



The Metropolitan Museum of Art Bulletin Fall 1991

Recent Acquisitions: A Selection

1990–1991

THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART BULLETIN Fall 1991

Volume XLIX, Number 2 (ISSN 0026-1521)

Published quarterly © 1991 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.

Mahrukh Tarapor, Martha Deese, and Kären Anderson, Coordinators
Elizabeth Finger, Designer

All photographs, unless otherwise noted, by the staff of The Photograph Studio of The Metropolitan Museum of Art. Photographers: Joseph Coscia Jr., Gene C. Herbert, Oi-Cheong Lee, Bruce Schwarz, Bruce M. White, Karin L. Willis, and Carmel Wilson. Other sources: Rich Echelmeyer, p. 60; Geoffrey Clements Inc., p. 74; John Bigelow Taylor, p. 87.

Contents

Director's Note	4
Ancient Near Eastern Art	5
Egyptian Art	6
Greek and Roman Art	8
Islamic Art	12
Medieval Art and The Cloisters	14
Arms and Armor	22
European Sculpture and Decorative Arts	26
European Paintings	36
Drawings	42
Prints and Photographs	45
Musical Instruments	52
Costume Institute	54
American Paintings and Sculpture	55
American Decorative Arts	58
Twentieth Century Art	62
The Arts of Africa, Oceania, and the Americas	82
Asian Art	89

Director's Note

The cover of this *Bulletin* devoted to recent acquisitions not only represents a detail of a major work by Peter Paul Rubens, but also exemplifies the collaborative generosity that enables the Museum to make notable purchases of works of art despite severely limited funds. Indeed, the careful reader will note that other important acquisitions this year also bear credit lines with multiple donors, testifying to the enlightened support of many friends of the Museum. Chief among the works they have helped to acquire, in addition to the Rubens, are a Paul Revere tea urn, the largest piece of American silver in the Neoclassical style of the early Federal period, as well as the over-life-size Roman marble statue of Dionysos, which, throughout the nineteenth century, was one of the most famous sculptures in the Hope collection, London.

We continue to be indebted as well to individual donors, many of whom, through specified funds or special gifts, are responsible for the particular distinction of many of the works reproduced in this publication. To Jan Mitchell we owe the second-century A.D. Roman bust of Sarapis, which may be the only extant silver bust of this Greco-Egyptian deity. A gift from Mrs. Charles Wrightsman allowed us to purchase the elaborate and finely wrought clock of 1881 by Lucien Falize, a nineteenth-century masterpiece of metal and enamel work.

It is a special pleasure also to extend thanks to Annalee Newman for her gift of Barnett Newman's major late work, *Shimmer Bright*, of 1968. We are equally grateful to all anonymous donors, who, although not identified, are no less deserving of our thanks for gifts of the highest quality, such as the impressive red sandstone Gupta *Nagarajas*.

Frequent visitors to the Metropolitan will surely be surprised to see illustrated here the large, sixth-century Chinese limestone pagoda sanctuary that has been on exhibition for decades. Indeed, it has been on loan all these years. That this imposing monument, the finest and most complete of its kind outside China, will remain permanently in our galleries is due to the generosity of Henry and Ruth Trubner and the Astor Foundation.

Other works whose presence in this recent acquisitions *Bulletin* may be surprising are the large terms of Flora and Priapus by Pietro Bernini that had been on loan for some years, installed in the Blumenthal Patio, to which they were ill-suited both in scale and in style. They were acquired through a gift of the Annenberg Foundation and are now shown to full advantage in the spacious Petrie Court.

Finally, it is a pleasure to announce in this publication, by illustrating three outstanding sculptures, the gift of 163 objects, primarily of brass and ivory, from the Royal Court of Benin. With this magnificent donation, Mr. and Mrs. Klaus G. Perls have literally transformed our fine but small collection of Benin objects into a substantial holding that will raise the Metropolitan, in the area of Benin art, to a level almost equal to that of the renowned collections in Berlin, Boston, and the Field Museum, Chicago.

PHILIPPE DE MONTEBELLO
Director

Ancient Near Eastern Art

Winged Deity

Anatolian (Hittite Empire), about 13th century B.C.

Bronze and gold leaf

Height, 1⅞ in. (4.1 cm)

Purchase, Rogers Fund and Michael Ward Gift, 1990

1990.255



This sculpture is a rare representation of a winged god in the Hittite pantheon. Less than two inches in height, the bronze deity wears a round cap, covered partially with gold leaf, and a short kilt. He has long hair and upturned feet or shoes. In his right hand he holds a rod, partly destroyed, which could have terminated in the curve of a scimitar or a hieroglyphic symbol. Emerging from the god's shoulders are sickle-shaped wings, the left broken at what is possibly the place of an ancient repair, marked by a rivet.

The figurine belongs to a group of miniature representations of Hittite deities including the weather god, the sun goddess, and war gods. Made of bronze, gold, and silver, they may have been amulets to be worn or votive dedications to be placed in shrines. Unlike this one, some have loops or tangs for attachment.

The contexts of the few examples excavated at sites in central and southern Anatolia provide little information about their function. One can, however, turn to textual evidence, in particular to cult inventories commissioned by King Tudhaliya IV in the late thirteenth century B.C. They list offerings to deities during local festivals, including small statuettes, some described as winged and holding hieroglyphic symbols. These figures may have been replicas of large-scale statuary, no longer surviving but known from bases in temples.

The best evidence for the identification of the Museum's figurine, however, comes from the open-air sanctuary at Yazilikaya, near Boğazköy in central Anatolia, where images of the Hittite pantheon were carved in the rock walls of its natural chambers. Among the depictions of gods in procession is one with upraised wings, wearing a cap, kilt, and belt, and with arms bent as if holding a weapon. According to an inscription, he is the god Pirinki/ar, a deity associated with the winged divinity Ishtar. One other possible representation of Pirinki/ar, winged and holding what may be a hieroglyphic symbol, occurs among the numerous miniature gold and lapis lazuli figures of Hittite gods found in a later context at the southern Hittite center of Carchemish.

JA

Entry by Joan Aruz, *Assistant Curator*.

Egyptian Art

Fragment of a Sculptured Statue Base

Egyptian (early Dynasty 19), about 1300–1250 B.C.
Schist
8½ × 4½ × 7½ in. (21.6 × 11.4 × 19.1 cm)
Purchase, Lila Acheson Wallace Gift, 1990
1990.232



Ancient Egyptian artists expressed the might of the pharaoh through a variety of images. Besides the reclining sphinx, the most directly intelligible is the image of the pharaoh standing or enthroned above the bodies of foreign captives. This motif first appeared in early dynastic times and became prominent during the New Kingdom. It is found in Eighteenth Dynasty paintings and reliefs and occurs in Ramesside sculptures in the round.

The newly acquired fragment of a statue base from the early Ramesside period is to a certain degree a sculpture in its own right, because it shows the head and shoulder of an Asiatic prince. This eastern neighbor is characterized by long strands of hair confined by a headband, a beard and mustache, and a fringed mantle decorated with rosettes. When the sculpture was complete, this figure lay flat on his belly, his back pressed down by the reed mat on which the king stood. Presumably, a captive from a different country would have adorned each of the four corners of the base. The Asiatic prisoner was at the rear right corner. The adjacent blank surface continued upward, forming an upright slab (or back pillar) behind the figure of the king.

The sculptor of the Asiatic captive continued a late Eighteenth Dynasty artistic tradition with his sensitive characterization of a foreigner; a heightened interest in the individual enabled him to achieve a remarkable image illustrating both the prisoner's suffering and his dignity.

DOA

Related references: Dietrich Wildung, "Der König Ägyptens als Herr der Welt," *Archiv für Orientforschung*, 24 (1973), pp. 108–116; Wildung, "Berichte der Staatlichen Kunstsammlungen, Neuerwerbungen, Staatliche Sammlung Ägyptischer Kunst," *Münchner Jahrbuch der bildenden Kunst*, ser. 3, 31 (1980), p. 260; Eva Rogge, *Statuen des Neuen Reiches und der Dritten Zwischenzeit, Corpus Antiquitatum Aegyptiacarum, Lose-Blatt-Katalog Ägyptischer Altertümer: Kunsthistorisches Museum Wien, Ägyptisch-Orientalische Sammlung*, fascicle 6, Mainz, 1990, no. ÄS 44.

Entries by Dorothea Arnold, *Lila Acheson Wallace Curator in Charge*; Marsha Hill, *Assistant Curator*.

Terracotta Figure of a Female Deity

Egyptian, 2nd–3rd century A.D.

Alluvial clay; brown, black, red, and pink paint on white engobe

Height, 19½ in. (49.5 cm)

Purchase, Lila Acheson Wallace Gift, 1991

1991.76

This tall, sensuously modeled, and delicately painted terracotta figurine represents Isis-Aphrodite. Although otherwise nude, she wears elaborate accessories, including an exaggerated calathos (the crown of Egyptian Hellenistic divinities) emblazoned with the sun disk and horns of Isis.

Similarly bedecked figures of goddesses or other representatives of usually female concerns, such as marriage, conception, and birth, occurred widely in the Greco-Roman world. The Egyptian version of the goddess is distinguished by its compressed, frontal, and rather rigidly upright pose and by its occurrence in burials. These features relate to native prototypes going back two millennia whose efficacy seems to have extended into the afterlife for women and men alike.

After being formed in a two-part mold, the front of the hollow figurine was dipped in a white engobe, then painted with a white base coat and detailed in stark black, yellow, and a range of reds and pinks, even to an elusive blush over the cheeks. Datable details of the rendering of this example point to the second or third century A.D., and, indeed, similar statuettes found in Middle Egypt seem to come from a context postdating A.D. 130.

Relatively few of these large figurines survive, none in American collections, and perhaps only one or two compare with the Museum's in quality of execution and preservation or in the compelling way in which it synthesizes Hellenistic and Egyptian influences. With her pinched individualistic features and sharp gaze in contrast to her densely erotic body, this goddess conveys an almost modern psychological tension.

MH

Related references: The pharaonic protectress: Janine Bourriau, *Pharaohs and Mortals: Egyptian Art in the Middle Kingdom* (exhib. cat.), Cambridge, The Fitzwilliam Museum, 1988, pp. 125–126, no. 119. Isis-Aphrodite: Wilhelm Weber, *Die ägyptisch-griechische Terrakotten*, Berlin, 1914, pp. 132–133, no. 200; Paul Perdrizet, *Les terres cuites grecques d'Égypte de la collection Fouquet*, Nancy, 1921, pp. 3–4, nos. 1–5, pl. 11; Françoise Dunand, *Religion Populaire en Égypte Romaine*, Leiden, 1979, pp. 68–69, 183–184, nos. 52, 53; Anna-Maria Donadoni Roveri, *Egyptian Civilization: Religious Beliefs*, Milan, 1988, pp. 229–230, fig. 315.



Greek and Roman Art



Pair of Eyes

Probably Greek, Classic period or later
Bronze, marble, frit, quartz, and obsidian
Width of left eye, $2\frac{1}{4}$ in. (5.8 cm); width of right eye,
 $2\frac{3}{8}$ in. (6 cm)

Purchase, Mr. and Mrs. Lewis B. Cullman Gift and
Norbert Schimmel Bequest, 1991
1991.11.3a,b

This year the department's most potent acquisition is a pair of eyes for a statue of over life-size proportions. Each eye consists of a hammered bronze capsule enclosing the white. The upper lid has tablike projections that fold over the lower, holding the eye together. The lashes are cut out of the sheet bronze. The white and canthus are made of fine-grained marble; the canthus was once painted. The iris, of frit, is set within a quartz ring, and the pupil is obsidian. The remarkable combination of materials and the accomplished workmanship make these eyes works of art in themselves.

The number of heads surviving from the seventh century B.C. on, in both bronze and stone, with sockets that once held inlays raises the question of whether the Museum's eyes were set into a sculpture of bronze or stone, or possibly of ivory or wood. At present bronze seems most likely given the structure of the capsule and the discoloration that may have been left by the edges of the socket. Further investigation should tell us more about the image to which the eyes belonged: whether it was of a man or a woman, where it was made, and when.

JRM

Entries by Carlos A. Picón, *Curator in Charge*; Joan R. Mertens, *Curator*; Elizabeth J. Milleker, *Assistant Curator*.



Bust of Sarapis

Roman, 2nd century A.D.

Silver

Height, 6¼ in. (15.9 cm)

Gift of Jan Mitchell and sons, 1991

1991.127

This silver bust represents the Greco-Egyptian deity Sarapis, whose cult was founded in Ptolemaic Egypt and spread rapidly throughout the Mediterranean world. Combining an aspect of Osiris, Egyptian lord of the underworld, with elements from the Greek gods Zeus and Hades, Sarapis became a major deity in Alexandria, the principal city of the Ptolemies, a Macedonian dynasty that ruled Egypt during the Hellenistic period.

Sarapis took the form of a bearded Greek god, and by the Roman period most images reflected the cult statue at Alexandria, which showed him enthroned, wearing a chiton and himation, and supporting on his head a *kalathos*, or grain basket, symbol of abundance and fertility. The three-headed dog, Cerberus, guardian of the Greek underworld, sat at his right. Five long curls hang over the forehead of most images of the god made during the Roman period, but many, like the

Museum's new bust, have a central part, surrounded by short flamelike locks.

By the second century A.D. Sarapis had become one of the most popular deities in the Roman empire. Many of his images were in the form of portable busts, suitable either for dedication or for private worship. Silver busts are mentioned in an inscription found in Rome (*Corpus Inscriptionum Latinarum* VI, 30998), but this recent gift to the Museum is apparently the only silver bust of Sarapis extant. Intact except for the *kalathos*—which was made separately and is now missing—this bust is a particularly attractive and interesting addition to the collection.

EJM

Ex coll.: Joseph Durighiello, Paris; A. de Nanteuil, Paris; Jan Mitchell, New York.

Bibliography: *Catalogue des Objets d'Art Antiques Égyptiens, Grecs, Romains: Collection Joseph Durighiello* (sale cat.), Galerie Georges Petit, Paris, June 20, 1925, lot 7, pl. ix; *Catalogue of Highly Important Egyptian, Western Asiatic, Greek, Etruscan and Roman Antiquities* (sale cat.), Sotheby's, London, June 13, 1966, lot 129 (illus.); Wilhelm Hornbostel, *Sarapis*, Leiden, 1973, p. 190, n. 5; Andrew Oliver, Jr., *Silver for the Gods: 800 Years of Greek and Roman Silver* (exhib. cat.), The Toledo Museum of Art, 1977, p. 159, no. 105.



The Hope Dionysos

Roman, late 1st century A.D., with 18th-century restorations by Vincenzo Pacetti

Marble

Height, 82¾ in. (210.2 cm)

Gift of The Frederick W. Richmond Foundation, Judy and Michael Steinhardt and Mr. and Mrs. A. Alfred Taubman, 1990

1990.247

This monumental statue can be traced back to 1796, when it was purchased in Rome by Henry Philip Hope from the sculptor and restorer Vincenzo Pacetti, who had acquired it from the Aldobrandini Palace on the Quirinal. Displayed in the statue gallery of the Hope mansion in London from 1804 to 1849 and subsequently at Deepdene (their country residence), the Dionysos was one of the most renowned sculptures in the collection until the sale of Hope heirlooms in 1917. There it was purchased by collector-agent Francis Howard, great-grandson of Benjamin Franklin. Its whereabouts remained unknown until spring 1990, when it reappeared at a New York auction consigned by a private collector.

Dionysos is shown standing at ease with his left arm resting on an archaistic female idol traditionally identified as Aphrodite-Spes. He wears a panther skin over his chiton, and high sandals decorated with animal heads. A cloak is looped around his right shoulder and across his back to drape over the idol's head. The torso and most of the idol are Roman. The god's head is also ancient but of a different marble than that of the torso. The head was joined to the torso by Pacetti, who also provided arms, lower legs, and other details to complete the composition.

The torso and a copy at the Hermitage are the most important Roman replicas of a Greek sculptural type of the second quarter of the fourth century B.C. Only four other fragmentary variants are recorded. The high quality of workmanship and good condition make the torso central to the study of this neglected sculptural type, and the decorative restorations document the taste of a notable period in the history of collecting antiquities.

CAP

Ex coll.: Prince Aldobrandini, Rome; Henry Philip Hope and descendants, London and Deepdene.

Selected bibliography: Giuseppe Antonio Guattani, *Memorie Enciclopediche Romane sulle belle arti, antichità Ec.*, vol. 3, 1806–07, p. 91, no. 58; Thomas Hope, *Household Furniture and Interior Decoration, Executed from Designs by Thomas Hope*, London, 1807, pl. 1; Adolf Michaelis, *Ancient Marbles in Great Britain*, Cambridge, 1882, p. 280, no. 3; Adolf Furtwängler, *Masterpieces of Greek Sculpture*, London, 1895, p. 323, n. 5; *Catalogue of the Celebrated Collection of Greek, Roman & Egyptian Sculpture and Ancient Greek Vases . . . The Hope Heirlooms* (sale cat.), Christie, Manson, & Woods, London, July 23–24, 1917, lot 257; Erwin Pochmarski, *Das Bild des Dionysos in der Rundplastik der klassischen Zeit Griechenlands*, Vienna, 1974, pp. 69–72; Geoffrey B. Waywell, *The Lever and Hope Sculptures*, Berlin, 1986, pp. 72–73, no. 6 (with full references); *Antiquities and Islamic Art* (sale cat.), Sotheby's, New York, June 20, 1990, lot 40.

Islamic Art

Rug Fragment of the Chessboard Type

Turkish, late 16th or 17th century

Wool pile on wool foundation, 72 Persian knots per square inch

126 × 49½ in. (343 × 125.7 cm)

Gift of Marshall and Marilyn R. Wolf Foundation, 1990

1990.169



Detail

This worn but still impressive fragment is a distinctive member of the so-called Chessboard rug group, named for a field design consisting of rows of hexagons within square compartments. Over thirty examples of Chessboard rugs with the conventional field design are known, including one in the Museum's collection (acc. no. 69.267).

The origin of these rugs remains unresolved. Cairo, Damascus, and Anatolia have all been suggested, but eastern Anatolia, where four examples were found in mosques, seems the most likely area. No example bears a date, but rugs with the standard design were depicted in European tapestries and paintings from about 1540 until late in the seventeenth century, suggesting an approximate period of production.

The stiff, straight wool (goat?) of the foundation, the style of the palmettes in the field, the designs of two minor borders, and especially the colors (blue and blue-green on a red ground) are typical of Chessboard rugs, but the field and main border designs are unique. The field's repeating units of stiffly scrolling vines with large palmettes and blossoms alternating at their centers is a Persian pattern passed down from the Ottoman court. The connection to Turkish tradition (as opposed to Persian or Mamluk) is strong in the main border, but the design of three balls (here, rosettes) and double wavy lines, popular in sixteenth- and seventeenth-century Turkish textiles and rugs, is usually seen in fields, not borders. This design, originally symbolizing tiger stripes and leopard spots, reminds us that these woven masterpieces ultimately derived from animal skins.

DW

Related references: Friedrich Spuhler, "'Chessboard' Rugs," in *Oriental Carpet and Textile Studies*, vol. 2, *Carpets of the Mediterranean Countries 1400–1600*, London, 1986, pp. 261–269; Belkis Balpinar and Udo Hirsch, *Carpets of the Vakıflar Museum Istanbul*, Wesel, 1988, pp. 124–130, pls. 59, 60.

Entries by Daniel Walker, *Curator in Charge*; Annemarie Schimmel, *Consultant*.

Calendar in the Form of a Scroll

Turkish (Ottoman period), dated 1226 A.H./A.D. 1810
Ink, colors, and gold on parchment, with leather cover
41 × 4 in. (104.1 × 10.2 cm)
The Louis E. and Theresa S. Seley Purchase Fund for
Islamic Art, 1990
1990.265

This Ottoman calendar is executed in extremely fine calligraphy, with areas of equally accomplished illumination. Both the lunar *hijri* year and the solar Ottoman fiscal year are represented. The name of the calligrapher, "Mehmet known as Na'ili," and the date 1226 A.H./A.D. 1810 appear in the upper and lower levels. The scroll consists of square and rectangular frames with inscriptions surrounded by small inscribed borders. The first set contains the hours of the day and the night, with their ruling planets in the center; on the left and right the planets are enumerated along with appropriate musical modes. In the next section a Turkish text describes the properties of the planets, and the people and professions they influence. In the third panel the lunar months are named in three small squares; in the corners are lines of a Turkish poem:

The nightingales of the garden lament always from
the cruelty of time.

The world does not offer safety from drinking its
poison.

Another section lists the days, followed by a poem. Then the solar months appear with information in the corners about atmospheric changes on certain days. On the right side are instructions for using this *ghurra* (book of the appearance of the crescent), and on the left is a remark about the Greek and Arab months. The next section gives the exact times for the five daily prayers; at the left inauspicious days are mentioned. A comparison of solar and lunar months follows, and the border lines advise on the right action for each ("Don't catch cold in December," etc.). The last six sections constitute a calendar with ascending signs of the zodiac, and after a second signature by the calligrapher, the reader is told that the direction and prayer times are those of Istanbul, to which one can adjust the times in other places.

AS

Detail



Medieval Art and The Cloisters



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

Lyre-Shaped Buckle

Visigothic, 7th century
 Leaded bronze
 Length, 5 $\frac{7}{8}$ in. (14.9 cm)
 Purchase, Mr. and Mrs. Ronald S. Lauder Gift, 1990
 1990.193.3a,b

Pair of Bow Fibulae

Visigothic, end of the 6th century
 Leaded bronze
 Length, 5 in. (12.7 cm)
 Purchase, Mr. and Mrs. Ronald S. Lauder Gift, 1990
 1990.193.1,2

Composed of three separately cast elements, tongue, loop, and plaque, this buckle has a configuration that evokes the designation "lyre shaped." Aside from the tongue, the borders of the lyre design have the highest relief; a portion of these borders is chased with diagonal, striated lines, while their smooth inner edges slope down to the recessed fields. The fields are filled with deeply engraved lines and punched circles representing highly abstracted foliate designs. The loop is chased with hatchings, and the end of the tongue with cross-hatching. The recessed reverse of the plate is fitted with five cast lugs for attachment to a now-lost belt. Lyre-shaped buckles were produced in great quantities throughout the Mediterranean basin. In Spain cast and chased bronze examples were modeled after Italo-Byzantine gold and silver ones.

In contrast to the buckle, the pair of bow fibulae are purely Gothic. The basic form—a nearly triangular head connected by an arched bow to a long foot plate—was characteristic of the Goths in the second and third centuries, when they migrated from Scandinavia to the north shores of the Black Sea. Specifically Visigothic is the rendition of the form in bronze (rather than silver) with punched and chased designs. The increased number of appendages—four pairs of confronted birds' heads on each fibula—places the Museum's new acquisitions at the end of the series in the development of Visigothic fibulae in Spain.

KRB

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

Temple Pendant and Stick

Byzantine (Constantinople), late 11th–first half of the 12th century
Gold and cloisonné enamel
Pendant: height (including loop), 1⁵/₁₆ in. (4.9 cm);
stick: length, 2 in. (5.1 cm)
Rogers Fund, 1990
1990.235a,b

These new acquisitions are among the few surviving examples of secular Byzantine cloisonné enamel. The pendant, a hollow, crescent-shaped gold receptacle, has an opening and a suspension loop at the top. The convex sides are covered with exquisitely worked cloisonné enamel of colorful patterns of florets, interlocked palmettes, variegated borders, and a medallion with a beardless male head that may represent an angel or possibly Saint John the Evangelist. The accompanying thin, tapering stick is embellished with a pattern of crosses in cloisonné enamel.

The meticulous craftsmanship and minute scale of the enameling on both objects, as well as their individual motifs, ally them with a small group of enameled works that may be the luxury products of a highly specialized workshop active in Constantinople during the late eleventh and first half of the twelfth century.

The purpose of the pendant is clarified by the presence of its vessel-like cavity, which relates it to the Kievan Russ gold and cloisonné-enamel pendants of the eleventh and twelfth centuries given to the Museum by J. Pierpont Morgan in 1917. Several of these pieces, referred to since the nineteenth century by the Ukrainian ethnographic misnomer *kôlti* (ear pendants), are thought to have been worn in pairs by both men and women near the temples or cheeks, suspended from caps, headbands, the hair, or from the flaps of a headdress. They probably contained bits of cloth soaked in aromatic oil. This type of ornament, as well as the cloisonné-enamel technique, may well have originated with Byzantine craftsmen in or from Constantinople, and our pendant is the first physical evidence to support this theory. The enameled gold stick was most likely an aid for inserting the cloth into the narrow cavity of the pendant.

WDW

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

Bibliography: Barbara Deppert-Lippitz, in *Early Christian and Byzantine Art* (exhib. cat.), London, The Temple Gallery, 1990, pp. 18 (color illus.), 56–57, no. 11; William D. Wixom, “Two Cloisonné Enamel Pendants: The New York Temple Pendant and the Cleveland *Enkolpion*” (forthcoming).

Related reference: Katharine R. Brown, “Russo-Byzantine Jewellery in The Metropolitan Museum of Art,” *Apollo*, 111 (January 1980), pp. 6–9, figs. 1–6, 10–15.



Back



Front



Head, Perhaps of an Angel

French (Paris), about 1250
Limestone, with traces of polychromy
Height, 9⁵/₈ in. (24.5 cm)
Purchase, M. David-Weill Gift, 1990
1990.132

Beauty and tenderness mark the irresistible appeal of this angelic head. It possesses a precociousness and playfulness rarely seen in High Gothic sculpture. The deeply undercut elastic and cascading locks of hair, suggestive tight-lipped smile, and refinement of the surfaces help to place it at the forefront of Parisian Gothic sculpture around the middle of the thirteenth century. Carved from a fine-grained limestone that was used for much of the decorative sculpture at Notre Dame de Paris, the head can be linked by the stone and by its style to the Theological Virtues formerly on the north transept

portal, carved about 1245. However, the crispness of the lines and forms and absence of weathering suggest the head was part of an interior setting. Whether this charming head comes from the now-lost choir screen, from some other interior ensemble, or even from another Parisian church is, as yet, unknown.

