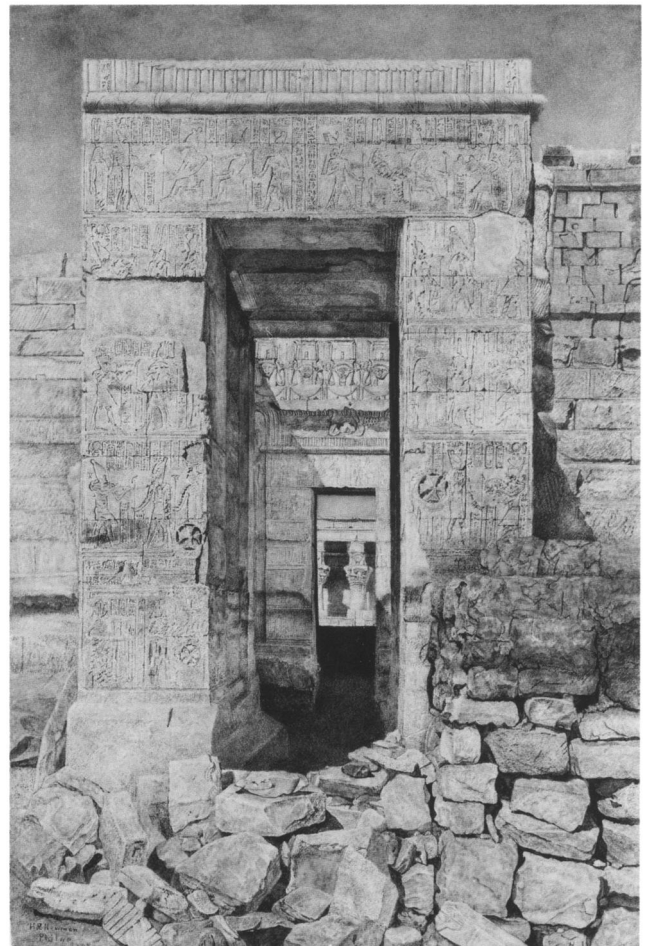
1905
Watercolor on off-white wove paper
26 × 17 in. (66 × 43.2 cm)
Signed, inscribed, and dated (lower left): H.R. Newman /
Philae / 1905
Morris K. Jesup Fund, 1990
1990.48

Early in his career, Henry Roderick Newman, a watercolorist who became known for his architectural studies and floral subjects, enthusiastically embraced the tenets of Pre-Raphaelitism as propounded by John Ruskin. He devoted himself to painting landscapes and still lifes directly from nature in a technique characterized by brilliant color, elaborate finish, and rigorous attention to detail. Although the impact of American Pre-Raphaelitism was short-lived—by the early 1880s several artists once associated with the movement had already adopted a more painterly style—Newman remained committed to Ruskinian precepts and Pre-Raphaelite technique for almost his entire professional life.

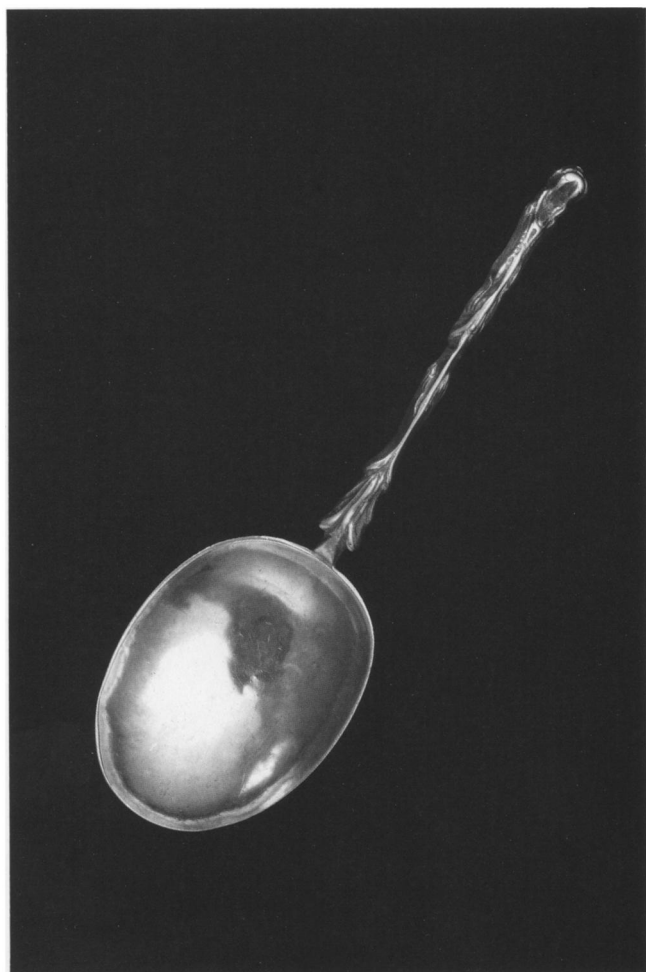
Deteriorating health necessitated the artist's departure from America for the more beneficial climate of Europe. Florence became his new home and the inspiration for a series of obsessively detailed architectural studies that earned him the praise and patronage of Ruskin himself.

Ever in search of a more healthful climate, Newman regularly wintered in Egypt, where he made a *dahabeeyeh*, an indigenous form of houseboat, his home on the Nile. His already well-established interest in recording decaying architectural monuments stimulated him to produce a series of studies of Egyptian archaeological sites. The island of Philae, located just south of Aswan, with its famous Ptolemaic-period temple dedicated to Isis, was particularly admired by the artist and depicted by him from varying vantage points over a period of several years. The Museum's version, dated 1905, records the east entrance to a small chamber, the Room of Tiberius, located off the second east colonnade of the temple. The specificity of detail with which every crack, vein, and hieroglyph is painstakingly recorded transforms Newman's view of the entrance gate into an archaeological document that virtually rivals the camera in its degree of accuracy.

S R



AMERICAN DECORATIVE ARTS



ATTRIBUTED TO JURIAN BLANCK, JR.
American, about 1645–1714

Spoon

New York City, 1670–90

Silver

Length, 6½ in. (16.6 cm)

Purchase, Mr. and Mrs. Robert G. Goelet Gift, 1989
1989.193

Seventeenth-century American silver spoons having hammered bowls and separately cast handles are unique to New York and quite rare. This richly ornamented example is one of only sixteen known. It originally may have been used on ceremonial occasions in the consumption of brandy-soaked raisins, for instance, which were traditionally served in two-handled silver bowls, such as the masterpiece by Cornelius Kierstede on display in the American Wing. Spoons of this type were often given as gifts by the New York Dutch on the occasion of a birth, marriage, or even a funeral. This particular example bears the unidentified initials AR, perhaps its original recipient, on the back of the bowl.

Cast-handled silver spoons and the two-handled bowls they were used in conjunction with are among the few early New York decorative arts forms that are purely Dutch in design. Surviving New York cast-handled spoons fall into two general categories: those with handles in the form of a deer's leg ending in an upturned hoof and those with lobed foliate ornament ending in an owl, monkey, caryatid figure, or a grotesque mask with mouth agape, as in the spoon above. In the Netherlands the hoof spoons are believed to be the earlier design and derived from Italian prototypes of the seventeenth century, while those with lobed foliate decoration came into fashion about 1650. The combination of both grotesque and naturalistic ornament on this spoon is typical of the merging of late Renaissance and Baroque features that occurred in the Dutch Republic as the seventeenth century progressed.

P M K

Entries by Alice Cooney Frelinghuysen, *Associate Curator, American Decorative Arts*; Peter M. Kenny, *Assistant Curator, American Decorative Arts, and Assistant for Administration*.



AMERICAN CHINA MANUFACTORY
Philadelphia, Pennsylvania

Pickle Stand

1770–72
Porcelain

Height, 5 $\frac{1}{8}$ in. (14.3 cm)

Friends of the American Wing Fund, 1990
1990.19

During the second half of the eighteenth century, Americans relied to a large extent on English porcelains for their luxury tableware. English Rococo-style porcelains decorated primarily with underglaze blue-and-white painted designs were imported into America in large quantities in the 1760s and 1770s for the more prosperous colonial homes. By the late 1760s a few Americans, including two of the country's most vocal patriots—the noted physician Benjamin Rush and the statesman and inventor Benjamin Franklin—were beginning to examine the possibilities of establishing domestic factories to produce porcelain. Their dreams were realized in 1770 with the establishment of the Philadelphia factory by Goussé Bonnin and George Anthony Morris. The enterprise, called the American China Manufactory, was the only successful producer of porcelain in America during colonial times. In spite of the factory's short life, lasting just under two years, from December 1770 until November 1772, it produced some extraordinarily ambitious forms. The pickle stand is one of the most elaborate of all the known porce-

lains surviving from the Philadelphia factory. Also called a pickle shell or sweetmeat stand, the form was intended to hold various comfits, such as sugared fruits or nuts, during the dessert course of a meal. According to surviving invoices for Bonnin and Morris porcelain for two of Philadelphia's most prominent citizens, John Cadwalader and Thomas Wharton, the pickle stand was also the firm's most expensive form, selling for fifteen shillings.

The shape of this pickle stand, with three scallop shells joined together and a single shell-and-coral encrusted stem supporting a fluted bowl, has as its direct prototype the shell sweetmeat stand made at the Plymouth and Bow factories in England during the 1760s and 1770s. The blue-and-white, naturalistically painted mixed-flower bouquets are also typical of the painted decoration on contemporary English porcelains, notably from the Worcester factory.

Only about sixteen vessels are known to survive from the Bonnin and Morris firm. Of these, four, including this exam-

ple, are pickle stands. In all the details of the finely painted flowers and the molding, this particular example relates so closely to one in the collection of the National Museum of American History, Smithsonian Institution, that the two originally may have been a pair. The third, with similar decoration, is at The Brooklyn Museum, and the fourth, with only a feather edge in blue, is privately owned and currently on loan to the Metropolitan.

During the 1770s the Rococo style was in full flower in America. The overall elegance of the pickle stand, together with its repeated shells and the underglaze-blue painted decoration of asymmetrical floral arrangements, makes this the quintessential Rococo form in American porcelain.

A C F

Bibliography: Alice Cooney Frelinghuysen, *American Porcelain: 1770–1920* (exhib. cat.), New York, The Metropolitan Museum of Art, 1989, pp. 76–77.

LENOX, INCORPORATED
(manufacturer)
Trenton, New Jersey

Coffeepot and Sugar Bowl

About 1906
Porcelain

Coffeepot: height, 6 $\frac{3}{8}$ in. (16.8 cm); sugar bowl: height, 2 $\frac{1}{2}$ in. (6.4 cm); overall width, 4 $\frac{1}{8}$ in. (10.5 cm)

Gift of Mrs. Kenneth C. Heath, in memory of Marjorie L. Sloan, and Reginald J. and Kenneth C. Heath, 1989
1989.263.1ab, 2

This diminutive coffeepot and sugar bowl were made by Lenox, Incorporated, the firm founded by Walter Scott Lenox in 1889 for the exclusive production of artistic porcelain. By 1906, the probable date for these pieces, the firm had expanded its line into white bone-china tableware, of which these are examples. These porcelains, decorated over the glaze in a stylized pink-and-green curvilinear floral design characteristic of the prevailing Art Nouveau style, may have been painted by Frank G. Holmes. In 1905 Holmes succeeded Lenox as the firm's artistic director and served in that capacity for almost half a century. These pieces, which descended in the family of one of the Lenox firm's prominent artists, were probably hand-painted prototypes made before the set went into production. The original design drawing for the entire breakfast set, of which these two pieces are a part, survives in the archives of Lenox China.

