



The Metropolitan Museum of Art Bulletin

Fall 1993



# Recent Acquisitions: *A Selection*

1992-1993

THE METROPOLITAN MUSEUM OF ART



**The Metropolitan Museum of Art Bulletin**

Fall 1993

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On the cover:  
Detail of *Wheat Field with Cypresses*  
by Vincent van Gogh (see pp. 50-51)



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# Director's Note

One wishes that every decision made at the Metropolitan were as easy as the selection of a cover subject for this fall's *Bulletin* devoted to recent acquisitions. If there was any hesitation at all, it centered only on how to crop our obvious choice to fit the vertical format. The work of art in question is of course *Wheat Field with Cypresses*, van Gogh's signal masterpiece from 1889, a summation on one grand and vibrant canvas of a theme that preoccupied the artist during his stay at Saint-Rémy. The painting is also the latest of Walter Annenberg's remarkable acts of generosity toward this institution. In fact, two other marvelous pictures entered the collection last year bearing the Annenberg name: another van Gogh, *Shoes*, of 1888, a painting as rich in pathos as it is simple in conception, and *At the Lapin Agile*, Picasso's great 1905 composition of barely concealed drama, a partial gift with Leonore Annenberg. I should note also that Walter Annenberg established some years ago an acquisitions fund at the Museum that made possible this year the purchase of one of the finest extant Cambodian bronzes, a tenth-century seated Avalokiteshvara of the Khmer style of Banteay Srei.

This *Bulletin's* organization according to broad art-historical periods rather than by curatorial departments, an arrangement begun last fall, shows clearly how generally well balanced are our acquisitions and how richly represented, once again, is the ancient world. In the Greek and Roman area, especially, works of large scale have been sought, not only because their acquisition has been neglected in the recent past but because they will be needed when the department is completely reinstalled in coming years and the vast space now occupied by the public cafeteria will be given over to Roman art.

One of our most princely recent acquisitions was certainly that of a fabulous sixteenth-

century sword, a *yatagan*, one of only four of its kind from this period in the world, and the work of the atelier of the court jeweler for the Ottoman sultan Süleyman the Magnificent; it is an object of stunning beauty and opulence and of a level of craftsmanship that leaves one breathless.

I would also like to draw particular attention to an exceptionally fine work of the Jain tradition of India, a highly polished white marble sculpture of a seated *Tirthankara*, from the eleventh century, that will soon take its place near the elaborately carved sixteenth-century Jain temple now being installed in the new Florence and Herbert Irving Galleries for the Arts of South and Southeast Asia, scheduled to open in the spring of 1994.

Every acquisition, whether it is a major or minor work, enriches the collection in its own individual way; and a few more are worthy of mention here for the especially pronounced impact they make on our holdings. The first in date is an early tenth-century north Italian ivory that represents the scene of the Three Marys at the Holy Sepulcher with uncommon nobility and narrative power. Rembrandt's *Portrait of a Man*, painted in 1632, is as fine a work from the artist's early years as it is our privilege to see, and its state of preservation is well nigh perfect. Lucian Freud's large canvas, *Naked Man, Back View*, is a particularly powerful and arresting image by this contemporary master, arguably the greatest representational artist working today.

Many of our acquisitions have come either as gifts or bequests, or were purchased with funds expressly given for this purpose by friends of the Museum. On behalf of all of us—and I speak as well for the millions who will enjoy these works of art at the Metropolitan—I express our deepest gratitude.

Philippe de Montebello  
Director





*Vase in the Shape of a Monkey  
with Its Young*

*Egyptian (Dynasty 6), reign of Pepi I,  
ca. 2289–2255 B.C.*

*Alabaster (calcite)*

*H. 5 3/8 in. (13.7 cm)*

Purchase, Joseph Pulitzer Bequest,  
Fletcher Fund, and Lila Acheson Wallace,  
Russell and Judy Carson, William Kelly  
Simpson, and Vaughn Foundation Gifts,  
in honor of Henry George Fischer, 1992  
1992.338

*Vase in the Shape of a Monkey  
with Its Young*

*Egyptian (Dynasty 6), reign of Merenre,  
ca. 2255–2246 B.C.*

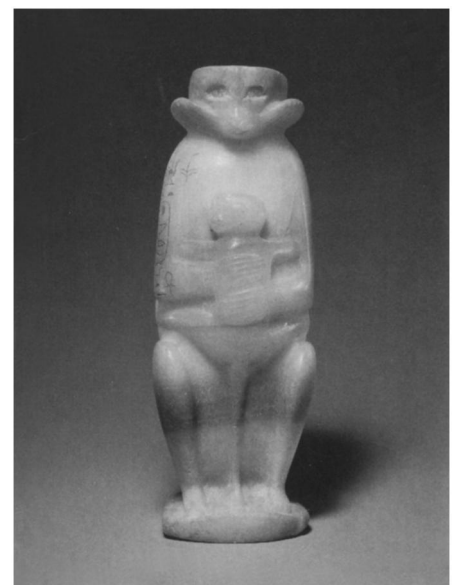
*Alabaster (calcite)*

*H. 7 1/4 in. (18.5 cm)*

Theodore M. Davis Collection, Bequest  
of Theodore M. Davis, 1915

30.8.134

On the ships that brought goods back to ancient Egypt from countries farther south along the Nile or the Red Sea, captive baboons and monkeys climbed in the rigging, delighting sailors with their naughty pranks. Once arrived at home port, the apes became highly prized by members of noble households. Eventually, their exotic origin and entertaining nature made images of these animals seem fitting decorations for luxury containers of cosmetics and perfumes. The newly acquired alabaster vase represents a particular type among monkey-shaped vessels that was especially popular during the late Old Kingdom: a female monkey with its



30.8.134



baby holding tightly to the mother's abdomen. Bracelets and anklets worn by the pairs characterize them as domestic pets. In these groupings, the mother-baby relationship is endowed with an intimacy not found in representations of human family groups of the same period.

The vase, although hollowed out to serve as a utilitarian object, is a sculptural masterpiece. Its overall shape is ovoid. Seen in profile, the outline—save for a hump at the center of the back—follows closely the oval curve. The hovering of the adult's head over the baby expresses aptly the careful protectiveness felt by a mother for her young. Seen from the front, the baby monkey merges completely with the mother's body, and the mother's arms again follow the oval outline. However, the mother's hind legs and whiskers point outward in a markedly tense manner. This tension, known from many of the best full-scale sculptures of the Old Kingdom, lends a dynamic vitality to the harmonious composition.

Visitors to the Museum's Old Kingdom galleries can appreciate the new monkey vase as the particular achievement of an individual artist, because the Museum owns another monkey vase, in which an identical sculptural configuration has been treated in an entirely different manner. This vase (acc. no. 30.8.134), which came to the Museum in 1930 as part of the Davis collection, presents the mother and baby in the shape of an upright cylinder; its outline is straight, not rounded as in the new piece, and all of the details are abstract and angular, not soft and natural. The artist of the Davis vase clearly strove for statuary dignity more than for a sensitive rendering of the mother-baby relationship.

Egyptian art, especially that of the Old Kingdom, is usually not thought to permit determination of individual artists, as they are considered to have been bound by the conventions of the time and consequently allowed little room for personal expression. The two vases, seen side by side, thus open a fresh approach to ancient Egyptian art.

The new vase is inscribed on the upper arms of the mother and on the right arm of the baby. The inscriptions provide information about the owner of the vessel, a woman by the name of Ny-khasut-Merira, and the occasion on which she received the precious flask as a royal gift: the first jubilee festival of King Pepi I (ca. 2259 B.C.).

DOA



***Cylinder Seal with Griffin Attacking a Stag and Humans and Lions***

*"International style," with Near Eastern and Aegean elements, 14th century B.C.*

*Hematite*

*H. 7/8 in. (2.3 cm)*

**Rogers Fund, 1992**

*1992.288*

This seal is associated by both style and iconography with "International-style" cylinders, which integrate Near Eastern and Aegean motifs and syntax. It was probably carved in the eastern Mediterranean, possibly on Cyprus, around the time of the fall of Knossos (ca. 1375–1360 B.C.), when Minoan craftsmen may have resettled abroad. A fine example of this type reportedly comes from the Levant; another was found among imported Cypriot seals in the Mycenaean palace at Thebes.

Cylinder seals with Aegean and Near Eastern features, either placed side by side or integrated into the new "International style," bear witness to the close interaction

among the cultures in the eastern Mediterranean. In material, theme, and placement of figures, this example has parallels in Syrian and Cypriot glyptic. However, individual motifs, such as the griffin attacking a stag, the adoring lion behind a lively male figure with a tasseled loincloth, and the "master of animals," derive from the Aegean stamp-seal tradition. Furthermore, the distinctive figural style of supple, curved bodies, spindly animal limbs marked with small drillings, and dynamic postures relates it to stamp seals found on Rhodes and the Greek mainland dating to the last phase of Aegean seal carving.

JA



***Vessel with Ram-shaped Handle***

*Allegedly Iran, early 1st millennium B.C.*

*Painted earthenware*

*H. 7 1/2 in. (19 cm)*

**Fletcher Fund, 1992**

*1992.52.1*

Iranian ceramics since the earliest of times have demonstrated high artistic and technical quality. The vessel recently acquired by the Museum represents the luxury ceramic industry at a relatively late stage of development. Wheel-thrown, molded, and modeled, this drinking horn is made of fine, evenly grained clay. The horizontally fluted cup flares at the lip and turns up at the base between the hind legs of the figure of a leaping ram, which serves as a handle. The ram's

separately made head and forelegs rest on the rim. Dark red bands of fluting alternate with the buff color of the slip covering the vessel.

Fluted, horn-shaped containers of bronze, silver, and gold, decorated with animal heads and bodies, were made in the pre-Achaemenid and Achaemenid Near East, and the fine, sharp quality of the modeling and detail on the ceramic vessel suggests that the craftsman was imitating a metal example. Ceramics of similar material have been found at early first-millennium B.C. sites in both west-central Iran (notably Ziwiyeh) and northern Iraq (Khirbet Khatuniyeh). As a luxury product, the vessel, probably dating from the early seventh century B.C., illustrates the versatility of this medium in the hands of a gifted artist.

POH

***Vessel Fragment Decorated with a Nude Female Figure***

*Allegedly Iran, early 1st millennium B.C.*

*Painted earthenware*

*H. 5 1/8 in. (13 cm)*

**Fletcher Fund, 1992**

*1992.52.2*

The fragmentary drinking vessel decorated with the partial figure of a nude female is similar to the ram-handled vessel in material, coloring, and modeling technique. Red paint appears on the figure's face and below the hands; dark brown pigment remains on the headdress and necklace. Details of the figure—the wide, staring eyes, elaborate necklace and bracelets, and the distinctive gesture of the hands with thumbs and fingers separated to support the full breasts—have close parallels among Middle Elamite (late second millennium B.C.) clay figurines found in Iran, notably at Susa. These figurines have elaborate hair arrangements but never the type of pointed cap worn by the Museum's example. The closest parallel for this headdress is the distinctive headgear of Neo-Elamite rulers, whose images are carved on first-millennium B.C. rock reliefs in southern Iran.