Acquired for The Cloisters, the head wonderfully complements the Strasbourg Virgin and the walnut altar angels in the Early Gothic Hall.

CTL

Ex coll.: [Joseph Altounian, Mâcon]; [Joseph Brummer, New York]; Alexander M. Bing, New York; [Joseph Brummer]; Des Moines Art Center, Des Moines; sale, Sotheby's, New York, May 31, 1990, lot 20.

Related reference: Dieter Kimpel, "A Parisian Virtue," *The Brummer Collection of Medieval Art, The Duke University Museum of Art*, Durham and London, 1991, pp. 125–139.

Bifolium, from a Manuscript of the Decretals of Gratian

French (Paris), about 1290

Tempera and gold leaf on parchment, brown ink

Page (maximum), 18 $\frac{1}{6}$ × 11 $\frac{1}{6}$ in. (47.1 × 29 cm); text, 56 lines,

12 $\frac{1}{4}$ × 6 $\frac{7}{8}$ in. (30.8 × 17.5 cm); gloss, 99–104 lines,

17 $\frac{1}{4}$ × 10 $\frac{1}{4}$ in. (43.5 × 26 cm)

Gift of John Feldman, 1990

1990.217

Detail



This illuminated *bifolium*, or double page, ranks with the finest painting produced in thirteenth-century Paris, when the city emerged as a leading center for manuscript production. The leaves formed part of the *Decretals of Gratian*, the principal text of medieval canon law. The *bifolium*, extracted from a manuscript now in the Czechoslovakian state archives at Olomouc (ms. no. c.D. 39), incorporates parts of chapters, or *causae*, 16–19.

The miniature signals the beginning of *causa* 19: “Two clerics wished to transfer to a monastery; both sought permission from their bishop. One left his church against the will of his bishop, the other after having renounced his regular canonicate.” The bishop’s prerogative is manifest in the miniature: mitred and enthroned, he holds a crosier and a document with a seal. He gestures toward two clerics. Kneeling, they appear to petition him with raised hands. Their facial features and hair are realized with a few fine pen strokes. The stronger vertical pen work and soft color modulations of the drapery, combined with the echoing gestures of the clerics, create an elegance of line and a clarity of narrative that are hallmarks of Parisian Gothic art.

This leaf has been associated with Master Honoré of Amiens, the name that has become synonymous with the best illuminations produced in thirteenth-century Paris. The only documented manuscript by Honoré and his workshop, however, is a copy of Gratian’s *Decretals* at Tours (Bibl. Mun. ms. 558), dated 1288; its illumination for *causa* 19 has compositional and iconographic elements in common with the Metropolitan’s *bifolium*, confirming a date for the Museum’s illumination of about 1290. It is conceivable that the Metropolitan’s leaves and the Olomouc manuscript are the work of an illuminator in Honoré’s atelier; however, Honoré was only one of a number of prominent Parisian illuminators active at that time.

BDB

Ex coll.: Franz Trau, Vienna (?); Dr. Arthur Simony, London (?); [Bernard Quaritch, London]; Sir Sydney Cockerell, Cambridge (1910–57); Brian S. Cron, Kew, 1957–; [Bernard Quaritch]; [Bruce Ferrini, Akron, 1987]; John Feldman, Minneapolis.

Bibliography: Eric George Millar, *An Illuminated Manuscript of La Somme le Roy Attributed to the Parisian Miniaturist Honoré*, Oxford, 1953, p. 12; Eric George Millar, ed., *The Parisian Miniaturist, Honoré*, London, 1959, p. 14; Christopher de Hamel, “Medieval and Renaissance Manuscripts from the Library of Sir Sydney Cockerell,” *The British Library Journal*, vol. 13, 1987, p. 202, no. 61; Sandra Hindman, *Important Western Medieval Illuminated Manuscripts and Illuminated Leaves*, Akron, 1987, pp. 14–16, no. 5.

Related references: Ellen Kosmer, “Master Honoré: A Reconsideration of the Documents,” *Gesta* 15, no. 1 (1975), pp. 63–68; Anthony Melnikas, *The Corpus of Miniatures in the Manuscripts of Decretum Gratiani*, *Studia Gratiana*, vol. 17, 1975, pp. 605–606, 618–620. The Olomouc *Decretals*: Gerhard Schmidt, “Materialien zur französischen Buchmalerei der Hochgotik I (Kanonistische Handschriften),” in *Wiener Jahrbuch für Kunstgeschichte*, vol. 28, 1975, pp. 159–170.



Fragment of a Tapestry Hanging (Rücklaken)

German (Upper Rhineland, Basel), about 1410–20

Wool on linen

33½ × 28¾ in. (85 × 75 cm)

The Cloisters Collection, 1990

1990.211

This fragment of a hanging, produced about 1410–20 by the earliest known Basel tapestry workshop, represents a fabulous lionlike beast with pointed teeth, clawed feet, and scaled rump. The beast wears a collar hung with small bells and a leash that was held in the hand of a now-missing figure. The piece was cut from a *Rücklaken*, or tapestry weaving hung in a domestic interior at frieze level. Such hangings were not only decorative but offered a measure of warmth as well.

Our fragment was cut from the right end of a larger piece of a *Rücklaken* now in the Benedictine monastery of Muri-Gries, near Bolzano. The restored arm at the left belonged to a stylishly dressed youth. A more complete series of fragments based on the same cartoons is in the Historisches Museum, Basel. Therefore we know that our *Rücklaken* originally consisted of at least six highly imaginative beasts being led by three childlike, courtly couples dressed in elaborate costumes.

These fabulous creatures, derived from those illustrated in the *Physiologus* and bestiaries, are symbols of vices related to concupiscence. That they are tethered or otherwise subdued suggests that the couples posed with them have likewise tamed their libidinous cravings, but the childlike aspect of the couples and the whimsically patterned beasts suggest a certain insouciance and an unaffectedness that make the apparent innocents seem very much at home with their natural desires in the surrounding idealized and untrammelled world.

Our fragment and the pieces in Basel and Bolzano are, in terms of conservation, technique, and completeness, the finest of the early Basel group to survive.

TBH

Ex coll.: Benedictine Abbey of Muri, Canton Aargau (until 1841); Peter Vischer-Passavant, Schloss Wildenstein, near Bubendorf, Baselland; by descent to Peter Vischer-Milner-Gibson (until 1989).

Bibliography: Rudolf F. Burckhardt, *Gewirkte Bildteppiche des XV. und XVI. Jahrhunderts im Historisches Museum zu Basel*, Leipzig, 1923, pp. 8–9, fig. 9; Bette Kurth, *Die Deutsche Bildteppiche des Mittelalters*, Vienna, 1926, vol. 1, pp. 85–86, 212–213; vol. 2, pl. 29c; *Important European Sculpture and Works of Art* (sale cat.), Sotheby's, London, July 3, 1990, pp. 62–64, lot 110b.

Embroidery of the Annunciation

Netherlandish, late 15th century

Silk and metallic threads on linen (*or nué*, couch, satin, and twisted-knot stitches)

8 1/4 x 7 1/4 in. (21 x 18.4 cm)

Gift of Lois and Anthony Blumka, in memory of
Victoria Blumka, 1990

1990.330

In this finely worked embroidery representing the Annunciation, the Virgin Mary kneels before a prie-dieu, on which rests her prayer book. The angel Gabriel descends at the left, wings high in the air and arms raised. The angel's greeting, *Ave Maria gratia plena dominus tecum*, is partially legible in the scrolling banderole over the Virgin's head. God the Father appears above the angel's wings as the infant Christ swoops toward the Virgin.

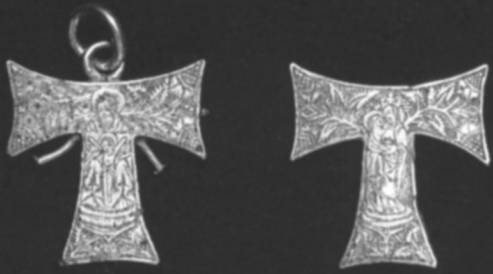
The linen panel on which the embroidery is worked retains its selvage at left and right and has been trimmed only slightly at top and bottom. The embroidery probably was once part of a larger ensemble of images of the Life of Christ or of the Virgin, perhaps decorating an altar. In its present form, with the scene almost completely intact and its shimmering silks still remarkably vibrant, the piece can be appreciated in much the same way as a small Early Netherlandish painting. Certainly the artist's composition of the scene, with its use of perspective and detailed portrayal of the domestic interior, is indebted to conventions of Netherlandish painting. Through the use of embroidery, however, the scene is enlivened by the tactility of the contrasting textures: soft satin stitch in the faces, twisted-knot stitch in the curly hair of Gabriel, padding for the wings and flowers, and couching for the highly reflective, patterned gold ground.

BDB

Ex coll.: Ullmann, Hamburg; [Anthony Blumka, New York].

Bibliography: *European Works of Art and Sculpture* (sale cat.), Sotheby's, London, December 7, 1989, lot 266; Allison Merrill, *Medieval Masterworks, 1200–1520* (exhib. cat.), New York, Blumka II Gallery, 1990.





Pendant Capsule in the Form of a Tau Cross

English, about 1485
Cast and engraved gold
Height, 1 1/8 in. (2.8 cm)
The Cloisters Collection, 1990
1990.283

This pendant capsule in the form of a tau cross comprises a cast, walled receptacle about two centimeters deep and a facing plate fitted with a flange and a barrel closure. Engraved on the obverse is the Trinity and, on the reverse, a standing Virgin and Child. Under the angle of each arm is a rivet stem that originally held a pearl. At the bottom edge of the cross is a hole for suspending a small bell. The pendant was suspended from a torc by a loop.

The tau cross was associated with the orders of Saint Anthony Abbot. This capsule is probably best understood within the context of an Antonite hospital, many of which were founded to treat Saint Anthony's fire, a type of ergotism. This disease, widespread in the late fifteenth century, was caused by the consumption of spoiled rye. Symptoms included inflamed nerves, swollen joints, burning stomachaches, boils, and gangrene. This capsule may have contained an amulet or other apotropaic material to ward off the disease, but, more probably, it held an allopathic herbal compound. Plants classified by humor as cold and dry, such as verbena, sage, plantain, and poppy, were considered efficacious as a treatment for the burning heat symptomatic of the disease.

The stance of the Virgin, with the Child on her right side, the wrapping of her mantle around the Child, and the twist of folds around her lower legs all appear to be idiosyncrasies of late fifteenth-century English style. The enthroned Trinity also seems to be favored in English engraving. The variety of angled cuts and cross-hatchings that reflect light in contrasting patterns brings to the surface an illusion of exceptional depth and sculptural volume.

Found in a field at Winteringham, South Humberside, on August 27, 1989, the cross shows almost no wear, indicating that it was lost early in its history.

TBH

Bibliography: *European Sculpture and Works of Art* (sale cat.), Sotheby's, London, July 5, 1990, pp. 10–11, lot 9.

Private Devotional Shrine (Hausaltärchen)

German (Swabia), about 1490
Wood, polychromy, and translucent glazes, with metal fixtures
Height, 13 1/4 in. (33.5 cm)
The Cloisters Collection, 1991
1991.10

Of great rarity and appeal, this small and exceptionally well preserved devotional shrine replicates in miniature the form of a Late Gothic carved altarpiece. In the center Saint Anne holds the diminutive Virgin and the Christ Child (a Holy Kinship). Flanking this group are the donatrix and the donor. On the outside of the wings are Saints Ursula and Dorothea; on the inside, Saints Catherine and Barbara; on the predella is the Sudarium.

The predominance of female subjects suggests that a woman commissioned the shrine. Contrary to convention, she had herself rather than her husband positioned in the place of honor to the right of the holy group. The iconography is likewise somewhat unorthodox. Saint Catherine, for example, is depicted with a book rather than a wheel, while Saint Barbara is shown with a chalice and the eucharist rather than the more conventional tower. The uncommon hairshirt worn by the donor may indicate that he was a member of a lay penitent order.

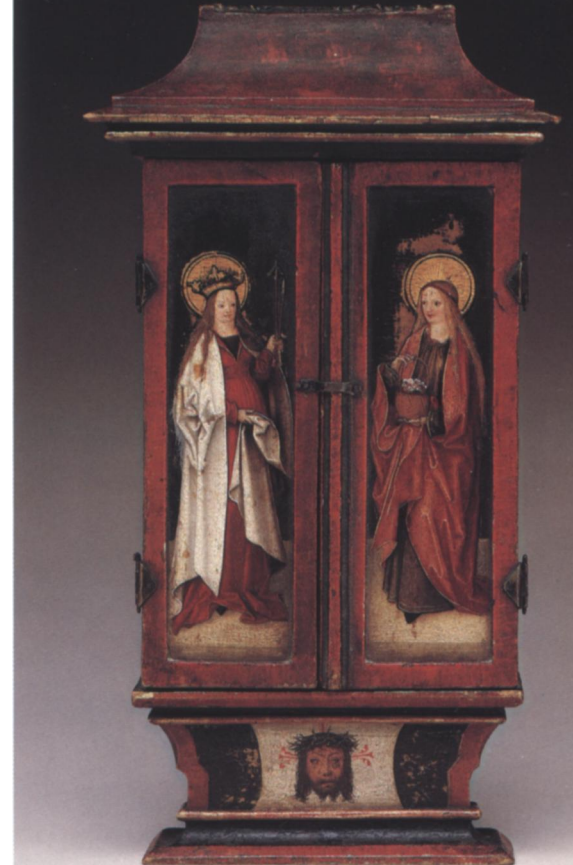
The painted figure style can be generally localized to the Allgäu-Bodensee region of Swabia, roughly from Augsburg to Constance. Characteristic of the region are the elongated figures, small heads with weak chins and thick necks, faces with high foreheads and intense eyes, as well as drapery falling in long tubular folds interrupted by occasional, unrealistically crumpled passages. The attenuated bodies, head types, and long separate tresses can be associated, more specifically, with the Strigel workshop. The simplified, rational drapery patterns and restrained figural style reflect, on the other hand, the influence of Hans Holbein the Elder. Although stylistically similar, the figure of Saint Anne is more balanced in proportion and the drapery is more conventionally arranged.

The interior surfaces of the shrine are essentially untouched, and preservation of the fragile translucent glazes is most remarkable.

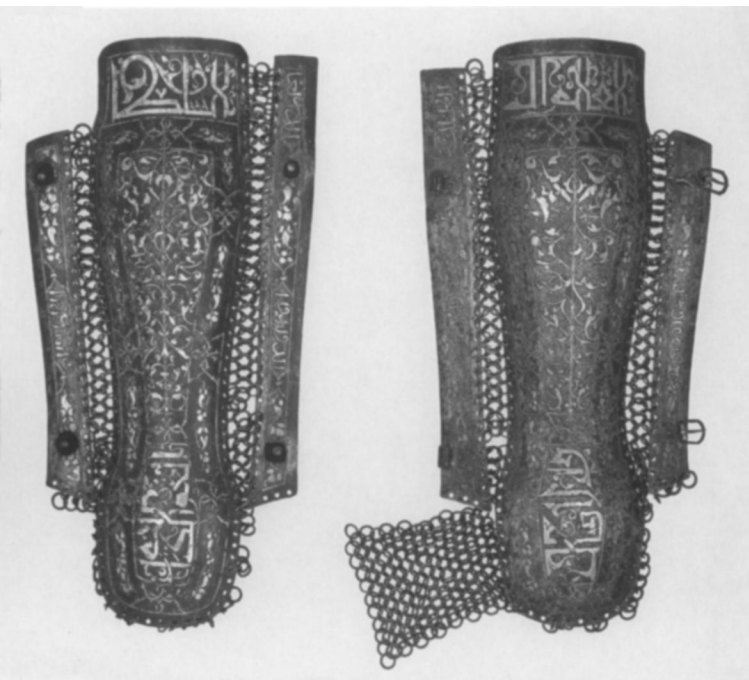
TBH

Ex coll.: Rudolf Braun (until 1836); Peter Vischer-Passavant, Schloss Wildenstein, near Bubendorf (Baselland); by descent to Peter Vischer-Milner-Gibson (until 1989); [Albrecht Neuhaus, Würzburg].

Bibliography: *Old Master Pictures from Schloss Wildenstein, Basel-land, Switzerland* (sale cat.), Christie's, London, July 6, 1990, p. 30, lot 14.



Arms and Armor



36.25.457 (left), 1990.229 (right)

Leg Defense

Iranian (Ak-Koyunlu period), late 15th century

Steel, gold, and silver

Height, 15¼ in. (40 cm)

Rogers Fund, 1990

1990.229

The acquisition of this defense, or greave, for the left lower leg provides us with an opportunity to join it with its mate for the right leg, which has long been in the Museum's collection (acc. no. 36.25.457). Each greave is stamped with the mark believed to denote the imperial Ottoman arsenal in Istanbul, suggesting that the two defenses became separated in 1839, when much of the arsenal's contents were dispersed. This is the only recorded pair of matching greaves of this type to survive.

The leg defense consists of a large plate shaped to fit over the outside of the calf and ankle, with narrow plates at the front and back attached by riveted mail; to these narrow flaps would have been riveted leather straps and metal buckles for fastening the greave around the leg. Only the outside of the leg required protection, as armor of this type was worn by horsemen whose legs would have been pressed close to their steeds' bodies. The steel surfaces are richly embellished with engraved, partly gilt strapwork cartouches enclosing silver arabesques and inscriptions in bold, eastern Kufic script. The inscriptions on the greaves are complementary and appear to be continuous, reading in part: "the Sultan" and "eternal glory" (36.25.457) and "the knowing" and "good fortune" (1990.229).

Similar decoration and inscriptions are found on turban helmets bearing the names of the sultans or officers of the Ak-Koyunlu (White Sheep Turkman) dynasty, which ruled in western Anatolia and Iran in the late fifteenth century.

SWP

Related reference: David G. Alexander, "Two Aspects of Islamic Arms and Armor: 1. The Turban Helmet," *Metropolitan Museum Journal*, 18 (1983), pp. 97–104.

Entries by Stuart W. Pyhrr, *Curator*; Donald J. LaRocca, *Assistant Curator*.



Christian Schreiner the Younger
Austrian (Mühlau), recorded 1499–1528

Elements of a Light-Cavalry Armor

Austrian (Innsbruck/Mühlau), about 1505–10
Steel

Height (as mounted), 28 in. (71.1 cm)

Purchase, Mr. and Mrs. Arthur Ochs Sulzberger Gift, in honor of
Helmut Nickel, 1991
1991.4

A strong Italian influence is apparent in our armor and in works of the Innsbruck/Mühlau school in general. This Italian influence is characterized by full, rounded forms and sparing use of surface ornament, as opposed to the German Gothic style, typified by slender proportions and pierced openwork ornament. Two of the features originating in the Innsbruck/Mühlau school around 1490 that can be seen on our armor are the fauld and short tassets (pelvic and hip defenses), made of continuous, overlapping lames, and the tripartite construction of the backplate. Particularly distinctive are the graceful yet bold mitten gauntlets, the design of which merges Late Gothic features with the evolving German Renaissance style.

DJL

This armor is a rare example of the fluted, or Maximilian, style in its earliest stages. The armor was made either in Mühlau or in neighboring Innsbruck around the time that Emperor Maximilian I (1459–1519) established his court armor workshop in Innsbruck in 1504. Little is known of its maker, Christian Schreiner the Younger, but he may have come from Mühlau to work for the emperor in Innsbruck, as did many other armorers of his generation. Although Schreiner's documented activity spans nearly thirty years, only two of his works survive, of which this armor is the most complete.

Related references: Oswald Graf Trapp and James G. Mann, *The Armoury of the Castle of Churburg*, London, 1929, pp. 110–111, no. 72, pl. XLVI; Bruno Thomas and Ortwin Gamber, *Die Innsbrucker Plattnerkunst* (exhib. cat.), Innsbruck, Tiroler Landesmuseum Ferdinandum, 1954, pp. 31, 62, no. 46; Ian D. D. Eaves and Thom Richardson, "The Treitz Armour of Gaudenz von Matsch at Schloss Churburg," *Journal of the Arms and Armour Society*, 13, Supplement (September 1990), p. 11.



Bertrand Piraube
French, recorded 1663–1724

Flintlock Pistol of Charles XI of Sweden

French (Paris), dated 1676
Steel, walnut, and gold
Length overall, 21 in. (53.3 cm); length of barrel, 14 in.
(35.6 cm); caliber, .60 in. (15.2 mm)
Purchase, Annie Laurie Aitken Charitable Trust Gift, 1990
1990.114.2

In 1608 Henry IV of France established the custom of granting lodgings in the Louvre to select artists and craftsmen attached to the court. The king's gunmaker was also given this privilege, and of these, Bertrand Piraube stands out as having had the longest tenure (1670–1720) and having been one of the most influential.

This pistol, Piraube's earliest dated work, was made for Charles XI of Sweden (1655–1697). In 1673 Charles had received a large number of richly decorated French firearms as part of a diplomatic gift presented by Louis XIV. The gift included a pair of pistols by Piraube almost identical in design to our newly acquired example, although mounted in silver rather than in steel (Livrustkammaren, Stockholm). Originally one of a pair, the Museum's pistol was presumably ordered by the Swedish king because of his admiration for Piraube's craftsmanship.

The pistol's considerable length, elegant proportions, and other aspects of its form—the multistaged barrel, round-faced lock, and long-spurred butt cap—are typical of the period. Its steel mounts, engraved, chiseled, and, in part, blued and gilt, are exceptionally clean and crisp. The ornament of foliate scrolls, masks, grotesques, and warriors in Roman armor reflects the classical Baroque style of Jean Berain, Louis XIV's chief designer. The blued and gilt barrel is engraved with the coat of arms of Sweden, the maker's signature, and the date: *Piraube Aux Galeries Du Louvre 1676*. The engraved and gilt escutcheon also bears the Swedish arms.

SWP

Bibliography: John F. Hayward, "Bertrand Piraube," *Livrustkammaren*, 15, no. 5 (1980), pp. 129–132, figs. 12–14.

Louis Perrin
French, active 1823–65

Double-Barreled Percussion Shotgun

French (Paris), dated 1854
Steel, walnut, and silver
Length overall, 46 $\frac{3}{4}$ in. (118.4 cm); length of barrel, 29 in. (73.7 cm); caliber, .69 in. (16.4 mm)
Inscribed (in Gothic letters on the barrel): PERRIN B^{TE} [*breveté*]
A PARIS
Purchase, Rogers Fund, The Sulzberger Foundation Inc. Gift, Gifts of William H. Riggs, Bill and Joyce Anderson, Charles M. Schott, Jr., Mr. and Mrs. Robert W. de Forest, William B. Osgood Field, Christian A. Zabriskie, Dr. Albert T. Weston, Henry Victor Burgy, and Bequest of Alan Rutherford Stuyvesant, by exchange, and The Collection of Giovanni P. Morosini, presented by his daughter Giulia, John Stoneacre Ellis Collection, Gift of Mrs. Ellis and Augustus Van Horne Ellis, and Bashford Dean Memorial Collection, Funds from various donors, by exchange, 1991
1991.5

At the Exposition Universelle of 1855 the arms makers of Paris were awarded a special medal “for the perfection of their products from the point of view of both artistic taste and quality.” Among the individuals cited for excellence was Louis Perrin, a gunmaker relatively little known today.

The centerpiece of Perrin’s exhibit was a “rich gun, for trophy or panoply.” That description most likely refers to this magnificent double-barreled shotgun, one of the most ambitious exhibition firearms known. The walnut stock is carved in the round and is fitted with silver mounts of exquisite workmanship, including the butt cap, cast and chased with a figure of a Native American. The butt is pierced through, enclosing the figure of a medieval hunter blowing a horn. Animals both real and imaginary embellish the locks, cocks, and trigger guard. The barrels, by the celebrated *canonier* Leopold Bernard (active 1832–67), are of browned Damascus steel. Perrin’s name is found on virtually all parts, suggesting that it was a work of which he was inordinately proud.

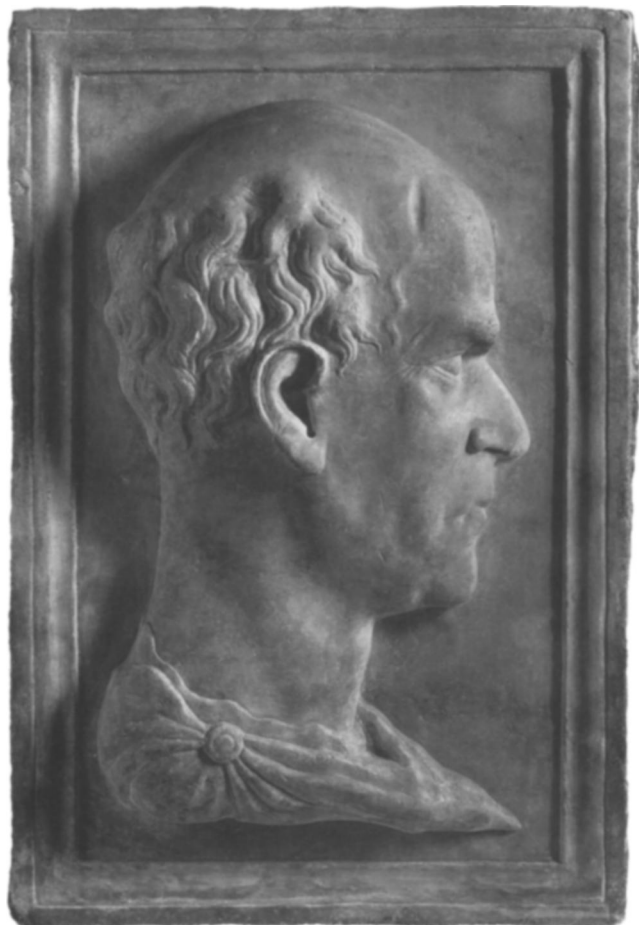
This gun reflects the eclectic tastes of the period, particularly the Gothic Revival. The Native American on the butt plate, on the other hand, indicates a romantic fascination with the indigenous peoples of the New World. Its location on the part of the gun placed against the shoulder is highly impractical and further demonstrates that Perrin conceived of the shotgun as a work to be admired solely for its imagination and exquisite workmanship.