A C F

Bibliography: Alice Cooney Frelinghuysen, *American Porcelain: 1770–1920* (exhib. cat.), New York, The Metropolitan Museum of Art, 1989, pp. 252–253.



TWENTIETH CENTURY ART



Self-Portrait, by Umberto Boccioni (see p. 66)

Entries by Sabine Rewald, *Associate Curator*; Lowery S. Sims, *Associate Curator*; Lisa M. Messinger, *Assistant Curator*.

UMBERTO BOCCIONI

Italian, 1882–1916

Self-Portrait

1905

Oil on canvas

20¼ × 27 in. (51.4 × 68.6 cm)

Signed (lower right): Boccioni

Bequest of Lydia Winston Malbin, 1989

1990.38.4

By 1905 Umberto Boccioni was already acquainted with two other Italian artists, Giacomo Balla and Gino Severini, who would later join him as the leading painters of Italian Futurism, a movement primarily concerned with images of speed and movement. Here, however, we see Boccioni still working in a semi-divisionist style derived from French Impressionism and Postimpressionism. As Severini reported, it was Balla, recently returned from Paris, who initiated his two younger colleagues into “the new modern technique of ‘Divisionism’ without teaching us its fundamental rules” (Ester Coen, *Umberto Boccioni* [exhib. cat.], N.Y., The Metropolitan Museum of Art, 1988, p. xiv).

This *Self-Portrait*, painted in Rome, reflects a change in Boccioni’s style from light tonalities and small dabs of broken color to stronger contrasts of light and dark and longer brushstrokes. The new effect emphasized volumetric form—in this case, the head and bust of the twenty-three-year-old artist, somberly attired in a dark smock tied at the neck and a black, flat-brimmed hat. It is one of several self-portraits that the artist did during his short life (he died during World War I, at age thirty-three). Boccioni must have valued the picture highly, since it remained in his family until it was acquired by Lydia Winston Malbin in 1958.

The *Self-Portrait* is one of two paintings, twenty-six drawings, three sculptures, and nine prints by Boccioni that the Museum received from the Bequest of Lydia Winston Malbin. Featured in this *Bulletin* are three other works by Boccioni and two sculptures, one by Henry Moore and one by Antoine Pevsner, that Mrs. Malbin bequeathed to the Museum.

L M M

UMBERTO BOCCIONI

Italian, 1882–1916

The Street Pavers

1914

Oil on canvas

39⅞ × 39⅞ in. (100 × 100 cm)

Bequest of Lydia Winston Malbin, 1989

1990.38.5

In 1910 the first *Manifesto of the Futurist Painters* and the *Technical Manifesto of Futurist Painting* were issued, both of which included Boccioni’s name among the signators. Between then and 1914, when *The Street Pavers* was painted, Boccioni created many paintings and drawings, and a few sculptures, that dealt with the idea of dynamism as stressed in the *Technical Manifesto*: “Gesture, for us, will no longer be a *single moment* within the universal dynamism brought to a sudden stop: It will be, outrightly, *dynamic sensation* given permanent form” (Ester Coen, *Umberto Boccioni* [exhib. cat.], N.Y., The Metropolitan Museum of Art, 1988, p. 230). For Boccioni, the sensation of speed was to be achieved through the synthesis of object and environment into a single form that was highly abstracted but that nevertheless retained its recognizability.

In Milan in 1914 Boccioni published his book, *Pittura, scultura futuriste*, which elicited sharp criticism from some of his fellow Futurists. Embittered by the unexpected controversy, Boccioni abandoned his experiments with dynamism and turned instead to the study of images decomposed by color and broken brushwork—in other words, a reexamination of divisionist techniques. Unlike his earlier paintings, however, Boccioni’s color patches were now larger and more widely spaced, leaving much of the canvas unpainted. The subjects were dissolved by the proliferation of randomly placed color and the lack of strong outlines.

In *The Street Pavers*, the action of the picture—workmen laying stones in the street—is almost unreadable; however, it can be more fully deciphered with the aid of four known preparatory sketches, three of which are in the Museum’s collection (two are from the Bequest of Lydia Winston Malbin, and the third is a recent acquisition through The Michael D. Dingman Foundation Gift). In the lower right foreground is the broad back of a man who crouches over his labors, head bent and wearing a dark hat. Beside him, to the left, another man with thick brown arms is seen crouching in profile and, like his partner, holding a pick. In the background Boccioni suggests other figures in the movement and coloring of the darting shapes.

L M M



UMBERTO BOCCIONI

Italian, 1882–1916

Antigraceful

1913

Bronze

23 × 20½ × 20 in. (58.4 × 52.1 × 50.8 cm)

Bequest of Lydia Winston Malbin, 1989

1990.38.1



One of Boccioni's most favored subjects was the figure of his mother, Cecilia Forlani Boccioni. From photographs and from Boccioni's own renderings between 1906 and 1915, she appears to have been a large, matronly woman, with a broad, round face, thick, knobby fingers, and elegantly up-swept gray hair. Boccioni featured her in at least forty-five paintings, drawings, etchings, and sculptures, often producing a series of studies based on a single pose.

Illustrated here are two portrait heads of the same subject in different media, a sculpture of 1913 and a pencil-and-watercolor drawing of 1915. In their faceted analyses of the structure of the head, both images reflect Boccioni's absorption of Cubist principles.

The title *Antigraceful* refers to Boccioni's rejection of traditional artistic values, rather than being a comment on his mother's demeanor. As he wrote in his book, *Pittura, scultura futuriste* (1914): "We must smash, demolish, and destroy our traditional harmony, which makes us fall into a *gracefulness* created by timid and sentimental cubs. We disown the past because we want to forget, and in art to forget means to be renewed." Using Cubist distortions and fragmentation, Boccioni attempted to undermine the accepted concepts of proportion, harmony, and beauty. He also attached elements from the surrounding environment to this portrait (such as the building rising from the mother's head) in a Futurist union of figure and space.

Boccioni began working in three dimensions in Paris around March 1912, when he wrote to a friend: "These days I am obsessed by sculpture! I believe I have glimpsed a complete renovation of that mummified art." A month later in Milan, he published the *Technical Manifesto of Sculpture*, and by June 1913 he had produced a significant body of eleven plaster sculptures that were exhibited at Galerie La Boétie in Paris. Included in that exhibition was *Antigraceful*, which may have been influenced by Pablo Picasso's bronze *Head of a Woman* of 1909. Among the admirers of Boccioni's sculpture, Guillaume Apollinaire admonished him to have his plasters cast in bronze.

In 1950–51 the present work, then in the collection of the Marinetti family, was cast in bronze using the lost-wax process. In 1956 it was purchased by Lydia Winston Malbin, along with two other posthumously cast bronzes, *Development of a Bottle in Space* and *Unique Forms of Continuity in Space*, now given to the Metropolitan in the Bequest of Lydia Winston Malbin. These three pieces are among the very few surviving examples of Boccioni's sculptural work.

The large pencil drawing of the artist's mother illustrated here is one of several that Boccioni did around 1915. In size and structure it bears a close relationship to the earlier bronze, suggesting that the artist may have based it on the sculpture. In the drawing, however, the artist has solidified the sculpture's dislocated and shifting features, which seem to be in a state of constant motion, and instead emphasized the weight and volume of its form.

L M M



UMBERTO BOCCIONI
Italian, 1882–1916

The Artist's Mother

1915

Pencil and watercolor washes on paper
25 7/8 × 20 7/8 in. (65.1 × 53 cm)

Signed (lower right): Boccioni
Bequest of Lydia Winston Malbin, 1989
1990.38.31

HENRY MOORE

British, 1898–1986

Untitled

1937

Hopton-wood stone

18¼ × 18¼ × 13¼ in. (46.4 × 46.4 × 33.7 cm)

Bequest of Lydia Winston Malbin, 1989

1990.38.41

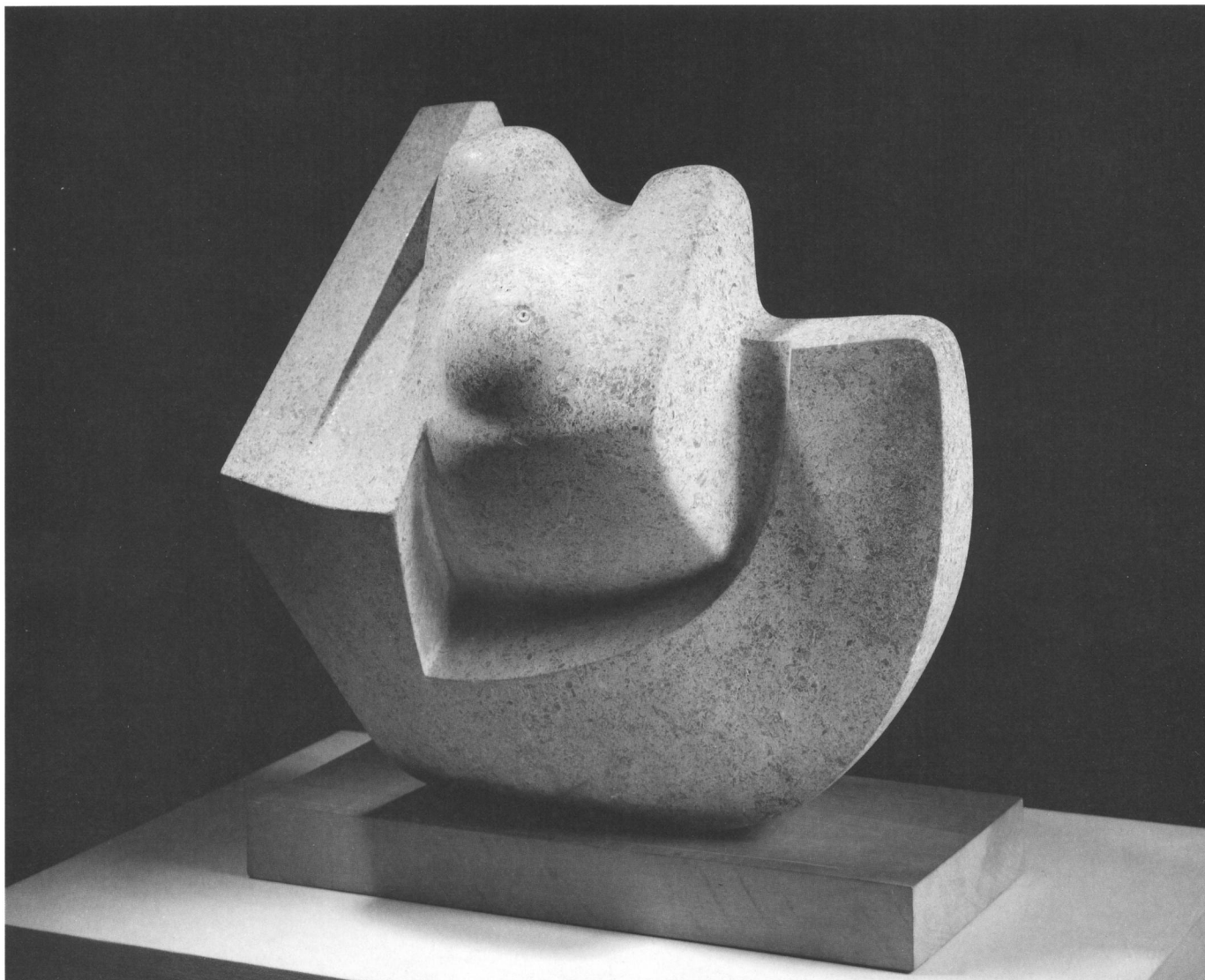
Moore's untitled sculpture of 1937, in Hopton-wood stone, is the first unique carving by this artist to enter the collection. Previously, our holdings included six small bronze maquettes. Although Moore's later work is large in size and cast as editions in bronze, his earlier works from the 1920s and 1930s were executed as single pieces, on a more intimate scale, in wood or stone. As the artist has explained: "I am by nature a stone-carving sculptor, not a modelling