The form and decoration of the vessel, particularly the full-breasted female image, suggest that it was made in Iran, probably in the eighth or seventh century B.C. POH







***Aryballos***

*Greek, late 6th–early 5th century B.C.*

*Faience*

*H. 2 1/8 in. (5.4 cm)*

**Classical Purchase Fund, 1992**

*1992.11.59*

This beautifully preserved faience aryballos ranks among the most accomplished, exotic, and ambitious examples known of its kind. The body of the vase combines four heads juxtaposed in pairs back to back, a remarkable integration of different foreign elements that represents one of the hallmarks of Archaic Greek art. We first notice two heads—a frontal youthful woman with long tresses and earrings and a daunting grotesque, surely a demon, shown open-mouthed and shrieking (right). Between them appear two smaller heads, a roaring lion and an enigmatic Negroid youth with terrifying fanglike teeth. Style, typology, and iconography clearly distinguish this vessel from the bulk of Archaic faience perfume flasks traditionally attributed to workshops on the Nile Delta

or on Rhodes. The style of our vessel is East Greek, with a Near Eastern rather than an Egyptian flavor that is most readily evident in the head of the woman, which recalls the series of Phoenician ivories depicting an image known as the “woman at the window.” In terms of typology, most Archaic Greek faience vessels feature a single figure; janiform examples, conjoined at the back, are rarer. The combination of four heads remains unique. Finally, the iconography of our vessel continues to elude us, even though the object has long been known. One could conceivably argue that some narrative connection exists among the four heads. It has recently been suggested, however, that the unusual iconography may involve an element of metamorphosis and bear some relation to the original contents of the vase. The aryballos may not have served as an ordinary perfume flask but as a receptacle for a medicinal substance with mind-altering properties. Be that as it may, the vessel remains a haunting image in the rich world of the Archaic decorative arts.

CAP





***Perfume Container in the Form of a Fat Boy***

*Greek, ca. 540–530 B.C.*

*Terracotta*

*H. 7 1/8 in. (18 cm)*

**Purchase, Mr. and Mrs. James M.**

**Vaughn, Jr. Gift, 1993**

*1993.II.4*

During the second half of the sixth century B.C., one of the most popular varieties of unguent container took the form of a stocky nude youth, whose abdomen, more often than not, is covered with stacked folds of fat. Probably created in the eastern Aegean or Ionia, the type represents a Hellenization of the Egyptian deity Bes and expressed bounty or abundance in a physical sense. Examples have come to light throughout the Greek world. Our recent acquisition is exceptionally well executed and preserved, even to the remains of black and red pigment. A counterpart, probably from the same mold, is in the Staatliche Kunstsammlungen, Kassel. It is interesting to note that among the regional differences within Archaic art there is a predisposition in the East for male figures who are fat, if not obese; those sculpted in marble tend to be draped. Regional aesthetic and functional considerations, therefore, clearly engendered exceptions to the athletic ideal. JRM



***Incense Burner***

*Etruscan, late 6th–early 5th century B.C.*

*Bronze*

*H. 10 3/8 in. (27 cm)*

**Gift from the family of Howard J. Barnett, in his memory, 1992**

*1992.262*

This exceptionally fine bronze incense burner is composed of a female figure standing on a tripod support embellished with feline paws and seated panthers. The woman wears a chiton that she grasps with her left hand, a

himation, a veil over her hair that is gathered at the top of her head in the characteristically Etruscan style called a *tutulus*, and pointed shoes. Each of these garments bears meticulous ornament. The calyx-shaped receptacle on her head was probably surmounted by a shaft. Utensils incorporating human figures as supports or handles were as popular in Etruria as in Greece. The incense burner is exceptional not only for the rendering of the woman, who is both statuesque and decorative, but also for the composition of every part so as to emphasize her three-dimensionality. JRM





***Head of a Man***

*Greek, late 6th–early 5th century B.C.*

*Marble*

*H. 5 3/4 in. (14.7 cm)*

**Classical Purchase Fund, 1992**

*1992.II.60*

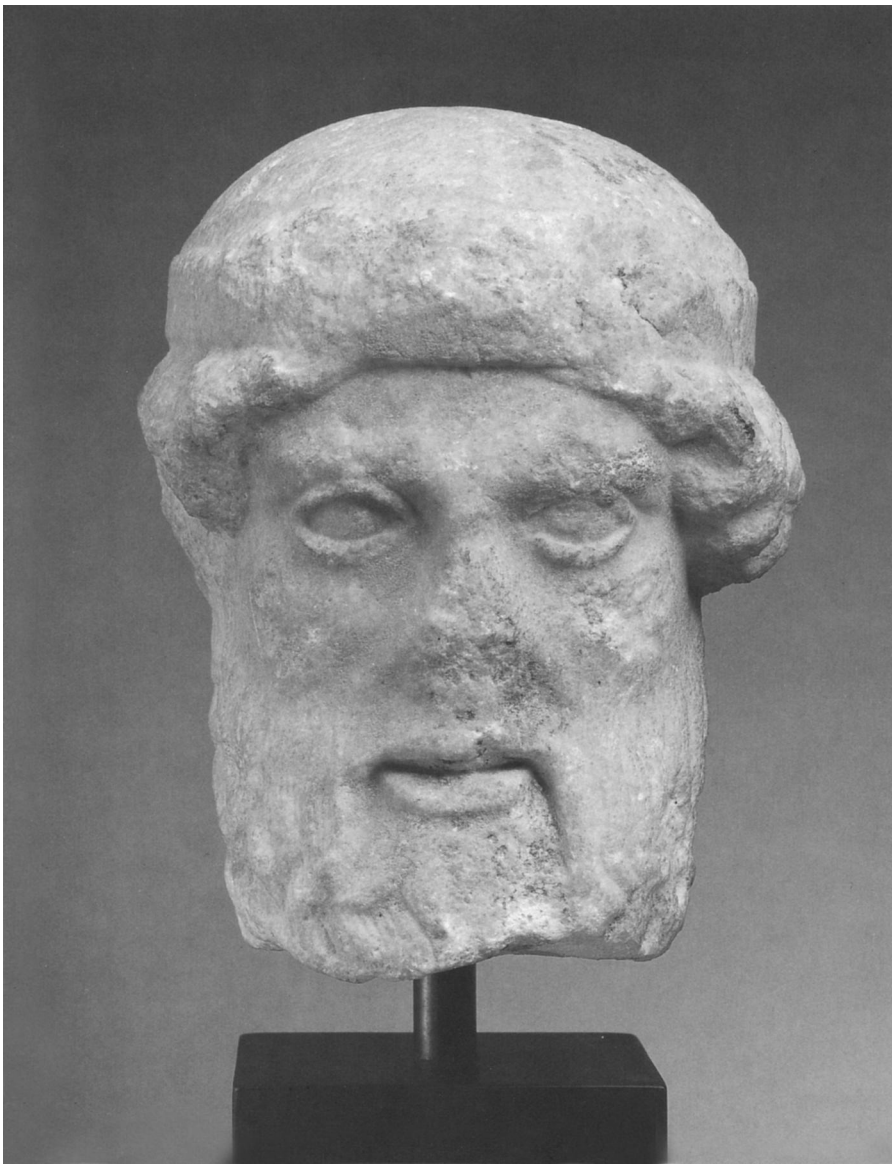
Late Archaic in style, this head appears to be from a small statue in the round, probably a votive dedicated in a sanctuary. While the modeling of the face is soft and rounded, the rendering of the hair and lower eyelids bears witness to a sharp, calligraphic approach. These features, as well as the coarse-grained marble, associate the work most strongly with sculptures from northern Aegean island workshops.

The long hair radiates in wavy strands from the crown of the head, ending in a

triple row of flat spiral curls that frame the forehead and temples. At the back the hair is looped up and brought over a fillet. Two long tresses probably descended over the shoulders at front. A row of attachment holes toward the front of the head attest to an additional decorative element in bronze, presumably a wreath. The combination of a looped hairstyle and metal wreath as well as the absence of earrings suggests that a male rather than a female is portrayed, probably a youthful Apollo.

CAP





***Herm Head of a Bearded Deity***

*Greek (Attic), ca. 450 B.C.*

*Marble*

*H. 6½ in. (16.4 cm)*

**Purchase, Lila Acheson Wallace Gift, 1992**

*1992.11.61*

The angular transition between the sides and the back of the neck shows that the head comes from a herm rather than from a statue. Represented is a mature man with a full beard, slightly parted lips, thickly rimmed eyes, and an elaborate hair-style consisting of two long, braided plaits that are coiled around the head and held in place by a flat band. The headband is fastened at the back in a Herakles knot, an unusual feature. Unusual, too, are the marked asymmetries of the face.

Hermes, the quadrangular pillars surmounted by the bearded head of Hermes, are first attested during the last quarter of the sixth century B.C. They were used primarily as boundary stones and guardians of thoroughfares and entrances. In the Classical period, however, other divinities, such as Zeus, were also represented in herm form, and the monuments themselves served a wider variety of functions. If the deity represented here cannot be identified with certainty, the style and chronology of the sculpture are easier to determine. The general scheme of the coiffure, the heavily lidded eyes, as well as the dignity and composure of the portrayal point to the end of the early Classical period. The sculpture may be assigned to an Attic workshop active about the middle of the fifth century B.C., just before the construction of the Parthenon. CAP

***Four Attachments in the Form of Heads***

*Greek, late 4th–early 3rd century B.C.*

*Silver with gilding*

*H. 1⅝–1¾ in. (4–4.3 cm)*

**Purchase, The Judy & Michael Steinhardt Foundation Gift, 1992**

*1992.11.62–65*

These heads were decorative adjuncts to a utensil, perhaps a vase or conceivably even a piece of armor. They were cast, rather than hammered, and embellished with gold leaf. Two of the heads represent Athena, identifiable by her helmet. The emphasis in the characterization, however, is on her feminine beauty, indicated by the flowing hair, prominent earrings, and serene expression. The two other heads show a youthful individual with a wreath among luxuriant locks of hair, pronounced horizontal folds, called

Venus rings, at the neck, goats' ears, and two horns on the top of the head. A Pan is clearly intended, but whether it is a youth or—quite exceptionally—a female counterpart remains open for discussion. The feminine quality of both figures as well as the superb execution suggest that the pieces adorned an object that served for show and pleasure as much as for sheer functionality. The style and technique have parallels in the metalwork of Magna Graecia. JRM

***Fragmentary Head of a Deity Wearing  
a Dionysiac Fillet***

*Roman (probably Julio-Claudian period),  
A.D. 14–68; copy of a Greek work of  
ca. 300 B.C.*

*Marble*

*H. 11 7/8 in. (30.3 cm)*

**Purchase, Anonymous Gift, in memory  
of Professor Charles M. Edwards, 1992  
1992.11.66**

Although the neck and back of the head are sheared away, the ovoid face and wavy hair are in exceptionally good condition, even retaining red pigment in the eyes and on the lips and the fillet, as well as traces of gilding in the hair. The head is from a well-executed Roman copy of a late Classical Greek statue. Four other Roman replicas are known, as well as an extremely fine marble head found in 1886 on the south slope of the Athenian Acropolis, and now in the National Museum, Athens, which most scholars have considered to be the original Greek work. That head is rotated and tilted upward to its right and has slightly parted lips and an expression filled with pathos. Strutlike remains on the right side of the Athens marble may be the fingers of the right hand raised to the cheek. Since the fillet worn across the forehead is an attribute of Dionysos, the work may represent Ariadne, divine consort of the god, perhaps at the moment of their meeting on Naxos, soon after she was abandoned by Theseus. EJM







*Vertical Handle from a Hydria*

*Greek, mid-5th century B.C.*

*Bronze*

*H. 11 1/4 in. (28.5 cm); W. 7 1/2 in. (18.9 cm)*

**Gift of Christos G. Bastis, 1993**

*1993.133*

One of the happiest conventions of Greek art, introduced as early as the Geometric period, was to decorate bronze vessels and utensils with sculptural adjuncts, of which this handle is a particularly splendid example. The body of the vessel was raised from a metal disk, but the handles and foot were cast and later attached with solder. Since water jars were quite heavy when full, the handles are relatively large to ensure a solid grip. As on many vertical handles of this class, the upper part has lateral extensions that hug a good portion of the mouth: here they terminate in disks decorated with gorgon heads in relief, while in the center the head of a lion, its mouth open and tongue protruding, dominates and gives an impression similar to the marble or terracotta waterspouts on buildings. The handle is attached below by a siren shown frontally with wings spread, its talons resting on a palmette finial, the volutes of which connect with the wings. The central rib of the handle is beaded and terminates in the head of a serpent, which touches the edge of the lion's mane and served as a thumb rest when the hydria was tipped for pouring.