SWP

Related references: *Exposition des produits de l’industrie de toutes les nations*, 1855: *Catalogue officiel*, 2nd ed., Paris, 1855, p. 94; *Exposition Universelle de 1855: Rapports du jury mixte international*, Paris, 1856, vol. 2, p. 47.



European Sculpture and Decorative Arts



Adriano Fiorentino (Adriano di Giovanni de' Maestri)
Italian, active in Florence, Naples, and Germany; born about
1450–60, died 1499

Giovanni Gioviano Pontano (1426–1503)

Italian (Naples), about 1490

Marble

Height, 19 $\frac{7}{8}$ in. (50.5 cm)

Purchase, Gift of J. Pierpont Morgan, by exchange, 1991
1991.21

Pontano was a poet, orator, philosopher, and statesman in the service of the Aragon kingdom of Naples. His features, forehead scar included, are recognizable on the strength of a bronze medal and a bronze bust (Museo di San Agostino, Genoa) by Adriano Fiorentino. This assistant of Bertoldo di Giovanni left Florence about 1486 for Naples and departed Naples around 1495 to find work in other Italian courts and eventually in Germany. Adriano is usually remembered as a maker of statuettes and medals. The relief shows him an apt interpreter of the gravity and unaffected taste that mark Pontano's personality and writings, as demonstrated, for example, in his *De magnificentia*, which treats the dignity of monuments. The relief may very well have been carved for one of Pontano's own buildings: the Tempietto Pontaniano, his funerary chapel in the heart of Naples, built after the death of his wife in 1491; or his villa at Antignano, on the Vomero just outside the city.

JDD

Ex coll.: Sale, Sotheby's, New York, January 12, 1991, lot 34.

Entries by Olga Raggio, *Iris and B. Gerald Cantor Chairman*;
James David Draper, *Curator*; Clare Le Corbeiller, *Curator*;
James Parker, *Curator*; Clare Vincent, *Associate Curator*.



Girolamo Campagna
Italian (Venetian), about 1549–1625

Brother Onufrio

Bronze
Height, 12 in. (30.5 cm)
Incised (on front): F. ONVPHRIO.
Edith Perry Chapman Fund, 1991
1991.89

This monk is evidently the Hieronymus Onuphrius who wrote two devotional tracts published in Venice, *De paenitentia virtute* (1616) and *Aureae disputationes de anima* (1619). Once we learn more about him, we may be led to the monastic library, or other foundation, in Venice or the Veneto where the bust is likely to have originated. It would have been placed in a niche, affixed by the iron strap projecting from its back.

Campagna, born in Padua, worked mainly in Venice. His best-known bronzes are the figures of 1592–93 on the high altar of San Giorgio Maggiore. The generalized treatment of the bust has more in common with late works, particularly with marble statues of about 1620 in San Petronio, Bologna. It was characteristic of Venetian bronzes to be textured unevenly so that light plays dramatically across their surfaces. The effect is similar to the rich impasto of painters such as Tintoretto and Palma Giovane. Campagna achieves this somewhat informal look through casting of the highest order; all the nuances of the original model are present in the metal, and very little chasing took place apart from the incised inscription.

JDD

Ex coll.: Sale, Sotheby's, London, July 9, 1987, lot 78.



1990.53.1

Pietro Bernini
Italian (Florentine), 1562–1629
Assisted by his son, Gian Lorenzo Bernini, 1598–1680

Pair of Terms: Priapus and Flora

Italian (Rome), 1616

Marble

Priapus: height, 90 $\frac{3}{8}$ in. (229.6 cm); *Flora*: height, 89 $\frac{7}{8}$ in. (228.3 cm)

Purchase, The Annenberg Foundation Gift, 1990

1990.53.1,2

In the second decade of the seventeenth century, many Roman villas were embellished with marble sculptures, which, in spite of their classical inspiration, displayed a new naturalism and freedom of execution that clearly announced the art of the Baroque. Many were carved in the studio of the Florentine Pietro Bernini, who had moved to Rome in 1605 and carried out important commissions for Cardinal Scipione Borghese, nephew of Pope Paul V.

These two terms, symbols of the bounty of nature in spring and fall, are listed in Borghese's accounts as executed by Pietro Bernini between April 16 and July 9, 1616. They were placed just inside the monumental gate of the new Borghese Villa, as is shown in a painting and an engraving of the seventeenth century. Several guidebooks, beginning with Jacopo Manilli's, written in 1650, describe them in detail, while a lithograph of 1842 shows the *Flora* standing on its original travertine pedestal carved with the Borghese arms. Shortly after 1891, when the villa was sold, the terms were acquired by the banker Luther Kountze and moved to his estate in Morristown, New Jersey, where they remained until 1977.

Manilli describes the terms stationed by the gate "as if kindly to invite the guests to enjoy the delights of the garden. They are modern works by Pietro Bernini assisted by his son, the Cavaliere Lorenzo, when he was still a young man, who carved the fruits and flowers." Written when Gian Lorenzo was in mid-career, Manilli's text is a trustworthy record of the well-known early collaboration between father and son. Invented and designed by Pietro, many of whose mannerisms they display, the terms were surely carved with the assistance of the young Gian Lorenzo, whose influence we can recognize not only in the exuberant fruit gathered in *Priapus*'s sheepskin but also in the strength and vivid naturalism of his grinning features.

OR

Selected bibliography: Jacopo Manilli, *Villa Borghese fuori di Porta Pinciana*, Rome, 1650, p. 4; Valentino Martinelli, "Novità Berniniane 4. 'Flora' e 'Priapo,' i due termini già nella villa Borghese a Roma," *Commentari*, 13 (1962), pp. 267–288; Ursula Schlegel, "Zum Oeuvre des jungen Gian Lorenzo Bernini," *Jahrbuch der Berliner Museen*, 9 (1967), pp. 274–294; Catherine Sloane, "Two Statues by Bernini in Morristown, New Jersey," *The Art Bulletin*, 56 (1974), pp. 551–554; Olga Raggio, "A New Bacchic Group by Bernini," *Apollo*, 108 (1978), pp. 406–417, figs. 4, 5; Rudolph Wittkower, *Gian Lorenzo Bernini, the Sculptor of the Roman Baroque*, 3rd ed., Oxford 1981, pp. 270, 278.





Philippe-Laurent Roland
French, 1746–1816

Louis XVI (1754–1793)

French (Paris), 1787

Marble, in a frame of marbled and gilt wood

Diameter of relief, 27½ in. (69.9 cm); frame, 59½ × 62½ in.

(151.1 × 158.8 cm)

Signed and dated (on the *tranche*): Roland.f.1787

Wrightsmen Fund, 1990

1990.234

Architectural sculpture was an important part of Roland's practice. Before the great Parisian merchandising center known as Les Halles was replaced with Baltard's iron galleries in the nineteenth century, Roland's work was much in evidence there. In 1783 he furnished four portrait roundels for the Halle au Blé (Grain Merchants' Hall). They represented Louis xv and Louis xvi; the Renaissance architect Philibert de l'Orme, who had given the circular edifice its colossal vault; and the administrator, Lenoir. Engravings show the roundels placed in wreaths

high between the interior pillars. In 1787, after the ancient, narrow Halle aux Draps (Drapers' Hall) was restored and reroofed under Louis xvi, Roland provided it with another set of four roundels, for which he received 3,000 *livres*, according to the accounts of the architects. The subjects were Philippe Augustus, the building's founder; Louis xvi, its renovator; and two unnamed officials, perhaps the comptroller, Calonne, and the minister, the baron de Breteuil. It is not often that we can reconstruct the sites of displaced royal portraits, but the coincidence of dates makes the Halle aux Draps the likely source for our medallion. Roland was a gifted ornamentalist and wood-carver, and the enframement of sunflowers and laurel is possibly of his invention. It accords well with the Museum's gilt wood panels incorporating eagles and garlands (acc. nos. 07.225.17a,b), which he had carved in 1776 for the Château de Bagatelle.

JDD

Ex coll.: Sale, Christie's, Monaco, June 18, 1989, lot 177.

Bibliography: Denise Genoux, "Travaux de sculpture exécutés par Roland pour Lhuillier, Rousseau l'aîné et Molinos et Legrand," *Bulletin de la Société de l'Histoire de l'Art français*, 1966, pp. 194–195.

Jean-Baptiste Carpeaux
French, 1827–1875

Model for the Watteau Fountain

French (Paris), about 1867–68
Patinated plaster
Height, 30 1/8 in. (76.5 cm)
Gift of Yulla Lipchitz, 1991
1991.64

Carpeaux, author of the marble group *Ugolino and His Sons* (acc. no. 67.250), greatly admired the painter Antoine Watteau (1684–1721), like Carpeaux a native of Valenciennes. He proposed a Watteau monument for the city in 1860, while still at the French Academy in Rome. It developed into a fountain with the central figure on a high pedestal, much along the lines of this model. The pedestal, with infants on each of the corners,

echoes the Italian Renaissance, especially Giovanni Bologna's Neptune fountain in Bologna. Ernest-Eugène Hiole completed the Watteau fountain after Carpeaux's death. The model's tremulous, even frothy surface quality, appropriate to the eighteenth-century subject, was diminished in the process. The original clay model, from which this plaster was made, does not survive. The Musée des Beaux-Arts, Valenciennes, and the Musée d'Orsay, Paris, own polychrome plasters taken from it, while museums in Lyons and Phoenix have more simply patinated ones like ours. The existence of several plasters raises the possibility that they were intended as gifts to the fountain's commissioners. It must have been the composition's bold penetrations of space that appealed to the twentieth-century master Jacques Lipchitz, whose widow donated it to the Museum.

JDD

Ex coll.: Jacques Lipchitz, Paris and Hastings-on-Hudson, New York.



Edward William Godwin (designer)
English, 1833–1886

Table with Folding Shelves

English (London), about 1872

Mahogany and gilt brass

Height, 29⁷/₁₆ in. (74.7 cm)

Purchase, Rogers Fund, Bequests of Ogden Mills and Bernard Baruch, by exchange, and Margaret A. Darrin, Ann Eden Woodward Foundation and Friends of European Sculpture and Decorative Arts Gifts, 1991

1991.87



Motivated by a need to furnish his own house, the architect E. W. Godwin began to design furniture and other interior decoration in 1867. He aimed to rid mid-Victorian furniture of what he considered its obvious excesses: superfluous moldings, unsightly wood carvings, and ornamental metalwork. This modernist before the fact further defined his goals in a newspaper article of 1872: “We require first that furniture be well lifted from the floor [thereby eliminating dust catchers] and that it be as light as is consistent with real strength. . . . It is essential that the common objects of everyday life should be quiet, simple and unobtrusive in their beauty.” This small mahogany-and-brass table, of the type then called a coffee table, was produced by an unknown cabinetmaker; its stripped-down lines and plain materials admirably embody its designer’s reforming theories.

Godwin’s well-known penchant for Japanese ornament has found expression in the table’s latticework stretchers, the step formation of the undershelf, and the finely tooled gilt-brass braces attached to the side supports, where they serve a structural purpose. Its dependence upon his designs is corroborated by the existence of a closely comparable table in the Ellen Terry Memorial Museum, Smallhythe, Kent. Godwin and the actress (1847–1928) were lovers and lived together between 1868 and 1874. Smallhythe, a house she acquired in 1900, was given with its furnishings to the National Trust in 1928 by their daughter.

JP

Related references: Elizabeth Aslin, *E. W. Godwin, Furniture and Interior Decoration*, London, 1986, pp. 7–11; Jeremy Cooper, *Victorian and Edwardian Decor from the Gothic Revival to Art Nouveau*, New York, 1987, pp. 140–141, 253, fig. 326.

Lucien Falize (designer)

French, 1839–1897

Léon Chedeville (sculptor)

French, died 1883

Le Roy et Fils (clockmakers)

French, 1828–98

Clock

French (Paris), 1881

Silver, gold, semiprecious stones, enamel, amethysts, and diamonds

Height, 18½ in. (47 cm)

Purchase, Mrs. Charles Wrightsman Gift, 1991

1991.113a–f

Artist, scholar, connoisseur, and critic, Lucien Falize was adept in both European and oriental traditions, and in this clock he has integrated a wealth of historical, technical, and literary references into a tour de force of the jeweler's art. It was made for Falize's English patron, the collector Alfred Morrison (1821–1897), whose monogram appears on the base alongside those of Henry VIII of England, Louis XII of France, and Pope Julius II. The body, its amethyst-studded roof crowned by a figure of Truth, is in the form of a silver Late Gothic church tower; the base, guarded at its angled corners by seated figures of gold representing the cardinal virtues, evokes the tomb of Louis XII and his wife, Anne of Brittany, at Saint-Denis (ca. 1517–31). In panels above each monogram allegorical figures enameled in *verre églomisé* (the Church and Oratory above Louis XII's, Law and Labor above Morrison's) are in sober contrast to the vivid Chinese-inspired cloisonné enameling of the dials, which by their decoration proclaim the inevitable rhythmic progression of time from the hour to eternity.

The most complex of Falize's known work, the clock epitomizes the authority and subtlety of his skill as designer and craftsman. This addition to our collection and an acquisition of last year, an elegant gilt-bronze sword by Falize and Albert Carrier-Belleuse, confirm Falize as one of the most original and versatile artists of the nineteenth century.

CLC

Bibliography: Lucien Falize, *Notice sur une horloge d'or, d'argent et d'émail de la collection de M.A. Morrison... de Londres*, 1881; "Oeuvres nouvelles," *Revue des arts décoratifs*, 3 (1882–83), pp. 29–30; Katherine Purcell, "Catering for Every Taste: The Falize Family of Goldsmiths," *Apollo*, 133 (February 1991), pp. 96, 98.



Detail of back

Overleaf



1991.113a-f

Auguste Rodin
French, 1840–1917

The Burghers of Calais

Modeled 1884–95, cast 1985

Bronze

Height, 82½ in. (209.6 cm)

Signed (center front of the base): A. Rodin No. 1/11; marked (left, rear side of the base): © by Musée Rodin 1985; a flower flanked by the letters F and C [Coubertin Foundry seal]

Gift of Iris and B. Gerald Cantor, 1989

1989.407

or sketch, won Rodin the commission, which was signed on January 28, 1885. Rodin soon began to model hands, feet, heads, and torsos, which he assembled in various ways, modified, or discarded, until, by the end of 1888, the individual figures took their final form. The arrangement of the group, with its unorthodox massing and subtle internal rhythms, was by no means settled in 1888, and the completed monument, cast by the Le Blanc-Barbedienne foundry, was not unveiled in Calais until 1895. At least nine sand-casts followed. The Museum's bronze is the first of two lost-wax castings to be made from the plaster model in the Musée Rodin, Paris.

CV

In 1884 the municipal council of Calais voted to commission a statue to honor Eustache de Saint-Pierre, leader of six prosperous citizens of Calais who offered themselves as hostages to the English king Edward III (1312–1377) in return for lifting the siege of their city. Rodin envisioned a group that would illustrate the account given by the chronicler Jean Froissart (1377–ca. 1410) of the episode, which took place during the Hundred Years' War. The six men are depicted as they were about to leave Calais to present themselves to the king, heads and feet bare, ropes around their necks, the keys to the city in their hands, and expecting imminent martyrdom. A maquette,

Bibliography: Joan Vita Miller and Gary Marotta, *Rodin: The B. Gerald Cantor Collection*, New York, 1986, pp. 43–71, fig. 32 (color illus.); p. 166, no. 32.

Related references: Cécile Goldscheider, "La Nouvelle Salle des Bourgeois de Calais au Musée Rodin," *La Revue du Louvre et des Musées de France*, 1971, no. 3, pp. 165–174; John L. Tancock, *The Sculpture of Auguste Rodin: The Collection of the Rodin Museum, Philadelphia*, Philadelphia, 1976, pp. 376–396; Mary Jo McNamara and Albert Elsen, *Rodin's Burghers of Calais*, 1977, n.p.; Claudie Judrin, Monique Laurent, and Dominique Viéville, *Auguste Rodin: Le Monument des Bourgeois de Calais (1884–1895) dans les Collections du Musée Rodin et du Musée des Beaux-Arts de Calais*, Paris and Calais, 1977.



European Paintings



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



Taddeo di Bartolo
Italian (Sienese), active by 1386, died 1422

Christ and the Twelve Apostles

Tempera on wood, gold ground
9 7/8 x 73 1/8 in. (24.5 x 185.7 cm)
Bequest of Lucy G. Moses, 1990
1991.27.1

In the last decade of the fourteenth century and the first two decades of the fifteenth, Taddeo di Bartolo was the most prominent artist in Tuscany and the only one to enjoy a reputation beyond the territory of his native city. Prior to becoming the favored artist of the Sienese commune and the republican government that assumed power in 1404, he worked as far afield as Padua, Genoa, and Pisa. Not surprisingly, his workshop in Siena became the training ground for the generation of artists who came of age in the 1420s, the most prominent being Giovanni di Paolo.

A mature work, the panel bequeathed to the Museum by Lucy Moses is the predella of an important altarpiece. Unusually, it is intact and shows half-length figures of Christ and the twelve apostles beneath an arcade tooled onto the gold background. Within the restrictions imposed by the format, Taddeo has introduced a variety of gestures and attributes to relate figure to figure and give the predella visual interest.

KC

Ex coll.: Mr. and Mrs. Henry L. Moses, New York (until 1961); Lucy G. Moses, New York (1961–90).

Bibliography: Sibilla Symeonides, *Taddeo di Bartolo*, Siena, 1965, p. 238, pl. LXXXIX b,c; Bernard Berenson, *Italian Pictures of the Renaissance: Central Italian and North Italian Schools*, London, 1968, p. 420, pl. 477.



Fra Angelico (Guido di Pietro)
Italian (Florentine), active by 1417, died 1455

A Bishop Saint

Tempera on wood, gold ground
6¼ × 6⅞ in. (15.9 × 15.6 cm); diameter of painted tondo,
5⅞ in. (14.9 cm)
Bequest of Lucy G. Moses, 1990
1991.27.2

This tondo of a bishop saint, the first certain work by Fra Angelico to enter the Museum, is reputed to have come from the church of San Domenico at Fiesole, where the artist served his novitiate. In all likelihood it is from the frame of an early Gothic polyptych that is still in the church, although greatly transformed by Lorenzo di Credi in the early sixteenth century. About 1827 the predella panels—much admired by Vasari in 1568—were sold to the Prussian consul in Rome; they are now in the National Gallery, London. Perhaps at the same time a series of saints decorating the frame were excised and sold. These include two standing saints in the Musée Condé, Chantilly, a damaged tondo in the National Gallery, London, and the Museum's bishop saint.

The mid-1420s in Florence was a time of enormous change. Masaccio began the frescoes in the Brancacci Chapel in 1425, and the same year Ghiberti turned his attention to the second set of bronze doors, the so-called Gates of Paradise, for the Florence Baptistery. It is Ghiberti's shadow that falls across Fra Angelico's early work, including this exquisitely wrought figure of a bishop saint, whose right hand, raised in blessing, is conceived like one of Ghiberti's elegant bronzes.

KC

Provenance: Probably San Domenico, Fiesole.

Ex coll.: Possibly Samuel Rogers, London (before 1856); Canon Sutton, London; [Langton Douglas, London, before 1928]; Mr. and Mrs. Henry L. Moses, New York (by 1928–61); Lucy G. Moses, New York (1961–90).

Bibliography: Martin Davies, *National Gallery, London: The Earlier Italian Schools*, London, 1961, pp. 31–32; John Pope-Hennessy, *Fra Angelico*, New York, 1974, p. 227; Umberto Baldini, "Contributi all'Angelico: il trittico di San Domenico di Fiesole e qualche altra aggiunta," in *Scritti di storia dell'arte in onore di Ugo Procacci*, Milan, 1977, pp. 236–245.

Peter Paul Rubens
Flemish, 1577–1640

A Forest at Dawn with a Deer Hunt

Oil on wood
24½ × 35½ in. (62.2 × 90.2 cm)
Purchase, The Annenberg Foundation, Mrs. Charles Wrightsman, Michel David-Weill, The Dillon Fund, Henry J. and Drue Heinz Foundation, Lola Kramarsky, Annette de la Renta, Mr. and Mrs. Arthur Ochs Sulzberger, The Vincent Astor Foundation and The Peter Jay Sharp Foundation Gifts; The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, and Theodore M. Davis Collection, Bequest of Theodore M. Davis, by exchange; Gift of George R. Hann, in memory of his mother, Annie Sykes Hann, by exchange; Gifts of George A. Hearn, George Blumenthal, George H. and Helen M. Richard and Mrs. George A. Stern and Bequests of Helen Hay Whitney and John Henry Abegg and Anonymous Bequest, by exchange; supplemented by gifts and funds from friends of the Museum, 1990
1990.196

This superb landscape of about 1635 rounds out the finest group of Rubens paintings in America: with twelve works by Rubens, *The Feast of Achelous* by Rubens and Jan Brueghel the Elder, and ten pictures either from Rubens's workshop or copied after him, a landscape by Rubens has long been considered one of the most desired acquisitions for the Dutch and Flemish collection. *A Forest at Dawn* is the first finished landscape by Rubens in this hemisphere and is probably the last to be available for decades.

For nearly 200 years this picture was in the collection of Sir Watkin Williams-Wynn (1772–1840) and his descendants, at Llangedwyn Hall, Wales. Previously it was in the Lansdowne collection, auctioned in London in 1806. The catalogue entry ("the Sun . . . darting its fierce Rays from behind a Wood, in that richness of vivid splendor that art can seldom describe") is accompanied in one copy by the notation of the collector Sir Abraham Hume: "This picture . . . belonged to Sir Joshua Reynolds . . . bought by Sir W. W. Wynne [*sic*] for £320." The only known owner before Reynolds was Rubens; it is described in the 1640 inventory of his estate.

Rubens's late landscapes were often painted for his own pleasure and have been connected with his purchase, in 1635, of Château Het Steen. Various interests—nature, Titian, and Pieter Brueghel the Elder—are embraced by Rubens in paintings such as *A Forest at Dawn*, where he treats the subject as an encounter of elemental forces—of light and darkness, life and death, growth and decay. With this concept of creation Rubens extended the imaginary, sometimes mystical tradition of Northern landscape and gave his essentially realistic scenes a sense of myth and metaphor.

WL

Overleaf



Ex coll.: Peter Paul Rubens, Antwerp (d. 1640; no. 108 in inventory of his estate); Sir Joshua Reynolds, London (sold to Nathaniel Chauncey for £100); Charles and Nathaniel Chauncey, London (Charles d. shortly before or in 1790, Nathaniel d. 1790; sale, Christie's, London, March 26–27, 1790, no. 87, for 62 gns. to Lord Lansdowne); William, first marquess of Lansdowne, Lansdowne House, London (1790–d. 1805; sale, Lansdowne House, March 19–20, 1806, lot 62, for 305 gns. to Sir W. W. Wynn); Sir Watkin Williams-Wynn, fifth baronet, Llangedwyn Hall, Oswestry, Wales (1806–d. 1840); the baronets Watkin Williams-Wynn, Llangedwyn Hall, Oswestry, Wales (1840–1951); Sir Owen Watkin Williams-Wynn, tenth baronet, Llangedwyn Hall, Oswestry, Wales (1951–87); Trustees of the 1987 Williams-Wynn Settlement (1987–89; sale, Christie's, London, December 8, 1989, lot 68, to Artemis); [Artemis, Agnew's and E. V. Thaw, London, 1989–90].

Bibliography: Julius Held, *The Oil Sketches of Peter Paul Rubens*, vol. 1, Princeton, 1980, pp. 619–620, under no. 454; Wolfgang Adler, *Landscapes and Hunting Scenes*, vol. 1, *Landscapes* (*Corpus Rubenianum* Ludwig Burchard, part 18), London, 1982, pp. 154–157, no. 49; Lisa Vergara, *Rubens and the Poetics of Landscape*, New Haven and London, 1982, p. 196, no. 29; Jeffrey Muller, *Rubens: The Artist as Collector*, Princeton, 1989, p. 116, no. 105; Michael Jaffé, *Catalogo completo Rubens*, Milan, 1989, p. 365, no. 1388.

Christen Købke
Danish, 1810–1848

Valdemar Hjartvar Købke (1813–1893), the Artist's Brother

Oil on canvas
21 $\frac{1}{8}$ × 18 $\frac{1}{4}$ in. (53.7 × 46.4 cm)
Purchase, 1990
1990.233

Købke probably painted this work in 1838, not long before he left his native Copenhagen for a two-year stay in Italy. It is one of the most striking and personal of the artist's portraits, remarkable for both its psychological intensity and its sharply observed realism. One senses the strong character of the young naval officer, and the folds of his starched shirtfront and the mother-of-pearl studs are brilliant passages of painterly illusion.

Købke added a special clarity to the naturalism that he had learned from his teacher, Christoffer Wilhelm Eckersberg (1783–1853), the father of nineteenth-century Danish painting. The result was a sweet and pure realism, the visual equivalent

of the painting of Caspar David Friedrich (who also studied at the Copenhagen Academy), but without the weighty symbolism. Quite naturally, this style lends itself to portraiture and landscape, the two genres at which Købke excelled.

Købke was well known to senior members of the Copenhagen school, Eckersberg and Thorvaldsen, and friendly with his contemporaries Jensen, Hansen, and Bendz, but the superiority of his work was not recognized. Today he is regarded as the greatest painter of the Danish Golden Age—the first half of the nineteenth century—which is also known as the Age of Købke. Almost all of his work is in Danish museums; this painting joins only a handful to be found in American collections.

GT

Ex coll.: Fru L. Nutzhorn (by 1915—until at least 1927); Anton (or Athon) Boyer, Copenhagen (by 1953—d. 1957); his daughter (until 1990; sale, Kunsthallen Kunstauktioner Copenhagen, April 25, 1990, no. 122, to Daniel Katz); [Daniel Katz and Timothy Bathurst, London, 1990].

Bibliography: Mario Krohn, *Maleren Christen Købkes Arbejder*, Copenhagen, 1915, p. 68, no. 135.