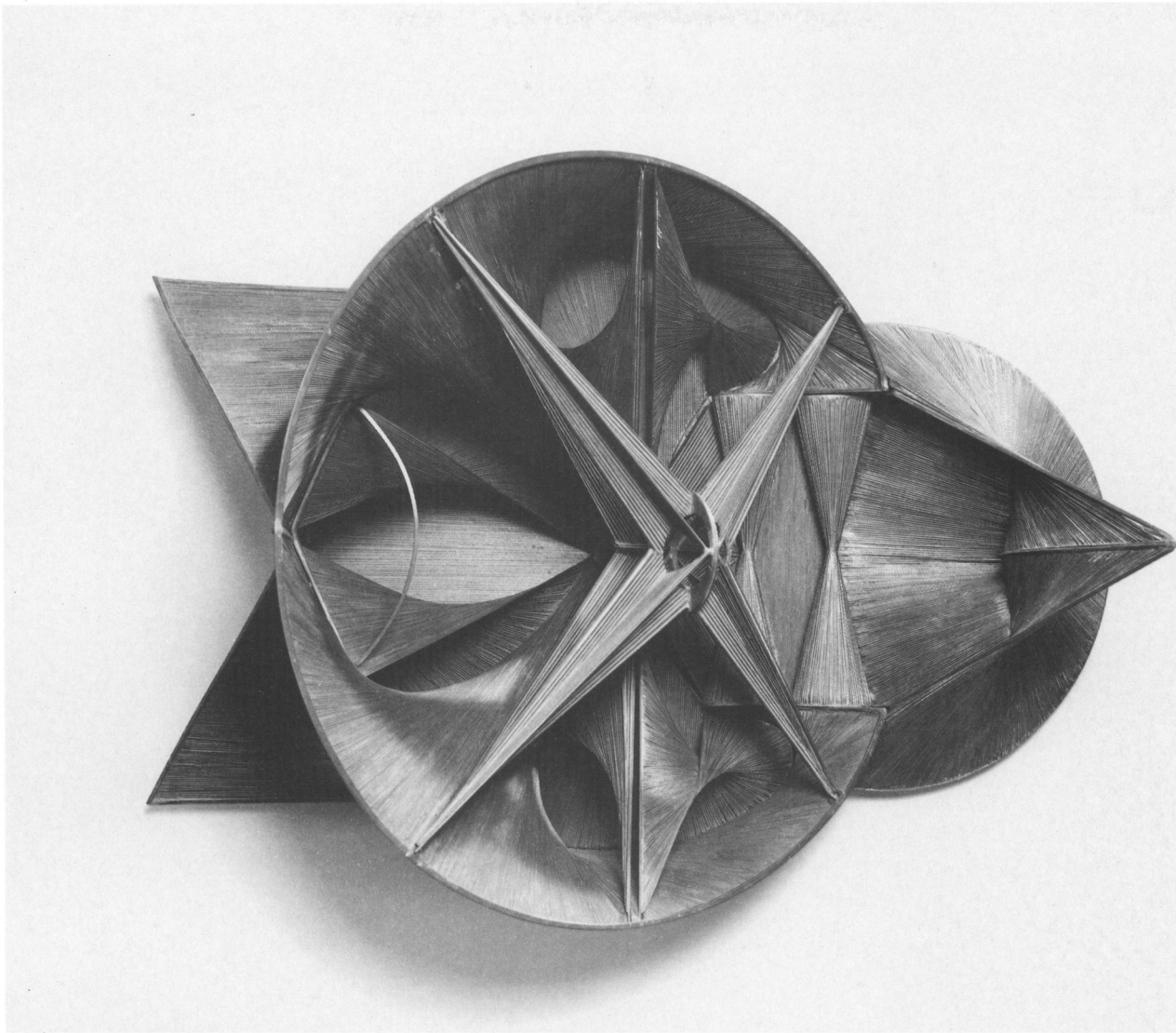
sculptor. I like chopping and cutting things, rather than building up. I like the resistance of hard material."

In this piece, as in most of his stone carvings, the artist's physical confrontation with his materials is not evident in the smoothly finished surface. Like much of his work from this period, the compact, blocklike forms are highly abstract, their shapes and configurations suggesting human anatomy, without being completely identifiable. For example, the gently protruding mound in the upper center of the sculpture is incised with a small inner circle that reminds us of both a breast and a navel.

In 1936 Moore became a founding member of the English Surrealist group, participating in the International Surrealist Exhibition held in London. The following year (1937) he produced this sculpture and initiated a new series of biomorphic sculptures in which he attached stringed elements onto a wood or metal armature.

L M M





ANTOINE PEVSNER
French, 1886–1962

Fresco, Fauna of the Ocean

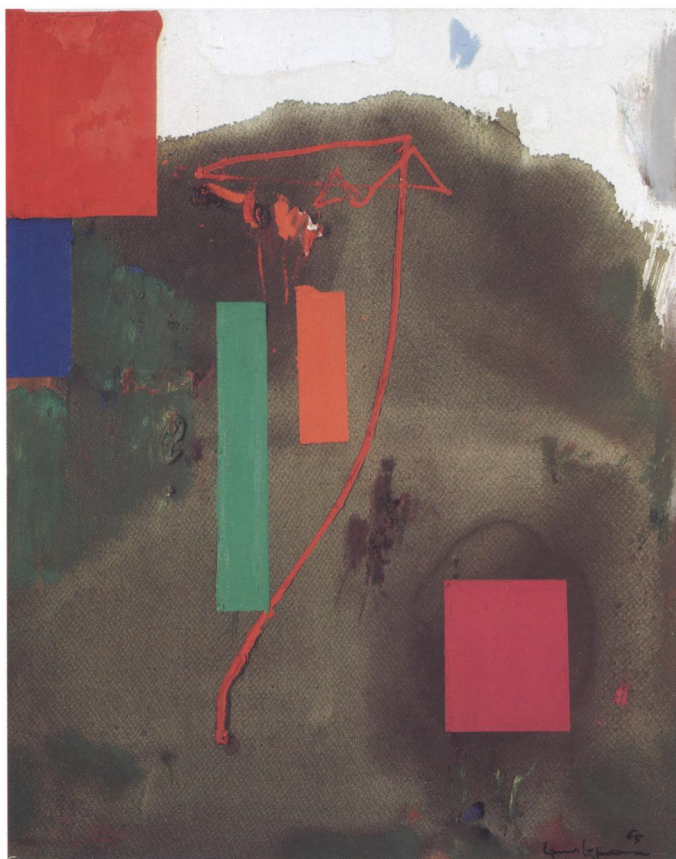
1944
Brass and oxidized tin
30¼ × 20½ × 12 in. (76.8 × 52.1 × 30.5 cm)
Bequest of Lydia Winston Malbin, 1989
1990.38.42

Along with his brother Naum Gabo, the Russian-born Antoine Pevsner defined the principles of Constructivist sculpture in the early 1920s. In so doing, they challenged earlier sculptural manifestations that were not only figural but also dense and massive. The earliest realizations of their theories led to the revolutionary use of plastic whereby the translucency of the forms altered the way sculpture was experienced, allowing for visual interaction not only between

the sculpture and its surroundings but also between the individual planar elements of the sculpture itself.

This sculpture, executed in the early 1940s, is made of brass and oxidized tin and hangs on a wall. It shows an intricate web of intersecting planes and circles. Although the material reestablishes the massive nature of sculpture, it is a cogent variation on original Constructivist principles. Cubist and Futurist influences are visible in the centrifugal impulse of the forms and the geometric interpretation of nature. Effects of movement and energy are now conveyed by means of the striated surfaces that conduct light along the various portions of the sculpture. The sculpture seems to be literally “developing” itself in space. The title is an enigma. Aquatic associations would seem to be the antithesis of Pevsner’s compositional aims, but we can readily see a parallel between the intricate designs of seashells and corals and the multichambered form here.

L 55



HANS HOFMANN
American, 1880–1966

Lonely Journey

1965
Oil on canvas
50 × 40¼ in. (127 × 102.2 cm)
Signed and dated (lower right): Hans Hofmann 65
Gift of Renate Hofmann, 1989
1989.397

Hans Hofmann was one of the seminal forces in the promulgation of the avant-garde in America. Having been an apprentice to European Modernism then a teacher during the first two decades of this century, he emigrated to the United States in 1930. Hofmann delivered a series of influential lectures at the University of California at Berkeley in 1930 and the Art Students League in 1933, which established his artistic reputation in this country. Later, he started his own art schools in New York City (1934) and in Provincetown, Massachusetts (1935), and thus came to shape the generation of American artists who emerged on the international scene in the 1940s and 1950s.

Hofmann concluded his teaching in 1958 at the age of seventy-eight. Thereafter followed a rejuvenation of his artistic activity, which can be seen in the group of nine paintings known as the Renate Series, begun in 1965. Dedicated

to his second wife, whom he married the same year, these nine paintings are an elegant and elegiac statement of Hofmann's contribution to modern art. They are also the culmination of his career, as Hofmann died the following year.

The landscape associations in *Lonely Journey* are difficult to miss. The dominating stained-brown area sweeps up, while episodes of green, blue, red, yellow, and other hues at the left, the bottom, and the right edges have been deftly applied like errant patches of plant life. A bold and meandering red line runs like a molten rivulet, executing an idiosyncratic triangle toward the top of the composition. The unmistakable delicacy and lyricism of these elements are almost overtaken by the bold rectangles of red, blue, green, orange, and lavender, which seem to hover spatially in front of the compositional plane like mysterious guardians.

Hofmann was especially conscious of the ability of purely painterly means to create spatial and emotive tensions within a composition. The dichotomy between the thinly painted "background" and the heavily saturated "foreground" elements creates an alternating "push" and "pull," which activates an otherwise tranquil composition. Although Hofmann's artistic maturity was achieved under the influence of Cubism and Expressionism, he acknowledged the particularly American contributions of Abstract Expressionism and Color Field painting to evolving conceptions of painting and its engagement with empirical reality.

LSS

MILTON AVERY

American, 1885–1965

Speedboat's Wake

1959

Oil on canvas

53¾ × 71½ in. (136.5 × 181.6 cm)

Signed and dated (lower left): Milton Avery, 1959

Gift of Milton and Sally Avery Arts Foundation Inc., 1989

1989.274

Milton Avery's subjects are always appealing in their familiarity whether they are pastoral landscapes, expansive seascapes, as in this case, or intimate studies of family and friends. Avery painted such images with simplicity, and often with gentle humor, using color and shape as the primary means to convey expression. Oil paint was applied to canvas in thin washes that emphasized its luminosity and fluidity, two qualities that particularly complement his seascape subjects.