DVB



*Crab*

*Greek, 3rd–1st century B.C.*

*Bronze*

*W. 5 1/2 in. (14 cm)*

**Purchase, Mr. and Mrs. John**

**Moscahlaidis Gift, 1992**

*1992.11.69*

The original function of this bronze crab remains to be determined, but it certainly served as the support for a utensil. The hole on the top of the carapace and a ringlike area around it provide evidence for an element that was evidently held in place by a rod, the lower end of which fitted into a depression in the bottom of the piece; the depression is visible on the underside of the crab as a small, flat projection. The entire interior is hollow. Our new acquisition has an extraordinarily similar counterpart in the British Museum, London. Closer to home—and on a much larger scale—are the crabs that supported the obelisk of Thutmosis III when it was set up in Alexandria in 12 B.C., during the reign of the Roman emperor Augustus. The obelisk is better known as Cleopatra's Needle, which stands in Central Park in New York. Two of its crabs, now in the Egyptian Department, were given to the Museum in 1881 (acc. nos. 81.2.1,2). Common to all of these pieces are the vigorous rather than meticulous articulation of the forms and the granular surface of the primary claws.

JRM





***Statue of Pan***

*Roman, 1st century A.D.*

*Marble*

*H. 26 5/8 in. (67.6 cm)*

**Classical Purchase Fund, 1992**

*1992.11.71*

Pan, the goat god, is shown here in his usual form as a shaggy-haired, bearded man with the legs, horns, and tail of a goat. His head is turned sharply to his right, and his back is bent under the weight of a vessel once held on his left shoulder. The statue was probably designed as part of a fountain complex, with water gushing from the now-missing container; a large hole drilled through the statue from base to shoulder must have served for a water pipe. The strong torsion of the figure and the exaggerated facial expression are typical of the high-baroque style developed during the second century B.C., especially in the Hellenistic kingdom of Pergamon. Cavorting woodland creatures such as Pan, nymphs, and satyrs were popular subjects. The Romans also enjoyed these works and commissioned marble copies as well as new creations in this flamboyant style to decorate their villa gardens.

EJM







**Relief with a Nereid Riding a Triton**  
 Roman (Trajanic period), ca. A.D. 100–120  
 Marble  
 46½ x 69 in. (118 x 175 cm)  
 Classical Purchase Fund, 1993  
 1993.II.2

This massive architectural relief must have been one of a series of slabs that decorated the entablature of a large public building or perhaps an elaborate funerary monument. The horizontal architrave at the bottom projects slightly at either end, and it originally rested on pilasters positioned directly below. The central composition depicting a Nereid riding a Triton is carved within a lunette framed by decorative moldings. A pair of symmetrically arranged sea monsters with

long, twisting fish tails and pantherlike heads occupies the space above. The wild-haired Triton carries an ornamented shield, and the semidraped Nereid, an equally ornate scabbard. The iconography ultimately derives from a passage in the *Iliad* that describes the Nereid Thetis, mother of the hero Achilles, joining other Nereids in carrying newly forged arms to her son. The crisp architectural ornament finds close affinities in monuments dated to the Trajanic period. CAP







The Museum's new acquisition is not only remarkably well preserved but also has unusual iconography. Instead of wearing a tunic, the man is bare chested, with a cloak draped around his left arm and over his body. He holds a long reed, and a lizardlike creature with short, powerful forelegs crouches by his side. The figure brings to mind Hellenistic and Roman images of river gods, who were often shown reclining amid

woman's head was left unfinished. Many sculpture workshops prepared sarcophagi with stock figures and incomplete heads that could be turned into portraits when they were purchased. However, the iconography of this lid is so elaborate and unusual that it may have been specially commissioned. The husband probably died first and for some reason his wife's head was never completed.

EJM





*Support for an Oblong Water Basin*

Roman, 2nd century A.D.

Porphyry

L. 58½ in. (148.6 cm)

Harris Brisbane Dick Fund, 1992

1992.11.70

Under Roman rule the quarrying of red porphyry in the eastern desert of Egypt, at Mons Porphyrites, near the present Suez Canal, was an imperial monopoly. Porphyry was highly regarded as a royal stone, and its use in architecture and sculpture understandably remained quite limited. This massive sculpture, displaying a concave resting surface at the top, is one of a pair that originally supported a deep oblong bath or water

basin; half of its mate is set into a wall in the Palazzo Capponi, Florence. The other half of the Capponi support is lost. Water basins with elaborately decorated supports of the type widely employed for Roman table legs were produced primarily in the second century A.D. The present example clearly conveys the degree of magnificence attainable in the most accomplished Roman decorative arts of this period. Each end is





carved with a lion's head in high relief, emerging from an abbreviated "chest" of acanthus leaves, which terminates in an enormous, powerful paw. The entire outer face of the support is embellished with an elaborate, symmetrical foliate design emerging from a central lotus motif that resembles the top of a thymiaterion. The delicate swirling vines interspersed with buds and small flowers show a remarkable degree of

grace and sensitivity. The support's inner face features simple tendrils flanking a square, raised blank panel. The bold, heavy forms, the careful articulation of details throughout, and the painstaking finish of surface, polished to perfection, all attest to the artist's exceptional command over this material, the most noble but also the most difficult to work of all colored stones.

CAP







*Fragments of a Textile with  
Mythological Beasts*

*Indian (Sultanate period), 14th–15th century  
or earlier*

*Silk*

*Largest fragment 11 1/2 x 7 in. (29.3 x 17.8 cm)*

*Gift of Michael and Jacqueline Franses,*

**1993**

*1993.2a–m*

These fragments represent what may be the earliest known compound silk woven on the Indian subcontinent. Fifteen fragments are known in all: thirteen make up the donated group, and two small bits remain in private hands. The three largest pieces, illustrated here, have been provisionally mounted in a single register; further analysis may permit a more definitive reconstruction. Based on the existence of the original selva and weaving

flaws in a number of fragments, it seems there would have been at least two registers. The rectangles with beaded frames containing animals, adapted from Persian roundels, feature two types of fantastic beasts in alternation. One has a pointed snout and is shown snarling; the other, with an elephant's trunk, has a more benign mien. Both types wear anklets and collars and have flaming wings and manes. Such mythological hybridized leonine creatures, known in Hindi as *yali*, are commonly found in medieval Indian art. In terms of style and iconography the animals on the textile are closely related to images found in Western Indian painting and a number of Sultanate bronzes. The Museum has two later but related Indian silks, one in a pure Mughal style, the other conforming to Rajput fashion. DW





**Workshop of Ahmed Tekelü**

*Iranian(?), active in Istanbul, ca. 1520–30*

**Yatagan**

*Ca. 1525–30*

*Steel, walrus ivory, gold, silver, rubies, turquoise, and pearls*

*L. 23 3/8 in. (59.3 cm)*

**Purchase, Lila Acheson Wallace Gift, 1993**  
*1993.14*

Exquisite workmanship and opulent use of precious materials distinguish this sword as a princely weapon. It is almost identical to a *yatagan* made in 1526–27 by the court jeweler Ahmed Tekelü for the Ottoman sultan Süleyman the Magnificent (r. 1520–66). Indeed, the parallels between Süleyman's sword, now in the Topkapi Palace, Istanbul, and the Museum's acquisition are so strong that they can be confidently ascribed to the same imperial atelier.

Employing the diverse talents of the bladesmith, ivory carver, goldsmith, and jeweler and incorporating decorative motifs found in contemporary Ottoman painting, this *yatagan* is a microcosm of the luxury arts produced at Süleyman's court. The ivory grip is inlaid in gold with a pattern of inter-

secting cloud bands, with gold flowers, their centers set with turquoise and rubies, in the pommel. The gold ferrule at the base of the grip is chased with floral scrolls against a recessed matte ground. The curved blade is decorated on each side near the hilt with a long, palmette-shaped panel enclosing designs encrusted in gold against the blackened steel ground. The high-relief gold incrustation found on this and the related *yatagans* appears to be unique in Ottoman metalwork. Within each panel a scaly dragon attacks a phoenix, the combat set against a forest of dense foliate scrolls. The liveliness of these fantastic creatures is enhanced by engraving and deeply undercutting the anatomical parts and by such details as ruby eyes, the silver teeth of the dragon, and the pearl set into the head of the phoenix. A gold-inlaid Persian inscription on the spine of the blade remains to be deciphered. This inscription and the Chinese-inspired cloud band and dragon-and-phoenix motifs reflect the strong influence of Iranian art, which incorporated many central Asian traditions. It has been suggested that Ahmed Tekelü may have been Iranian and was one of the highly prized craftsmen conscripted from

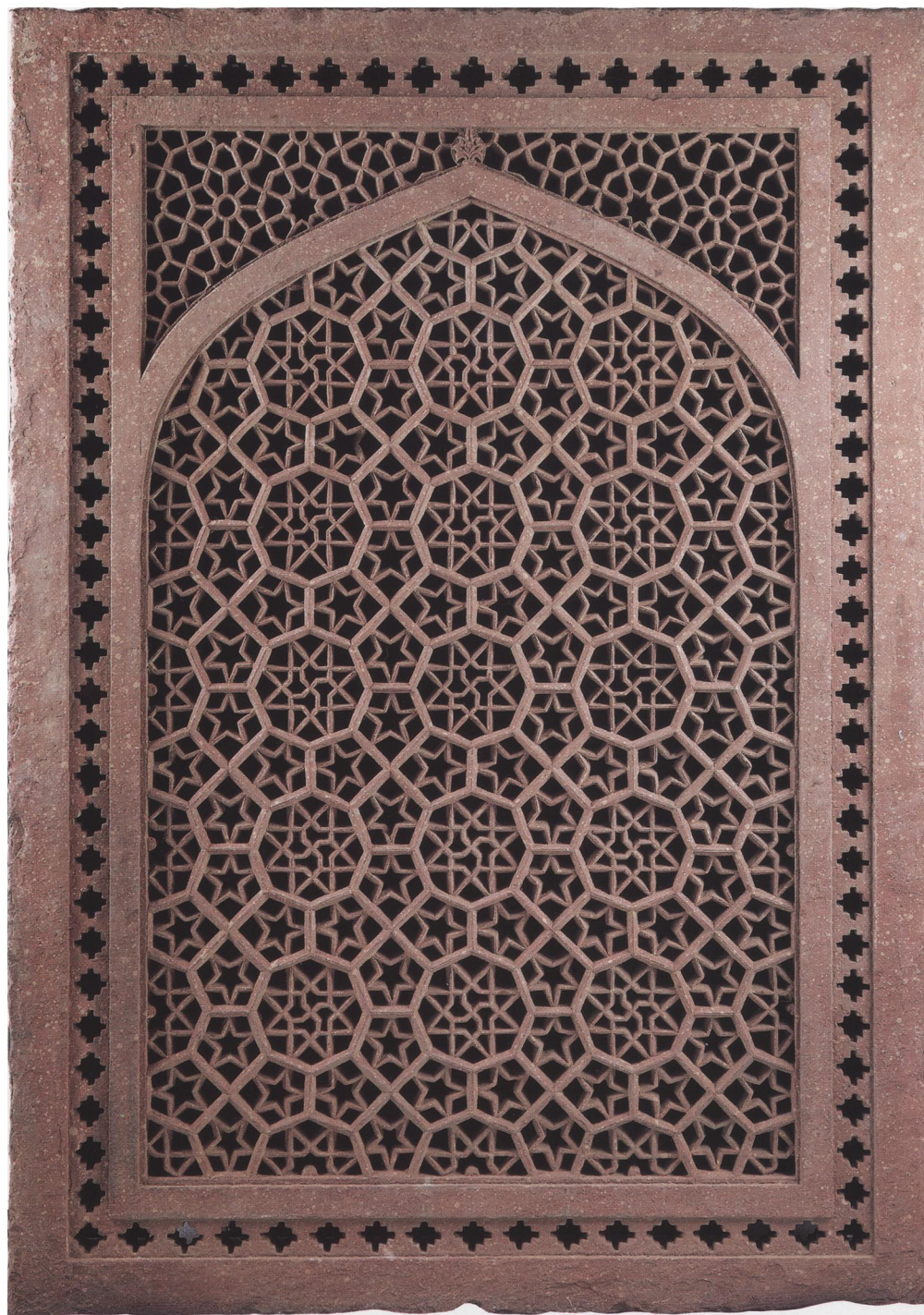
Tabriz following its conquest by the Ottomans in 1514.