Drawings



Jacopo Zanguidi, called Il Bertoja
Italian, 1544–1574

God the Father with Four Angels

Pen and brown ink, brown wash, over traces of black chalk
6⁷/₁₆ × 8⁹/₁₆ in. (15.4 × 21.7 cm)

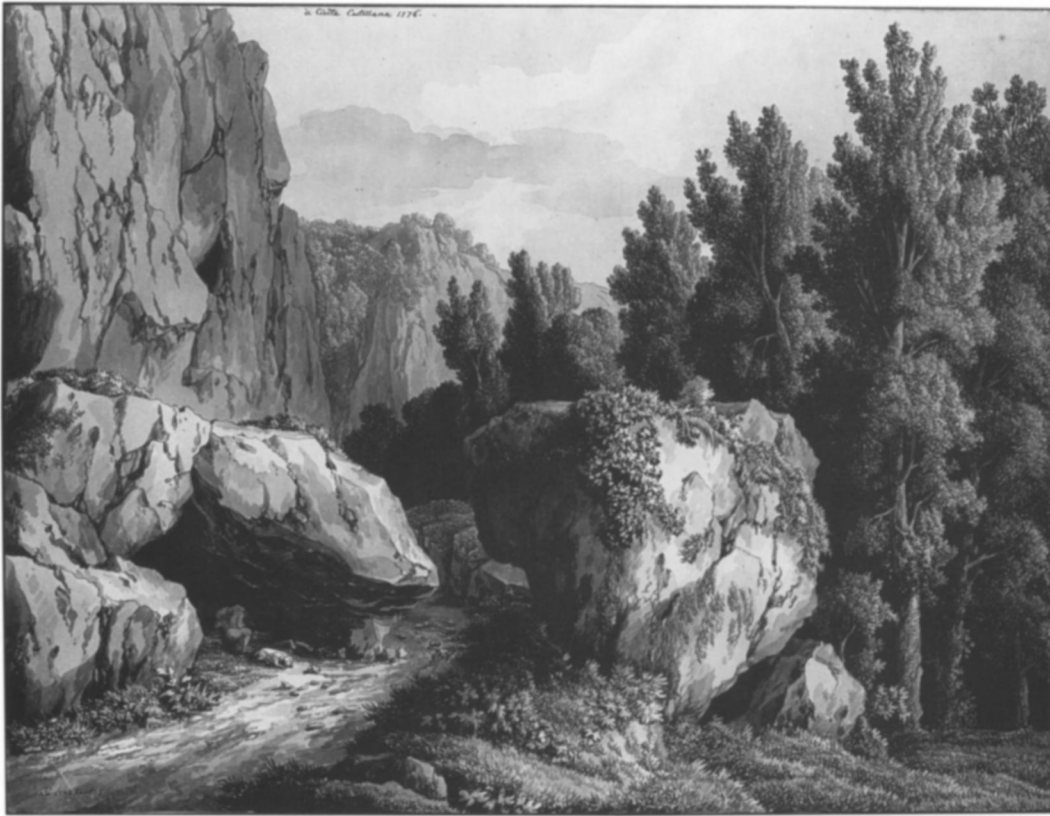
Harry G. Sperling Fund, 1991

1991.52

In 1569 the Emilian Mannerist painter Bertoja was entrusted with part of the decoration of Cardinal Alessandro Farnese's villa at Caprarola near Rome, a project begun under the direction of Federico Zuccaro. This animated pen sketch is a study by Bertoja for *Jacob's Dream*, a fresco on the ceiling of the Stanza dei Sogni, or Room of Dreams. The winged putti beneath the figure of God the Father support the top of the ladder, which in Jacob's dream reached up to heaven and was ascended and descended by angels (Genesis 28:12–15). Other studies for the same fresco are in the Teylers Museum, Haarlem; the British Museum, London; the Museo di Capodimonte, Naples; the University Art Museum, Princeton; and a private collection, London.

WMG

Entries by William M. Griswold, *Assistant Curator*.



Jacob Philipp Hackert
German, 1737–1807

A Rocky Landscape at Civita Castellana

Brush and brown wash, over graphite
13⁷/₁₆ × 17¹/₁₆ in. (34.6 × 45.6 cm)
Purchase, Mrs. Carl L. Selden Gift, in memory of
Carl L. Selden, 1991
1991.57

One of a family of artists, Jacob Philipp Hackert was born at Prenzlau in northeastern Germany and traveled extensively before settling in Italy in the late 1760s. There he became famous for his paintings and drawings of landscape subjects. This view is one of ten drawings commissioned from Hackert by Jean-Pierre de Chambrier, an officer of the Swiss Guard in Rome. The Museum's drawing represents a path in the rocky countryside near the ancient hill town of Civita Castellana. In technique and meticulous execution the Museum's beautifully preserved sheet is typical of Hackert's work as a landscape draughtsman.

WMG

Isidore Pils
French, 1813–1875

Study for Saint Remigius

Red chalk, stumped; black chalk, heightened with white;
on gray paper
18³/₈ × 11¹/₂ in. (46.7 × 29.1 cm)
Purchase, Karen B. Cohen Gift, 1989
1989.122.8

This drawing is one of a remarkable group of forty-five figure and drapery studies by Isidore Pils for his mural decorations in the Chapelle de Saint-Remi, in the church of Sainte-Clotilde, Paris. Extremely varied in technique and handling, these drawings belonged to Théodore Ballu, one of the architects of Sainte-Clotilde. Pils's murals, which occupy three superimposed horizontal fields, are signed and dated 1858 and represent scenes from the life of Saint Remigius (Saint Remi). The sheet reproduced here is a study for the figure of Saint Remigius reaching up to receive an ampulla of chrism from the beak of a dove in *The Baptism of Clovis*. The Museum has also recently acquired seven studies by Alexandre Laemlein (1813–1871) for other decorations in the same chapel.

WMG

Overleaf



1989.122.8

Prints and Photographs

PRINTS

Master 1 ♀ v

Active about 1540–50

Virgin and Child with Saints Margaret and Jerome, a Bishop Saint, and an Angel (Saint Michael?)

After Parmigianino, Italian, 1503–1540

About 1540–50

Etching

Sheet, 13¹/₁₆ × 9¹/₂ in. (35.4 × 24.1 cm)

Gift of Nicholas and Caroline Stogdon, 1990

1990.1152



The Master 1 ♀ v is one of four etchers who produced among them several hundred prints at the Château of Fontainebleau during the last years of Francis I (r. 1515–47). At the recently enlarged château, Italian artists, first Rosso and then Primaticcio, supervised the grand scheme of decoration, and apparently it was Primaticcio who instigated printmaking there.

The etcher known as 1 ♀ v made perhaps fifty prints, of which sixteen are monogrammed; the rest are attributed on the basis of style. This style is characterized by a certain informality, almost wildness, imparting to the prints a great deal of charm. Attempts to identify 1 ♀ v among lists of artists at Fontainebleau have been no more than guesses; at this point all that is really known is the work itself.

The oeuvre, too, awaits a definitive catalogue: Adam Bartsch listed seven works, and Félix Herbert, twenty-seven; neither knew this extremely rare print (the only other impression known to me is in the British Museum). Henri Zerner's book on the school of Fontainebleau does not include this etcher. The print was first identified as a work of 1 ♀ v by the donor, Nicholas Stogdon.

The print reproduces a preparatory study by Parmigianino for a painting of 1528–29 made for the church of Saint Margaret at Bologna. In the painting, however, the figures are in a landscape, not an interior; an engraving by Bonasone of the composition also shows a landscape. Why this print shows an interior and the answers to many other questions will, it is hoped, emerge with further research into this fascinating and, so far, elusive printmaker.

SB

Related references: Adam Bartsch, *Le Peintre-graveur*, vol. 16, *Peintres ou dessinateurs italiens*, repr., Leipzig, 1870, pp. 370–373; Félix Herbert, “Les Graveurs de l'École de Fontainebleau, 4: les Eaux-Fortes nommées ou marquées,” *Annales de la Société Historique et Archéologique du Gâtinais* (1899), pp. 347–355; repr., Amsterdam, 1969, pp. 197–205; 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*; Malcolm R. Daniel, *Curatorial Assistant*; Jeff L. Rosenheim, *Research Assistant*.



Eugène Delacroix
French, 1798–1863

Turk Mounting a Horse

1824

Aquatint, probably first state of two

Image, $8\frac{1}{2} \times 10\frac{3}{8}$ in. (21.6 × 26.4 cm); sheet, $9\frac{1}{4} \times 11\frac{1}{8}$ in.
(23.5 × 28.3 cm)

Purchase, The Elisha Whittelsey Collection, The Elisha Whittelsey
Fund and Arthur Ross Foundation Gift, 1990

1990.1113

Delacroix's *Turk Mounting a Horse* is the most accomplished of the seven aquatints he produced during the heyday of his graphic activity in the 1820s and early 1830s. Indeed, it signals a high point in the painter's practice of printmaking, when his technical mastery attained a level equal to his ambitions.

Although preceding by eight years Delacroix's journey to Morocco, this telegram-size picture almost seems to announce that stimulating and significant trip. It was through his first-hand discovery of a living antiquity in the north of Africa that the artist successfully escaped the static tenets of Neoclassicism.

In Delacroix's print the agile rider and his high-spirited mount are seen in the instant before they gallop away at full speed. Expanses of sand and sky, the Turk's costume, and the straining musculature of the stallion are described with extraordinary coloristic brilliance. The drama of this achievement in black and white is owed in large measure to the example of Goya, whose aquatints, *Los Caprichos*, Delacroix copied between 1818 and 1824 in numerous drawings and at least one experimental print.

Turk Mounting a Horse is one of three aquatints of Turkish horsemen that were apparently intended for publication by the Parisian print dealer Osterwald. Because the works were never editioned, only a handful of proofs survive. Our print is one of only four known impressions of this compelling image.

CI

Bibliography: Loys Delteil, *Le Peintre-graveur illustré: Delacroix*, Paris, 1908, no. 11; Jane Glaubinger, *The Etchings of Eugène Delacroix*, Ann Arbor, 1981, pp. 34–44; Margret Stufmann, *Eugène Delacroix: Themen und Variationen; Arbeiten auf Papier* (exhib. cat.), Frankfurt, Städtische Galerie im Städelchen Kunstinstitut, 1987, pp. 132–133; *Eugène Delacroix (1798–1863): Paintings, Drawings, and Prints from North American Collections* (exhib. cat.), New York, Metropolitan Museum of Art, 1991, no. 74.

Jean-Baptiste-Camille Corot
French, 1796–1875

Two Travelers in a Forest

January 1854

Cliché-verre, second state of two

Early salted paper print

5⁷/₈ × 7¹/₄ in. (14.9 × 18.4 cm)

Purchase, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, and Mr. and Mrs. Robert J. Massar Gift, 1991

1991.1033

In May 1853, while Corot was in Arras to attend a wedding, he was introduced to *cliché-verre* by an amateur landscape photographer, Adalbert Cuvelier, and the local drawing professor, Louis Grandguillaume. A form of cameraless photography first developed in England around 1839, the *cliché-verre* medium produces prints by the exposure of light-sensitive paper to images drawn or scratched in ink or collodion on glass.

Corot, who showed little patience for the chemistry or craft of either printmaking or photography, nonetheless developed a certain enthusiasm for the hybrid process he was shown. During frequent visits to friends in Arras between 1853 and 1874, he made at least sixty-six *clichés-verre*, nearly twice his total output of lithographs and etchings.

Light, which is the essential ingredient in fixing the image of a *cliché-verre*, is often the most striking pictorial element in Corot's prints. In *Two Travelers in a Forest*, for instance, moonlight sifted through trees reveals a lush wooded glade, a horse and rider, and a figure walking. But the travelers are discernible only momentarily, it seems, before they are folded into shadows as mysterious as the dark passages in Rembrandt's drypoints and etchings.

With the purchase this year of two Corot *clichés-verre*, the Museum can count twenty-six such prints in its collection, which contains also, and importantly, two of the artist's prepared glass plates. Although many of our *clichés-verre* are reprints published in Paris by Maurice Le Garrec in 1921, the recent acquisitions are rare early salted paper prints, which are satisfyingly richer and warmer in tone.

CI

Bibliography: Loys Delteil, *Le Peintre-graveur illustré: Corot*, Paris, 1910, no. 48 (second state); Elizabeth Glassman and Marilyn F. Symmes, *Cliché-verre: Hand-Drawn, Light-Printed; A Survey of the Medium from 1839 to the Present* (exhib. cat.), The Detroit Institute of Arts, 1980, pp. 36–44; Michel Melot, *Graphic Art of the Pre-Impressionists*, New York, 1981, no. C48 (second state); *Le Cliché-verre: Corot et la gravure diaphane* (exhib. cat.), Geneva, Musée d'Art et d'Histoire, 1982, no. 20.





Wassily Kandinsky
Russian, 1866–1944

Violett

1923
Color lithograph
Sheet, 13 $\frac{1}{16}$ × 10 $\frac{5}{8}$ in. (33.8 × 26.9 cm)
From the Collection of Dr. and Mrs. Samuel Ernest Sussman,
Bequest of Blanche Risa Sussman, 1990
1991.1066.1

Violett, pulled at the printing workshop of the Staatliches Bauhaus in Weimar in 1923, is a visual statement of Kandinsky's beliefs about the symbiotic relationships of form, color, and movement—the major components of his theories on the spirituality, or psychology, of art. For Kandinsky, form was the expression of the inner content of the work of art; at the same time it represented objects and the purely abstract division of the painted space. Color not only provided the means of understanding form but also was in itself dictated by the forms it defined. The complexity of the relationships between form and color produced the tensions that guided the viewer's eye through what the artist called the “spiritual voice” of a work of art.

In *Violett* Kandinsky illustrated the visual tensions created by blue—the most introspective color of the spectrum, represented here in its purest state by the infinity of the circle—which draws the eye through the spectrum. The seemingly gravitational pull of blue drains the warmth out of red, a property made tangible by the gradations of violet that dominate the image. For the first time in this print, with the assistance of the master printer at the Bauhaus, Kandinsky fully exploited the possibilities of lithography and of transparent inks to create a visual equation of his artistic theories. *Violett* is the first of Kandinsky's prints to express movement; here color undeniably flows, unlike the flat, opaque planes that tensely layer the surfaces of his first color lithographs in the 1922 portfolio *Kleine Welten*, published by Propyläen Verlag, Berlin, and purchased by the Museum in 1931 (acc. no. 31.10.10–21).

DWK

Bibliography: “Content and Form,” repr. in *Kandinsky: Complete Writings on Art*, vol. 1, Kenneth C. Lindsay and Peter Vergo, eds., Boston, 1982, pp. 87–90; “Painting: Effects of Color” and “Painting: The Language of Forms and Colors,” from *On the Spiritual in Art*, repr. in *ibid.*, pp. 156–189.

Related reference: Hans Konrad Roethel, *Kandinsky: Das graphische Werk*, Cologne, 1970, pp. 356–357, no. 178.

PHOTOGRAPHS

Cindy Sherman
American, born 1954

Untitled

1989
Chromogenic print
65½ × 49½ in. (166.4 × 125.7 cm)
Purchase, Joyce and Robert Menschel, Mr. and Mrs.
Eugene M. Schwartz, and The Horace W. Goldsmith
Foundation Gifts, 1991
1991.1137

Cindy Sherman's rise to prominence as a major artist in the 1980s began with her fascination with the clichéd depictions of women in Grade B movies and *film noir*. Imitating the technique and content of eight-by-ten-inch glossy black-and-white film stills, Sherman dressed, posed, and photographed herself as a not-wholly-persuasive actress trapped in an ambivalent role—usually caught between sex and violence.

Sherman's recent series of sham historical portraits, like the film stills, also draws on propositions common to Pop, Conceptual, and performance art. Sherman again used herself as the subject, adopting costumes and poses that recall specific or generic Old Master portraits. Lending herself to multiple roles and rehashing famous representations of historic individuals into troubling pastiches of obvious artificiality, Sherman calls into question the mystique conferred by tradition.

If the vaguely Holbeinesque monk in this picture is epicurean, androgynous, and of questionable celibacy, he/she is also playing a role that does not entirely mask the poignant equivocation and vulnerability of her psyche. This larger-than-life self-portrait is thus both mocking and dead earnest. By equating the sensuous surface realism of photography with the beguiling styles of the Old Masters, Sherman asks the viewer to reconsider the ways both conventional and modern media simultaneously cloak and reveal the particular contexts and agendas that condition the art of every epoch, including our own.

MMH

Related references: Arthur C. Danto, *Cindy Sherman: Untitled Film Stills*, New York, 1990; *Cindy Sherman* (exhib. cat.), New York, Whitney Museum of Art, 1987.



Louis-Rémy Robert
French, 1811–1882

Alfred Thompson Gobert

1850s
Salted paper print from paper negative
8 $\frac{7}{8}$ × 6 $\frac{5}{8}$ in. (22.6 × 16.8 cm)
Purchase, Joyce and Robert Menschel,
Mrs. Harrison D. Horblit, and Paul F. Walter Gifts, and
Rogers Fund, 1991
1991.1044

Louis-Rémy Robert was head of the gilding and painting workshops, and later the director (1871–79), at the Sèvres porcelain factory. As early as 1848 Robert and Henri-Victor Regnault, director at Sèvres from 1852 to 1870, began to investigate light-sensitive chemistry and the graphic potential of paper-negative photography. Although Robert is best known for his studies of the gardens and fountains at Versailles, his experiments under the guidance of Regnault bore early fruit in

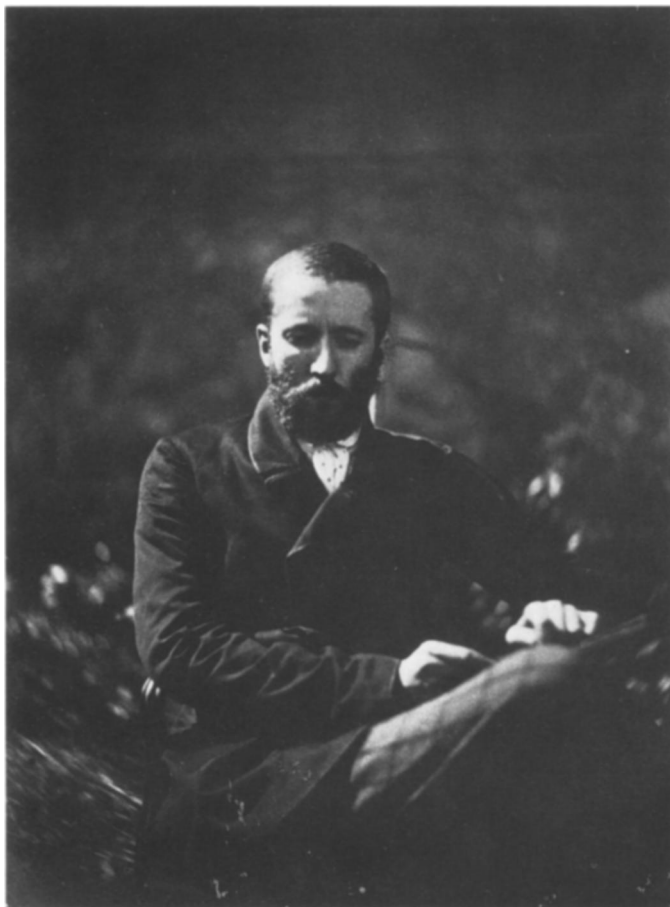
a remarkable group of intimate portraits of Robert's family and fellow artists at Sèvres.

This portrait of Alfred Thompson Gobert, an enamelist and decorator who began work at Sèvres in 1849, is distinguished by its intensity and the extent to which it reveals the sitter's inner life. Robert places his colleague without props in a mysterious, funnel-like cocoon spun of blurred foliage and the whorling optical distortions of a rudimentary lens. Although Gobert is seated in a simple chair in brilliant sunlight, he seems isolated from the exterior world by the flecks of light and soft massing of shadows so characteristic of the new paper negatives. His half-closed eyes and slightly bowed head further suggest that this portrait is a privileged meditation by Robert on the interior world of his friend.

JLR

Ex coll.: Watelin family, France.

Related reference: André Jammes and Eugenia Parry Janis, *The Art of the French Calotype*, Princeton, 1983.



Henri Le Secq (Jean-Louis-Henri Le Secq Destournelles)
French, 1818–1882

Large Figures on the North Porch, Chartres Cathedral

1852

Page from an album

Salted paper print from paper negative

12⁷/₈ × 8¹/₁₆ in. (32.7 × 22.1 cm)

Purchase, The Howard Gilman Foundation and Harriette
and Noel Levine Gifts, Samuel J. Wagstaff, Jr., Bequest, and
Rogers Fund, 1990

1990.1130

Seen obliquely from the eye level of a cathedral visitor, the portal sculptures in Henri Le Secq's photograph appear disengaged from their stone support. The figures' corporeality is enhanced and animated by sharp focus and by their position between shadowed columns and a blur of moving foliage. Le Secq's exhaustive documentation of various French cathedrals in 1851 and 1852 won him critical praise and government support, not only because his photographs demonstrated the nascent medium's ability to provide historians and antiquarians with an extraordinarily detailed, accurate, and extensive record but also because they were essays in art. *Large Figures on the North Porch* is an eloquent poem about the passage of time and the life of art, ideas resonant in an age that clung to Romantic notions of the fragment and the ruin even while embarking on the systematic cataloguing, archaeological investigation, and restoration of the nation's architectural patrimony. It was precisely this melding of the personal and the objective in architectural photography that made Henri Le Secq—painter, man of learning, and collector of Old Master prints and medieval ironwork—a central figure in the small cadre of French photographers who pioneered the aesthetics of the medium.

MRD

Ex coll.: Album of sixty photographs by Henri Le Secq, The Newberry Library, Chicago (bought from Elison, Flersheim & Company, Chicago, 1893); de-accessioned by The Newberry Library, February 14, 1990 (sale, Sotheby's, New York, April 24, 1990, no. 6004, lot 5); [Harry Lunn Ltd., New York (removed from album)].

Related references: Henri de Lacretelle, "Albums photographiques no. 2—M. Le Secq," *La Lumière* (February 19, 1853), pp. 29–30; Janet Buerger, "Le Secq's 'Monuments' and the Chartres Cathedral Portfolio," *Image*, 23, no. 1 (June 1981), pp. 1–5; Eugenia Parry Janis and Josiane Sartre, *Henri Le Secq; Photographe de 1850 à 1860: Catalogue raisonné de la Collection de la Bibliothèque des Arts Décoratifs*, Paris, Paris, 1986, pp. 9–15, cat. nos. 248–290.



Musical Instruments



Barak Norman
English, about 1670–1740

Viola da Gamba

English (London), 1692
Spruce, maple, and various other woods
Length of body, 25 in. (63.5 cm)
Purchase, Clara Mertens Bequest, in memory of
André Mertens, 1990
1990.233

Barak Norman is considered the most important English luthier of the Baroque period; he made both plucked and bowed instruments, among which his violoncellos and violas da gamba (viols) are particularly esteemed for their tonal quality, fine materials, and often elaborate decoration. Most of Norman's surviving instruments have been altered during the course of centuries of use, and it is exceptional to find a bass viol like ours that preserves its original delicate open scroll, marquetry fingerboard, and matching tailpiece. Geometric and floral purfling of light and dark lines enhances the spruce front and maple back. Marks of wear add character to the orange-brown varnish. The interior bears repairers' labels as well as Norman's handwritten label that gives his shop address: "at the Bass Viol in St. Paul's Ally, London." This model is called a division bass viol because it was used chiefly to play divisions, or elaborate variations on popular tunes.

Norman's earliest recorded viol is dated 1690, and ours, made in 1692 (the same date as a nearly matching one in the Royal College of Music, London), is likewise a youthful product. Even at this stage his craftsmanship is exquisite, reflecting a thorough apprenticeship and familiarity with the work of another famous London luthier, Richard Meares, who is represented in our collection by an equally handsome bass viol of the previous decade (1982.324).

LL

Ex coll.: Dennis Nesbitt, London.

Bibliography: *Handel: A Celebration of His Life and Times, 1685–1759* (exhib. cat.), London, National Portrait Gallery, 1985, no. 79; *Made for Music* (exhib. cat.), London, Galpin Society, 1986, no. 2; *Musical Instruments* (sale cat.), Sotheby's, London, June 14, 1990, lot 287 (illus.).

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

José Massague
Spanish, 1690–1764

Guitar

Spanish (Barcelona), about 1750
Pine, maple, and various other materials
Length, 37⁵/₁₆ in. (94.8 cm)
Purchase, Clara Mertens Bequest, in memory of
André Mertens, 1990
1990.220

The acquisition of a handsome example of the work of José Massague is timely in view of our exhibition of Spanish guitars, to be presented this fall, in cooperation with the Sociedad Estatal para la Ejecución de Programas del Quinto Centenario. Massague (also known as Massaguer) flourished in Barcelona, where he died in 1764; his shop in the calle de Escudillers was close to that of the violin maker Juan Bautista Guillamí. A member of the local carpenters' guild, Massague made violins that resemble Guillamí's, as well as guitars, but few of the latter survive. Indeed, eighteenth-century Spanish instruments of all kinds are scarce and not well represented in our collection.

This deep, broad-waisted guitar bears five pairs of strings, as was normal before the nineteenth century. Gut frets encircle the neck; the four highest frets, of wood, are glued to the fine-grained pine top. The geometric sound-hole rosette is a modern replacement. A ring of zigzag purfling surrounding the sound hole contrasts with a bold, wavy inlay along the fingerboard and tuning head (a very similar wavy inlay exists on a guitar by the maker Cassas of Bana, León Province, now in the Musée Instrumental, Brussels). Foliate ornaments flanking the bridge echo the forms of dark wood inlays near the tail and end of the fingerboard. The two-piece back and sides are of figured maple. A Massague guitar preserved at the Staatliches Institut für Musikforschung Preussischer Kulturbesitz, Berlin, is a more slender model and lacks the inlaid decoration of our guitar, which is identified by Massague's stamp on the back of the head.

LL

Bibliography: José L. Romanillos, *Exposición de guitarras antiguas españolas* (exhib. cat.), Alicante, 1985, pp. 7–8, 16, 35.