Within each painting color can vacillate between naturalistic description and arbitrary fancy. Unlike his early work, which mixed bright, vibrant colors, Avery's later paintings, done after 1957, focused more and more on rich, subtle shades of a single color. This tendency can be seen in his 1959 canvas *Speedboat's Wake*, a recent gift to the Museum from the Milton and Sally Avery Arts Foundation. Likewise at this

time, by way of simplification, he reduced the number of shapes in his compositions, as in this painting, which is divided into only two horizontal bands, one for sky and one for water.

Avery's mastery of the elements in the composition enables us to enjoy the narrative of the speeding motorboat and rider, skimming over the deep, blue-black water, without losing sight of the painting's emotive quality and inherent abstractness. As the artist once explained: "I like to seize the one sharp instant in Nature, to imprison it by means of ordered shapes and space relationships. To this end I eliminate and simplify, leaving apparently nothing but color and pattern. I am not seeking pure abstraction; rather, the purity and essence of the idea—expressed in its simplest form" (*Contemporary American Painting*, Urbana, 1951, n.p.).

Throughout his career Avery followed an independent course that connected the European colorists like Henri Matisse with a later generation of American Color Field painters in their own explorations of color and space. His friend and fellow painter Mark Rothko acknowledged his own debt to Avery for revealing the "inner power in which gentleness and silence proved more audible and poignant." For him, Avery had "invented sonorities never seen or heard before" ("Commemorative Essay," repr. in Barbara Haskell, *Milton Avery* [exhib. cat.], N.Y., Whitney Museum of American Art, 1982, p. 181).

L M M



DAVID HOCKNEY

British, born 1937

Large Interior, Los Angeles

1988

Oil, ink on cut and pasted paper, on canvas

72¼ × 120¼ in. (183.5 × 305.4 cm)

Purchase, Natasha Gelman Gift, in honor of William S. Lieberman,

1989

1989.279

In David Hockney's deft hands the elements of collage, drawing, and painting unite to achieve artistic statements that are without equal in the art world of today. This ram-bunctious interior space is an arena in which Hockney's various obsessions over the last twenty or so years converge with California life-styles, still lifes and interiors, and modern art history, specifically the dominating presence of Picasso.

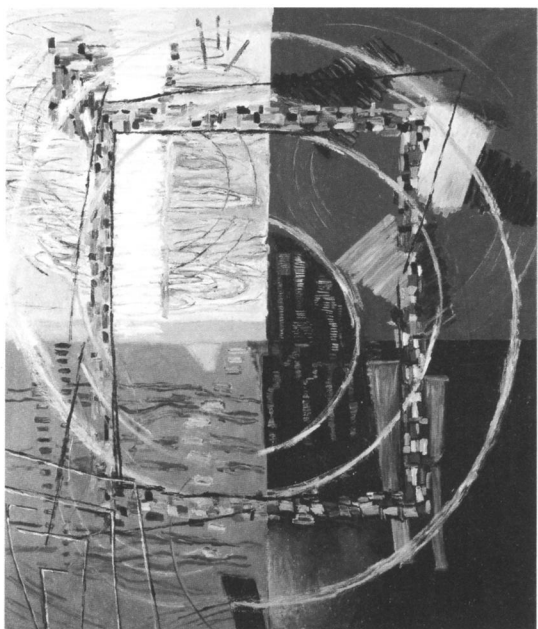
While Hockney's interior scenes from the 1970s embrace formalist precepts in their spare explorations of repeated patterns and forthright spatial frontality, works from the 1980s, as exemplified here, engage space and detail in a voracious manner. This painting is a compositional tour de force, which vividly demonstrates that the artist's involvement in stage design, particularly during the last decade, has revitalized the genre of interior scenes within his oeuvre.

Hockney has given us a precarious bird's-eye point of view from which our eyes are drawn through the principal space and the auxiliary room to the right in a bold, S-curved sweep. In the meantime the almost anthropomorphically animated furniture occupies the space like the revved-up invitees to some mad soirée. It is as if the architect Frank Gehry had taken the space in hand, abolishing all horizontal and vertical references in favor of interlocking triangles of variegated pattern, which accumulate in a compulsive yet deliberate manner. The biomorphism of 1950s design is present in the red chaise lounge and the blue armchair nearest to us at the bottom of the composition. The continuing disdain for the rectangle is also seen in the trapezoidal table at the lower right, which could be either the depiction of a new design concept or, like the splayed, white print armchair to the left, the victim of a Cubist inversion of space. Distinctions between interior and exterior seem to have been abolished as we attempt to discern whether the freely rendered vegetal forms on the yellow triangle are meant to be an exterior view or are merely a pattern. While Hockney maintains at least superficial allusions to the perspectival systems with which we have come to portray the world in the bottom half of the composition, in the upper half the various wall and ceiling elements merge into a flattened, patterned unit that has a visual mission all its own.

L S S







JACKSON POLLOCK

American, 1912–1956

Untitled

About 1937–39

Colored pencils and graphite pencil on paper

18 × 12 in. (45.7 × 30.5 cm)

Purchase, Anonymous Gift, 1990

1990.4.8b

KATHERINE PORTER

American, born 1941

New York Number

1986–87

Oil on canvas

88 × 74 in. (223.5 × 188 cm)

Joseph H. Hazen Foundation Purchase Fund, in honor of

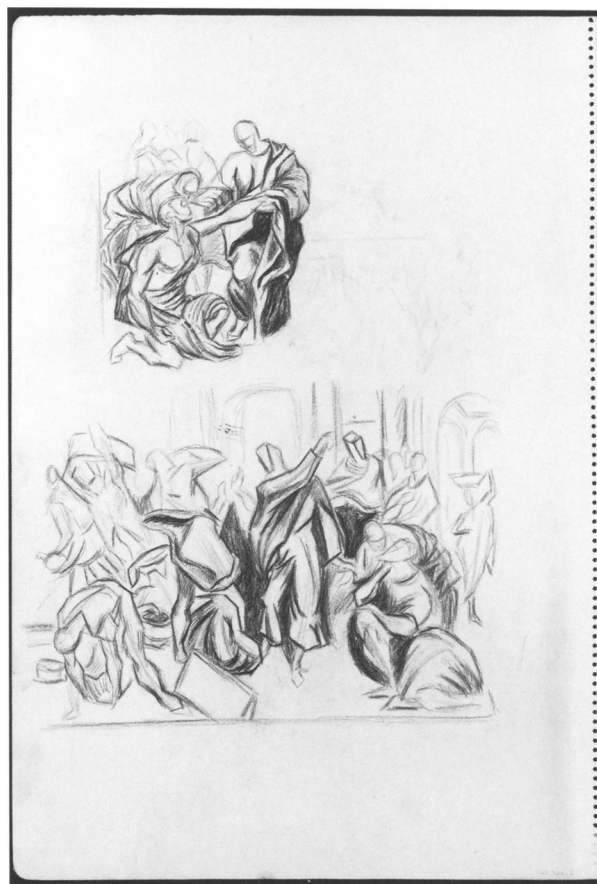
Cynthia Hazen Polsky, 1989

1989.126

It was only after Katherine Porter had finished this painting that she realized—or was it a friend who noticed and told her?—that its configuration evokes a number. Indeed, the broad curves and right angles in this work form a loose figure 5 and thus bring to mind Charles Demuth's famous painting *The Figure 5 in Gold*, of 1928, in the collection of the Metropolitan Museum. Even Demuth's palette of black, red, white, and gold finds an echo in the colors used in the flat background divided into quadrants. While Porter in a recent conversation denied knowing this icon of American art, the similarities between both works remain uncannily close.

Porter painted *New York Number* in her studio on the Upper West Side. Commuting between Maine and New York—she now lives permanently in Maine—Porter became especially receptive to the speed and fervor of the city, and she made these the themes of this painting. The vortex of forms found here, Neo-Impressionistic daubs, rough patches of paint, white spiral lines, long black spidery ones, squiggles, and strokes, are synonymous, so Porter says, with “the energy, light, and contrast of New York.” As for the title, it is meant to connote a “dance tune about New York,” perhaps not unlike Piet Mondrian's *Broadway Boogie-Woogie*, of 1942–43.

SR



JACKSON POLLOCK

American, 1912–1956

Untitled

About 1939–40

Colored pencils, graphite pencil, and crayon on paper

14½ × 10 in. (36.2 × 25.4 cm)

Purchase, Anonymous Gift, 1990

1990.4.60



As one of the most dynamic painters of the Abstract Expressionist group, Jackson Pollock is well known for his energetically dripped and poured canvases from the late 1940s to the mid-1950s, such as *Autumn Rhythm* (1950) in the Metropolitan's collection. For many, it may be a surprise to find that Pollock studied Old Master paintings by El Greco, Michelangelo, and Rubens.

As a young man, Pollock attended classes at the Art Students League of New York taught by Thomas Hart Benton, the American Regionalist. There Pollock learned to analyze the structure of a composition in terms of light and dark contrasts and of geometric blocks, frequently working from black-and-white reproductions in books. It was an exercise that Pollock continued even after his formal study with Benton had ended and his employment as an easel painter for the W.P.A. (Works Progress Administration) had begun (1935–42).

In 1990 the Museum was fortunate to acquire three rare, spiral-bound sketchbooks that Pollock used between 1937 and 1940. They are the earlier of the five known sketchbooks that the artist had during his career. Among the three acquired by the Museum there are a total of seventy-one pages of drawings, most of which were executed in graphite and colored pencil, some with sketches on both sides.

In the first two sketchbooks, which date from about 1937 to 1939, Pollock filled many pages with studies after El Greco. Their dynamic compositions and strong chiaroscuro epitomized the dramatic, expressive style of painting that Pollock aspired to. Illustrated here is a sketchbook page of about 1937–38 (acc. no. 1990.4.8b) that depicts two different El Greco paintings: in the upper half, a detail from *Christ Healing the Blind Man*, and in the lower half, the full composition of *Christ Cleansing the Temple*. In both sections, Pollock blocked in the figures and general architecture first, and then concentrated on re-creating the more sculptural qualities of the figures and drapery through shading. Such renderings caused Benton to say admiringly that Pollock “got things out of proportion, but found the essential rhythms.”

Many of the drawings in the third sketchbook (about 1939–40) reflect Pollock's interest in Mexican art generated by his recent study (1936) with the Mexican muralist David Alfaro Siqueiros and his firsthand knowledge of José Clemente Orozco's murals in America. Unlike the pages in the previous two sketchbooks, the images here are more complete, both in composition and color, and are of Pollock's own creation rather than analyses of other painters' works. The sheet illustrated here (acc. no. 1990.4.60) bears two separate compositions. In subject and color they may remind us of Mexican art, but there is also clear evidence of the more gestural and linear direction Pollock's mature work was soon to take.

L M M



JAVIER AREVALO
Mexican, born 1937

Untitled

1978
Gouache and pencil on paper
16½ × 13½ in. (41.9 × 34.3 cm)
Signed and dated (lower right): Arevalo/78
Purchase, Mex-Am Cultural Foundation, Inc. Gift, 1990
1990.30.5

In 1990 the Museum greatly expanded its holdings of contemporary Mexican art with the acquisition of four paintings and three drawings through the Mex-Am Cultural Foundation, Inc. Gift. Included in this group were three works by Javier Arevalo, which date from 1978 to 1989.

This untitled drawing is characteristic of Arevalo's style during this period. His colors (ochers, gray-greens, browns, and black) are subtly harmonized, and his figures are highly stylized, with decorative patterning reminiscent of Toltec stone sculpture. Each shape has been outlined in pen and ink and then tinted with a gouache wash that looks mottled and worn. Arevalo achieves a similar effect in his oil paintings.