This is one of the earliest known *yatagans*, distinctly Turkish short swords that are characterized by a double-curved blade and a guardless hilt. *Yatagans* were commonplace in Anatolia and the Balkans in the eighteenth and nineteenth centuries, serving as a standard side arm for the Janissaries. Until recently, however, Süleyman's *yatagan* was thought to be the unique sixteenth-century example. Three more gold-encrusted *yatagans* have since come to light: the Museum's and two now in private collections. Of the latter, one has a blade decorated solely with Arabic inscriptions that include the name of Sultan Bayazid II (r. 1481–1512). The other has a blade decorated with dragon-and-phoenix motifs virtually identical to those on the Süleyman and Metropolitan swords; it is also inscribed in Arabic with the name of Grand Vizier Hersekzad Ahmed (1456–1517), who is thought to have received it from Sultan Selim I in 1517. The Museum's *yatagan*, though lacking the owner's name, was also undoubtedly commissioned by the sultan, probably for presentation to a high-ranking courtier.

SWP







**Jali (Pierced Screen), One of a Pair**  
*Indian (Mughal, period of Akbar), 2nd half*  
*of the 16th century*  
 Sandstone  
 H 73 1/4 in. (186.1 cm)  
 Rogers Fund, 1993  
 1993.67.2

*Jalis*, or pierced screens, were used extensively in Indian architecture as windows, room dividers, and railings around thrones, platforms, terraces, and balconies. Those used in outer walls were ideal for cutting down glare while permitting the circulation of air. In the course of the day the reflection of their patterns moving across the floor would double the pleasure of their intricate geometry. This pair, as suggested by the arch and some weathering on one side, was probably part of a series of windows set in an outside wall

Originally both buildings and screens were made of wood, but by the period of Akbar (1556–1605) red sandstone, gradually giving way to marble, was the favored architectural material. The grandeur of these *jalis*, their superb design, and the quality of the workmanship indicate an imperial context. They call to mind some of the stone carving at Fatehpur Sikri, Akbar's capital city, founded in 1571 and occupied by him until the mid-1580s, after which it began to fall into decay.

MLS



***Hilt of a Sword (Talwar)***

*Indian, 17th century*

*Steel*

*H. 6¾ in. (17.2 cm)*

**Purchase, Bashford Dean Memorial Collection, Funds from various donors, by exchange, 1992**

*1992.138*

The *talwar*, one of the most distinctive types of Indian sword, is distinguished by an all-metal hilt with a saucer-shaped pommel set at right angles to the grip. At the opulent Mughal courts *talwar* hilts were often of watered steel damascened

in gold and silver, or sometimes enameled and inlaid with varicolored jewels. The present hilt, comparatively somber in appearance, is a masterpiece of a much rarer and more difficult technique: steel chiseling. The surfaces are decorated with irises and stylized acanthus leaves worked in low relief, and the backgrounds are punched to create a contrasting matte finish. The tips of the quillons are chiseled into multipetaled roses, and the pommel is pierced with floral scrolls. The grip is subtly angled to one side in order to facilitate the user's grasp. SWP



***Flask in the Shape of a Mango***

*Indian (Mughal period), mid-17th century*

*Rock crystal with gold, enamel, rubies, and emeralds*

*H. 2½ in. (6.5 cm)*

**Purchase, Mrs. Charles Wrightsman Gift, 1993**

*1993.18*

Effectively combining the love of precious materials and penchant for natural forms characteristic of the Mughal period, this exquisite flask probably held perfume for its owner. It has been seductively inlaid with gold wire that forms a network of scrolling vines embellished with blossoms of rubies and emeralds set in gold mounts. The rock-crystal body of the flask was made in two halves, held together in part by the gold wire. A delicate gold chain connects the enameled stopper and collar. A similar bottle belongs to descendants of the Cecil family at Burghley House, near Stamford, England; it was recorded in 1690 in a transfer of personal possessions as "a Christall Indian Bottle like a Beane Garnisht with Gold, Emrods and Rubies." DW





*Three Marys at the Holy Sepulcher*  
North Italian (Milan?), early 10th century  
Ivory  
H. 7 1/2 in. (19 cm)  
Purchase, The Cloisters Collection and  
Lila Acheson Wallace Gift, 1993  
1993.19

This noble ivory almost certainly once decorated the cover of a late Carolingian liturgical manuscript such as a sacramentary or gospel book. The theme of the Three Marys at the Holy Sepulcher is essential to Christian art, as it attempts to visualize the divinity of Christ by showing that he has arisen. While the scene follows the Gospel according to Matthew (28:1–8) and Mark (16:1–8), the story is depicted in especially compelling visual terms. The guards, who, frightened by the angel, “trembled and became like dead men,” are shown above and behind the tomb while the three Marys approaching the tomb with their ointment jars recoil in surprise at the appearance of the angel sitting atop the tombstone. In the center is the Holy Sepulcher, depicted here as cylindrical with an arcaded and domed tower, the empty shroud visible within. The focus on the episode of the angel appearing to the Marys coincides with the rise in the ninth century of the liturgical drama of the *Visitatio Sepulchri*, which emphasized the events that took place by the tomb, particularly the testimony of the angel.

Pictorially, the unfolding story is told with a boldness that makes clear the symbolic significance of the scene. Framed by an acanthus border, the figures are carved in high relief. The soldiers at the top are especially deeply undercut. The highly controlled presentation of the characters is heightened by the treatment of their wrapped tunics and mantles, taut with linear energy. By increasing the size of the trees toward the top, the landscape setting reverses normal spatial relationships. This type of abstraction dominates the imagery and is the primary means of conveying the power of the subject; ornamentation, spatial destabilization, and the rhythmic correlation of forms prevail over naturalism. Perspective is almost arbitrarily disposed of in order to enhance the strength of the staging.



Few carvings of the early Middle Ages have as compelling a visual force and sculptural immediacy in presenting the Easter miracle. Breaking away from a traditional (Carolingian) formulation based primarily on Early Christian models, the artist interprets the subject in a new way: the vignette approach to the main characters, the linear rhythm of the trees echoing the silhouette of the soldiers, and the vitality of the composition, literally bursting out of the traditionally confining frame, all point to the future of medieval art rather than its past.

The ivory may be attributed to Milan because an early ninth-century ivory still in the cathedral treasury there includes a similar composition among other narrative scenes. The ivory was made no later than the mid-tenth century, as is evidenced by a reduced copy of this image that exists on a casket of about that date in the treasury of Quedlinburg Cathedral (Saxony). CTL

***Silver-stained Roundel with a Judgment or Allegorical Scene***

*South Lowlands (Brussels?), ca. 1520*

*Colorless glass, silver stain, and vitreous paint*

*Diam. 9 1/4 in. (23.5 cm)*

**The Cloisters Collection, 1992**

*1992.412*

The subject of this roundel has so far defied identification. The elegantly dressed young man in the right foreground appears to be tipping a balance scale with coins drawn from his purse. The bearded man behind the parapet in the background holds a similar coin purse. The seated figure holds the scales and the sword of judgment, while one of the several witnesses gestures toward the spectacle before them. Whatever the subject, the scene appears to have been a popular one, as

a number of roundels based on the same composition have survived. The workshop that produced these roundels apparently employed model books in developing its designs, as evidenced by the foreground figure at the left (seen from the back in a three-quarter view), which is reproduced almost identically in several completely different scenes. This particular roundel is painted in unusually fine trace lines and subtle matte tones. TBH





***Oven Tile with Samson Combating the Lion***

*South German or Austrian, ca. 1490*

*Unglazed earthenware (terracotta)*

*H. 9 7/8 in. (25.1 cm)*

**Gift of Ruth Blumka, in honor of Michel David-Weill, 1992**

*1992.176*

Unusually sculptural in effect, the design of this oven tile is adapted from an engraving by the Master E.S. The tile maker, however, has placed the scene in an interior with sharply delineated ribbed vaulting and masonry. The animated group is modeled with the linear clarity of the engraved print that inspired it. In the spandrels are foliate patterns of unusual plasticity. This type of tile was part of a large, freestanding hot-air oven fashioned to heat and decorate a public room. The deeply recessed (and sooty) back, devised to trap hot air and increase heat retention, is preserved intact.

Tileries employing prints as design sources are known to have existed in Nürnberg, the Tirol, and Vienna. Unglazed oven tiles such as this one are far rarer than the polychrome glazed variety, and the unblemished surface of the high relief further enhances this exceptional Late Gothic example.

TBH

***Leaf from a Missal***

*Northeast French (Beauvais?), ca. 1290*

*Tempera and gold leaf on parchment*

*11 3/8 x 7 1/4 in. (28.9 x 18.4 cm)*

**Gift of Mrs. Karen Gutmann, in memory of Harry Bober, 1992**

*1992.238*

With its marriage of elegant foliate decoration and refined lettering, the leaf is characteristic of Gothic manuscript decoration in northern France. The taut vines and letters are close to those on a number of manuscript leaves that were attributed to Beauvais by the dealer Otto F. Ege of Cleveland. The leaf is from a missal, the service book for the mass. The text comprises the special prayers to be said on the Feast of Saint John the Baptist (June 24): readings from Psalm 91 and the books of Isaiah and Jeremiah, the Gradual (the response to the readings), the Gloria hymn, and the Alleluia.

BDB





### Chair

Northwest European (possibly Normandy or England), ca. 1450–1500

Oak

H. 68 1/8 in. (73 cm)

Gift of Dr. and Mrs. Paul Ecker in  
memory of Victoria Blumka, 1992

1992.237

This chair is made of sturdy frame-and-panel construction. Its two lateral armrests and high upright back are crowned by handsomely carved finials of foliate design. A Gothic tracery panel with a heretofore unidentified coat of arms—likely to be a late addition—decorates the back. Although the seat has been replaced, evidence of the original snipe hinges remains. The plain, slightly convex panels on the front add a rustic quality to our boxed-in chair. Removal of a dark brown glossy finish applied during an earlier restoration facilitates detailed observation of the construction and materials and brings the object closer to its pristine appearance. An X-ray radiograph indicates that the back stiles were originally longer and that the finials have been lowered, implying that carved open tracery initially crowned the back. The existing flamboyant panel compares stylistically to a French chest of about 1480 in Romsey Abbey, England. Gothic furniture that has survived unaltered is extremely rare. Secular furniture was closely related to contemporary church fixtures, and woodworkers on both sides of the Channel copied native architectural styles in creating objects such as our chair. These factors make it difficult to determine where such pieces were manufactured. The plain construction of this example suggests a provincial place of origin.