Mantua and Petticoat

English or European, about 1708

Bright salmon-pink silk damask with floral and foliate pattern, brocaded with polychrome silk and gold-colored metallic *filé* and *frisé* threads in a large repeat of diamond-patterned vases, floral and foliate motifs, and paired scrolls

Length (at center back), 104½ in. (265.4 cm)

Purchase, Rogers Fund, Isabel Shults Fund and Irene Lewisohn Bequest, 1991

1991.6.1a,b

In the 1670s the mantua first appeared as an informal gown. Although worn over stays and perhaps sashed, the mantua's kimono-like construction provided a welcome alternative to fashionable dress of rigidly boned bodice and heavily pleated trained skirt open at the front over a petticoat. Despite the prohibition of the mantua at Versailles by Louis XIV, who disapproved of its "undress," it gained widespread popularity. By 1700 the mantua became more formal and was distinguished by elaborate back drapery, evolved from the earlier fashion for pulling back the skirt. This superb example is the only complete and unaltered early eighteenth-century mantua known to exist.

The extraordinary textile is one of the so-called bizarre silks, produced only between 1695 and 1720 and characterized by elongated diagonal patterns incorporating exotic, and at times abstract, motifs. These highly fashionable silks were available in very limited quantities, and it is remarkable to have such an expansive quantity survive in its original usage.

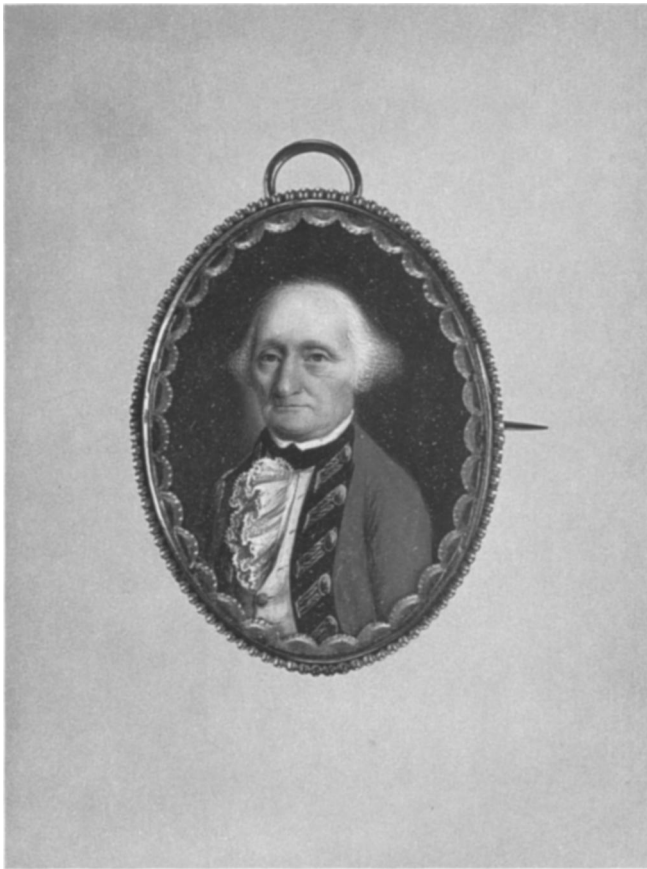
The mantua's construction relates it to the earliest T-shaped versions in that two lengths of uncut silk have been pleated and draped to fit the body. Pinholes suggest stitching was used to secure the high bustle, the luxurious folds of which create the impression of having been drawn up spontaneously. This provocative silhouette is seen in costumes illustrated in early Watteau drawings of young women in informal, often open-air settings, as well as in Saint-Jean's engravings of notable women at the court of Versailles.

The rarity of this elegant costume, representing the height of early eighteenth-century fashion, makes it one of the most important pieces in the collection.

MM

Entry by Michele Majer, *Curatorial Assistant*.

American Paintings and Sculpture



John Ramage
American, about 1748–1802

Lieutenant General John Maunsell

About 1790
Watercolor on ivory; casework of gold with beaded and
scalloped bezel
1⅞ × 1¼ in. (4.1 × 3.2 cm)
Gift of Mrs. Alan W. Carrick, 1991
1991.90

John Ramage's engaging miniature of John Maunsell (1724–1795) captures the appearance of this distinguished British soldier about 1790, just after he and his American wife, Elizabeth Stillwell, returned to New York from voluntary exile in Ireland and England during the Revolutionary War. Both sitter and portraitist shared a common Irish heritage, a similar military background, and strong Loyalist sympathies. John Ramage had immigrated to North America in 1772, served in the war against the colonists, and settled in British-occupied New York in 1777. There he became the leading miniaturist, and was extolled some fifty years later by William Dunlap, the early chronicler of American artistic life, as "in reality the only artist in New York." Ramage has depicted Maunsell much as Dunlap described the painter himself: "a handsome man of the middle size, with an intelligent countenance and lively eye. He dressed fashionably and according to the time, beautifully." Maunsell wears his scarlet military dress coat, which descended through the family along with the miniature.

This portrait is painted in Ramage's characteristic technique, using rich colors and delicate linear brushwork to create the smooth effect of an enamel. Here, as elsewhere, he made his own extremely fine gold case, meant to be worn as a locket or brooch.

DTJ

Entries by H. Barbara Weinberg, *Curator*; Donna J. Hassler, *Curatorial Assistant*; Dale T. Johnson, *Research Associate*.

Augustus Saint-Gaudens
American, 1848–1907

Eva Rohr

Dated 1872

Marble

Height, 18 $\frac{3}{8}$ in. (47.3 cm)

Signed and dated (on the base): Aug St Gaudens/1872 Roma

Gift of Allan H. Smith, 1990

1990.317



Eva Rohr is Augustus Saint-Gaudens's first portrait bust executed for a patron. The marble bust was commissioned in 1872 by Eva Rohr's sister, Hannah Rohr Tuffs. Over a decade earlier, Saint-Gaudens had carved a posthumous cameo portrait of her husband, John Tuffs, a New York lawyer. He also had carved a cameo portrait of Hannah Tuffs when he met the sisters in Rome after he was forced to interrupt his studies at the École des Beaux-Arts and flee Paris during the Franco-Prussian War of 1870–71. Both cameos were acquired by the Museum last year (acc. nos. 1990.78.1,2a,b).

The frontal pose and downcast eyes of the portrait of Eva Rohr (d. 1916) reveal Saint-Gaudens's early penchant for realism. The sitter, who was the youngest daughter of John Rohr, the wealthy New York publisher of the *Stadt Zeitung*, is depicted in the dress of the village maid Marguerite, a character from Charles-François Gounod's grand opera, *Faust*; a role Rohr was probably learning as a student in Rome when this sculpture was carved. The bust is mounted on a Gothic-style pedestal, which is an integral part of the composition. The base is inscribed "I'm neither/lady neither fair/And home I can/go without your/care/Faust." The quote is a translation from the original French libretto of the final trio in the opera's fourth act, in which Marguerite encounters Faust and Mephistopheles one last time before meeting her doom.

DJH

Bibliography: John H. Dryfhout, *The Work of Augustus Saint-Gaudens*, Hanover, New Hampshire, 1982, p. 57, cat. no. 24; Kathryn Greenthal, *Augustus Saint-Gaudens, Master Sculptor* (exhib. cat.), New York, The Metropolitan Museum of Art, 1985, p. 70, fig. 50.



John H. Twachtman
American, 1853–1902

Arques-la-Bataille

About 1884

Oil on canvas

18¼ × 25⅞ in. (46.4 × 65.7 cm)

Signed (lower left): J. H. Twachtman

Purchase, The Charles Engelhard Foundation Gift, 1991

1991.130

The Cincinnati-born, Munich-trained landscapist John Henry Twachtman radically revised his style in the 1880s as the result of travel in Europe, study at the Académie Julian in Paris, and a strong attraction to the evocative nocturnes of James McNeill Whistler. His new manner is most successfully demonstrated in *Arques-la-Bataille* (acc. no. 68.52), a monumental river scene, painted in France in 1885, that is central to our late nineteenth-century American landscape collection. The newly acquired *Arques-la-Bataille* is a preliminary version of the final canvas—a study and yet an independent work of art. It was probably executed during Twachtman's summer 1884 visit to Arques-la-Bataille, a town four miles southeast of Dieppe, where the Béthune and two other streams join to form the Arques River, the subject of the painting.

Of considerable beauty and quality, the study also documents Twachtman's practice of beginning with observation and recording of nature, even though the final work would be poetic

rather than descriptive. The study is modest in size and may have been painted on the spot. In some passages—the river at the lower right, for example, where oil paint is applied as thinly and freely as if it were watercolor—the study shows the origins of the technique that Twachtman would exploit in the larger *Arques-la-Bataille*. In the final canvas Twachtman demonstrates a Whistlerian concentration on harmonious design of a few simple forms, on flat veils of delicate grays, greens, and blues, and on contemplative interpretation of nature. The juxtaposition in our galleries of that painting with the naturalistic study will be both instructive and a delight to the eye.

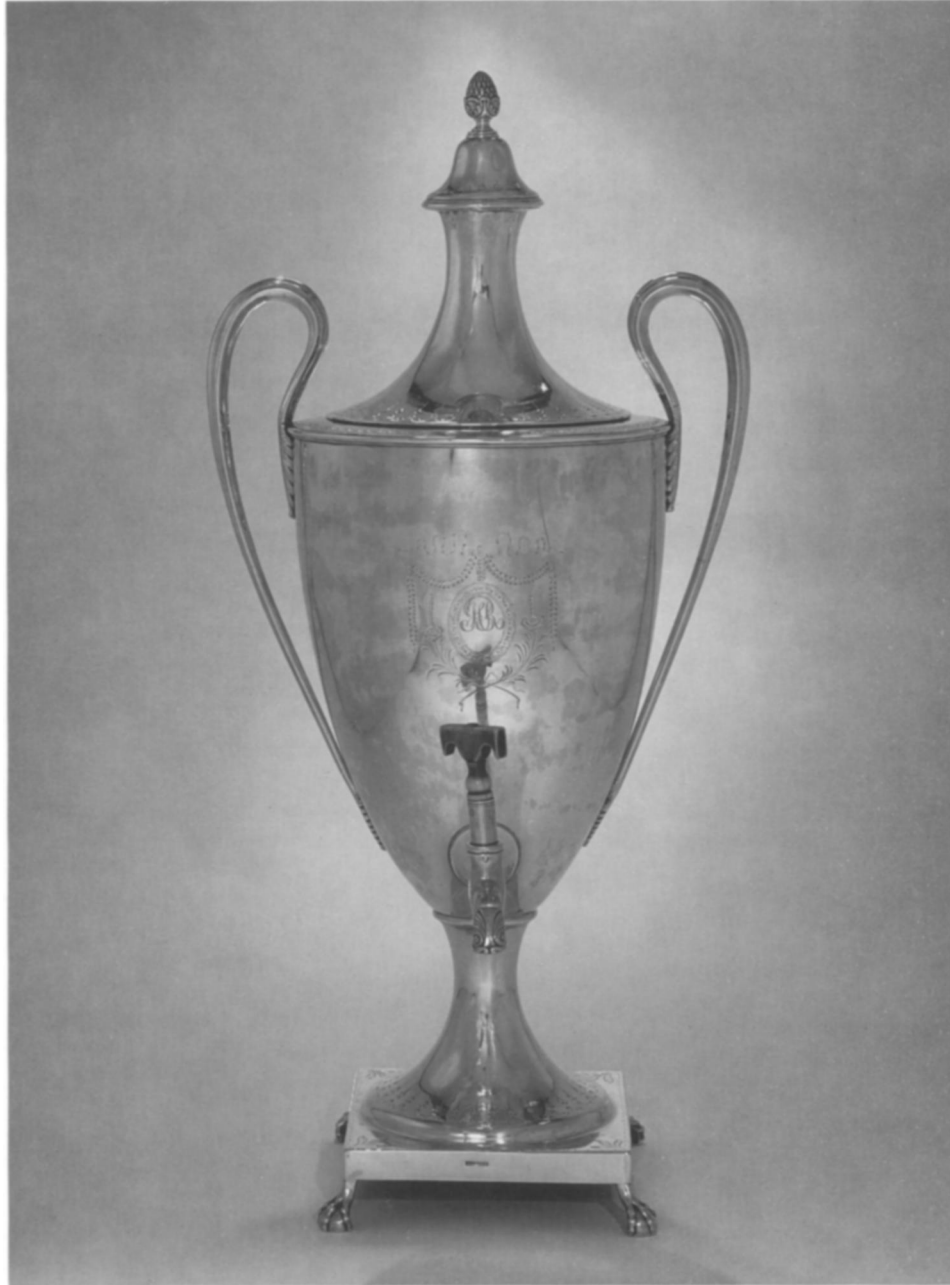
HBW

Ex coll.: Martha Twachtman (the artist's daughter), Greenwich, Connecticut; to sale [Macbeth Gallery, New York, January 1919]; [Yount Galleries, Kansas City, Missouri, 1919, offered for \$900]; Albert R. Jones, Kansas City, Missouri (recorded 1957); his daughter, Virginia Jones Mullen, Kansas City, Missouri, and Padre Island, Corpus Christi, Texas, by 1960; [Norman Foster, Corpus Christi, Texas, early to mid-1960s]; Alline T. Ivey, Taft, Texas; [Cathleen Gallander, Corpus Christi, Texas, and New York, 1990–91].

Bibliography: *Exhibition of Paintings by John H. Twachtman* (exhib. cat.), New York, Macbeth Gallery, January 1919, pp. 13, 14, no. 7 (illus.); John Douglass Hale, "The Life and Creative Development of John H. Twachtman," Ph.D. diss., Ohio State University, 1957, vol. 1, pp. 200, 202, no. 10, fig. 25.

Related reference: Doreen Bolger Burke, *American Paintings in the Metropolitan Museum of Art*, vol. 3, *A Catalogue of Works by Artists Born between 1846 and 1864*, New York, The Metropolitan Museum of Art, 1980, p. 150.

American Decorative Arts



Entries by Alice Cooney Frelinghuysen, *Associate Curator*;
Frances Gruber Safford, *Associate Curator*; Catherine
Hoover Voorsanger, *Assistant Curator*.

Paul Revere, Jr.
American, 1735–1818

Tea Urn

Boston, Massachusetts, 1791

Silver

Height, 22 in. (55.9 cm)

Purchase, The Annenberg Foundation Gift, Annette de la Renta, Mr. and Mrs. Robert G. Goelet, Mrs. Henry J. Heinz II, and Henry R. Kravis Foundation, Inc. Gifts, Friends of the American Wing Fund, Margaret Stearns Bequest and Rogers Fund; Mr. and Mrs. Anthony L. Geller, Herbert and Jeanine Coyne Foundation and Max H. Gluck Foundation, Inc. Gifts; and Gift of Elizabeth K. Rodiger, 1990

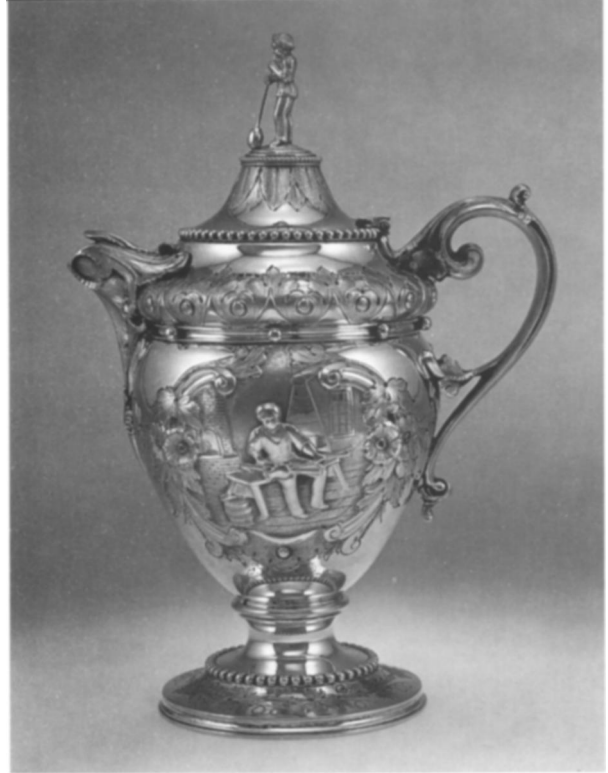
1990.226a–d

An entry in the ledgers of the renowned patriot-silversmith Paul Revere, dated April 20, 1791, and debiting Mrs. Hannah Rowe for “a Silver Tea Urn” weighing 111 ounces, documents the making and first owner of this rare urn, which is probably not only Revere’s most imposing work extant but also the most monumental piece of American silver in the Neoclassical style of the early Federal period. Elegant, stately, and finely wrought, the urn epitomizes that style in its emphasis on purity of line, geometric form, symmetry, and restraint and in its attenuated urn shape. The severity of the taut surfaces is relieved only by delicate engraved ornament consisting of foliate and geometric motifs and ribbons and swags. The decorative vocabulary is common to the period, but the particular design of the elements surrounding the oval reserves on the front and back of the urn is distinctively Revere’s.

Hannah (Speakman) Rowe (1725–1805), whose initials, HR, are engraved within the ovals, was the widow of a prosperous Boston merchant, and the urn descended from her to the last owner. Although called a tea urn, the vessel was more likely intended to hold hot water (kept warm by hot coals or a heated iron rod inserted into a cylinder in the center of the urn) and used in conjunction with a teapot and sugar dish Mrs. Rowe had purchased from Revere two months earlier.

FGS

Bibliography: Fiske Kimball, “Styles in Silver,” *Antiques*, 49, no. 5 (May 1946), p. 298 (illus.); Mary Glaze, “Two American Wing Exhibitions,” *The Metropolitan Museum of Art Bulletin*, 30, no. 5 (April/May 1972), pp. 248–249 (illus.).



Wood & Hughes
New York City

Cream Pot from a Tea Service

1862–63

Silver

Height, 8 1/8 in. (20.6 cm)

Gift of Estate of Isabel Lambert Dorflinger, 1991

1991.160.1–4

This cream pot is part of a tea service that is an important addition to the Museum’s holdings of mid-nineteenth-century silver and is of major significance to American glass history. The teapot is engraved on one side with the inscription “From The Employees of the Long Island Flint Glass Works To C. Dorflinger. As a testimonial of their esteem & affectionate remembrance. January 9th 1863.” The service was presented to the proprietor, Christian Dorflinger (1828–1915), on his retirement from the firm, and it is particularly noteworthy in its graphic depictions of the glassmaking business. The cream pot features a detailed rendering of the glass gaffer finishing a pitcher that has already been blown. The views on the other forms are an exterior of the factory, the back court of the factory with loading dock and packing barrels, and a drying room for the crucibles in which the glass ingredients were melted. The glassmaking theme is further carried out in the cast figures of glassblowers that serve as finials.

Christian Dorflinger, in whose family the service descended, was a preeminent glassmaker of the second half of the nineteenth century. Dorflinger operated three factories in Brooklyn between 1852 and 1863, manufacturing a wide variety of wares, from the strictly utilitarian to fancy cut and engraved pieces. Later Dorflinger established a factory in White Mills, Pennsylvania, where he produced high-quality brilliant-cut glass.

ACF



William Lightfoot Price (designer)
American, 1861–1916

Rose Valley Shops (manufacturer)
Rose Valley, Pennsylvania

Library Table

1904
Stained white oak
29½ × 66 × 39½ in. (74.9 × 167.6 × 100.3 cm)
Sansbury-Mills Fund, 1991
1991.145

Rose Valley, a utopian Arts and Crafts colony, was founded near Moylan, Pennsylvania, in 1901 by William Lightfoot Price, a Philadelphia architect, and a coterie of politically liberal colleagues, clients, and friends. The structure and purpose of the community were strongly influenced by William Morris's utopian romance, *News from Nowhere* (1891). Within the year the first of the Rose Valley Shops was established to produce furniture Price designed; eventually pottery was also undertaken. A journal called *The Artsman: The Art That Is Life* was published by the Rose Valley Association from 1903 to 1907.

The total output of furniture was small: at most, a few hundred pieces were made by a team of four to six craftsmen

before the shop closed in 1906. This trestle-type library table exemplifies the best of Rose Valley production. According to the workshop ledger and period photographs it was commissioned by George K. Crozer, Jr., of Philadelphia in 1904. "Loose" mortise-and-tenon construction (allowing complete disassembly), hand-carved Gothic tracery and figural mortise pins (a knight and his lady on each side), double-dovetail joints, and the intrinsic beauty of quarter-sawn oak epitomize the Arts and Crafts tenets that Price and the Rose Valley Association espoused until 1910, when their idealistic experiment ended.

CHV

Bibliography: Esther Singleton, "Furniture for the Home," *American Homes and Gardens*, 7 (April 1910), pp. 136–137, fig. 5; Wendy Kaplan, ed., "*The Art that is Life*": *The Arts & Crafts Movement in America, 1875–1920* (exhib. cat.), Boston, Museum of Fine Arts, 1987, no. 166; Bruce Johnson, *The Official Identification and Price Guide to Arts and Crafts*, New York, 1988, pp. 99–102 (illus.).

Related references: Peter Ham, et al., eds., *A History of Rose Valley*, Rose Valley, Pennsylvania, 1973; George E. Thomas, "William L. Price (1861–1916): Builder of Men and of Buildings," Ph.D. diss., University of Pennsylvania, 1975; William Smallwood Ayres, "A Poor Sort of Heaven; A Good Sort of Earth: The Rose Valley Arts and Crafts Experiment (1901–1910)," Thesis, University of Delaware, 1982; William Ayres, ed., *A Poor Sort of Heaven, A Good Sort of Earth: The Rose Valley Arts and Crafts Experiment* (exhib. cat.), Chadds Ford, Pennsylvania, Brandywine River Museum, 1983.

Tiffany Studios
New York City

Parrots and Magnolia Window

About 1910–20

Leaded favrile glass

26 × 17¼ in. (66 × 45.1 cm)

Gift of Earl and Lucille Sydnor, 1990

1990.315

Louis Comfort Tiffany (1848–1933) gained an international reputation for his stained glass. Experimenting with novel types of glass that yielded deeper, richer hues, he utilized many colors and textures to produce pictorial effects that until then could be achieved only by painting on the surface of the glass. In this window the shading of colors within the glass creates the three-dimensional form of the parrots' heads; the mixed green and blue produces their dramatic, varying plumage. The glass utilized for the magnolia flowers is particularly effective. Not only does the subtle shading of hues evoke the creamy blossoms, but the manipulated texture of the glass also approximates the shape and three-dimensionality of the petals themselves. In addition, Tiffany's distinctive mottled glass gives the impression of sunlight as it is filtered through the branches.

The cut-off, asymmetrical composition of this window reveals Tiffany's debt to the Far East, and its subject matter reflects Tiffany's twin passions: nature and color. The window's small size and appealing decorative subject matter suggest that it was intended for a domestic setting in an era that witnessed increased use of stained glass in the home.

ACF

Bibliography: Alastair Duncan, *Tiffany Windows*, New York, 1980, p. 122, fig. 99.



Twentieth Century Art



Duncan Grant
British, 1885–1978

Virginia Woolf

1911
Oil on masonite
22¼ × 16⅞ in. (56.5 × 41 cm)
Signed and dated (lower left): D. Grant 1911
Purchase, Lila Acheson Wallace Gift, 1990
1990.236

Duncan Grant's portrait of Virginia Woolf is as arresting for its daring Postimpressionist brushwork and dramatic coloring as it is for the identity of the sitter, one of Britain's most noted authors. In the early twentieth century Grant, Virginia Woolf, and her husband, Leonard, along with Lytton Strachey, Clive and Vanessa Bell (Virginia's sister), and Roger Fry, sought new literary, artistic, and personal freedoms; they became known as the Bloomsbury Group. Shown here in 1911 at the age of twenty-nine, the writer sits in a green armchair in the Bells' house, where Grant also shared a studio. Woolf's thin face is a ghostly vision, with chalk-white skin and hollow eyes, set against the darkness of her black coat and large hat. Her stiffness and solidity are in marked contrast to the painting's staccato brushwork and sketchiness. Such "unfinishedness" must have been shocking in 1911, but today the characterization conveys a fresh immediacy. Woolf's pallor may be a reference to her recent breakdown in 1910 or a reflection of her intense dislike of sitting for artists. The few portraits of Woolf that exist from these early years were done by her closest friends and family (Duncan Grant, Roger Fry, and Vanessa Bell). Duncan Grant was only twenty-six years old when he painted his friend, and the influence of Manet, Toulouse-Lautrec, Vuillard, and Matisse is evident.

LMM

Entries by Sabine Rewald, *Associate Curator*; Lowery S. Sims, *Associate Curator*; Lisa M. Messinger, *Assistant Curator*; Jane Adlin, *Research Associate*; J. Stewart Johnson, *Consultant for Design and Architecture*.



Medardo Rosso
Italian, 1858–1928

Ecce Puer (Behold the Child)

1906
Bronze
17 × 14 × 10 in. (43.2 × 35.6 × 25.4 cm)
Signed (on reverse): M Rosso
Gift of Mr. and Mrs. Jeffrey H. Loria, 1990
1990.304

In his lifetime the Italian sculptor Medardo Rosso was rivaled by Auguste Rodin, whom he is said to have influenced, and revered by Umberto Boccioni, whose Futurist notions of simultaneity and motion he disavowed. Although Rosso's reputation never matched these artists', he remained in the forefront of modern sculpture from the 1880s to the early 1900s. Rosso's last sculpture, *Ecce Puer*, was produced in 1906 in London, where that year the artist held a one-man show. It is a commissioned portrait of Alfred William Mond, a British boy of about five or six years old. Rosso's style has been called impressionist because light and air dematerialize form. However, unlike the Impressionists, who recorded visual sensations directly from nature, Rosso's images are a synthesis of memory and emotion. *Ecce Puer*, for example, was produced after only a brief glimpse of the boy peeking through a parted curtain. Working through the night, Rosso completed a seemingly "unfinished" head that captures the transitory moment. It is meant to be seen from a fixed viewpoint rather than in the round. Today *Ecce Puer* exists in at least six versions, in wax, plaster, and bronze. Upon its completion, Rosso described the head as "a vision of purity in a banal world."