The narrative suggested by these two figures is intriguing and mysterious. A man sits primly in a chair, dressed in light-colored clothes dappled with black streaks. In contrast to his dark complexion, his eyes and lips are pale. What at first looks like a belt around his waist is probably a binding that pins his arms to his sides. Despite his being held captive, the man does not appear alarmed; rather, he stares at the dark, exotic woman before him. She approaches with arms extended, one hand raising his hat off his brow, the other holding a pair of red lips that match the color of her own mouth and fingernails. While the meaning of this narrative is elusive, it recalls the symbolic content of many traditional myths and folk legends.

L M M

CHRISTOPHER COOK

British, born 1959

Tunnel

1987
Oil on paper
27¼ × 29¼ in. (70.5 × 74.3 cm)
Purchase, La Boëtie, Inc. Gift, 1989
1989.114

Driving from Florence to Bologna one day in 1987, the English painter Christopher Cook at dusk found himself approaching the entrance of the tunnel shown in this drawing. Built into a low, rocky mountain ridge, the forbidding-looking tunnel gave Cook a sudden fright. "Perhaps I had looked at too many pictures of infernos," he remembers. Cook—who lives and works in Exeter, England—was in Italy on a two-year Italian government fellowship to study the art of the Italian Renaissance. Painting this scene from memory, the artist tried to give to this modern gate of hell the "illusion of both a tornado which had dropped from the sky and of a suction funnel of a giant Hoover vacuum cleaner." Cook also set up an opposition between the orange interior of the tunnel and its complementary color, the deep blue of the sky.

This drawing, one of a pair, is exceptional in the artist's oeuvre for its having been based on an actual experience. Cook, who also writes poetry, draws his subjects mostly from his imagination, painting what he describes as modern mythology.

This is the first work by this British artist to enter a museum collection in the United States.

S R





GEORG BASELITZ
German, born 1938

Untitled

1983
Charcoal and gouache on paper
24 × 17 in. (61 × 43.2 cm)

Signed and dated (lower right): *G. Baselitz VI, 1983*
Purchase, Anna-Maria and Stephen Kellen Foundation Gift, 1990
1990.14

“Does Baselitz paint his works right-side up and only later turn them upside down?” Thus viewers might wonder when looking at the artist’s paintings and drawings. The answer is “no.” Since 1969, the East-German-born painter—he has lived in West Germany since 1957—has painted and drawn his subjects upside down. This way of painting, according to Baselitz, allows him to reduce the narrative content of his

images and prevents unwelcome literary interpretations. Prior to 1969, he tried to lessen the importance of his motifs by choosing banal subject matter that, painted crudely and simplified, he then fractured or sliced up and distributed seemingly at random over his canvases. From there it was but a short and, for Baselitz, logical step to turn his motifs upside down. In that way, he creates paintings that hover between abstraction and figuration.

The present drawing, rendered in loose but forceful brushstrokes of green and blue gouache with charcoal, presents a man who, bent over, examines his outstretched hands. Executed in the same year, 1983, as the Museum’s large painting by Baselitz titled *Man of Faith*, to which it relates in both theme and composition, this gouache undoubtedly served as one of the painting’s preliminary studies. While in the drawing the man stands motionless, in the painting, wearing a dark robe and bent over in prayer, he comes hurtling down, as if in flight. Caught in such a predicament it seems only natural that he should pray.

S R

THE PACIFIC ISLANDS, AFRICA, AND THE AMERICAS

ART OF THE AMERICAS



Entries by Julie Jones, *Curator*; Kate Ezra, *Associate Curator*;
Heidi King, *Senior Research Assistant*.

Hunchback

Mexico (Olmec), 12th–9th century B.C.
Ceramic
Height, 2½ in. (6.4 cm)
Gift of Carolyn C. and Dan C. Williams, 1989
1989.392

It is not known what the social status and perception of deformed individuals were in early American societies. We can only extrapolate from sixteenth-century Mexican and Peruvian records, in which it becomes apparent that misshapen persons were held in awe because their deformities were associated with the possession of occult powers. They were also considered bringers of good luck.

Many Precolumbian hunchback figures were found in burials. This figure probably came from the site of Las Bocas in central Mexico, where some of the finest Olmec ceramics were found. The Olmecs, who lived in the coastal swamps along the Gulf of Mexico around the turn of the first millennium B.C., were master sculptors in stone as well as in ceramics. Their ceramic sculptures are usually well-balanced, pleasing compositions of excellent technique and often show a high degree of realism in posture and expression, as in the present example.

The nude, corpulent figure sits cross-legged, the left hand holding the left knee, while the right arm rests on the right thigh. The solid figure was modeled by hand of fine-paste, cream-colored clay. Particular care was given to the working of the facial features, and red and black pigments were applied after firing to emphasize details and ornamentation. The surface is well burnished.

This figure is said to have been part of a group of three hunchback figures.

HK

Bibliography: Franz Feuchtwanger, *Ceramica Olmeca*, Mexico City, 1989, no. 59 (illus.).

Snuff Tray

Chile, 4th–10th century

Wood

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

Gift of Carol R. Meyer, 1989

1989.389

The use of hallucinogens in the form of snuff inhaled through tubes from small trays or tablets was widespread in Pre-Columbian South America. The earliest evidence for the practice dates to the beginning of the second millennium B.C. in Peru. It is in northern Chile, however, in the San Pedro de Atacama region, where the highest concentration of snuff trays has been found in burials in association with other paraphernalia, such as inhaling tubes, spatulas, small mortars and pestles, and snuff-powder containers. These burials date from the middle of the first millennium B.C. to the end of the first millennium A.D., after which date the use of snuff trays seems to have diminished considerably.

The snuff was prepared from leaves, resin, and seeds of various plants that were dried and finely ground. Historic and current data suggest that snuff had many purposes in the Andes: it was used to cure various ailments, to alleviate hunger and pain, to provide alertness in war and hunting, and to induce trances during rituals and religious ceremonies.

Pre-Columbian snuff trays are usually made of wood and stone, but a few in gold are known from the Muisca region in Colombia. The snuff trays have a shallow rectangular cavity within a rectangular format, whose slightly concave long sides curve forward, and extensions or appendages carved with human or animal motifs at one end. The present snuff tray shows three human figures. The tall figure in the center kneels, with the soles of the feet carved in low relief on the back of the tray. The body is covered with a garment, probably a tunic, which is decorated with horizontal stripes worked as grooves. The figure wears a multistrand necklace and a headdress with scalloped lateral flanges and a single square projection in the front. Across the forehead and down the back is an incised lozenge pattern. The nose and mouth of the flat face are indicated by two small holes and a shallow groove, while the eyes are shown as big, deep holes that originally might have held inlay.

The tall figure is flanked by two smaller seated figures with their legs pulled against their bodies; no details of clothing or ornament are indicated. Their facial features are reduced to a barely raised bridge for the nose and eyes. The central figure holds both seated figures by their necks, or possibly by their hair, a gesture that indicates that they might represent captives.

The tray shows obvious signs of use; the seated figures are quite worn from frequent handling. At the undecorated end of the tray are remains of an indigenous repair, a tie that prevents a split running the length of the tray from widening.

H K



AFRICAN ART



Tripod Plate

Mexico (Maya), 9th–10th century
Ceramic
Diameter, 10⁷/₈ in. (27.5 cm)
Gift of Arthur M. Bullowa, 1989
1989.314.20

A type of ceramic ware common to northern Yucatán is that known to archaeologists today as slateware. While it had been made in Yucatán for many hundreds of years, slateware—with its smooth surfaces and subdued colors—enjoyed particular favor during the ninth and tenth centuries, when it was much produced. The subtle color range, from pale beige-whites to soft grays, is striking within the larger body of more strongly colored Maya ceramics. Decoration is equally restrained, and when it appears it consists of incised geometric patterns or designs painted with a so-called trickle paint. An organic paint, trickle was named for its tendency to run when first applied, a tendency that enhances the spontaneity of the painted images. The image worked in trickle paint on the flat surface of this tripod plate is thought to be that of the Mexican god of rain, Tlaloc, his goggle eyes and mustache identifying him. The six trickle striations present on the rim of the plate usually accompany this face.

The soil over the limestone that makes up most of Yucatán is very shallow, resulting in archaeological ceramics often covered with the marks left by contact with plant roots. Many such root marks are present on this plate.

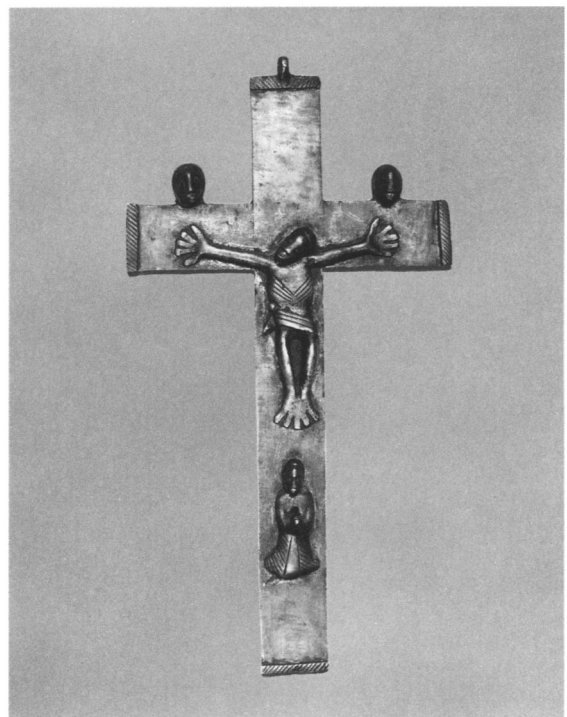
JJ

Crucifix

Zaire (Kongo), 17th century
Brass
Height, 11⁷/₈ in. (30.2 cm)
Gift of Ernst Anspach, 1989
1989.346

Brass crucifixes cast by Kongo artists reflect the influence Christianity has had on Kongo culture. In 1490, less than a decade after the first Portuguese explorers encountered the then vast and thriving Kongo kingdom, missionaries were sent there to establish a Christian settlement. Although the king and his successor converted almost immediately, Christianity never replaced traditional religious beliefs. Instead, Christian ritual objects acquired many of the same meanings and functions of the charms and power objects they were meant to supersede. They were believed capable of negating antisocial witchcraft, healing illness, causing the rain to fall, and ensuring a successful hunt. Kongo chiefs received them along with other insignia of office and used them to proclaim their power as lawgivers and judges.

Although based on European models, the crucifixes made by Kongo artists also acquired Kongo forms. They were usually cast in an open mold using metal obtained from *manillas*, brass rings imported from Europe. Praying figures, sometimes reduced to disembodied heads as on the arms of this cross,



were often added to the composition. Faces feature broad noses and bulging eyes. A few incised lines depict Christ's ribs and his knotted loincloth, which are more recognizable here than in later examples. Christ's exaggerated, splayed hands and feet—joined in a single, five-toed limb—enhance the power of this image.