DK







*Iliaco (Genius of the Sun)*

North Italian (probably Ferrara), ca. 1465

Engraving

Sheet 7 $\frac{1}{8}$  x 3 $\frac{7}{8}$  in. (18 x 9.9 cm)

The Elisha Whittelsey Collection, The  
Elisha Whittelsey Fund, 1992

1992.1055.2

*Iliaco* is one of a series of fifty engravings that constitute a sort of cosmography in five groups of ten prints. Each group has a letter and each print, a roman numeral. They depict the Conditions of Man (E, I–X), Apollo and the Muses (D, XI–XX), the Arts and Sciences (C, XXI–XXX), the Spirits and Virtues (B, XXXI–LX), and the Planets and Heavenly Spheres (A, XLI–L). The first prints of group B, *Iliaco*, *Cronico*, and *Cosmico*, represent the three cosmic powers—the Sun, Time, and the World—and also the four elements. *Iliaco* holds the sun, which has a human face, and they seem to examine each other intently; the element represented, naturally, is fire.

Although neither the designer nor the engraver of the prints is known, their style links them with Ferrara, which, during the Renaissance, was a humanistic center and the site of a university. Thought to have been made in the 1460s, this set is one of the monuments of fifteenth-century Italian engraving. The prints are rarely available on the market, and with this acquisition, along with *Geometria* (C, XXIII), the Metropolitan has five of the fifty. SB



**Baldassare Peruzzi**

*Italian, 1481–1536*

**Atlas**

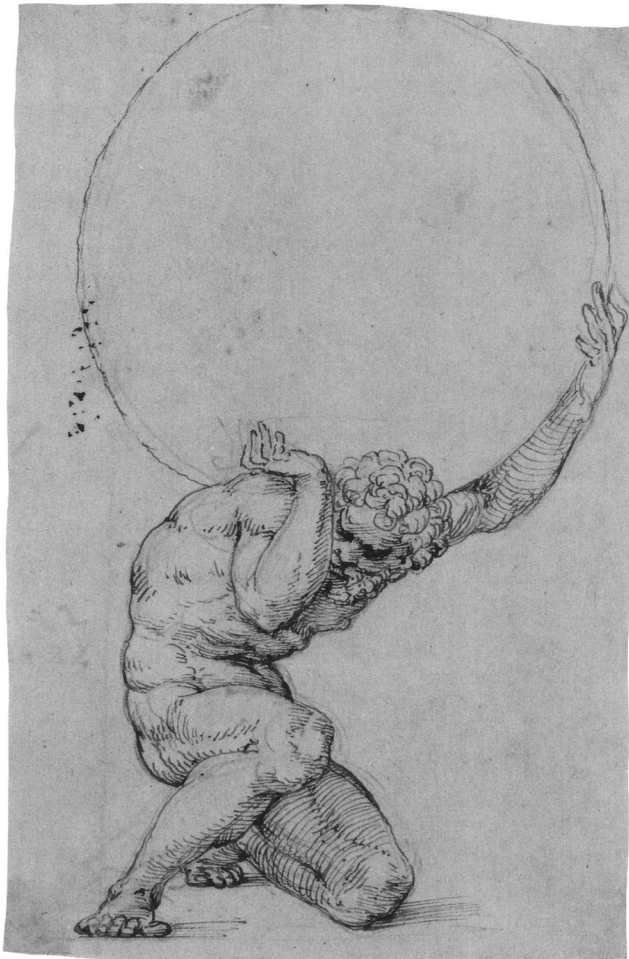
*Pen and brown ink over black chalk*

*8 1/8 x 5 1/4 in. (20.6 x 13.4 cm)*

**Harry G. Sperling Fund, 1992**

*1992.304*

A sculptor and an architect as well as a painter and draftsman, Peruzzi was a native of Siena but spent much of his career in Rome, where he was greatly influenced by Raphael. This elegant design, which represents Atlas supporting the world upon his shoulders, may be dated on the basis of style to the period shortly before the artist was forced to flee to Siena following the sack of Rome in 1527. According to Peruzzi scholar Christoph Luitpold Frommel, the drawing may have been made as a study for a sculpture or for use by a goldsmith. WMG



**Portrait of the Holy Roman Emperor Charles V**

*North Italian, ca. 1530*

**Engraving**

*Sheet 8 1/4 x 6 1/4 in. (21 x 15.9 cm)*

**The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1993**

*1993.1001*

This portrait of Charles V (1500–1558) of the house of Habsburg is identified by the inscription, which designates him as Holy Roman Emperor and king of Spain. Charles was also archduke of Austria, duke of Burgundy, and, by the middle of the sixteenth century, ruler of virtually all of western Europe, except France, as well as of the Spanish territories in North Africa and the New World. The double-headed eagle, shown at the top right and in the center of Charles's elaborate ornamental collar, was a Habsburg emblem.

The engraving was probably made about 1530, to judge from Charles's apparent age and other portraits that can be more securely dated. The engraver, who commanded a rare delicacy of handling, remains to be identified. Only one other example of this print is known, and the image has never been recorded in any of the standard catalogues of prints. Until the middle of the twentieth century this engraving was in the collection of the princes of Liechtenstein, and it now rejoins several thousand prints once in that collection that were bought by the Metropolitan about 1950. SB





***Horseman's Ax***

*Italian, ca. 1532*

*Steel, gold, and wood*

*L. (overall) 30 3/4 in. (78.1 cm)*

**Purchase, Ronald S. Lauder and The  
Sulzberger Foundation Gifts, 1993**

*1993.61*

This elegantly proportioned and delicately ornamented ax presumably served more as a symbol of authority than as a weapon for mounted warfare. The surfaces are etched and gilt with acanthus foliage on an obliquely hatched ground, in the manner of early sixteenth-century Italian ornamental prints. The decoration includes two heraldic shields, one emblazoned with the Medici coat of



**Master I&V**

*Active ca. 1540–50*

***Apelles Painting Alexander and Campaspe***

*After Francesco Primaticcio*

*Italian, 1504–1570; active in France, 1540–70*

*Enching*

*Sheet 17 7/8 x 12 1/8 in. (45.3 x 30.7 cm)*

**Purchase, A. Hyatt Mayor Purchase Fund,  
Marjorie Phelps Starr Bequest, Thomas  
Rassieur Gift, and Mr. and Mrs. Robert J.  
Massar Gift, 1993**

*1993.1029*

At the Château of Fontainebleau, which the French king Francis I developed during the 1530s and 1540s from a small hunting lodge into an extensive palace decorated in up-to-date Italian style, Greek rather than Roman heroes were preferred, since the Holy Roman Empire, headed by Charles V, was the prime threat to France in the struggle for power in western Europe. According to Pliny the Elder, Apelles, court artist to Alexander the Great, painted the ruler and his mistress and, in so doing, fell in love with Campaspe. Alexander promptly offered Campaspe to

Apelles in appreciation of his work.

The Master I&V—an idiosyncratic, charming etcher whose identity is still a mystery—was one of four principal etchers working at Fontainebleau during a burst of printmaking activity in the 1540s. The drawing by Primaticcio from which this print was made is in the collection of the dukes of Devonshire, Chatsworth, and the painted version still exists at Fontainebleau, in the Stairway of the King. A print by Léon Davent of the same composition lacks the elaborate frame.

SB



arms and the other with the depiction of an inflatable soccerlike ball that was used as a personal badge. Around the edges are Latin inscriptions that read in translation: "He who confers a benefit has received one if he has given it to a worthy man" and "Trust is not again to be placed easily in those who have once deceived." Although the "inflatable-ball" device was used as a badge by a number of the Medici, here it most likely refers to Cardinal Ippolito de' Medici (1511–1535), who in 1532 commanded an expedition against the Turks in Hungary. Described in an inventory of 1695, our ax, together with the rest of the celebrated Medici armory, was displayed until the late eighteenth century in the Uffizi galleries in Florence. SWP



**Couly II Nouailher**

*French, active 1539, died after 1571*

**Alexander the Great**

*French (Limoges), ca. 1541*

*Enamel, painted and partly gilt, on copper*

*Diam. 9 in. (22.9 cm)*

**Purchase, John H. and Susan Gutfreund**

**Gift, 1993**

*1993.65.1*

Alexander is one of the Nine Heroes celebrated in French literary tradition who were popularized by Jacques de Longuyon in his early fourteenth-century romance *Les Voeux du Paon*. Longuyon's poem was greatly admired at the courts of France and Burgundy, and its subject inspired poets and artists throughout western Europe. Jan de Clerks's poem *Leken Spiegel* introduced the Nine Heroes to the Netherlands shortly after Longuyon's work appeared, and the subject was still current in the late fifteenth and early sixteenth centuries, when several Flemish and Dutch printmakers illustrated the Heroes as mounted warriors wearing

flamboyant headgear. A woodcut by Jacob Cornelisz. van Oostsanen (before 1470–1533) provided the model for our enamel, but the painter transformed the image in a style that is unmistakably his own. He was the second member of a family of enamel painters at Limoges to use the sobriquets Couly and Colin, short for Nicolas. More than thirty medallions belonging to several Heroes series are known to have been painted either by Couly II or members of his workshop. One of the medallions, now in the Musée des Beaux-Arts, Dijon, is signed with the painter's initials, C.N. Another, in the Musée des Beaux-Arts, Angers, is dated 1541. CV



**Cornelis Willem Claussone, called Bos**  
*Netherlandish, ca. 1510–1556*

***The Battle of the Centaurs and Lapiths at  
the Wedding of Hippodamia***

1550

*After Luca Penni*

*Italian, 1500–1557; active in France*

*Engraving on two plates, printed on two sheets*

*Overall (sheets) 17<sup>7</sup>/<sub>8</sub> x 28<sup>1</sup>/<sub>2</sub> in.*

*(45.3 x 72.4 cm)*

**Purchase, Derald H. and Janet Ruttenberg  
Gift, 1993**

1993.1003

The violence endemic to sixteenth-century Europe and implicit in Mannerist style is fiercely explicit in this large engraving showing the battle that ensued when the centaurs—creatures who were half human, half horse—invited to the wedding of Pirithous and Hippodamia tried to carry off the bride. This theme often symbolized the victory of civilization over barbarism, although here the latter seems to have the upper hand.

Penni, an Italian, went to Fontainebleau in the 1530s and stayed in France the rest of his life. Although he is documented as a

*peintre du Roi* (painter to the king), few of his paintings have been identified, but more than one hundred compositions in his elegant classicizing style are known through drawings and prints. Bos, one of the earliest professional printmakers in northern Europe, was banished from his native Antwerp in 1544 for his religious views and thereafter lived in Haarlem and Groningen. This is his only print reproducing a design by Penni; it is possible Bos visited Fontainebleau, and if so, presumably he would have had access to the design there. SB





**Pier Francesco Mola**  
*Italian, 1612–1666*  
*The Rest on the Flight into Egypt*  
*Oil on copper*  
*9 x 11 in. (22.9 x 27.9 cm)*  
**Wrightsman Fund, 1993**  
*1993.20*

Mola was born in the village of Coldrerio, in the canton of Ticino, just south of Lugano. His family moved to Rome when he was four, and, although he is remembered as an exponent of the Roman school, he was deeply influenced by several years of training at Bologna and an equally influential stay at Venice. This charming cabinet piece displays his penchant for emphasizing the physical qualities of oil paint. With fluid brushstrokes, he conjures up a bucolic vision of the Holy Family resting near the banks of the Nile. Mola, a dazzling draftsman well represented in the Museum's collection of drawings, was one of the principal Italian artists to establish landscape as an independent genre.