LMM

Georges Rouault
French, 1871–1958

Three Judges

About 1937–39

Oil on canvas

27¼ × 22¼ in. (69.2 × 56.5 cm)

The Frederick and Helen Serger Collection, Bequest of
Helen Serger, in honor of William S. Lieberman, 1989

1990.274.3

Rouault's most frequent subjects—besides the figure of Christ—were sad clowns and other circus performers and worn-out prostitutes; in short, those whom he saw as existing on the margins of an exploitive society. He presented this society in the guise of stern doctors, fat bourgeois, and sinister-looking judges. Rouault's particular brand of Catholicism—one he shared with his friends Léon Bloy and Joris Karl Huysmans—caused him to see a saint in a sinner. Rouault's somewhat narrow view of life made for rather limited subject matter.

From 1885, when he was fifteen years old, to 1890, Rouault was apprenticed to a stained-glass window maker and attended evening classes at the École des Arts Décoratifs. Enrolled at the École des Beaux-Arts beginning in 1890, he became the favorite student of Gustave Moreau.

By the late 1930s Rouault seemed less interested in representing judges, creating only a handful of works on this subject, so prevalent in his oeuvre between 1910 and 1919. In these later paintings the judges' expressions of belligerence changed to calm benevolence.

As in his many close-up views of Christ flanked by two acolytes, Rouault arranged this trio of judges cheek to cheek, as if for a group portrait. Their eyes are closed. Rouault applied many layers of pigment, a technique he began to use in the early 1930s. With its thick black outlines, the painting, like many of Rouault's other works, has the effect of a stained-glass window.

SR





Chaim Soutine
French, 1893–1943

The Terrace at Vence

About 1923–25
Oil on canvas
26 × 21½ in. (66 × 54.6 cm)
Signed (lower right): Soutine
Gift of Mr. and Mrs. Peter I. B. Lavan, 1964
(termination of life interest)
64.147

Although Soutine spent more than half of his life in Paris—he arrived there from Russia in 1913—he painted no views of the streets and squares of that city. He preferred the small towns in the provinces, especially in the south of France. Rough and awkward, Soutine was a chronic alcoholic and a loner. He spent the most decisive and productive years of his career (1919–22) in Céret, a small town in the Pyrenees near the Spanish border. In his many landscapes of Céret and its sur-

roundings, he developed his particular style of fevered expressionism, in which all forms become seemingly unhinged, tossed about, and without definition.

By the time Soutine painted *The Terrace at Vence*, the high emotional pitch of his style had lost some of its vehemence. This work is one of three depicting a terrace in Vence, an ancient hill town about seven miles inland from Nice. Like many hill towns in this region, Vence is reached by a winding road. In this particular view the road broadens to form a terrace, which, at the left, is abutted by the gently curved, light-colored stone balustrade; the road then continues between the houses in the background. Just behind the lone stone bench rises a tree with swirling branches that fill the upper part of the canvas. In the shade sits a young girl in a light dress accompanied by two older women in black. They look toward the distant horizon on the far left. Leaning against the balustrade is a boy wearing a hat and apron who is, perhaps, a waiter from an adjacent bistro.

From 1943 to 1949 Matisse lived in Vence, where he conceived and built his Chapel of the Rosary (1947–52).

SR



Marc Chagall
French, 1887–1985

Snow

About 1911
Gouache on cardboard
18 $\frac{7}{8}$ × 23 $\frac{3}{4}$ in. (47.9 × 60.3 cm)
Inscribed (lower center, twice, in Cyrillic letters): SNOW
The Frederick and Helen Serger Collection, Bequest of
Helen Serger, in honor of William S. Lieberman, 1989
1990.274.1a,b

Chagall's memories of his early life in the Jewish ghetto of Vitebsk, Belorussia, furnished him with enough themes to last a lifetime. His unique style, which mingles sentiment with fantasy and plays with time and space, was, in 1911, described by the poet Guillaume Apollinaire as "supernatural."

Between 1910 and 1914 Chagall lived in Paris. At the time little of that city was reflected in his art. His memories of Russia were much more powerful, and thus the series of gouaches he painted during those years are referred to as "Russian recollections." These include several nocturnal views of the suburbs of Vitebsk. *Snow*—the word is twice inscribed in Cyrillic in the center foreground—is larger than most of the other gouaches in the series. A string of colorful timber houses with high pitched roofs separates the night sky from the snowy plain in which adults pull children in sleds. The cupolas of one of Vitebsk's numerous churches rise at the far right. The luminous colors and naive accents of this image—from the decorated window shutters to the droll, rotund couple evocative of wooden dolls—are elements borrowed from Russian folk art. The figure in the center of the composition, however, seems of a different mettle. Wearing boots, baggy pants, and a patterned blouse, he has about him all the elegance of a dancer of Diaghilev's Ballets Russes, then captivating Paris.

SR

A. R. Penck
German, born 1939

The Egg Palace

1982
Watercolor on paper
11½ × 16½ in. (29.2 × 41.9 cm)
Titled and signed (lower right): Eierschloss/a.r. penck
Purchase, Molly and Walter Bareiss Gift, 1990
1990.79.2

In 1982 Penck spent a few days in Naples. The window of his hotel room opened directly on the Castel dell'Ovo, the medieval fortification built on a massive rock in the bay a few hundred feet from the waterfront. Inspired by the sight, Penck painted a series of some twenty watercolors of the formidable structure, whose name he translated facetiously into German as *Eierschloss* (Egg Palace). Although each work differs slightly in composition and color, all prominently display one or two large ships. "I was very taken by the Egg Palace," the artist

commented recently, "... and especially by the sight of the U.S. carrier *Nimitz* cruising nearby."

The style of these cursively sketched yet naturalistic seascapes is radically different from the artist's large canvases, animated by signs, symbols, and stick figures, for which he is best known. Penck spent the first forty years of his life in East Germany—he left his native Dresden in 1980—an existence synonymous with severe restrictions on career, personal life, and travel. Thus, when he devised his bold ideograms in 1961—coinciding with the erection of the Berlin Wall—it was to camouflage his ideas in paint and as a subterfuge from the obligatory social realism of the Communist regime. Sometime later the artist, whose real name is Ralf Winkler, adopted as a pseudonym the name of Albrecht Penck (1858–1945), the German geographer and specialist in glaciology. Having arrived in the West only two years before his visit to Naples, Penck seems to have reacted to the novelty of Italy as innumerable artists had before him. He recorded his impressions of nature quite truthfully, although from memory and at night.

SR





Theodoros Stamos
American, born 1922

Study for Hibernation

1947

Pen and ink, watercolor, and gouache on paper

11½ × 20 in. (29.2 × 50.8 cm)

Signed and dated (lower left): t. stamos '47

Anonymous Gift, in memory of Mr. and Mrs.

Theodoros Stamatelos, 1991

1991.41.2



Untitled

1947

Pastel, brush and ink, gouache, and watercolor on paper

20 × 26 in. (50.8 × 66 cm)

Signed and dated (lower left): t. stamos '47

Anonymous Gift, in memory of Mr. and Mrs.

Theodoros Stamatelos, 1991

1991.41.4

In 1947, when these luminous watercolors were made, Theodoros Stamos was only twenty-five years old. Remarkably, they match in style, content, and maturity of expression the work of his older peers (particularly Adolph Gottlieb, Mark Rothko, and William Baziotēs). Like these painters, who were among the first generation of Abstract Expressionists, Stamos explored mythic and primordial imagery as a means of discovering universal truths about nature and human experience. In a 1947 statement in *Tiger's Eye*, the artist said: "I am concerned with the Ancestral Image which is a journey through the shells and webbed entanglements of the phenomenon. The end of such a journey is the impulse of remembrance and the picture created is the embodiment of the Ancestral World that exists on the horizon of mind and coast." The symbolic references to sea and shore found tangible form in Stamos's abstractions of shells, rocks, leaves, driftwood, and sea creatures. Painted with a lyrical eloquence, these pictures (some of which were studies for oil paintings) reveal an extraordinary depth of feeling and color harmony. After seeing such work at the Betty Parsons Gallery in 1948, the reviewer for *The Art Digest* was moved to write that they belonged "to the world of art that is closest to poetry, to dreams and to the senses." In 1991 five of his 1947 watercolors were presented to the Museum.

LMM

Laura Anderson
Mexican, born 1958

The Sacred and the Profane

1989

Charcoal and pencil on paper

40 $\frac{5}{8}$ × 33 $\frac{1}{8}$ in. (103.2 × 84.1 cm)

Signed and dated (lower right): Anderson/89

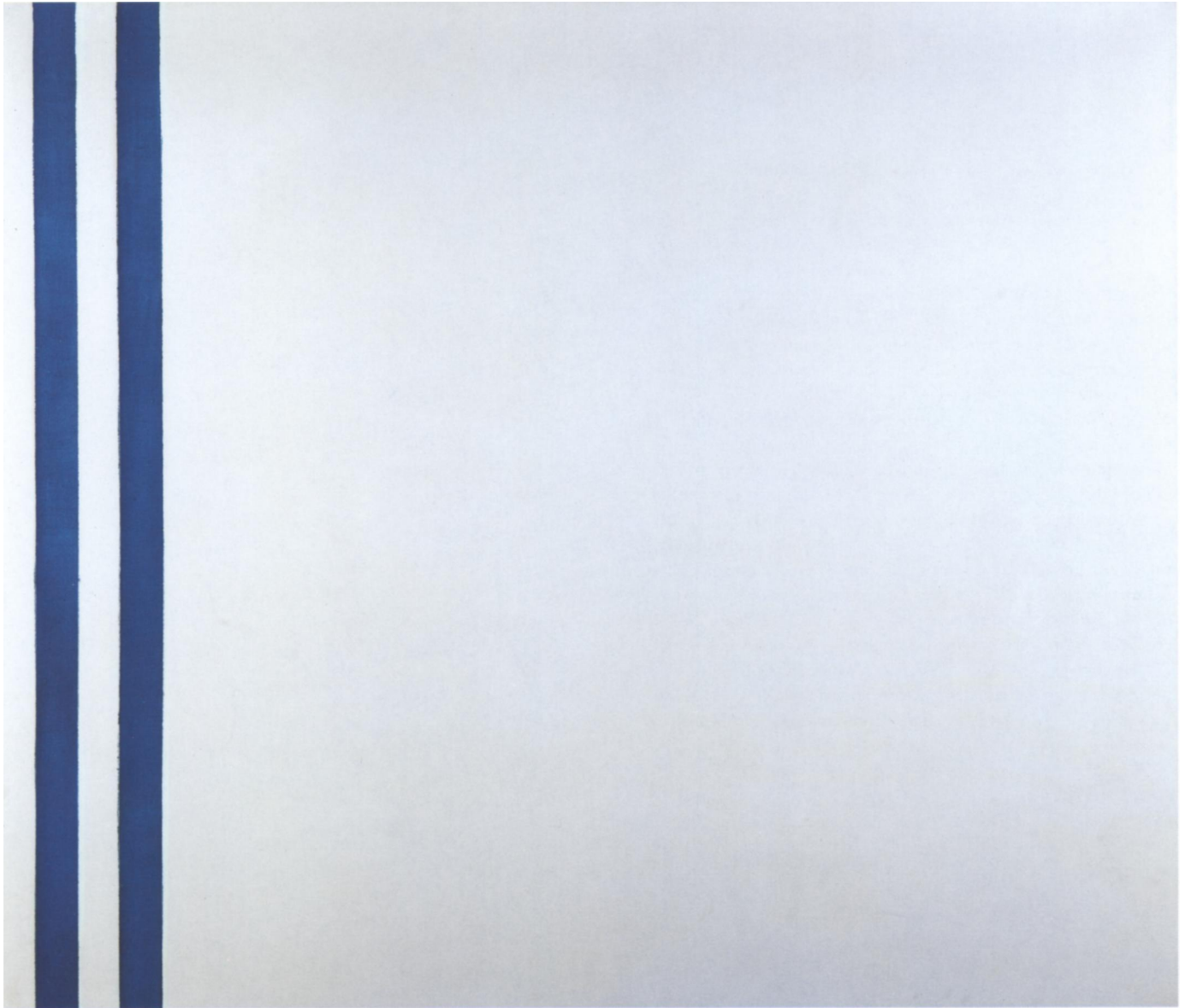
Purchase, Florene M. Schoenborn Gift, 1990

1990.57.2

In Laura Anderson's large black-and-white drawing we are confronted with a whirlwind of activity. It is a mysterious primeval environment in the throes of transformation and regeneration. Organic forms that suggest human sexual anatomy and natural plant life are depicted with sweeping gestures and intense shading. Anderson's manipulation of the charcoal medium is masterful as she creates rapid yet delicate lines that skim the surface as well as areas of impenetrable darkness. Such visual starts and stops enliven the white paper with a varied range of motion—falling, spinning, spurting, and rest. Unlike the narrative focus of Mexico's older generation (Rivera, Kahlo, Orozco), this young Mexican artist utilizes an abstract vocabulary that addresses more universal themes, particularly those that relate to women. Anderson trained in Mexico City and Rio de Janeiro and began exhibiting her work in 1986. That year she received a prize in drawing from the Salón Nacional de Artes Plásticas, and another in 1989. In addition to her achievements as a draftsman, Anderson has worked in ceramics and wood sculpture. This drawing is one in a large series of drawings and stone-embedded totems that she produced in 1989 with the evocative title *The Sacred and the Profane*.

LMM





Barnett Newman
American, 1905–1970

Shimmer Bright

1968
Oil on canvas
72 × 84 in. (182.9 × 213.4 cm)
Gift of Annalee Newman, 1991
1991.183

During the 1950s and 1960s Barnett Newman, a member of the New York School, made many large canvases, as did other Abstract Expressionists. Newman was concerned with the concept of the sublime, and his works never displayed the gestural exuberance that characterized many Abstract Expressionist paintings. Newman's compositions were contemplations of a few solid colors within a strict, geometric format. While some people dismissed the paintings for their extreme minimalism, critics such as Thomas B. Hess and Harold Rosenberg proclaimed their complexity and spirituality. The artist himself said: "I am an intuitive painter, a direct painter. . . . I start each painting as if I had never painted before. . . . I have no formal solutions. . . . I paint out of high passion, and although my way of working may seem simple, for me it is difficult and complex." *Shimmer Bright* is a late work in the artist's career, and its composition is quintessential Newman. At the far left two narrow, bright blue, vertical bands (or "zips," as the artist called them) alternate between two white vertical bands, all of equal size (6 ft. × 3 in.). To the right of the bands the remaining white space of the canvas forms a six-foot square. This open area was not intended as a void but rather as a visual equivalent of the sublime, full of meaning as well as light. This welcome gift is the third painting by Barnett Newman to enter the Museum's collection.

LMM



Louis (Jean) Chauvin
French, 1889–1976

The Sacred Flame

About 1929
Wood
Height, 23 ¼ in. (59.1 cm)
Signed (on base): Chauvin
Purchase, Anonymous Gifts, 1991
1991.78

Little is known about Chauvin; even his first name is uncertain. Was it Louis or Jean? However, in 1971 this secretive artist was described by the French poet Alain Bousquet as “one of the great sculptors . . . in a league with Brancusi, Archipenko, and Zadkine.”

Before World War I Chauvin had become a craftsman of incomparable technique while employed in the studio of the

minor neoclassical sculptor Joseph Bernard (1866–1931). Chauvin worked in marble and wood. Influenced by Cubism, he simplified his pieces to smooth, elongated, machine-inspired forms and became one of the pioneers of abstract art. For a brief time during the 1920s he exhibited in Paris. Later, he became a recluse who rarely showed or sold his sculpture.

The Sacred Flame is the first work by this artist to enter a museum collection in the United States. Carved from a single piece of wood, it is dominated by two irregularly shaped, upward-thrusting verticals. One rises like a fin. The other, shorter and with a cut-off top, is surmounted by a ball. This uneven configuration is most dramatic when seen in silhouette.

It has been said that Chauvin’s sculpture grew less from the decorative arts than from architecture. In fact, this work is a rare hybrid that mingles the toughness of early twentieth-century abstract sculpture with the elegance of an architectural model in the Art Deco style.

SR

Xavier Corberó
Spanish, born 1935

H. M. The King and H. M. The Queen

1987–88, cast in 1989

Bronze

The King: height, 115 in. (292.1 cm); The Queen: height, 117 in. (297.2 cm)

Gift of the Generalitat de Catalunya, to commemorate One Thousand Years of Catalonia, 1990

1990.142.1,2

This imposing sculptural couple by the Catalan sculptor Xavier Corberó was donated to the Museum by the Generalitat de Catalunya to mark the one thousandth anniversary of Catalanian culture. They are part of a series of sixteen sculptures, *The Catalan Opening*—a title taken from a standard chess move. Chess was introduced in Spain by the Moors, and the earliest instructions for the game were written in Hebrew. Corberó thus sees this game as a metaphor for the rich cultural heritage of Spain, forged from the mingling of Christianity, Islam, and Judaism.

Originally carved in black basalt, *H. M. The King* and *H. M. The Queen* were cast in bronze in 1989. The brittle texture of the stone can be seen in these casts—each approximately nine feet high—which have a dark patina that approximates the color of the basalt. Corberó's work encompasses many twentieth-century sculptural conventions. He has been particularly influenced by the work of the English sculptor Henry Moore; Corberó, in fact, studied in London during the mid-1950s. Moore also created a sculpture of a regal couple (*King and Queen*, 1952–53). In contrast to Moore's formally enthroned figures, this couple stands slightly inclining toward each other. They are distinguished one from the other by the comb atop the queen's head and by the angular, jutting forms of the king.

LSS





Chema Cobo
Spanish, born 1952

A Painting Called January 23 and April 15, 1986

1986
Oil on canvas
117½ × 157¼ in. (298.5 × 399.4 cm)
Purchase, Anonymous Gift, 1990
1990.136

Chema Cobo grew up in the small port of Tarifa on the southernmost point of Spain, where he lives today. Among the important annual events in Tarifa are the *almadraba*, the spring and autumn fishing expeditions lasting several days, during which huge quantities of tuna are caught. The fish are collected in large circular nets, in which they are then beaten with hooks and picks. As a small boy, Cobo once took part in an *almadraba*. The sight of thousands of dead blue fish and red blood remained in his mind.

More than twenty years later, the artist invoked that image of fish and blood in *A Painting Called January 23 and April 15, 1986*. When asked about the significance of these dates, he explained that the first commemorates the death of the German conceptual artist Joseph Beuys (1921–1986), and the second, the air attack on Libya by American warplanes.

As if tumbling from a giant chute, hundreds of fish—“745 tuna,” according to the artist—fill the large canvas from top to bottom and edge to edge. The iridescent blue of their bodies reminds the viewer of rippling waves of the sea or a wall of blue tiles. Interrupting the fishes’ flow, two spheres open on to vaporous sea- and mountainscapes, the larger sphere also containing what the artist calls “personal symbols,” among them “a walking stick which doubles as a shovel.” In stark contrast to the painting’s shimmering, supernatural effect is the large blotch of dripping red paint seemingly flung on the upper right. The three thin crosses in the blotch might be allusions to Beuys, who often used such signs in his work. They might also be airplanes.

SR

Faith Ringgold
American, born 1934

Street Story Quilt

1985

Oil, felt-tipped pen, dyed fabric, and sequins sewn on canvas,
sewn to quilted fabric

90 × 144 in. (228.6 × 365.8 cm)

Purchase, Arthur Hoppock Hearn Fund and funds from
various donors, 1990

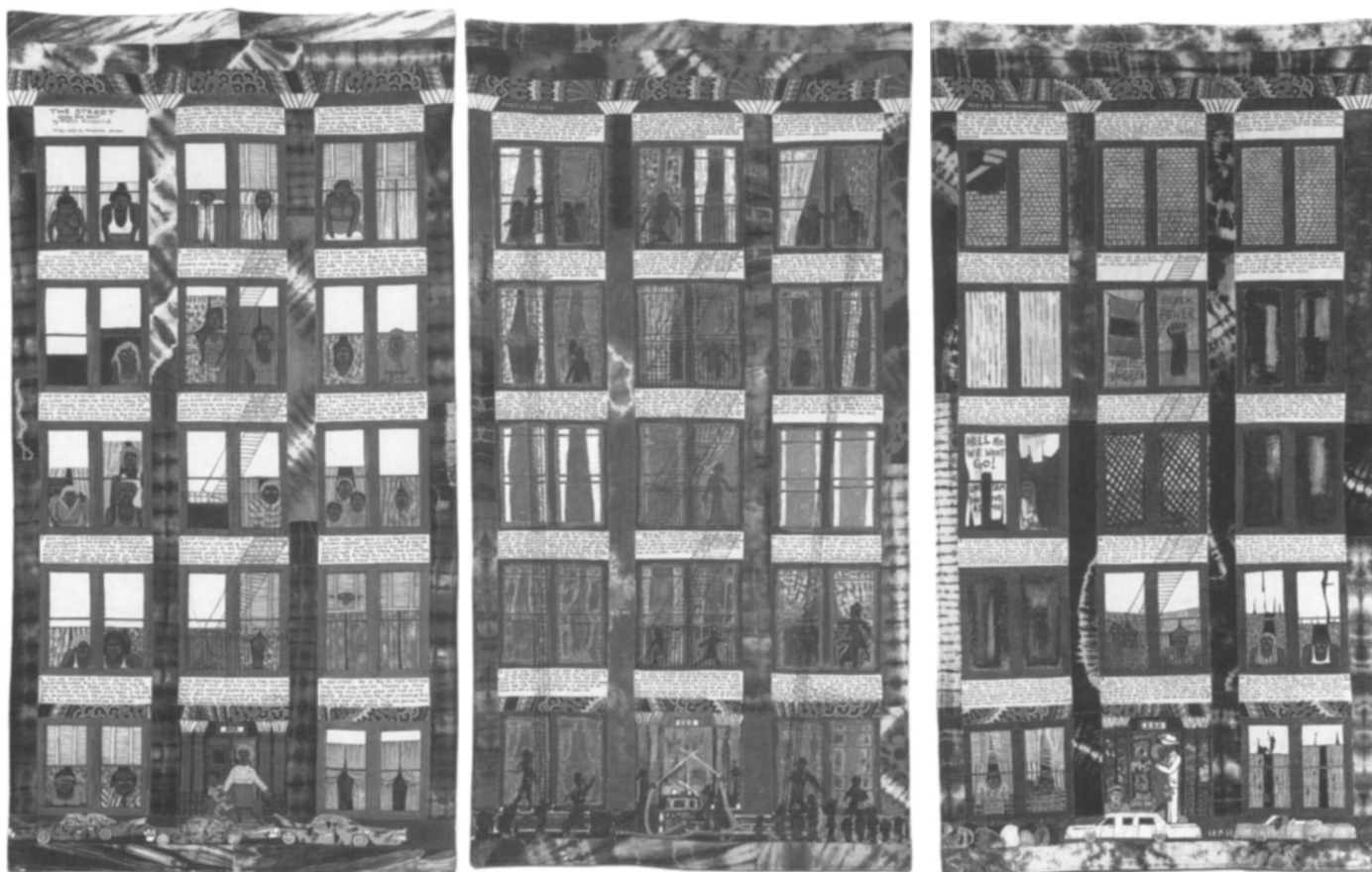
1990.237a–c

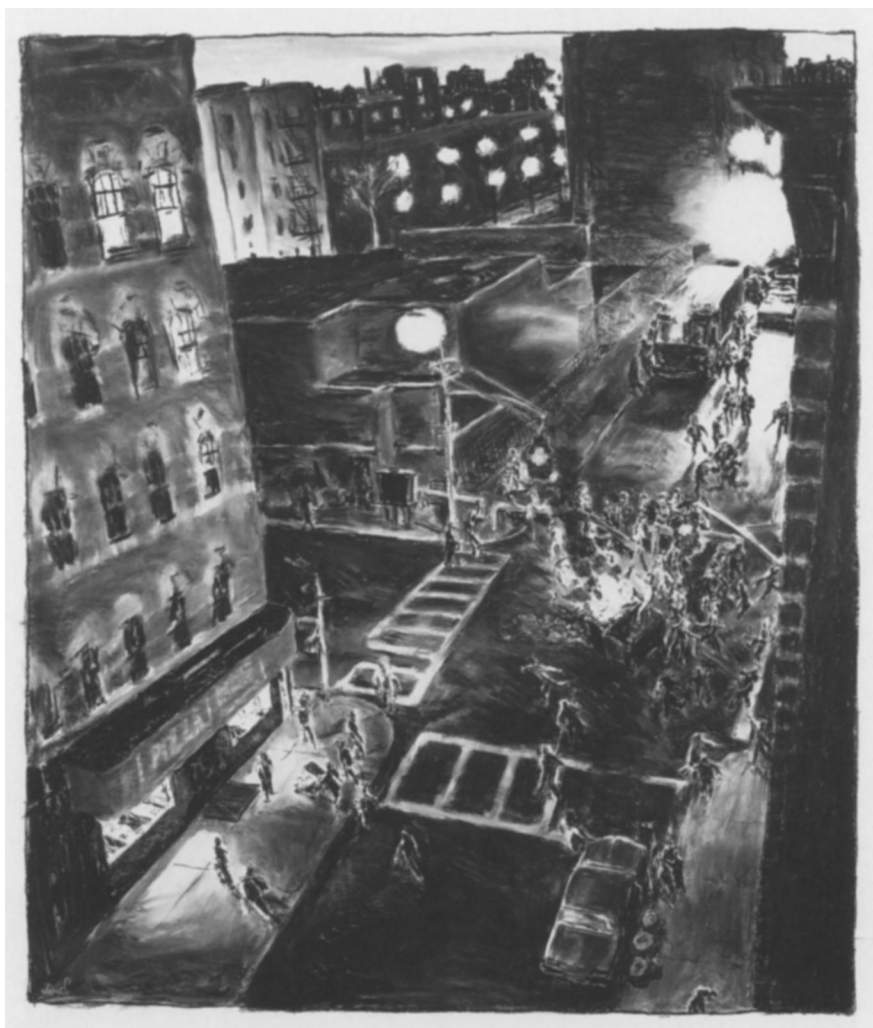
The emergence of the quilt as a vehicle for major artistic statements is the result of ideas germinated within feminist art circles during the last two decades. Faith Ringgold began working with this art form in the early 1970s, in collaboration with her mother, Willi Posey, who was a seamstress. In this work Ringgold combines dazzling visual effects, achieved by juxtaposing and appliquéing fabric patterns and textures,

with a personal narrative. She has dubbed this method the “story quilt.”