K E

Headdress (koni kun)

Mali (Bamana), 19th–20th century
Wood and cord
Height, 17¼ in. (45.1 cm)
Gift of Renee and Chaim Gross, 1990
1990.93

Bamana *koni kun* headdresses bear a striking resemblance to the antelope headdresses known as *chi wara* or *sogoni kun* that are among the most familiar types of African sculpture in the West. Like the antelope headdresses, *koni kunw* are relatively flat sculptures, whose pierced geometric designs create an airy, rhythmic alternation of solid forms and open spaces and of convex and concave shapes. Both types of headdress have a wooden base that is attached to a basketry cap or fiber wig when worn, with the broad decorated surface facing the side. The *koni kunw* differ from the more common antelope headdresses in their symmetrical, archlike form and the reduction of animal imagery to isolated details, such as the tiny horns carved on the sides of the arch. While literally hundreds of antelope headdresses exist, fewer than twenty *koni kunw* are known in collections of African art.

Koni kun headdresses are worn by young men newly admitted into Jo, an initiation society found among the southern Bamana. The new initiates are divided into groups that travel to nearby villages to perform songs and dances that proclaim their new status as society members. The *koni kunw* are worn by members of the group called *nkenye*, whose performances also feature carved wood female figures, which are carried by the dancers or are placed near them on the ground. These sculptures usually have the flattened, squared-off chest and shoulders, conical breasts, and polelike torso seen on the half-figure lashed to the top of this *koni kun* headdress. By opposing the figure's flat, front-facing chest with the broad, flat side of the arched form below, and by balancing her outspread arms, now broken off at the elbows, with the forward and backward thrust of the curved antelope horns, the carver of this *koni kun* has created a sculpture that is much more complex and fully three-dimensional than other examples of its type.

K E

Bibliography: Arnold Rubin, *The Sculptor's Eye: The African Art Collection of Mr. and Mrs. Chaim Gross* (exhib. cat.), Washington, D.C., The Museum of African Art, 1976, p. 20.

Ex coll.: Sr. Cap. Manuel Martins de Oliveira (by 1951); Willy Mestach; [Merton Simpson (until 1972)].

Bibliography: *Exposição de arte sacra missionaria* (exhib. cat.), Lisbon, 1951; Eugenia Herbert, *Red Gold: Copper Arts of Africa* (exhib. cat.), South Hadley, Mass., Mount Holyoke College Art Museum, 1984, p. 43.



ASIAN ART

CHINESE ART

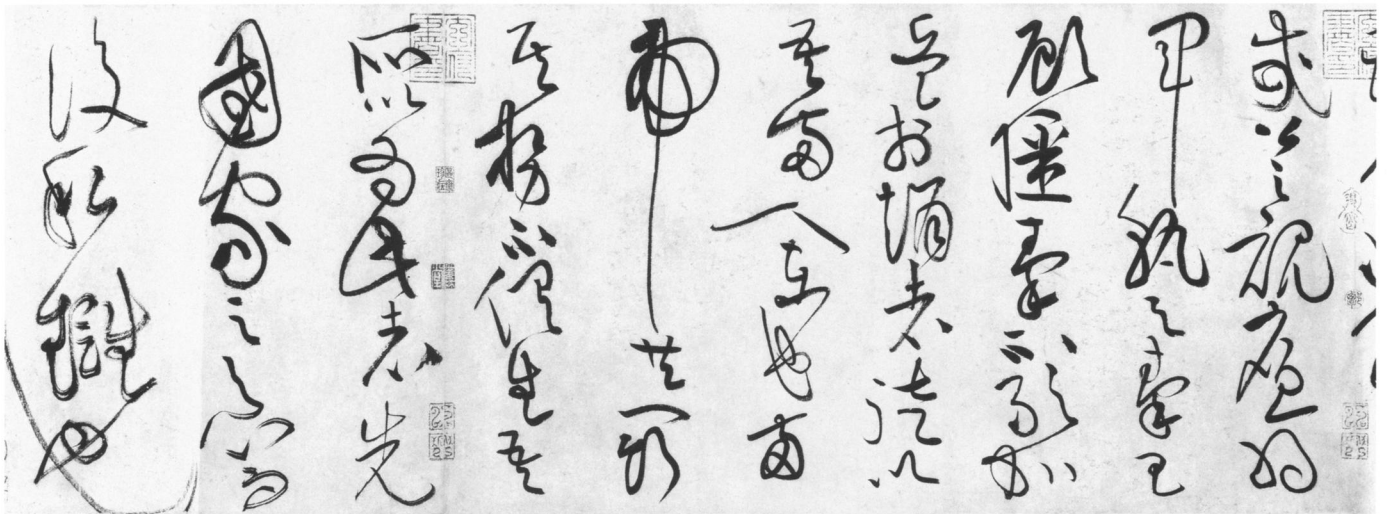
HUANG T'ING-CHIEN
Chinese, 1045–1105

Biographies of Lien P'o and Lin Hsiang-ju

Sung dynasty (960–1278)
Handscroll, ink on paper, 203 lines in cursive script
13 × 717 in. (33 × 1821.2 cm)
Bequest of John M. Crawford, Jr., 1988
1989.363.4

A man of great personal integrity, Huang T'ing-chien held the post of official historian. For his connections with the conservative party as well as for his refusal to alter what he considered the truth in the official history, he was twice banished to remote areas of the empire. In 1094 he was exiled to Szechuan Province, where he saw a handscroll of calligraphy in wild-cursive script by the eccentric Buddhist monk Huai-su (about 735–800?). This inspired Huang to take advantage of the leisure imposed by his political banishment to develop his own highly expressive cursive script.

For this handscroll, one of his finest surviving works, Huang chose a passage of personal significance from the first-century B.C. *Records of the Grand Historian*. Dated by style to 1095, Huang's calligraphy transcribes a story of jealous competition between the military strategist Lien P'o and the brilliant negotiator Lin Hsiang-ju, who rose from the low position of



Detail

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

steward to a status commensurate with General Lien's. Despite provocations, Lin refused to be drawn into a confrontation with the resentful general. Huang T'ing-chien ends his transcription with Lin's principled declaration, which very likely captured Huang's own feelings about divisive conflicts: "I behave as I do because I put the urgent needs of the state before personal feuds." The powerful, energetic brushwork exemplifies the Chinese ideal of lyric self-expression through a simplicity of means.

This calligraphic masterwork by Huang T'ing-chien is but one of many treasures bequeathed to the Museum by John M. Crawford, Jr., a collector of discriminating taste, vision, and courage. His enthusiasm for the graphic beauty of the

printed and written word led him to venture into the uncharted territory of Chinese calligraphy and painting. Dramatically expanding the scope and quality of the Museum's traditional Chinese holdings, his bequest of 205 handscrolls, hanging scrolls, albums, and fans incorporates the work of approximately 120 artists, including a group of Sung dynasty landscape paintings, superb calligraphy by members of the Sung imperial house, and innovative individual masters. The John M. Crawford, Jr., Collection is a major contribution to Western understanding and appreciation of Chinese art.

A M



Brocade Panel

Chinese, Chin dynasty (1115–1234)
Silk and gold leaf on leather strips
23 × 24½ in. (58.5 × 62.2 cm)
Purchase, Ann Eden Woodward Foundation Gift
and Rogers Fund, 1989
1989.282

This textile belongs to a newly discovered group of brocaded silks that seems to be the precursor of a type used for ceremonial dress throughout the Mongol empire during the thirteenth to fourteenth centuries and surviving in various parts of Asia to at least the fifteenth century. The decorative motif, a falcon attacking a swan, gives it a cultural and historical connection to northeastern China under the Liao (907–1125) and Chin (1115–1234) dynasties. In the official history of the Jurchen empire (known by the dynastic name

of Chin), which occupied northeastern China and central China as far as the Huai River, it is recorded that the material used for official robes was sometimes brocaded in gold and that the decoration for the occasion of the annual spring hunt was that of “the falcon capturing the swan [or goose].” Until the appearance of this fragment, no textile of this description was known, although objects in other media, such as jade carvings, sporting the same motif have been identified as products of the Chin dynasty. According to the history of the Chin, this motif was also used on similar occasions during the Liao dynasty.

This fragment is of warp-faced green silk in plain weave and is brocaded with narrow strips of gold leaf on goat-hide leather. The brocaded areas form pear-shaped repeats, each composed of a flying swan among flowering branches with a

small falcon descending from above. In alternate horizontal rows the repeats reverse direction. The gold strips are bound with thin, silk binding warps in a wide-weft twill.

After the Mongol conquest of China in the thirteenth century, the significance of the various decorative motifs on Liao and Chin textiles was lost, but silks woven in this style (gold medallions on colored-silk tabby ground) remained and were popularized throughout the Mongol empire. Paintings of the Yüan dynasty (1279–1368) depicting Mongols hunting show officials wearing silks with patches of gold decoration. A distant echo of this style at a later time can be seen on official robes in Timurid paintings.

JCYW



Cosmological Diagram

Sino-Tibetan, 13th–14th century
Silk tapestry

33 × 33 in. (83.8 × 83.8 cm)

Purchase, Fletcher Fund, Joseph Hotung and
Michael and Danielle Rosenberg Gifts, 1989
1989.140

This silk tapestry (*kesi*) features a Tibetan cosmological diagram with the world mountain, Meru (or Sumeru), the axis of the cosmos, in the center. It is surrounded by seven square ranges of gold mountains interspersed with an equal number of oceans. Outside these mountain ranges, at the four cardinal directions, in the vast space of a gigantic ocean are the four great continents, each flanked by two lesser continents. The continents are represented by landscapes in Chinese style and framed by different shapes according to

the location. Videha in the east is in a semicircle, Godaniya in the west in a circle, Uttarakuru in the north in a square, and Jambudvipa (the world of humans) in the south in a trapezoid (originally the shape of the shoulder blade of a sheep). The four directions also have color attributes: the east is silver (white), the west is ruby (red), the south is lapis lazuli (blue), and the north is gold (yellow). The four colors are reflected on the sides of Mount Meru. The cosmic world is illuminated by the sun and the moon, represented here in pure Chinese iconography, with the three-legged crow in the sun and the rabbit under a cassia tree in the moon. Usually the heavens of various orders of divinities are shown above Mount Meru. In the present work the celestial sphere on top of Mount Meru is, instead of a paradise scene, an oval form with a scroll pattern, which changes color along a narrowing path leading to the ultimate mystery symbolized by a lotus flower. In the four corners, outside the double mountain-range border of the diagram, are four vases from which issue floral scrolls and the eight precious objects of Buddhism. The diagram is a visual representation of Tibetan cosmology and provides a basic scheme for Tibetan religious structures, from abstruse theological systems to the actual layout of Tibetan temples.

Of great art-historical interest are the obvious Chinese and Nepalese pictorial elements incorporated into the Tibetan schema. This blending testifies to the close connection the Tibetan monasteries maintained with the capital of Yüan China in Peking and to the patronage of Nepalese artists by Tibetan monasteries.

There is no doubt that this tapestry was woven in China, as the workmanship is pure Chinese. The high quality of the silk and the weaving are indications that it might have been manufactured in an official workshop of the Mongol empire, and it is likely that it was commissioned in China by Tibetan monks or sent as a gift from the Mongol court in Peking to a Tibetan monastery.

JCYW

H S I A C H ' A N G
Chinese, 1388–1470

Bamboo in Wind

Ming dynasty (1368–1644)
Hanging scroll, ink on paper
80¼ × 23½ in. (203.8 × 59.7 cm)
The Edward Elliott Family Collection
Gift of Douglas Dillon, 1989
1989.235.1

Renowned for his elegant calligraphy and bamboo paintings, Hsia Ch'ang passed the imperial examinations in 1315 and served with distinction in the Ming dynasty bureaucracy. The Yung-lo emperor (r. 1402–24) so admired his calligraphy that Hsia Ch'ang was commanded to write inscriptions for the many tablets that were to decorate the palace halls

constructed for the relocation of the capital to Peking in 1420. Contemporary connoisseurs remarked on Hsia Ch'ang's ability to apply calligraphic techniques to his paintings of bamboo. His bamboo stalks were likened to the steady lines of seal script, his bamboo leaves to the flaring strokes of clerical script, and his twigs to the free flourishes of cursive script. Hsia Ch'ang's widely acclaimed bamboo paintings were influential not only in China but in Korea, Japan, and Thailand as well.