EF

**Hendrick Goltzius**  
*Dutch, 1558–1617*  
*The Fall of Phaeton*  
*(Ovid, Metamorphosis 2, 1ff.)*  
*Pen and brown ink, brown wash, heightened with white; incised for transfer*  
*6½ x 10 in. (16.5 x 25.3 cm)*  
**Rogers Fund, 1992**  
*1992.376*

Between 1588 and 1590 the Haarlem Mannerist Goltzius produced designs for two series of twenty illustrations to Ovid's *Metamorphosis*, which were engraved anonymously; after 1615 he added twelve more. A complete set is preserved in the Department of Drawings and Prints.

Very few preparatory studies survive for this celebrated project, making it all the more imperative that the Metropolitan Museum acquire the newly discovered study for the *Fall of Phaeton* when it appeared at Christie's Amsterdam auction in November 1992. The drama of Phaeton's tragic demise unfolds in a cataclysmic panorama that reveals Goltzius as the supreme master of invention and elegant artifice. It is a full-scale *modello*, in reverse, of the print for the second series, published in 1590. The only other known study connected with the second series, for *Jupiter and Phoebus*, is in the Prentenkabinet, University of Leiden.

HBM





Rembrandt van Rijn

*Dutch, 1606–1669*

*Portrait of a Man*

1632

*Oil on wood*

29 <sup>3</sup>/<sub>4</sub> x 20 <sup>1</sup>/<sub>2</sub> in. (75.6 x 52.1 cm)

*Signed and dated (center right): RHL*

*van Rijn [RHL in monogram]/1632.*

*Inscribed (center left): ÆT.40.*

Gift of Mrs. Lincoln Ellsworth,  
in memory of Lincoln Ellsworth, 1964

64.126



In the winter of 1631–32 Rembrandt left his native Leiden for Amsterdam. He was immediately pressed with commissions for formal portraits of prominent citizens; the *Portrait of Nicolaes Ruts* (late 1631) in the Frick Collection and the *Anatomy Lesson of Dr. Tulp* (1632) in the Mauritshuis, The Hague, are among the earliest of some fifty portraits painted by Rembrandt during his first four years in Amsterdam. In Leiden Rembrandt had produced small biblical pictures, several self-portraits, and a few paintings of his mother and other models in historical guise. The large scale and comparatively conservative qualities of formal portraiture were entirely new to Rembrandt in 1632 and 1633, but in those two years he produced remarkably fresh and memorable examples in almost every format, ranging from group portraits and several pairs of large pendants to smaller half-length images on rectangular or oval supports.

Rembrandt portraits of the early 1630s are exceedingly well represented in the Metropolitan Museum. The large pendants from the van Beresteyn family (acc. nos. 29.100.3, 4), each signed and dated *RHL van Rijn/1632*, were given with the Havemeyer Collection in 1929. Other Rembrandt portraits in the Museum have been separated from their companions in the past: for example, the large and lively *Portrait of a Lady with a Fan* (1633; acc. no. 43.125) has an even more animated counterpart in the Taft Museum, Cincinnati. The oval *Portrait of a Woman* (1633; acc. no. 14.40.625) in the Altman Collection, however, has wrongly been assumed by some to be the possible pendant of the painting here, for which no companion piece has ever been convincingly proposed. Although probably not a portrait, the Museum's celebrated *Man in Oriental Costume (The Noble Slav)* (1632; acc. no. 20.155.2) should also be mentioned, as it was certainly based on a model known to the artist. There are also nine later Rembrandt portraits in the Museum, including *Herman Doomer* (1640; acc. no. 29.100.1) and *The Standard Bearer* (1654; acc. no. 49.7.35).

The *Portrait of a Man* is equal in quality to any of the works cited above and surpasses the other portraits from the 1630s in its exceptional state of preservation. A recent cleaning by Hubert von Sonnenburg, Sherman Fairchild Chairman of Paintings

Conservation, has revealed for the first time in decades the remarkable subtleties of light and texture that are found in the rugged face and wispy hair, in the parchmentlike layers of the ruff, and even in the black costume. The rendering of physical detail lends conviction to Rembrandt's suggestion of the sitter's character, which is conveyed especially by the slightly skeptical slant of one eyebrow and by the corresponding pull of muscles at one side of the mouth.

American collectors began collecting paintings by Rembrandt during the Gilded Age, the period between the 1880s and the First World War. They strongly favored the portraits, as much for their sympathetic individuality as for their unassuming reserve. The Ellsworth gift thus continues a tradition that has enriched the Metropolitan with Rembrandt portraits from great American collections of the past one hundred years.

WL

**Jan Lievens**

*Dutch, 1607–1674*

***Bust of an Oriental Man***

*Ca. 1631*

*Etching, second state of four*

*Plate 6½ x 5⅞ in. (16.3 x 14.7 cm)*

**The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1993**

*1993.1048*

This introspective portrait of an old man in exotic costume is an early work by Lievens from a series of lightly etched imaginary heads of about 1630–32. The print was made at a time when Lievens worked in close collaboration with Rembrandt in Leiden and when the two young artists mutually influenced each other's work. Lievens was inspired by Rembrandt's contemporary etched portraits of men in oriental dress when he created this bust of an aged man wearing an unusual fur cap bound by a strip of cloth. Rembrandt in turn etched copies of this print and two others from the series in 1635.

NMO





*The Immaculate Conception*  
*Italian (Rome), 1635–45*  
*Probably after a model by*  
*Gian Lorenzo Bernini*  
*Italian, 1598–1680*  
*Bronze, partly gilt and polychromed,*  
*and silver*  
*H. 30½ in. (77.5 cm)*  
*Wrightsmen Fund, 1992*  
*1992.56*

According to a Christian doctrine of long standing, the Virgin Mary was free from original sin. Since no direct scriptural text exists to help artists visualize Mary's Immaculate Conception, its representation was often inspired by a passage from Revelation that describes a woman "clothed with the sun and the moon under her feet, and upon her head a crown of twelve stars" (12:1). In the sixteenth and seventeenth centuries this image was often accompanied by the depiction of Satan as a serpent crushed under her feet, an allusion to a passage from Genesis (3:15).

In this statuette Mary Immaculate and Mary as the new Eve are fused. Standing above the moon and serpent and supported by the earth, which emerges from the abyss, she lifts her gaze in adoration, her expression enhanced by the spiraling of her mantle.

The design of the draperies, Mary's eloquent pose, and the conceit of the serpent holding the apple in its mouth reveal an originality of invention typical of Bernini's works. The differentiation between stippled, matte, and burnished gold surfaces and the chased silver recalls his interest in polychrome effects. Comparisons with Bernini works of the 1630s and 1640s suggest that this Virgin was probably cast after a sketch or model from that period by the master. OR

**Joachim Tielke**  
*German, 1641–1715*  
*Violin*  
*German (Hamburg), ca. 1685*  
*Wood*  
*L. (body) 14 in. (35.6 cm)*  
*Purchase, Clara Mertens Bequest, in*  
*memory of André Mertens, 1992*  
*1992.333*

In late seventeenth-century Hamburg, north Germany's commercial capital, a thriving opera company and long-standing oratorio tradition attracted many foreign musicians, who boosted the demand for exceptionally fine instruments. Tielke, Baroque Hamburg's most famous luthier, may have studied his craft in Italy during the 1660s. Many of his nearly one hundred extant instruments, both plucked and bowed types, are lavishly ornamented and doubtless were intended for aristocratic amateurs or elite musical institutions.





Our collection already holds important work of Tielke's, including a cittern, guitar, and viola da gamba; the addition of this marvelously preserved violin from the private collection of the distinguished London luthiers William E. Hill & Sons gives us a previously unrepresented instrument, made about the time of Bach's birth. Obviously influenced by Cremonese models, this violin's refined proportions and graceful outline are decidedly feminine. Rather than being replaced, as was usual, its original short neck was reset at a greater angle, probably in the late eighteenth or nineteenth century, to accommodate performance in newer musical styles. A carved female figurehead, instead of the customary scroll, and a floral openwork pegbox, best viewed from the back, are delightful features of this violin, made primarily of medium-grained spruce and handsome bird's-eye maple.

LL

**Giuseppe Passeri**

*Italian, 1654–1714*

***The Ecstasy of the Blessed Hyacintha Marescotti***

*Pen and brown ink, brown and red wash, over red chalk, heightened with white*  
12 ¼ x 9 in. (32.2 x 22.7 cm)

**Harry G. Sperling Fund, 1992**

1992.195

This superb drawing is a compositional study for an altarpiece that was executed by Passeri shortly before 1695 for the Church of the Collegiata at Vignanello, near Viterbo. The drawing represents the ecstasy of Hyacintha (born Clarice) Marescotti, a seventeenth-century Franciscan, who was

beatified in 1726 and canonized during the first decade of the nineteenth century. Further compositional studies for the altarpiece are in the École des Beaux-Arts, Paris, and the Albertina, Vienna, and a number of sketches in red chalk for individual figures are in the Kunstmuseum, Düsseldorf; of these preparatory drawings, the present sheet is closest to the finished work.

A pupil of the Roman Baroque artist Carlo Maratti (1625–1713), Passeri is better known for his drawings than for his paintings, and the extensive use of brown and red wash and white heightening that characterizes this sheet is typical of his work as a draftsman.

WMG







**Casaquin and Petticoat**

*Italian (probably Venice), ca. 1725–40*

*Linen embroidered with polychrome wool thread*

Casaquin: L. (center back) 32 3/4 in.

(83.2 cm); petticoat: L. (center back) 37 1/2 in. (95.3 cm)

Purchase, Irene Lewisohn Bequest, 1993  
1993.17a,b

Remarkable for its highly original ornamentation, which combines chinoiserie imagery and allegorical figures of the Four Continents, this *casaquin* (jacket-bodice) and petticoat is a singular example of eighteenth-century woman's dress. The execution of the embroidery in wool rather than in silk is also rare. Fantastic birds, pagodas, and exotic flowers are familiar elements of the chinoiserie style of the late seventeenth and early eighteenth centuries, but the interpretation of the Four Continents as jesterlike figures is atypical and shows the influence of the grotesques of the seventeenth-century designer Jean Berain. Although the large shaded flowers correspond to those in woven dress silks of the 1730s, the embroidery overall is more closely related to that seen on furnishing textiles.

The exuberant and vividly colored motifs are displayed to advantage by the flowing lines of the *casaquin* and the rounded petticoat. This type of two-piece dress, derived from a working-class costume, was adopted as fashionable informal wear in the 1720s. Wealthy women would have worn the petticoat over a pannier to create the desirable contemporary silhouette. The exceptional nature of the embroidery on this particular costume suggests that it was intended to be worn for a special occasion. MM





Francesco Giardoni

Italian (Rome), 1692–1757

*The Virgin and the Child Triumphant  
over Evil*

Ca. 1731–40

Silver, gilt copper, and wood

H. 23 3/8 in. (59.4 cm)

Wrightsmen Fund, 1992

1992.339

Throughout the eighteenth century aristocratic patrons and foreign princes commissioned sumptuous liturgical silver from the artists of the papal court in Rome. This rare

devotional relief reflects the Late Baroque style with classicistic overtones epitomized by the Corsini Chapel in San Giovanni Laterano, Rome.

The inscription *IPSA CONTERET CAPUT TUUM* (she will crush thy head [see Genesis 3:15]), engraved in the cartouche at the top of the frame, refers to the relief's subject, an allegory of Redemption and the Church's Triumph over Heresy.

The exquisite handling of the silver medallion, its matte surfaces contrasted with brilliantly burnished highlights, is set off to advantage by the vibrant design of the frame.