Street Story Quilt consists of three panels showing the same building façade. The text is written above each of fifteen windows. The narrator, Gracie, lives in the building, which is located in Harlem. Her story about the tragedy, failure, despair, and, ultimately, triumph experienced by members of the Jones family combines the nuances of gossip with the metaphor of folk wisdom. In the first panel, *The Accident*, the details of figural characterization, declaration of place, and illustration of narrative are clear-cut and precisely defined. In the second, *The Fire*, the figures have become spectral, almost brittle, as if literally and figuratively “burnt out.” The paint texture has a scumbled, tentative quality. The third panel, *The Homecoming*, is darker in tonality. Bricked-up windows and empty rooms show the aftermath of the fire. Black power and antiwar sentiments are emblazoned on banners and in the graffiti on the façade, but regeneration and hope are indicated by the enduring presence of the residents, who look out their windows upon the reunion of the story’s heroine, Ma Teedy, and her grandson A.J.

LSS





James Romberger
American, born 1958

The Battle for ABC

1991
Pastel on paper
60 × 50⅞ in. (152.4 × 128 cm)
Signed (lower left): James
Purchase, Dr. and Mrs. Robert E. Carroll Gift, 1991
1991.82

“ABC” is the colloquial name for the abandoned public school building, P.S. 105, on East Fourth Street on Manhattan’s Lower East Side. The events leading up to the so-called battle for ABC, the subject of this large pastel, began in early October 1989. At that time squatters took over the defunct school from heroin addicts and set up an informal community center for the homeless. When the police tried to evict the squatters,

protests broke out that lasted through the night of October 26–27. About thirty-six people were arrested during the clash, described by a deputy inspector on the scene as “the most violent it’s been in the year.”

The dark ABC building rises in the far background of the drawing, the sealed-off block in front of it guarded by police in riot gear with their trucks. The fire in a dumpster at the intersection of East Fourth Street and Avenue B is one of the many different lights that illuminate this ghostly scene. Figures leaping across the street seem frozen in mid-movement.

In his pastels chronicling life in the dilapidated East Village, Romberger depicts his subjects with candor and sympathy. This particular scene he drew from memory, choosing a perspective from the roof of his apartment building on East Fourth Street. An eyewitness, Romberger placed himself at the spot where he had been standing, below the far end of the pizza sign, with his son on his shoulders.

SR

Adán Hernández
American, born 1951

La Media Luna (The Half-Moon)

1988
Pastel on paper
22 × 30 in. (55.9 × 76.2 cm)
Signed and dated (lower right): Adán Hernández '88
Purchase, George A. Hearn Fund, by exchange, 1991
1991.140.2

Since 1987 the Texas-born artist Adán Hernández has produced haunting aerial scenes of San Antonio at night that glow surrealistically with an unnatural light. In this pastel from 1988 (a study for a large painting) soft blues and purples blanket the entire city, including the night sky, buildings, and

people. With the aid of pale blue outlines and yellow highlights we are able to differentiate the various elements of the complex narrative. The entire composition revolves around the central character, a Mexican-American dandy of indeterminate age who stands with his back to the scene, lighting a cigarette. The glow of the flame illuminates the man's purple hands and face, his blue-black jacket, and the brim of his hat. All around him are the still-active nocturnal sites of San Antonio, melded into an exciting composite: at the right, the popular El Esquire Club, and on the left, a drive-in movie theater and a pool hall and bar, La Media Luna. In the distant right a fire rages in a field, spewing out thick black smoke. The artist, himself a Mexican-American, says that these juxtapositions make a political statement about the "lifelong feelings of alienation and uncertainty, which still dominate the Chicano community, where most live on the fringes of the American dream."

LMM





Elizabeth Murray
American, born 1940

Terrifying Terrain

1989–90

Oil on shaped canvases

84½ × 85 × 11 in. (214.6 × 215.9 × 27.9 cm)

Titled and dated (on reverse): Terrifying/Terrain/1990/Winter

Joseph H. Hazen Foundation Purchase Fund, in honor of

Cynthia Hazen Polsky, 1991

1991.77

With vivid accuracy, Elizabeth Murray's paintings have been described as "a collision between order and disorder." In *Terrifying Terrain*, one of her most recent works (begun in late 1989 and completed in early 1990), Murray effectively mates deliberate design with happenstance and disjointed forms with

an underlying structure. The result is an exhilarating jigsaw of overlapping layers and shifting planes that coalesce into a shallow, three-dimensional wall relief. Inspired by a rock-climbing trip in Montana, the artist translates the strong visual, tactile, and psychological moments of this experience into paint. A bright red dress floats incongruously over the center of the dark green landscape, adding a surreal note to the work and suggesting a hidden layer of meaning. Such speculation is encouraged by the artist, who, characteristically, incorporates several themes into a single work. The long, skinny sleeves of the dress wrap their way around the periphery of the irregular canvas, holding together the fragmented pieces of the landscape, both literally and figuratively. Like her contemporaries Jennifer Bartlett and Susan Rothenberg, Murray reasserts the importance of narrative content within the abstract idiom. This painting is a major work by an artist who received critical acclaim in the 1980s and gained popular appeal in the 1990s.

LMM

Robert Cumming
American, born 1943

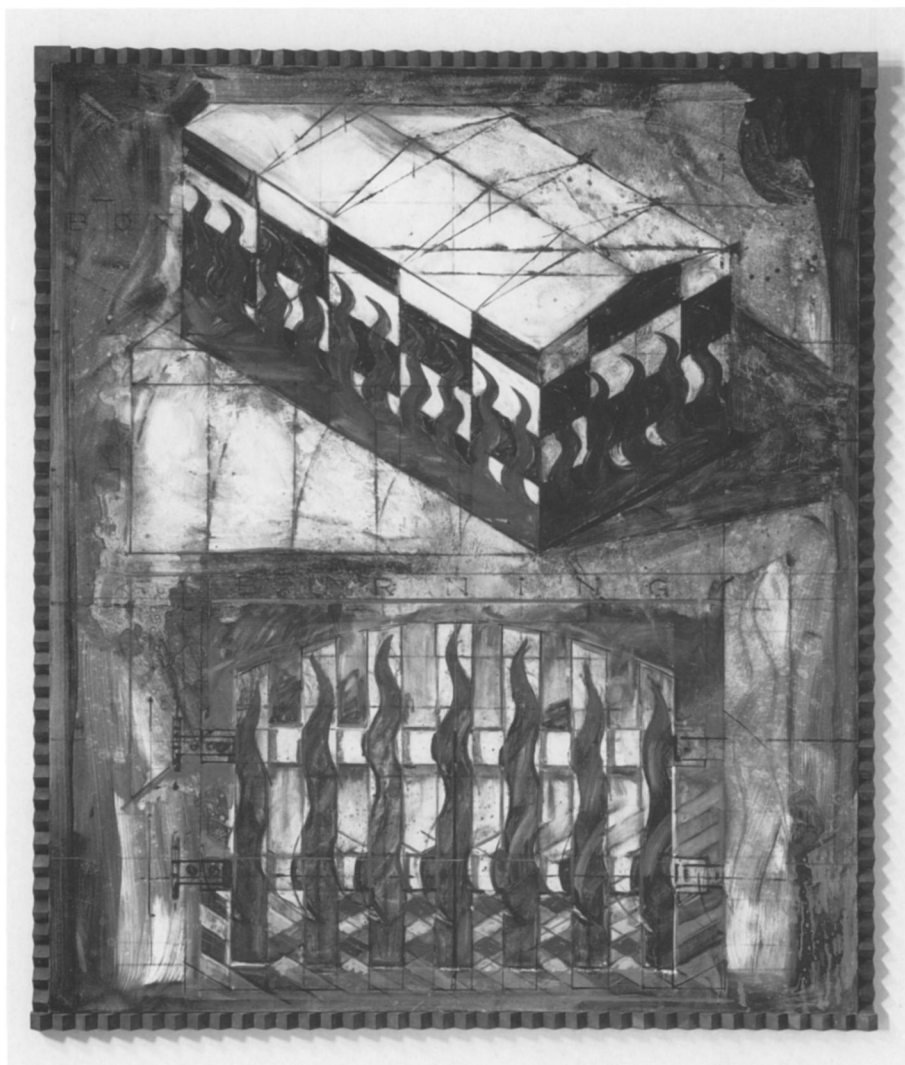
Burning Box

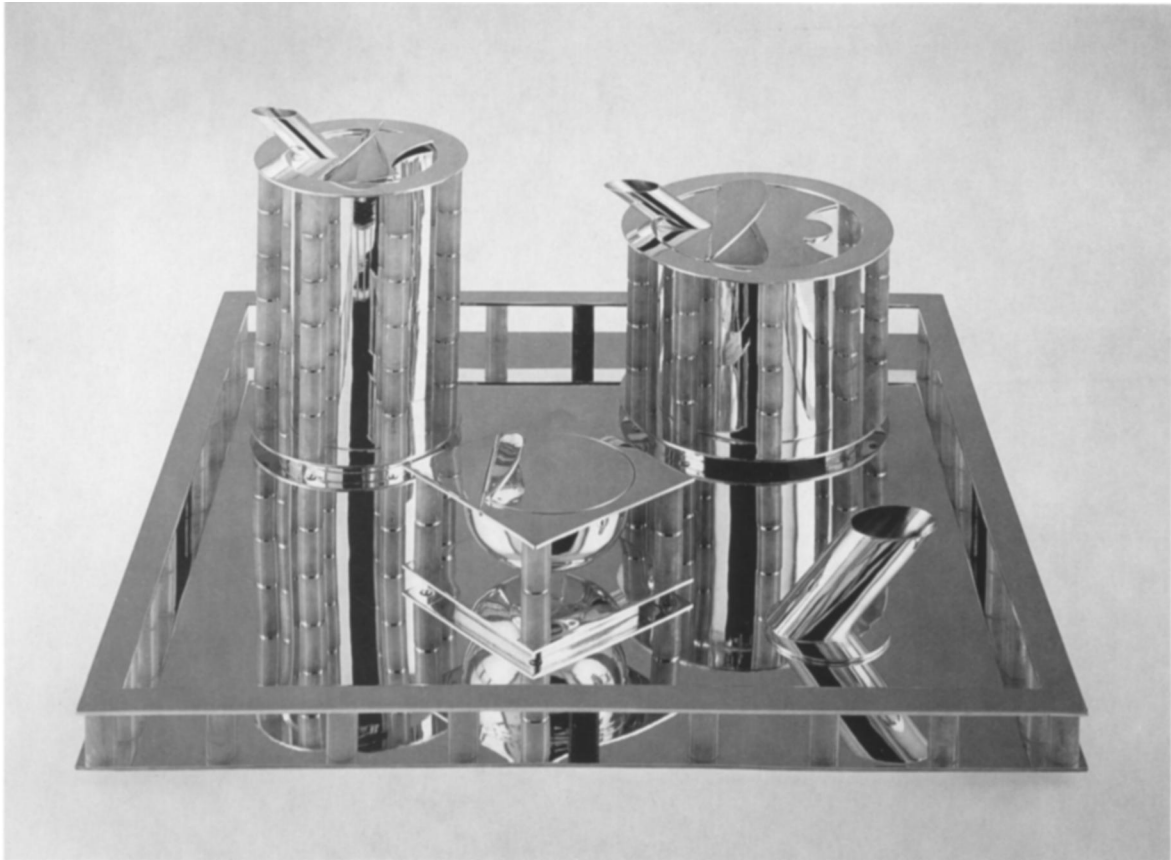
1990
Oil on canvas
84 × 72 in. (213.4 × 182.9 cm)
Signed and dated (on reverse): Cumming/1990
Purchase, Arthur Hoppock Hearn Fund, by exchange, 1991
1991.104

In the precise manner of a mechanical draftsman, Robert Cumming delineates two objects—a rectangular box at the top and a wooden garden gate below—both surrounded by flames. The words “box,” “burning,” and “gate” are printed on the canvas. This juxtaposition of two recognizable but

unrelated objects provokes questions about the artist’s intent. Equally provocative is the realization that, despite the deep red flames, neither structure is in danger of being destroyed. Such a discrepancy between the intellectual concept of fire and its symbolic depiction in art and language was suggested by an object the artist saw in an Amsterdam museum. It was, ironically, a wooden piece, decorated with a flame motif, and, according to Cumming, “had been ‘burning’ for hundreds of years (yet not consumed) since the artist had rendered it.” The connection between abstract thought, the written word, and artistic representation has been at the root of Cumming’s work since the late 1960s. His oeuvre is vast, and includes paintings, drawings, prints, sculptures, photographs, and published books. Several large-scale watercolors preceded this oil painting, which displays a similarly thin wash of color. Like much of his recent work, *Burning Box* is an intriguing combination of technical precision and painterly expression.

LMM





Mario Bellini (designer)
Italian, born 1935

Cleto Munari (manufacturer)

Tea and Coffee Service

1980
Silver, rose quartz, and lapis lazuli
Tray: width, 19¼ in. (50.2 cm)
Gift of Cleto Munari, 1988, 1990
1988.191.6, 1990.1.96.1a,b-4a,b

Mario Bellini is one of the most influential Italian designers working today. Trained as an architect, he is known less for his buildings than for his industrial products, particularly the wide range of office equipment he has created for the Olivetti Company, with whom he has maintained a close relationship since 1963. He has also designed radio, television, and audio equipment for Italian and Japanese corporations as well as an array of household items, especially furniture. A number of his objects have found their way into museum collections.

This tea and coffee service, a prototype for the silversmith Cleto Munari, reveals Bellini's strong architectural background. All its elements are reduced to minimal geometry: squares, circles, cylinders, a hemisphere. The abstract severity of the individual pieces is offset by the richness of the materials. The overall effect is monumental. The tea- and coffeepots, set within palisades of rose quartz columns, call to mind the peristyles of circular Roman temples. Postmodernist designers customarily refer to a classical past through the use of historical detail. Bellini, however, suggests the discipline of classical architecture through form alone, without using any sort of conventional ornament.

JSJ

George Ranalli (designer)
American, born 1946

Environments Plus, Inc., Cincinnati (fabricator)

“Valentine #2” Side Chair

1988

Surell solid surfacing material

Gift of Formica Corporation, 1990

1990.306

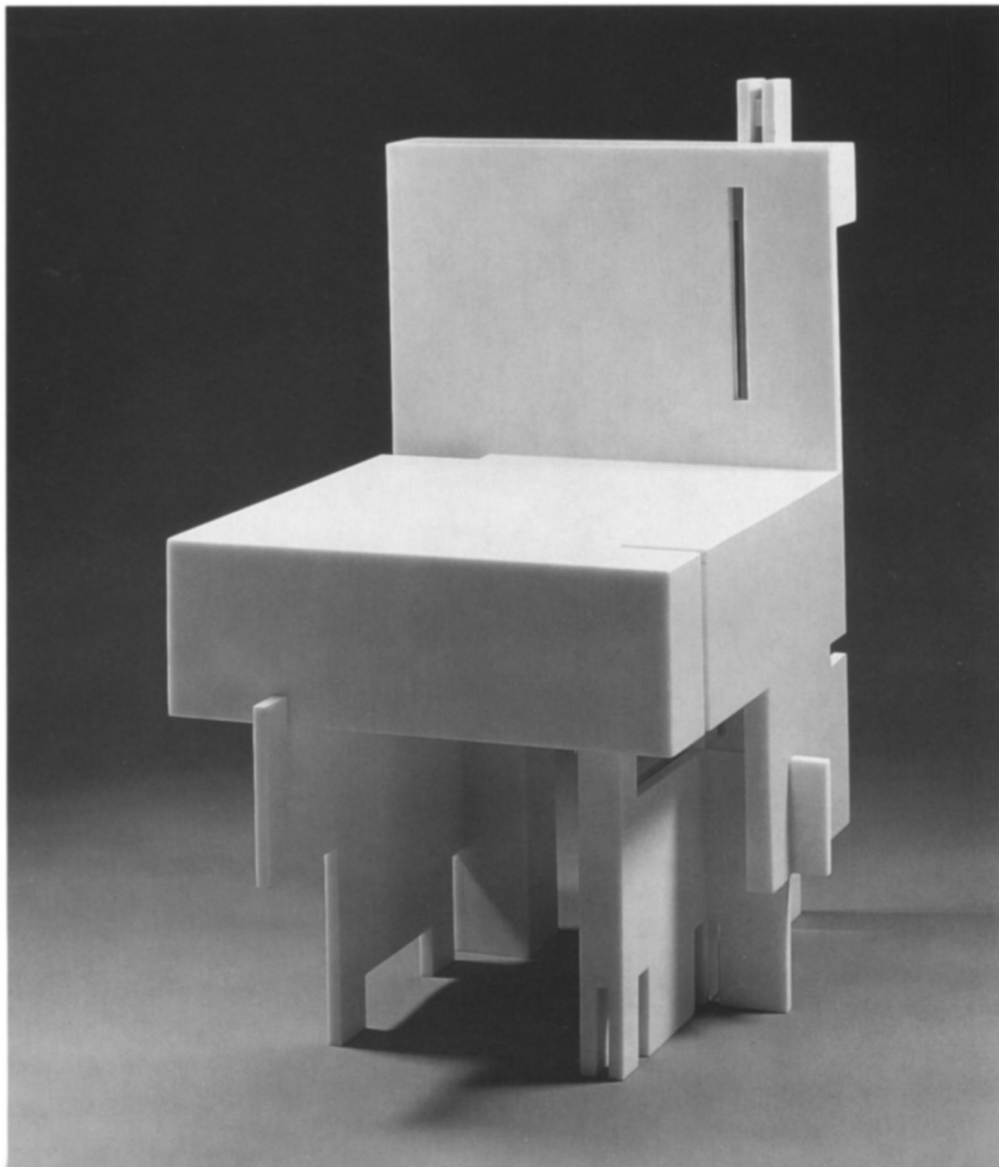
In recent years the surge of Postmodern architecture and design has commanded much publicity. George Ranalli's work since the late 1970s, however, reflects a singular purpose and a precisionist aesthetic inspired by Le Corbusier, Louis Kahn, and Carlo Scarpa, which are seen in Ranalli's innovative use of new materials, in his desire to clearly express essential ideas, and in his surface modeling and manipulation of forms.

The “Valentine #2” side chair makes use of a newly created plastic sheet material that can be curved under heat, sawed and routed like wood, and fused to create blocks for carving. Its whiteness and translucency simulate alabaster or marble.

The chair back, seat, and legs consist of interlocking squares and rectangles, some surfaces of which are cut and pierced, allowing for an almost Constructivist pattern of abstraction. Space, plane, and volume are manipulated to create a dynamic whole.

This chair, one of a set of four chairs and a table for a private commission, is a prototype that has not been put into production.

JA



The Arts of Africa, Oceania, and the Americas

AFRICAN ART

Plaque with Chief, Warriors, and Attendants

Nigeria (Court of Benin), mid-16th–17th century
Brass

Height, 18 $\frac{7}{8}$ in. (47.9 cm)

Gift of Mr. and Mrs. Klaus G. Perls, 1990
1990.332



The most significant additions to the Museum's collection of African art in the past decade are the 163 objects from the Court of Benin donated by Mr. and Mrs. Klaus G. Perls. Primarily of brass and ivory, they represent the full range of Benin art, with special emphasis on the Middle and Late periods (mid-sixteenth–end of the nineteenth century). The collection also includes extraordinary objects from the Yoruba kingdoms of Owo and Ijebu, which reflect the powerful influence of Benin artistic traditions.

By the end of the fifteenth century Benin was a vast state based upon divine kingship, military power, and trade with the newly arrived Europeans. In 1897 a British naval expedition conquered the capital and seized thousands of objects as booty. Fortunately, the reinstatement of the Oba, or king, of Benin in 1914 and the subsequent revival of the complex court rituals have preserved the context of Benin royal arts.

This plaque is one of about 900 that decorated wooden pillars in a large audience hall in the Oba's palace. In typical Benin fashion the plaque combines a disregard for naturalistic proportions with meticulous depictions of dress, insignia, and other indicators of status. Figures have enlarged heads and shortened legs, and their size depends upon their importance within the court hierarchy. The central figure is a chief, as is shown by his coral-bead collar, bandolier, anklets, coral-studded hat, and brass hip ornament in the form of a human face. He wears the leopard-tooth necklace of warriors. The two flanking warriors wear similar necklaces, as well as other military gear—pyramidal bells and tunics with leopard faces. They carry shields and spears, and the chief carries a ceremonial sword, which chiefs twirl to honor the king and their superiors. The four small figures are attendants.

KE

Ex coll.: Paul Rose; Robert Owen Lehman, New York.

Bibliography: *Catalogue of African, Oceanic, Pre-Columbian and Indian Art* (sale cat.), Sotheby's, London, May 20, 1964, lot 114; Ezio Bassani and William Fagg, *Africa and the Renaissance: Art in Ivory* (exhib. cat.), New York, The Center for African Art, 1988, no. 188.

Entries by Julie Jones, *Curator*; Kate Ezra, *Associate Curator*; Phillip Guddemi, *Andrew W. Mellon Fellow*.

Court Official with Cross Pendant

Nigeria (Court of Benin), mid-16th–17th century

Brass

Height, 25 3/4 in. (62.9 cm)

Gift of Mr. and Mrs. Klaus G. Perls, 1991

1991.17.32

This figure once stood upon an altar dedicated to a deceased Benin king. It depicts a court official, identified by his dress and the objects he holds. The most distinctive feature is the cross pendant. Also distinguishing this official are the narrow-brimmed hat, openwork tunic, “cat’s-whisker” scars at the mouth, and L-shaped hammer, now broken, that he once held in his left hand. In addition he wears a wrap skirt, made of cloth reserved for palace use and decorated with profile heads of Portuguese traders, a frontal African head, and other common Benin motifs, such as river leaves, mudfish, and interlace patterns.

Three possible identifications have been suggested. The official may be a messenger from the ruler Ogane, who today is identified as the Oni of Ife, the Yoruba kingdom from which the present Benin dynasty claims descent. According to a sixteenth-century Portuguese text, each new Oba, or king, of Benin had to be confirmed by the Ogane, whose messenger presented the Oba with a brass hat, staff, and cross necklace. The messenger also received a cross. Another view is that he represents a priest of Osanobua, the Benin Creator God, who also wears a cross. Finally, the figure may depict a member of Ewua, a group of palace officials who wake the Oba each morning and perform a ceremony recalling the origin of the Benin dynasty. Placed on a royal ancestral altar, such a figure would have stood witness to the legacy of divine kingship. The cross and hammer are also associated with Esigie, the sixteenth-century king to whom subsequent Benin Obas often likened themselves. In so doing they confirm the legitimacy of their rule and glorify their own reigns. Like this figure, Benin art is often many-layered in its references to the past, with each layer reinforcing the primary meaning: the power of the kingdom and its divine rulers.

KE

Ex coll.: Colonel Le-Poer-O’Shea.

Bibliography: *Oriental and European Rugs and Carpets; Textiles and Tapestries; English and Continental Clocks; Fine French and English Furniture* (sale cat.), Sotheby’s, London, March 8, 1957, lot 197; *Important Tribal Art* (sale cat.), Sotheby’s, New York, November 18, 1986, lot 96.

Related references: Paula Ben-Amos, *The Art of Benin*, London, 1980, p. 40; Ekpo Eyo and Frank Willett, *Treasures of Ancient Nigeria* (exhib. cat.), Detroit Institute of Arts, 1980, p. 133; Barbara Blackmun, “From Trader to Priest in Two Hundred Years: The Transformation of a Foreign Figure on Benin Ivories,” *Art Journal*, 47, no. 2 (1988), pp. 131–132.





Lidded Bowl

Nigeria (Yoruba, Owo), 18th century

Ivory

Height, 8¼ in. (21 cm)

Gift of Mr. and Mrs. Klaus G. Perls, 1991
1991.17.126a,b

Owo is located halfway between Benin and Ife, the ancient Yoruba capital. Excavations at Owo have revealed fifteenth-century terracotta figures that closely resemble the naturalistic brass and terracotta sculptures of Ife. Many other objects from Owo, such as this ivory bowl and lid, reflect the equally powerful influence of Benin.

The vessel is egg-shaped, but surrounding the lid are four groups of figures, with spaces pierced between them, creating a cylindrical openwork frieze through which the dome of the lid is visible. The figures are connected at the top by a ring formed by the body of a snake. The figures on the lid and the four smaller motifs on the bowl express the mystical powers possessed by the king.

This side depicts a king flanked by attendants and wearing the feathered crown and crossed baldrics still worn by Owo's rulers. His legs have been transformed into mudfish, recogniz-

able by their catfishlike barbels. The king with mudfish legs is a Benin motif that refers to the king's intimate association with Olokun, the god of the sea, to his ability to bridge the realms of earth and water and of man and god, and—because of an oral tradition concerning a king with deformed legs that he hid from his subjects—to the king's duty to respect the needs and wishes of his people. On the bowl is a complex interlace, in which a mudfish, two other fish, and possibly a horse's head can be identified. The crisp carving of these figures, the contrast between richly textured areas and creamy smooth surfaces, the intricate interlace patterns, and the deft incorporation of open space are among the features that earned the ivory carvers of Owo great renown in Benin and throughout southern Nigeria.

KE

Bibliography: *Ashanti Gold and Goldweights, Art and Ethnography from Africa, the Americas, and the Pacific* (sale cat.), Christie's, London, April 3, 1981, lot 334; Ezio Bassani and William Fagg, *Africa and the Renaissance: Art in Ivory* (exhib. cat.), New York, The Center for African Art, 1988, figs. 236, 259; Henry Drewal, John Pemberton III, and Rowland Abiodun, *Yoruba: Nine Centuries of African Art and Thought* (exhib. cat.), New York, The Center for African Art, 1989, fig. 110.