Hsia Ch'ang's active career in and outside the capital was interrupted by a leave from 1439 to 1448 in order to serve his aged mother; the respite from official duties gave him time to study painting. This mature composition of flexible bamboo and immovable rock may have been painted during this period, judging from the wording of his signature at the lower right: "Done by the Free and Easy Retired Scholar." Hsia again served in the imperial bureaucracy from 1448 until he was permitted to retire at the age of seventy. In 1460 Ch'ien Po, an official in the Bureau of Punishments and an accomplished calligrapher, commented on the virtues of bamboo and rock in his inscription at the upper right, and in 1470 the painter Liu Ch'ieh (1410–1472) added a poem at the upper left, singing the praises of "this gentleman," the bamboo.

A M





Detail

CH'IU YING

Chinese, about 1495–1552

Procession of Lohans

Ming dynasty (1368–1644)

Handscroll, ink on paper

13¼ × 198½ in. (34.9 × 504.2 cm)

Gift of Douglas Dillon, 1989

1989.235.3

Detail



While Ch'iu Ying is best known for his paintings of figures and landscapes rendered in brilliant mineral colors, his monochromatic compositions, such as this one, reveal his superb skill as a draftsman. Here he eschews the easy appeal of color to maximize the expressive qualities of brush and ink. The figures are enlivened through exquisitely controlled, undulating and folded brush lines combined with luminescent, graded ink washes. Ch'iu's enthusiasm for detail is evident in the remarkable individualization of the holy men's eccentric features and the delicate textile designs of their robes. In his one-line inscription Ch'iu Ying credits the ninth-century master Kuan Hsiu with the inspiration for his painting, but the harsh grotesqueness of the Lohans associated with Kuan Hsiu has been eliminated in favor of more Sinicized, elegant ascetics.

In procession from left to right, the Lohans ceremoniously escort a scholar (see above) from a celestial realm to an unspecified destination. The lively parade, which may represent the return to earth of a mistakenly departed soul, passes a heavenly portal and proceeds in mid-air, indicated by an acolyte whose distant gaze is focused on a point far below his feet. The inventiveness and assurance with which each figure and animal is rendered testify to Ch'iu Ying's reputation as a painter of extraordinary creative powers.

A M

SHEN CHOU

Chinese, 1427–1509
and

WEN CHENG-MING

Chinese, 1470–1559

Landscape

Ming dynasty (1368–1644)

Handscroll, ink on paper

14½ × 680 ¼ in. (36.8 × 1728 cm)

Purchase, The Dillon Fund Gift, 1990

1990.54

This masterpiece of Shen Chou's last years shows the artist exploring the brush idiom of the fourteenth-century recluse-painter Wu Chen (1280–1354), while striving for a new monumentality in what may be Shen's most ambitious landscape—a scroll over 56 feet long. Unfinished at the time of his death, it was completed by Shen's leading disciple, Wen Cheng-ming, in 1546. Both the painting and Wen Cheng-ming's appended inscription provide important evidence on the relationship of these two artists—the most prominent in Ming scholar painting before the seventeenth century.

Shen's painting epitomizes the scholar-amateur tradition of self-expression by depicting the interior world of the mind

and heart rather than reality. Its imagery celebrates the joys of reclusion through idyllic scenes of scholars mingling with wood gatherers or fishermen and of secluded dwellings half-hidden in the heart of the landscape. But through his energized calligraphic brushwork and dynamic manipulation of compositional elements, Shen Chou imparted new vibrancy and personal meaning to his subject. Using a vocabulary of piled-up rocks with "hemp-fiber" brushstrokes derived from Wu Chen, Shen's bold landscape forms and coarse texturing create a tension between the illusion of recession and flat pattern; the resulting thrusting and receding forms animate the composition through their spatial ambiguities.

In his inscription Wen Cheng-ming acknowledges his debt to his former teacher:

The composition was already fully realized, but the dotting and washing had not been completed, so I, Shen's student, finished it. But consider my clumsy effort, how could I add to this "sable tail"!...

Shen believed that basic to the style of painting is the realization of the compositional design, yet it is the spirit-resonance and life-movement [of the brushwork] that impart a sense of wonder. Compositional design is readily attained, but spirit-resonance is a different perfection. That is nothing one can teach....

Shen Chou has already been gone for a long time. Now people consider that I am a good painter; they think that somehow I can continue as the master... The wonder in the design of this scroll is all the master's. As for the spirit-resonance, how can I supply this?

M K H

Detail





CH'EN HUNG-SHOU
Chinese, 1598–1652

Album of Fan Paintings

Late Ming–early Ch'ing dynasty
Twelve folding fans mounted as album leaves, ink and colors
on gold paper

Leaf G (illustrated): 9 × 20¹/₈ in. (22.8 × 51 cm)
Gift of Douglas Dillon, 1989
1989.364

Ch'en Hung-shou is one of the most original and complex painters of the seventeenth century. This outstanding album demonstrates his mastery of the folding-fan format and encapsulates the diverse imagery and full range of styles through which Ch'en expressed his highly personal vision during the final years of the Ming and ensuing Ch'ing dynasty (1644–1911).

Folding fans were first introduced into China from Japan in the early years of the twelfth century. During the Ming dynasty (1368–1644), they became a popular accoutrement of the scholar class and were frequently embellished with paintings or calligraphy by leading artists. Often, painters used fans as a form of currency to be exchanged for goods or services when straightforward monetary transactions were deemed inappropriate. Many of the inscriptions on these fans are addressed to an “elder society brother,” indicating that Ch'en was often called upon to paint for acquaintances from literary or social clubs.

This selection of fans was put together by the nineteenth-century collector K'ung Kuang-t'ao. The paintings range in date from 1627 to 1650 and include figural studies, landscapes, and bird-and-flower paintings, as well as keenly observed insects, such as the evocative depiction of the butterfly illustrated here. This sampling of Ch'en's work, including a number of fans from the last decade of his life, ideally complements the four early works by him already in the Museum's collection: three albums of landscape, flower, and figural studies, executed between 1618 and 1627, and a large hanging-scroll landscape, dated 1633.

M K H

JAPANESE ART

Sliding Doors with Paintings of Chinese Figures

Japanese (Momoyama period [1568–1615]), about 1615
Ink and mineral pigments on gold-leafed paper
Each panel, 6½ × 6 ft. (198.2 × 182.9 cm)
Purchase, Anonymous Gift, in honor of Ambassador and
Mrs. Michael Mansfield, 1989
1989.139



Detail

This set of four sliding doors exemplifies the preeminent style of Momoyama period figure painting pioneered by Kano Eitoku (1543–1590). Although they cannot be ascribed to Eitoku's hand, they were certainly created for a Kyoto mansion or temple by an artist working in the circle of his son Kano Takanobu (1571–1618), who carried on Eitoku's style in the early decades of the seventeenth century. Painted on both sides, the doors formed a division between two principal reception rooms, where Chinese scenes rendered on gold leaf in a grand scale and a decorative style were deemed appropriate. The panel shown here in a detail is one of the four that made up one wall. It depicts three gentlemen and two servants in a garden setting, implied by the flowering plants amid rocks and palatial rooftops that emerge from the field of stylized gold clouds. There they are absorbed in viewing a casually unrolled scroll of a landscape painting. Guests to the reception rooms would recognize this subject as the Four Worthy Accomplishments, a theme that represented the Chinese ideal of the cultivated man whose character was refined by the enjoyment of painting, with related accomplishments in calligraphy, playing the zither (*ch'in*), and the game known today in Japanese as *go*.

Like several Chinese pictorial themes of scholars at leisure in a natural setting that entered the repertoire of official Japanese decoration, the Four Worthy Accomplishments is rooted in the Chinese Taoist ideals of reclusion and harmony with nature that had long tempered the strict Confucian morality of civic responsibility. Such a complement of aspirations was at the heart of the ideology embraced during the preceding two centuries by the Ashikaga shogunate under the tutelage of Zen monks. The theme seems to have become important in the late Muromachi period, after the Ōnin War (1467–77), when prolonged fighting among rival daimyō laid waste to the capital and fully exposed the weakness of Ashikaga rule. The ideals symbolized by the gentlemanly accomplishments of the Chinese literati assumed special significance, as the increasingly powerless shoguns became preoccupied with aesthetic pursuits. Paintings on this theme, conspicuous in the decoration of rooms in Zen temples used for daimyō patrons and official functions, must have been intended to edify a ruling class schooled in the quite contrasting ethos of the warrior. When different warrior lords took control during the Momoyama period (1568–1615), decorative painting reflected the exuberant spirit of a newly reorganized nation. Chinese subject matter, by then a familiar element of official decor, assumed the grand style of these door panels, characterized by bold design and rich color on gold, rocks executed with mannered, “axe-cut” brushstrokes, drapery described with energetic angular lines, and foliage arranged in distinctive graphic patterns.

The scene on the reverse, of Chinese sages standing in awe as one rises above them swathed in a golden cloud, may represent a synthesis of legends about various Taoist sages whose practices gave them supranormal powers.

B F

INDIAN AND SOUTHEAST ASIAN ART



Seated, Crowned, and Jeweled Buddha

India (Bihar, Kurkihar style), Pala period, late 10th century
Bronze inlaid with silver
Height, 10 $\frac{1}{4}$ in. (26.1 cm)
Rogers Fund, 1990
1990.121

The Pala styles of eastern India of the eighth to the twelfth century were of major significance in the formulation of later artistic expressions of Southeast Asian cultures. While we know that Indian images were brought to Southeast Asia, it is quite rare to have a documentable example. This fine late tenth-century Pala bronze seated, crowned, and jeweled Buddha was found in northeastern Thailand. The unorthodox representation of the Buddha wearing a crown and jewelry in addition to the standard monastic costume, a direct borrowing from Pala prototypes, to the best of our knowledge made its first appearance in Thai art toward the end of the eleventh century. It became a popular icon in both Thailand and Cambodia during the twelfth and thirteenth centuries.

It is not possible to determine when our Buddha was taken to Thailand, but evidence for it arriving there no later than the first half of the twelfth century exists in the form of its replaced halo (not shown). This halo is of Thai rather than Indian manufacture, and its style reveals it to be of the eleventh or first half of the twelfth century.

In style and iconography our Buddha relates closely to some of the Pala bronze sculptures from the important Kurkihar hoard found in eastern India in 1930 and now in the Patna Museum. This bronze Buddha is both a significant addition to our collection of Pala art and an important bit of evidence of the transmission of Indian styles to Southeast Asia.

M L

Provenance: Excavated in northeast Thailand.