The convex entablature with a large vertical cartouche harks back to architectural precedents set by Francesco Borromini (1599–1667), just as the mask at the bottom is reminiscent of Gian Lorenzo Bernini's famous marble bust of a *Blessed Soul*. The successful synthesis of different High Baroque motifs, held together by the beaded-and-guilloche border of the central medallion, is typical of the best work of Giardoni, who from 1731 to 1754 held the post of official silversmith of the Camera Apostolica and to whom the present work may be most convincingly attributed.

OR



**Gaspero Bruschi (probable modeler)**

*Italian, ca. 1701–1780*

**Massimiliano Soldani Benzi (sculptor)**

*Italian, 1656–1740*

***Corpus from a Crucifix***

*Italian (Doccia), ca. 1745–50*

*Hard-paste porcelain*

*H. 26<sup>3</sup>/<sub>8</sub> in. (67 cm)*

**Purchase, Lila Acheson Wallace Gift, 1992**

*1992.134*

This quietly emotive figure derives from a model by the Florentine sculptor Massimiliano Soldani Benzi. Soldani's wax model has survived, having been bought after his death, together with others in his studio, by Carlo Ginori (1720–1757) for use by the porcelain factory he had established at Doccia, near Florence. Ginori's aim, as we interpret it today, was to demonstrate that sculpture is as aesthetically persuasive in porcelain as it is in bronze or terracotta, and from about 1743 until his death he oversaw the production of a daring and original

repertoire based on a large collection of models of classical and modern sculptures.

Much of the production at Doccia was on a large scale that stretched porcelain craftsmanship beyond its usual limits. In this version some of the drapery of the wax model has been simplified or eliminated for technical reasons, probably by Bruschi, head of Doccia's sculpture studio, but the tactile handling of the material and glaze, with its unexpected passages of brushwork, and the fineness of detail invest the figure with compelling authority. CLC



**James Wyatt (designer)**

*English, 1746–1813*

**Matthew Boulton and John Fothergill  
(manufacturers)**

*English, 1728–1809; and died 1782*

***Hot-water Jug***

*English (Birmingham), 1770s*

*Silver*

*H. (with tripod) 19 in. (48.3 cm)*

**Purchase, The Metropolitan Museum of  
Art Volunteer Anniversary Gift, 1993**

*1993.73*

***Tripod***

**Gift of Madame Liliana Teruzzi, 1966**

*66.172.5a,b,c*

The hot-water jug reflects several tendencies in English silver manufacture and design of the 1770s. It is the product of Boulton's manufactory for the metal trades established in Soho, near Birmingham, where labor-

saving industrial processes such as stamping and sheet-rolling were used alongside traditional handcrafting techniques such as raising, casting, engraving, and chasing. The form is derived from a type of classical wine jug (oenochoe) often depicted on ancient funerary stele and family altars, but the slight deviations from the classical pattern, in the high loop handle, elongated faceted neck, and suave profile, reveal the proportions characteristic of the 1770s. The designs of the young architect Wyatt and others of his time were simpler, lighter, more sparingly ornamented, and more delicate than those of Robert Adam (1728–1792), the pioneer of Neoclassicism in the late 1750s.

The acquisition of this ewer happily completes an earlier gift of the tripod spirit stand that was designed en suite, the set appearing in an album of Wyatt's drawings for silver (formerly in the collection of the vicomte de Noailles) as well as in Boulton's trade catalogue.

JMCN

**Attributed to Joseph de Frías**

*Spanish, flourished last quarter of the 18th century*

***Guitar***

*Spanish (Seville), ca. 1780*

*Wood and various materials*

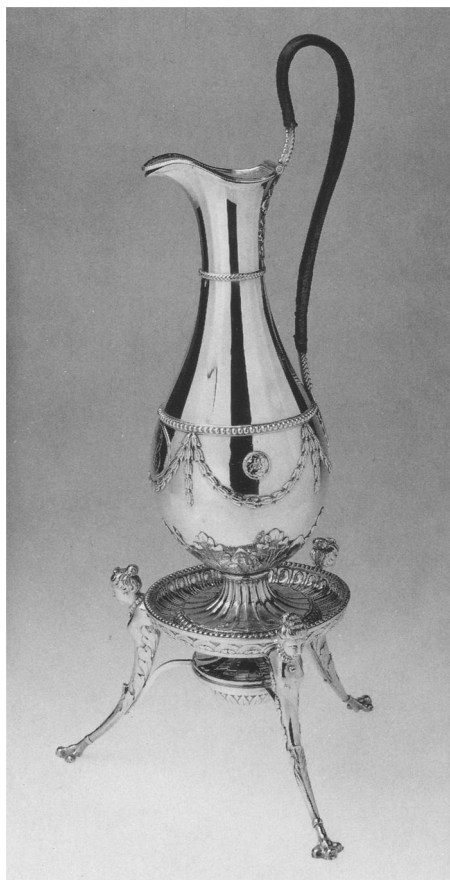
*L. (body) 18¼ in. (46.5 cm)*

**Purchase, Clara Mertens Bequest, in  
memory of André Mertens, 1992**

*1992.279*

Formerly in the collection of William E. Hill & Sons, this delicate guitar was attributed to Francesco Sanguino when auctioned by Sotheby's in 1991. Our 1991–92 special exhibition "The Spanish Guitar" allowed a rare opportunity to compare many fine eighteenth-century examples side by side; as a result, this instrument has been reattributed to a different Seville craftsman, Joseph de Frías. Two other guitars by Frías exist: one, reputedly a gift from Queen María Cristina de Borbón to the guitarist Diego Ortiz, now resides in the Museo de la Festa, Alicante, while the other, covered with semiprecious stones, is in the library of the Palacio Real, Madrid. All three instruments show similar characteristics of workmanship and ornamentation that indicate expensive commissions. Our guitar, with rosewood back and sides and spruce top inlaid with mother-of-pearl and dark wood decoration, has six pairs of strings rather than five, as was normal in earlier guitars. Frías's pattern of bracing under the top of the Alicante guitar is also innovative. The fragrance of our guitar's cedar neck affords a particular pleasure to its player.

LL





**Samuel Brunn (gunmaker)**  
*English, active 1795–1820*  
**Moses Brent (silversmith)**  
*English, active 1763–1817*  
**Pair of Flintlock Pistols**  
*English (London), 1800–1801*  
*Steel, wood, silver, and gold*  
*L. (overall) 16 in. (40.6 cm)*  
**Purchase, Harris Brisbane**  
**Dick Fund and Gift of George**  
**D. Pratt, by exchange, 1992**  
*1992.330.1,2*

These pistols rank as the most lavishly embellished Neoclassical English firearms known. The barrels and locks are of blued steel engraved and gold-inlaid with trophies of arms and foliage. The decoration of the stocks, combining engraved sheet-silver inlay and heavy cast and chased silver mounts, was inspired by contemporary French Empire firearms. Several of the ornamental motifs are based on ancient Roman sources: the Nereid riding a sea leopard on the side plate derives from an engraving, published in Rome in 1762, of a wall painting found in the ruins of Herculaneum; the oval medal-

lion on the trigger guard, representing Hercules with a defeated Amazon, is based on an antique gem known from contemporary engravings and casts after the original. The Medusa head on the butt also derives from classical art, but here the idealized model has been transformed into a grimacing yet almost humorous caricature of the legendary gorgon. These pistols epitomize the opulence and sophistication of English decorative arts produced during the reign of the Prince Regent, later George IV (1762–1830), for whom they were reputedly made.

SWP



**Settee**

*Italian (Sicily), ca. 1790–1800*

*Carved, gilded, and painted walnut,  
mounted with panels of reverse-painted  
glass, upholstered with cut and voided  
17th-century crimson velvet*

*L. 78 3/8 in. (199.1 cm)*

**Gift of John Richardson, 1992**

*1992.173.1*

This settee is from a large set of seat furniture made in Sicily in the late eighteenth century. It was formerly thought to have been commissioned for the Villa Palagonia, near Palermo, but that suggestion is now doubted because the interlaced initials PPL at the center of the back do not correspond to those of any of the princes of Palagonia. The reverse-painted glass panels, which imitate agate, lapis, and marble, are a distinctive feature that also appears on related furniture made for La Favorita, the pavilion built for King Ferdinand IV in 1799. This form of decoration was often used on Neoclassical Sicilian furniture in the late eighteenth century. The original configuration of the set is not known; in the 1930s, when it was owned by the earl of Dudley at Dudley House, London, it consisted of four settees and twenty side chairs. Pieces from the suite are now in the Ringling Museum, Sarasota; the Chicago Art Institute; the Museum für Kunsthandwerk, Frankfurt; and several private collections. This settee, together with a side chair from the set presented by the same donor, is an important addition to our collection of Italian furniture.

WR







**Attributed to V. Dijon**

*French*

***Farmyard Scene***

*Early 1850s*

*Albumen silver print from paper negative*

*10 5/8 x 11 3/4 in. (27 x 29.9 cm)*

**Purchase, The Horace W. Goldsmith  
Foundation Gift, Samuel J. Wagstaff, Jr.  
Bequest, and Pfeiffer Fund, 1993**

1993.70

This scene, modeled in strong chiaroscuro, is thought to be by an amateur photographer who worked in the region of Vichy. Few photographs by the artist are known, and no other print of this striking image is believed to exist.

Although made by a virtual unknown, the photograph possesses the aesthetic sophistication and technical mastery of the most advanced works of the 1850s. Unlike his Parisian counterparts, however, the artist has exploited the large scale and dramatic lighting commonly reserved for the depiction of monumental architecture and historic statuary for a rustic, vernacular scene.

Renewed attention to seventeenth-century Dutch genre scenes spurred an interest among pre-Impressionist painters in the motif of the humble cottage, most often centering on the structure in the context of a landscape or its role as a setting for manual labor, as in the work of Jean-François Millet. In this photograph a whirlwind of disorder and patchwork of intense light and shadow, the half-timbered, thatch-roofed barn, and farmyard implements—rakes, baskets, butter churns, buckets—suggest the activity of rural life. The innovative pictorial approach, with multiple and competing points of focus, closely parallels a natural way of seeing the world. MD



**Julien Vallou de Villeneuve**

*French, 1795–1866*

*Untitled*

*1851–53*

*Salted paper print from paper negative*

*4 1/2 x 6 1/8 in. (11.2 x 15.5 cm)*

**Purchase, Lila Acheson Wallace Gift, 1993**

*1993.69.3*

Between 1851 and 1855 Vallou, earlier a lithographer of costume, erotica, and scenes of daily life, made a series of small-scale photographs of female nudes, which he marketed as models for artists; evidence suggests that they were used as such by Gustave Courbet.

Despite a long artistic tradition and obvious delight in the female nude, decorum in mid-nineteenth-century France required that the subject be removed from the reality of the present by being shown in mythological guise (Cabanel's *Birth of Venus*, for example) or as an exotic creature, distant and therefore nonthreatening. The need to provide a

legitimizing context for the depiction of the nude was particularly compelling in photography, and Vallou often appointed his models with the paraphernalia of the painter's studio—rugs, shawls, spears, beads, anklets, and turbans. His most successful pictures, however, are those least encumbered by artificial trappings; revealing more and borrowing less from painterly tradition, these are the most poetic. While tantalizingly real in both weight and texture, Vallou's reclining nude seems nonetheless to float in indeterminate and dreamlike space, a crescent moon in a starry sky. MD





**Roger Fenton**

*British, 1819–1869*

***Spoils of Wood and Stream***

1858–59

*Albumen silver print from glass negative*

13 x 14 1/4 in. (32.8 x 36.2 cm)

Purchase, Joyce and Robert Menschel  
Gift, Pfeiffer Fund, and Margaret W. and  
Matthew B. Weston Gift, 1993

1993.68

After studying law and painting in London and Paris, Fenton found in the camera a perfect vehicle for his visual intelligence.