Related reference: Robin Poynor, "Edo Influence on the Arts of Owo," *African Arts*, 9, no. 4 (1976), pp. 40–45, 60.

Power Figure

Zaire (Kongo, Yombe), 19th century

Wood, iron, glass, pottery, shells, cloth, fiber, pigment, seeds, and glass beads

Height, 28½ in. (72.4 cm)

Gift of Muriel Kallis Newman, in honor of

Douglas Newton, 1990

1990.334

Kongo power figures such as this are the result of collaboration between a sculptor, who carved the wooden image, and a ritual expert, who transformed it into an object capable of healing illness, settling disputes, safeguarding the peace, and punishing wrongdoers. This transformation is achieved through the insertion of spiritually charged ingredients, such as sacred herbs and earths. The rectangular mirror-covered box protruding from the abdomen and the overturned pottery bowl pierced with nails covering the head are the primary receptacles for these potent materials. The variously shaped blades inserted into the body are added by the priest, each time the figure's powers are called upon, to activate its forces. Many of these blades are of a type known as *baaku*, which are in the form of a knife used to extract palm wine. They create a visual pun with the Kikongo word *baaka*, which means "to demolish or destroy." Such a figure would be responsible for destroying evil in its community.

Although its body is sheathed in iron, this figure has a particularly expressive face. The eyes are inlaid with glass, giving it an eerie, distant gaze, and the mouth is open, as if the forces that animate it need to breathe. The protruding tongue refers to another Kikongo word, *venda*, which means "to lick in order to activate medicines," suggesting that the figure's powerful ingredients are perpetually activated. The white clay covering the face is known as *mpemba*, which also refers to the land of the dead, the realm of ancestral spirits that is the source of much of the figure's powers.

KE

Provenance: Collected in Chiloango, Cabinda.

Ex coll.: Robert Visser (until 1904); Linden-Museum, Stuttgart (until 1957).

Bibliography: William S. Lieberman, ed., *An American Choice, the Muriel Kallis Steinberg Newman Collection* (exhib. cat.), New York, The Metropolitan Museum of Art, 1980, pp. 150–151.

Related reference: Robert Farris Thompson, "The Grand Detroit N'Kondi," *Bulletin of the Detroit Institute of Arts*, 56, no. 4 (1978), pp. 206–221.



Mask for Gelede Festival

Republic of Benin (Yoruba), 20th century

Wood

Height, 24 in. (61 cm)

Gift of Paul and Ruth W. Tishman, 1990

1990.336

One of the most vibrant arenas for the arts among the western Yoruba people is the Gelede festival. Gelede honors women elders, known affectionately as “our mothers,” who are believed to possess spiritual powers that can either help or harm their community. Festivals featuring sculpture, dance, music, and song pay homage to these women and their view of the world, and encourage them to use their powers positively.

Gelede masks consist of a head, worn at an angle over the dancer's, surmounted by a superstructure depicting subjects drawn from Yoruba life that please and entertain “our mothers.” This mask's superstructure comprises two snakes circling in a daringly open composition. They bite into the hind legs of a quadruped, probably a porcupine, whose body is carved with holes for the insertion of quills. Scenes of animal aggression are often used in Gelede masks to illustrate the natural hierarchy of the universe, an orderly vision of nature and society that is meant to appeal to “our mothers.” This image has an additional level of meaning, since snakes are a metaphor for the women, whose spiritual powers, like snakes, are nocturnal. The awesome powers of “our mothers” enables these snakes to overcome the porcupine's bristling natural defenses.

The Gelede masquerade is believed to have originated in the late eighteenth century in the far-western Yoruba kingdom of Ketu, located in the Republic of Benin close to its border with Nigeria. This mask has been attributed to a Ketu artist.

KE

Bibliography: *Arts connus et méconnus de l'Afrique noire: Collection Paul Tishman* (exhib. cat.), Paris, Musée de l'Homme, 1966, no. 64; *Masterpieces of African Art, Tishman Collection* (exhib. cat.), Jerusalem, Israel Museum, Spertus Gallery, 1967, no. 108; Roy Sieber and Arnold Rubin, *Sculpture of Black Africa: The Paul Tishman Collection* (exhib. cat.), Los Angeles County Museum of Art, 1968, no. 85; Georges Balandier and Jacques Macquet, *Dictionnaire des civilisations africaines*, Paris, 1968, p. 441; Susan Vogel, ed., *For Spirits and Kings, African Art from the Paul and Ruth Tishman Collection* (exhib. cat.), New York, The Metropolitan Museum of Art, 1981, no. 62.



ART OF OCEANIA

Ceremonial Hanging (*Palepai*)

Sumatra (Lampung), 18th century (?)

Cotton, beads, rattan, and nassa shells

48½ × 162 in. (123.2 × 411.4 cm)

Gift of Anita E. Spertus and Robert J. Holmgren, in honor of Douglas Newton, 1990

1990.335.28

In Indonesia textiles have great value as ritual objects and as a form of wealth. Consequently, they show a high degree of symbolic meaning and decorative elaboration. This ceremonial hanging from Lampung, a region in the far south of Sumatra known for dense and colorful figural work, is a case in point.

The dimensions and design of this textile relate to wall hangings called *palepai* that were hung behind aristocrats and kings on ceremonial occasions. In *palepai* fashion, this piece is dominated by two ships. The ship on the left, set in a night

sky, holds a pyramidal shrine of a type called *kayon*, representing a holy mountain or tree of life. The ship on the right, in a dawning sky, carries what may be a throne (*pepadon*, or seat of merit). Small human figures can be seen on the gable and rooftop of the shrine, on the ships, and in the edges of the design. The ships are separated by a ship-borne mountain shaped as a variant of the *kayon*. The iconography of this piece seems to be deeply religious, uniting, by the device of the *kayon*-mountain, the duality of night and day, sky and earth, good and evil.

The intricate beadwork is unusual in hangings this large. Ceramic and glass beads were costly and most often applied to belts and small rattan boxes. The probable eighteenth-century date makes it unusually old for an Indonesian textile. When discovered it was being scavenged for its beads. The original nassa-shell border has been almost completely removed except for a small section at the lower left.

PG

Bibliography: Robert J. Holmgren and Anita E. Spertus, *Early Indonesian Textiles from Three Island Cultures* (exhib. cat.), New York, The Metropolitan Museum of Art, 1989, pp. 86–87, no. 38.



ART OF THE AMERICAS



Grave Marker

Philippines (Sulu Archipelago), mid-19th or early 20th century
Wood
Height, 28 in. (71.1 cm)
Gift of Charles and Harriet Edwards, 1990
1990.338

Wooden grave markers constitute a form of artistic expression characteristic of the Sulu Archipelago of the Philippines. The grave markers vary from representational to abstract and geometric. A tendency toward abstraction may have its origin in the Islamic character of the islands.

This grave marker consists of a detachable standing anthropomorphic figure on top of a canoe-shaped horizontal element, or boat form. The boat form is engraved with curvilinear and floral designs on two sides; two flat openwork wooden projections, carved with similar floral and curvilinear designs, extend from its front and back. The slightly representational human figure indicates this was a marker for a male grave. Male grave figures in parts of Sulu show a tendency toward a plain, geometric style that is carved simply or not at all; some religious Muslims of the area seem to find even the most rudimentary carving of the human form to be unacceptably animist. Female grave markers, in contrast to the rounded and often plain male markers, are flat and have ornate comb-shaped central elements.

Although this piece represents a localized tradition, it demonstrates the stylistic and iconographic affinities of Philippine sculpture with other artistic traditions of Southeast Asia.

PG

Bibliography: Irwin Hersey, *Indonesian Primitive Art*, Oxford (in press).

Related reference: David Szanton, "Art in Sulu: A Survey," *Philippine Studies*, 11, no. 3, pp. 465–502.

Jar

Arkansas (Caddoan), 11th–14th century
Ceramic
Height, 8 in. (20.3 cm)
Gift of Dr. Rushton Eugene Patterson, Jr., 1991
1991.69

Ceramic traditions of considerable individuality flourished along the great rivers of the American southeast during the late centuries of the precontact era. So important were rivers to the cultural development of the time that the era takes its name from the greatest of them, the Mississippi. Many of the ceramic objects of the Mississippian period were severe in design and restrained in surface treatment. Judicious use of shape, color, and elaborate patterning contributed to the measured simplicity of these vessels, the most eloquently plain of which are those known as seed jars. Apparently intended as storage containers, the seed jars were made in tall, ovoid, neckless shapes, as in the present example. Dark gray fire clouds produced during the firing process are the only embellishment on its surface.

This seed jar is said to have been found in east-central Arkansas, an unusual source for its type, as most similar works have been found in the great bend area of the Red River in southwest Arkansas and adjoining portions of Louisiana, Oklahoma, and Texas.

JJ



Asian Art

CHINESE ART

Tung Ch'i-ch'ang
Chinese, 1555–1636

Invitation to Reclusion at Ching-hsi

Chinese (Ming dynasty), dated 1611

Handscroll, ink on paper

11 1/16 × 47 1/4 in. (28.4 × 120 cm)

Gift of Mr. and Mrs. Wan-go H. C. Weng, 1990

1990.318

In this handscroll the artist-theorist Tung Ch'i-ch'ang turns landscape forms into calligraphic abstractions. In the first half (right) interlocking wedge-shaped masses create the illusion of a logical spatial recession. In the second half (left) logic is abandoned: ground planes shift, changes in scale become capricious, contrasts between light and dark deny the blurring effects of atmosphere, and the illusion of recession is confounded by flat patterns of brushwork and patches of blank paper that continually assert the two-dimensionality of the picture surface. Following his dictum that "if one considers the wonders of brush and ink, real landscape can never equal painting," Tung rejects the imitation of nature in favor of

animating his picture with energetic brushwork and unstable landscape forms.

As the title suggests, the scroll invites us on a journey that leads not only from illusionism to abstraction but also from the external world of appearances to the inner world of the recluse's mind. In so doing, it makes visual the disparity of the worlds between which the artist and the scroll's recipient, Tung's friend Wu Cheng-chih, must choose. In a colophon, Tung praises Wu, who, like himself, chose to retire from government service. Tung wrote at the end of the colophon:

I am like clouds returning to the mountain,
You are like the rising sun.
To go forth [and serve] or abide at home, either
is appropriate,
Why must one [live in isolation like] the crane
and gibbon?
My only wish is to flee this world,
And end my days growing old in the [paradise of]
Peach Blossom Spring.

MKH

Bibliography: Nelson Wu, "Tung Ch'i-ch'ang (1555–1636): Apathy in Government and Fervor in Art," in *Confucian Personalities*, Stanford, 1962, pl. 3; James Cahill, ed., *The Restless Landscape: Chinese Painting of the Late Ming Period*, Berkeley, 1971, no. 34; Cahill, *The Distant Mountains: Chinese Painting of the Late Ming Dynasty, 1570–1644*, New York and Tokyo, 1982, pp. 96–97, pl. 39.



Entries by Martin Lerner, *Curator*; Hiroshi Onishi, *Research Curator*; Suzanne G. Valenstein, *Research Curator*; Alfreda Murck, *Associate Curator and Administrator*; Maxwell K. Hearn, *Associate Curator*; Steven M. Kossak, *Assistant Curator*.



Tu Chin
Chinese, active about 1465–1509

The Scholar Fu Sheng in a Garden

Ming dynasty (1368–1644)
Hanging scroll, ink and color on silk
57⁷/₈ × 41¹/₈ in. (147 × 104.5 cm)
Gift of Douglas Dillon, 1991
1991.117.2

The son of an official, Tu Chin was a scholar and a poet. He passed the imperial civil service recruitment examination, but his marks were too low to guarantee him a lucrative post. Instead, he chose to earn a living through writing and painting. Tu was most admired for disciplined, highly finished paintings such as this one, although he was also accomplished in the unorthodox ink-splash style, a tiny example of which can be seen on the fan held by the servant at the left. This unsigned hanging scroll is recognized as Tu Chin's on the basis of its strong affinity to signed works in his typically fastidious style.

The painting celebrates age, wisdom, and scholarship. It depicts the restoration of Confucian classics around 200 B.C., following the effort by the first emperor of Ch'in to destroy all books offering opposition to his despotic rule.

With the founding of the Han dynasty, scribes searched throughout the empire for remnants of banned texts and commentaries on them. Here, the elderly scholar Fu Sheng, who lived through the tumultuous years of the Ch'in dynasty (221–208 B.C.), is shown seated in a garden discoursing on the classic *Book of Documents*. Fu Sheng's daughter Fu Nu, who was a scholar in her own right, is seated beside him, interpreting their local dialect into one familiar to Shao Tso, the official who was dispatched by the emperor to record Fu Sheng's knowledge.

AM

Bibliography: James Cahill, *Parting at the Shore: Chinese Painting of the Early and Middle Ming Dynasty, 1368–1580*, New York and Tokyo, 1978, p. 156.

Pagoda Sanctuary

Chinese (late Northern Ch'i [550–577] to Sui [581–618] dynasty),
about 570–600

Limestone

Height, 95 in. (241.3 cm); width (one face), 67½ in. (171.5 cm)

Gift of Henry and Ruth Trubner, in memory of
Gertrude Trubner and Edgar Worch, and Purchase,
The Astor Foundation Gift, 1988

1988.303

This imposing monument, three walls and a pillar from the sanctuary of a three-story pagoda, is unique in the West for preserving a unified iconographic program in its original architectural setting. In plan the pagoda presents a mandalalike cosmic diagram. The exterior faces feature portals protected by lions and guardian figures, while overhead auspicious dragons cavort across fields of lotus. Some blossoms open to reveal souls newly reborn into the Pure Land Paradise, and the ultimate goal of devotees, the attainment of Buddhahood, is symbolized by cornicelike projections with



Buddha figures in niches. The portals provide views into the core of the shrine, a central pillar carved with Buddhas of the Four Directions enthroned beneath an elaborate canopy. Rows of niches on the inside walls enshrine the Thousand Buddhas, each accompanied by the name of a donor.

The pagoda, which reportedly came from northern Honan Province, not far from the Northern Ch'i capital, has been dated to the end of the Northern Ch'i, around 570, but variations in the style of the sculptures indicate that work continued into the Sui dynasty (581–618). Stylistically, the images are transitional between the archaic and classical stages of Chinese sculpture, when the relatively abstract, linear mode was being transformed into a three-dimensional, highly naturalistic form of expression. Figures in this style are characterized by unified rounded forms, enlivened by graceful linear embellishment of pleats, sashes, or strings of jewels. Technical perfection in the execution of details is also a hallmark.

MKH

Bibliography: Otto Kummel, in *Jörg Trübner zum Gedächtnis*, Berlin, 1930, pp. 124ff.; Osvald Sirén, "A Great Chinese Monument in America," *Parnassus*, 10, no. 3 (March 1938), pp. 11–15; Wai-kam Ho, "Notes on Chinese Sculpture from Northern Ch'i to Sui, Part 1: Two Seated Stone Buddhas in the Cleveland Museum," *Archives of Asian Art*, 22 (1968–69), pp. 7–55.

Stem Bowl

Chinese (Ming dynasty), late 15th century (Ch'eng-hua period)
Porcelain painted in underglaze blue
Diameter, 6¼ in. (15.9 cm)
Gift of Adele and Stanley Herzman, 1990
1990.291.3



The pine, prunus, and bamboo are all emblems of longevity; they also symbolize the qualities of a gentleman. Depicted as a trio—as here—they constitute the Three Friends of Winter, a motif that often appears on fifteenth-century Chinese porcelains. Although it does not carry an identifying reign mark, this extremely fine stem bowl shows all of the special qualities of potting, painting, and glaze that are associated with the almost-legendary wares produced during the reign of the Ch'eng-hua emperor (1465–87), and so it may be assigned to that period.

SGV

Bibliography: Suzanne G. Valenstein, "Chinese Ceramics in the Collection of Adele and Stanley Herzman," *Orientations*, 21, no. 6 (June 1990), pp. 42–55, fig. 17.

J A P A N E S E A R T

Double-Paneled Door with Paintings of Courtesans

Japanese, Edo period (1630–40)
Mineral pigments on cedar
Each panel, 69 × 28½ in. (175.3 × 72.4 cm)
Rogers Fund, 1990
1990.231

This painting is one of the finest among a group of fewer than fifteen known paintings that represent the emergence in the Kan'ei era (1624–44) of the genre of Ukiyo-e. These Kan'ei works were executed by anonymous *machi-eshi*, or town painters, who were more at liberty to depict contemporary society than the traditional family schools. The courtesan, the quintessential image of Ukiyo-e art, was at the very outset in the early seventeenth century a kind of cultural star, who, highly educated and given special license, enjoyed a free exchange with the ruling class and set the taste for contemporary fashion. The essence of the iconography of courtesan painting of the Kan'ei era was a theatrical presentation of the most memorable, flamboyant images of these fabulous beauties. Here, the two most important of the typical images of the courtesan, engaged in letter reading and parading, have been chosen to become a pair of symbolic icons that fit perfectly the format of cedar-board doors. Painted doors of this type were generally used in pairs to serve as dividers between the interior room and the outer corridor and to give a visual accent with symbolic meaning to the room or the mansion as a whole. This work is the only example extant of a courtesan subject in this format.

HO



1990.231

The plaque below is one of the largest and most important early Indian terracottas known. The identity of the main figure, the principal subject of a number of such early Indian plaques, is uncertain. Elsewhere I have suggested that she is an early iconic depiction of the goddess Durga, who was not thought to be represented prior to the third century. After this date Durga is usually shown, in a narrative format, as the slayer of the buffalo demon, Mahisha, her multiple hands holding a bevy of weapons. Here, she displays a more pacific mien, her arsenal stuck into her coiffure like hairpins.

Our plaque shows the goddess with female attendants and male(?) supplicants within a shrine(?). Two columns with lotus capitals bearing atlantid figures, most probably *yaksas* (male deities associated with the earth's bounty), support the roof. A small *gandharva* (a man-bird demigod) flies down from the upper right, his open hands undoubtedly indicating that he has tossed some of the small flowers that pattern the background. Durga stands with her left hand on her hip, her right pouring a substance into a bowl held by a supplicant. Female attendants shield her with a parasol, hold fans of peacock feathers(?), and support a large standard(?). The head of a kneeling supplicant is seen at the right.

The function of these plaques is unknown. They may have been offerings or icons for personal devotion.

SMK

INDIAN ART

Plaque with a Proto-Durga and Attendants

India (West Bengal, Chandraketugarh[?]), Shunga period,
1st century B.C.

Terracotta

Height, 10½ in. (26.7 cm)

Purchase, Herbert and Florence Irving Gift, 1990

1990.281





Standing Bodhisattva Maitreya

Pakistan (Gandhara region), about late 2nd–early 3rd century

Gray schist

Height, 64¼ in. (163.2 cm)

Purchase, The Lita Annenberg Hazen Charitable Trust Gift, 1991
1991.75

The strategic location of Gandhara (today parts of Pakistan and Afghanistan)—along the crossroads from the Mediterranean through ancient Bactria to northern India and China via Central Asia—gave it tremendous military and commercial significance.

Once an eastern extension of Alexander the Great's empire, Gandhara throughout its long history attracted many different peoples—among them Seleucids, Bactrians, Indians, Romans, and Sasanians—all of whom, in varying degrees, left their cultural imprint on the region. It was under the Kushans, however, a nomadic people of Scythian origin (or who merged with the Scythians), that Gandhara achieved its greatest glory.

The Kushan rulers were Buddhist converts—a fact that, coupled with the classical legacy of Alexander's cultural heirs and ongoing contact with the Mediterranean world, led to a unique art form. This marriage of Buddhist iconography and sculptural styles markedly dependent upon Hellenistic and Roman prototypes sets the art of Gandhara apart from that of all other cultures.

Gandharan styles and iconography are essential not only for the understanding of Buddhist art in India and the rest of southern Asia from around the second century on, but also for the arts of the Far East, from China to Japan.

A major gap in our collection has been the lack of a large, important Gandharan sculpture, and the acquisition of this magnificent bodhisattva fills that void. The most popular image in Gandhara, after representations of the Buddha, is the bodhisattva, a being who had accumulated sufficient merit and wisdom to attain *nirvana* and escape the cycle of death and rebirth but chose to remain on earth to help others achieve salvation. Represented here is the bodhisattva Maitreya, the messianic deity who will become the Buddha for the next great world age. Maitreya is identified by a fragment of the sacred-water flask held in his left hand and his characteristic double-loop topknot, reminiscent of the Hellenistic *krotilos* worn by the Apollo Belvedere.

ML

Right

Standing Nagaraja (Serpent King)

India (Uttar Pradesh or Madhya Pradesh), Gupta period, about mid-5th century

Red sandstone

Height, 45¼ in. (116.2 cm)

Anonymous Gift, in honor of Anthony Gardner, 1991
1991.83.1

In India the animistic worship of serpents (*nagas*), which are associated with water and therefore considered holy, goes back to remote antiquity, predating Hinduism and Buddhism. Testifying to the popularity of *naga* cults, quite a few representations of *nagadevas* (serpent deities) are known from around the second century B.C. on.

Since Indian literature and legend preserve the names of many different *naga* deities, it is difficult to make specific identifications unless the sculptures are inscribed or appear in a recognizable narrative context.

During the Kushan and Gupta periods (first–sixth century), standing male *nagadevas*, often large individual cult images, usually assume two forms. The first and most common is the deity standing in the frontal, symmetrical posture of *samabhanga*, feet planted firmly on the ground and body weight distributed evenly on both legs. In such instances the deity holds a sacred-water flask in his left hand (as does our sculpture) and often has his right hand raised, making the fear-allaying gesture (*abhayamudra*) and sometimes also holding a lotus. It is usual to identify such figures as *nagarajas* (serpent kings).

ML

Related reference: Martin Lerner, *The Flame and the Lotus* (exhib. cat.), New York, The Metropolitan Museum of Art, 1984, pp. 48–49 (for a *nagaraja* holding a lotus stem).



Standing Balarama or Nagaraja

India (Uttar Pradesh or Madhya Pradesh), Gupta period, about mid-5th century
Red sandstone
Height, 46 $\frac{7}{8}$ in. (119.1 cm)
Anonymous Gift, in honor of Steven M. Kossak, 1991
1991.83.2

Another type of *nagadeva*, rarer than the preceding example (1991.83.1), is at times identified as Balarama, the older brother of Krishna, who eventually became the eighth avatar of Vishnu. Since in some cases Balarama is considered a reincarnation of the cosmic serpent, Shesha, upon whom Vishnu slumbers during the intervals between each world age, it is appropriate for Balarama to be depicted as a serpent deity. Putative examples show him in a hip-shot posture, his right arm raised over his head and his left hand holding a cup against his chest. The cup is a reminder of Balarama's fondness for strong liquor. Occasionally he carries other attributes and wears a floral garland, and his head is sometimes tilted toward the left shoulder.

Our figure had his right hand raised over his head. Whether the gesture of his left should be read as the usual clenched fist (normally set at waist level) of Kushan bodhisattvas or refers instead to the holding of a vessel, I cannot tell. Based, however, on the available evidence, it would not be imprudent to tentatively identify this *nagadeva* as Balarama.

Originally, above the heads of each of our sculptures there were canopies of large, spread, seven-headed cobra hoods, ascending from the coils behind the *nagadevas*.

ML



The Buddha Amoghasiddhi Attended by Bodhisattvas

Tibet, first half of the 13th century

Ink, opaque watercolor, and gold on cloth

27½ × 21⅞ in. (68.8 × 54 cm)

Purchase, Miriam and Ira D. Wallach Philanthropic

Fund Gift, 1991

1991.74

This *thangka* (painting on cloth) is a classical example of the rare “Indianized” style. The painting is suffused with a feeling of absolute repose, the visual analog of the paranormal state that the central deity embodies. The transcendental Buddha Amoghasiddhi is identified by his green color, his *mudras* (hand gestures), and the *kinnaris* (half-bird, half-woman musicians) who act as his vehicle. His right hand held in the *abhaya mudra*, to allay fear, Amoghasiddhi is enthroned on a lotus in a cross-legged yogic posture and framed by a pillow of

unusual striped fabric. He wears lavish jewelry, denoting that the *sambhogakaya*, the “reflected” form taken by the enlightened in their heavens, is represented. Typically, two bodhisattvas in gentle *tribhanga* (thrice-bent swaying stances) flank him, while above are smaller bodhisattvas seated in rows. The two standing bodhisattvas are Amitabha (right), identified by the stupa set on the lotus he holds, and most probably Padmapani (left), also holding a lotus. Five forms of the goddess Tara, the female energy of Amoghasiddhi, each a different color and with varying numbers of hands, are shown in the bottom register with a monk seated before an offering stand. The size of the figures reflects the degree of their spiritual perfection.

The *thangka* would have been part of a set of five celestial Buddhas. Two others are known to have survived, but this is the only one in which a monk is portrayed. It is possible that he was the officiant of the ceremony at which the set was consecrated. These *thankas* were probably used in rites of the Yogatantra.

SMK

Statement of Ownership Management and Circulation

Title of publication:

THE METROPOLITAN MUSEUM OF ART BULLETIN

Publication no.: 885-660

Date of filing: October 1, 1991

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. 90–Sept. 91)	Single issue nearest to filing date (July 91)
A. Total copies printed (net press run)	108,742	107,174
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)	103,794	101,676
C. Total paid and/or requested circulation	103,794	101,676
D. Free distribution by mail, carrier or other means, samples, complimentary, and other free copies	2,906	2,630
E. Total distribution (sum of C and D)	106,700	104,306
F. Copies not distributed		
1. Left over, unaccounted, spoilage	2,042	2,868
2. Returns from news agents	none	none
G. Total (sum of E, F1 and F2)	108,742	107,174

The Metropolitan
Museum of Art / **Bulletin**
(ISSN 0026-1521)

The Metropolitan Museum of Art
1000 Fifth Avenue
New York, N.Y. 10028-0198
Return Postage Guaranteed