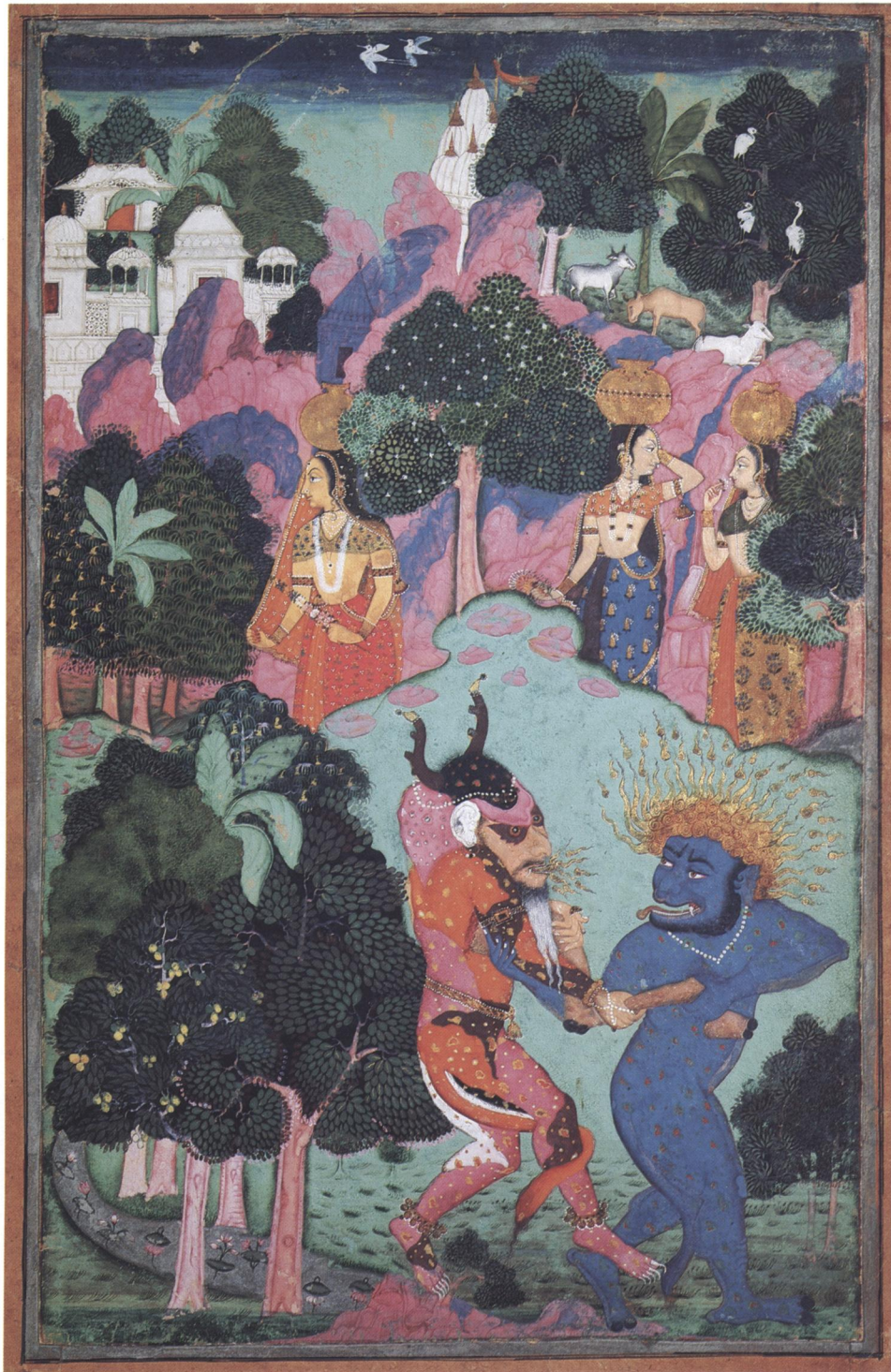
Demons Fighting over an Animal Limb

India (Rajasthan or the Deccan?), late 17th century
Ink and color on paper
11 $\frac{1}{16}$ × 7 $\frac{3}{16}$ in. (29.3 × 18.6 cm)
Gift of Doris Rubin, in memory of Harry Rubin, 1989
1989.236.3

This superb Indian painting is the finest to have entered the collections in recent years. The skill of its draftsmanship, composition, coloration, and execution are all masterful. Moreover, the fantastic quality of the scene, so intimately combining the pastoral and demonic worlds, is unique. The two demons that dominate the lower half of the picture are closely related to those found in the Topkapi Museum's album H. 2153, more so than other Indian examples with the same ancestry (for example, those in the Akbar-period *Ramayana* in the Freer Gallery).

The subject of the painting is enigmatic. No episode from the *Ramayana*, the most likely Indian mythological source, seems a probable candidate. In some ways it appears to be a composite: the genre scene of village life is completely divorced from that of the marauding demons. The three women in the middle ground, carrying water pots on their heads, seem to be unaware of the boisterous intrusion. The idea of portraying demons fighting over the dismembered limb of an animal is otherwise unknown in Rajasthani paintings and seems to be derived from H. 2153, which features a similar episode.

It is also difficult to assign this painting to any known center. Usually, the coexistence of a number of specific stylistic features, such as a particular facial type, manner of portraying trees, or the use of certain colors, will make the provenance and date of a miniature readily apparent. In this painting the artist has combined a number of disparate Rajasthani and Deccani stylistic characteristics whose synthesis is uncharacteristic of any known school.



This eclecticism, with its strong Persian influence, is in some ways indicative of a late Deccani connection. The Moghul emperor Aurangzeb's domination of the Deccan in the late seventeenth century led to the disruption of many of the Deccani court painting ateliers and the exodus of Deccani painters to Rajasthan in search of new patrons. Rajasthani artists also accompanied their rulers on Aurangzeb's Deccani military campaigns. Thus, Deccani and Rajasthani artistic

idioms cross-fertilized, sometimes resulting in just such eclectic mixtures for which exact provenances are difficult to assign. A late seventeenth-century date for the miniature, however, seems appropriate. It is also interesting to note that two mirror-image copies of this miniature painted in Jodhpur are known.

S M K

Standing Bodhisattva

Thailand (Pre-Angkor style of Prasat Andet),
late 7th–early 8th century
Bronze with high tin content
Height, 9¼ in. (23.5 cm)
Purchase, Friends of Asian Art Gifts, 1989
1989.151



In Thailand and Cambodia, the seventh and eighth centuries witnessed the evolution away from Indian influences and toward more local artistic expressions that shared certain common elements to a degree that makes it sometimes difficult to assign an exact provenance for a work of art. This fine sculpture, while displaying certain generic Cambodian pre-Angkorian Prasat Andet stylistic features such as the manner of arranging the *sampot* and the modeling and proportions of the body, is most closely related to some sculptures found in southern and eastern Thailand. It was purportedly found in Surin Province in eastern Thailand just north of Cambodia.

This slim and elegant male deity stands in a subtle hip-shot pose with the weight of the body resting on the rigid left leg and the right leg slightly bent. His *sampot* is wrapped around his hips, and a braided belt with a large ornamental clasp in the center helps to secure the garment. The unusual conical cap decorated with round bosses appears on a few other sculptures from Thailand and Indonesia approximately contemporaneous with this sculpture and may ultimately be traceable to some foreign royal headgear prototype, such as that worn by the Kushans.

While neither the position of the hands nor the costume helps to identify the deity, he is most likely a bodhisattva, perhaps from a trinity that would have included a central Buddha. Whoever he turns out to represent, this figure is surely a superior example of the style of the period and an important addition to our collections of early Southeast Asian sculptures.

M L

Ex coll.: Richard C. Bull.

Provenance: Purported to have been found in Surin Province, Thailand.

Related reference: Kushan headgear: *Cultural Contacts between East and West in Antiquity and the Middle Ages from the U.S.S.R.* (exhib. cat.), Tokyo, Tokyo National Museum, 1985, no. 61.

The Buddha Amitayus Attended by Bodhisattvas

Western Tibet, about 1200
Ink, opaque watercolor, and gold on cloth
54½ × 41¼ in. (138.4 × 106.1 cm)
Rogers Fund, 1989
1989.284

Tibetan *thankas*, paintings on cloth, in the Indianized style are the rarest and most art-historically significant of all Tibetan works of art because they preserve the painting tradition of the Pala dynasty of eastern India, whose productions were largely destroyed during the Muslim invasions of the late medieval period. Their style is characterized by the suggestion of volume through outline rather than chiaroscuro, by unmodulated areas of color, and by the use of particular jewelry styles and ornamentation. The iconography of these Tibetan *thankas* is highly circumscribed, consisting mainly of lineage portraits and iconic representations of Buddhas. This *thanka*, *The Buddha Amitayus Attended by Bodhisattvas*, is a classical example of the latter type. The *thanka* is dominated by the large seated Buddha Amitayus, the Buddha of Eternal Life, who cradles in his lap a jar containing the nectar of immortality. He is flanked by two bodhisattvas, each standing in a gentle *tribhanga*, or thrice-bent stance, and above is a seated assemblage of adoring Buddhas, who are in the process of receiving his doctrine. There are seven portraits of monks in the upper register. At the bottom of the painting are three figures, two females on the left and a male on the right, seated before a group of offering stands.

Precise dating of these early Indianized-style *thankas* is difficult, as few are inscribed with historiographic information. However, this *thanka* can be fairly confidently dated to around the year 1200 because of the unusual style of hats



worn by the monks in the top register. These hats are identical to those worn by monks in murals in the Dukhang and Sumstek at Alchi, dated by inscription to about 1200.

The cult of Amitayus was extremely popular in Tibet, as his followers believed that devotion to this Buddha would prolong

their lives. It is possible that this *thangka* was commissioned by its donor as a means of trying to effectuate such a boon and would probably have been a pious donation to a monastery. This is the first Tibetan painting in the Indianized style to enter the Museum's collections.

S M K

Mahrukh Tarapor and Martha Deese, Coordinators
Elizabeth Finger, Designer

All photographs, unless otherwise noted, by the staff of The Photograph Studio of The Metropolitan Museum of Art. Photographers: Gene C. Herbert, Bruce M. White, Karin L. Willis, Carmel Wilson, Bruce Schwarz, and Oi-Cheong Lee. Other source: Lynton Gardiner, p. 65.

Statement of Ownership Management and Circulation

Title of publication:

THE METROPOLITAN MUSEUM OF ART BULLETIN

Publication no.: 88 5-660

Date of filing: October 1, 1990

Frequency of issue: Quarterly

No. of issues published annually: Four

Annual subscription price: \$22.00, or Free to Museum Members

Location of known office of publication: 1000 Fifth Avenue, New York, N.Y. 10028-0198

Names and addresses of publisher, editor, and managing editor:

Publisher: The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, N.Y.

10028-0198; Editor: Joan Holt, 1000 Fifth Avenue, New York, N.Y. 10028-0198;

Managing Editor: None

Owner: The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, N.Y.

10028-0198

Known bondholders, mortgages, and other security holders owning or holding one percent or more of the total amount of bonds, mortgages, and other securities: None

	Average number of copies during preceding 12 months (Oct. 89-Sept. 90)	Single issue nearest to filing date (July 90)
A. Total copies printed (net press run)	115,641	113,950
B. Paid and/or requested circulation		
1. Sales through dealers, carriers, street vendors, and counter sales	none	none
2. Mail subscription (paid and/or requested)	108,125	107,500
C. Total paid and/or requested circulation	108,125	107,500
D. Free distribution by mail, carrier or other means, samples, complimentary, and other free copies	2,500	2,500
E. Total distribution (sum of C and D)	110,625	110,000
F. Copies not distributed		
1. Left over, unaccounted, spoilage	5,016	3,950
2. Returns from news agents	none	none
G. Total (sum of E, F1 and F2)	115,641	113,950