Between 1853, when he helped establish the Royal Photographic Society, and 1860, when he returned to practicing law, Fenton's large photographs of landscapes, architecture, and still lifes set an unequaled standard for the use of the medium in Victorian Britain.

Although still life was rare in French and American photography in the mid-nineteenth century, in Britain the status of seventeenth- and eighteenth-century Dutch and Flemish still-life painting made it a tradition worth emulating. In 1860 Fenton explored the genre photographically in a

series of sumptuous studio compositions of fruit, flowers, game, and tableware.

Made outdoors, *Spoils of Wood and Stream* is very likely the bridge between Fenton's riverscapes of the 1850s and his later virtuoso still lifes. No less elegantly articulated than the former, if less belabored than the latter, the composition seems to slowly eddy around a bellying basket of river trout. From the glistening rock to the suave arc of the trophy salmon, and from the weathered log to the damp fur of the pendant rabbits, Fenton demonstrated how the tradition could be sensuously revitalized by a fresh eye—and a good catch.

MMH



**Camille Pissarro**

*French, 1830–1903*

***Woman at a Well***

1891

*Etching and aquatint on laid paper,  
second state of three*

*Plate 9¼ x 7¾ in. (23.5 x 19.7 cm)*

*Signed in pencil: C. Pissarro; inscribed:*

*2e état no 2 / paysanne au puits / (2)*

**The Elisha Whittelsey Collection, The**

**Elisha Whittelsey Fund, 1993**

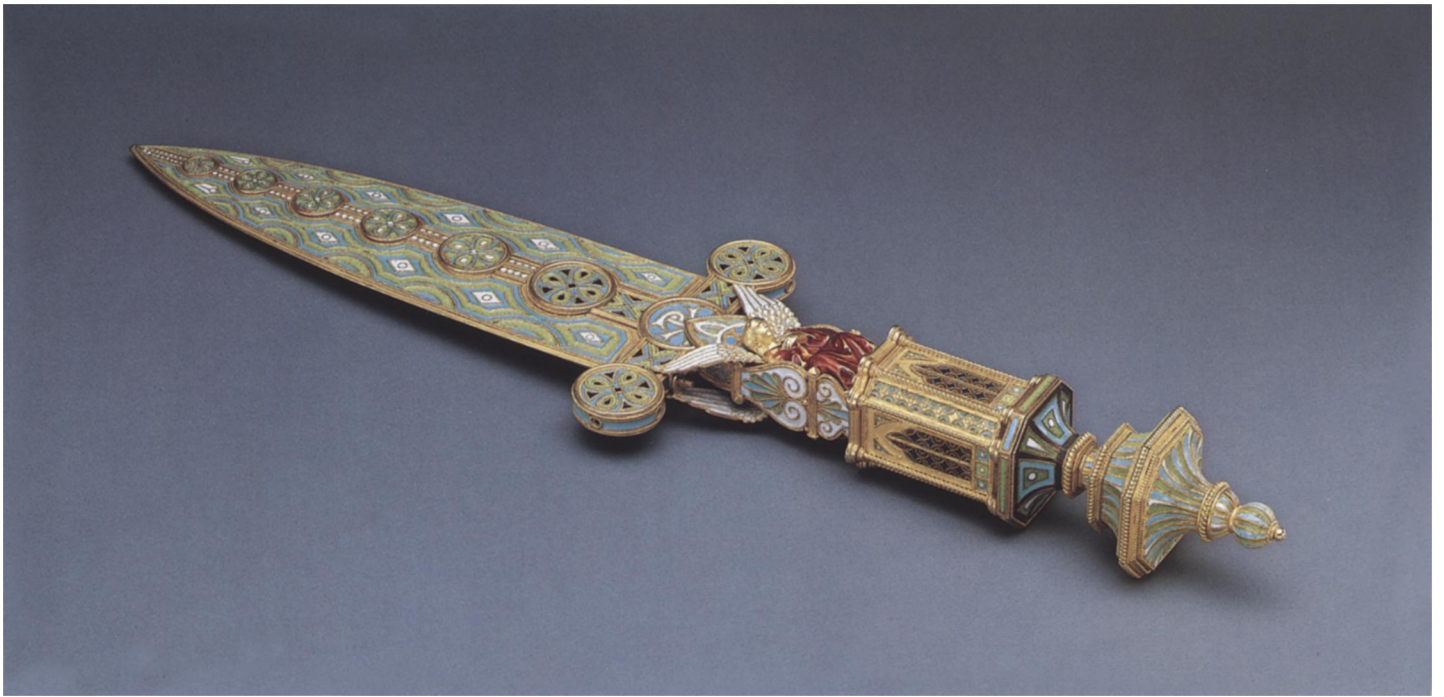
1993.1055

Although he was the most consistently active printmaker among the Impressionists, Pissarro seldom printed his plates in great numbers, generally because the unconventional techniques he used were too delicate to permit large editions. He made only nine impressions of the *Woman at a Well*, of which this is a fine, evocatively tonal example.

As devoted as he was to studying the shapes and illuminations of the landscape, Pissarro never surrendered his interest in the human figure, particularly as it was sculpted by sunlight and shadow in the out-of-doors. The admiration he felt for Millet's idealized portrayals of the peasantry often emerges in his pictures of country life and seems to have been passed along to his pupil Gauguin.

CI





**Michelangelo Caetani, duke of Sermoneta**  
(possible designer)

*Italian, 1804–1882*

**Castellani Firm (manufacturer)**

*Italian, 1815–1930*

**Letter Opener**

*Ca. 1863*

*Gold and enamel*

*L. 10 1/4 in. (26 cm)*

**Purchase, Mrs. Charles Wrightsman Gift,**  
**1993**

*1993.66*

The reputation of the Castellanis—Fortunato Pio (1794–1865) and his sons Alessandro (1823–1883) and Augusto (1829–1914)—rests principally on Classical Revival jewelry they produced from about 1863, when Alessandro established a branch of the firm in Naples, until his death. Earlier, however, the firm had explored a range of styles, and it is to this period that the letter

opener, with its eclectic mixture of Early Christian, classical, and medieval motifs, probably belongs. The symmetrical design, identical on both sides of the blade, features roundels and carefully proportioned geometric compartments characteristic of the work of the duke of Sermoneta, a friend of Alessandro's, who prepared similar designs for the firm in 1859. The angels on each side of the handle recall figures on a later medieval jewel that Alessandro evidently saw in England in 1861–62, of which he is known to have made five copies.

The angels are enameled *en ronde bosse*, a technique practiced in the early sixteenth century; the remainder of the letter opener is cloisonné enamel, with the cloisons formed of gold filigree wire. Although constructed of nineteen individual sections, an effect of seamless unity is achieved by the harmony of design and color and by the impeccable craftsmanship. CLC

**Joseph-Théodore Deck**

*French, 1823–1891*

**Dish**

*French (Paris), 1866*

*Earthenware*

*Diam. 16 in. (40.6 cm)*

**Purchase, Friends of European Sculpture**  
**and Decorative Arts Gifts, 1992**

*1992.275*

Born in Alsace, Deck came to Paris in 1851 and established a studio there in 1856. His work incorporated a gamut of revival styles, but he is best known for his versions of sixteenth-century Isnik ceramic technique and decoration, enlivened by a brilliant cerulean blue, the so-called *bleu Deck* developed after 1863.

Here Deck is seen to have been in the forefront of *japonisme*. He may have been introduced to Japanese motifs by Félix Bracquemond (1833–1914), the printmaker and pioneer collector of Japanese prints who worked in Deck's studio for a few years around 1860. In the design of this dish Deck has broken away from his usual formal compositional manner in favor of naturalistic flowering branches that sweep in from the rim. It is a purely decorative object: the dish has two holes in the foot ring for suspension and was clearly intended for display. Signed with his monogram, THD, and dated 1886, the dish appears to be the earliest expression of Deck's vivid and original interpretations of Japanese style. CLC



Sir Alfred Gilbert

English, 1854–1934

*The de Vesci Seal*

1891–96

*Patinated silver, gold, enamel, heliotrope, glass, and turquoise*

H. 7½ in. (19.1 cm)

**Purchase, Friends of European Sculpture and Decorative Arts Gifts, 1992**

1992.302

This impressive bibelot was commissioned on New Year's Day 1891 by the fourth viscount de Vesci, who presented it to his wife, born Lady Evelyn Charteris, as a silver-wedding-anniversary gift in 1896. Their arms

are enameled on the gold shields steadied by the knight and are engraved in the heliotrope seal underneath. Gilbert, greatest of Victorian sculptors, was by habit a procrastinator and tinkerer with patinations, which partly explains the five-year gap between the seal's commission and completion. Another reason for the object's lengthy genesis was that Gilbert was immersed in working out the details of his two most spectacular creations, the Eros Fountain in Piccadilly Circus, London (1886–93), and the Tomb of the Duke of Clarence in the Albert Memorial Chapel, Windsor Castle (1892–1928). The swelling organic ornament of those monuments is here reiterated in miniature. JDD



**Vincent van Gogh**

*Dutch, 1853–1890*

***Shoes***

*August 1888*

*Oil on canvas*

*17<sup>3</sup>/<sub>8</sub> x 20<sup>7</sup>/<sub>8</sub> in. (44.1 x 53 cm)*

**Purchase, The Annenberg Foundation  
Gift, 1992**

*1992.374*

***Wheat Field with Cypresses***

*June 1889*

*Oil on canvas*

*28<sup>3</sup>/<sub>4</sub> x 36<sup>3</sup>/<sub>4</sub> in. (73 x 93.4 cm)*

**Purchase, The Annenberg Foundation  
Gift, 1993**

*1993.132*

“In my yellow room there was a small still life: this one in violet. Two enormous shoes, worn, misshapen. The shoes of Vincent. Those that, when new, he put on one nice morning to embark on a journey by foot from Holland to Belgium.” So Paul Gauguin reminisced in an article of 1894. Although he misremembered the color of the terracotta tiles in the background—he thought they were violet, the complementary of yellow—his recollection of the work informs us that van Gogh himself valued this still life so highly that he placed it in the room in his house in Arles that Gauguin occupied in late 1888. The painting was probably executed in August 1888. While some scholars have speculated that the shoes are those of Patience Escalier or some other friend of the artist (indeed it is not even evident that they are a pair), Gauguin saw in them the distinctive mark of Vincent’s personality and associated them with van Gogh’s experience as an itinerant preacher to coal miners.

Van Gogh made five paintings of boots while he was in Paris in 1887, but this is the only still life of shoes he made in Arles. It is among the best-known and -loved pictures

by the artist. Owing to the strength of the image and the rich potential of the subject, it has provoked numerous studies exploring its meaning and significance in the artist’s work.

This exceptionally beautiful landscape, *Wheat Field with Cypresses*, is one of the most important works executed during van Gogh’s year-long internment at the asylum of Saint-Rémy (May 1889–May 1890). The thickly impastoed and vigorously brushed canvas is among the most successful of his compositions and, in terms of subject matter, it is one of the most evocative. As scholar Ronald Pickvance put it, “Van Gogh’s discovery of the cypress was the cardinal event of June 1889.” The artist himself was astonished “that they have not yet been done as I see them.” The trees were at once an emblem of death, which haunted him during his breakdowns in the winter of 1888–89, and one of salvation, for it was only after he was well enough to take walks outside the asylum grounds that he perceived the cypresses’ beauty.







Van Gogh launched an ambitious series of paintings devoted to cypresses, which he hoped would rival his still lifes of sunflowers. He began with two vertical compositions, one of which is the Metropolitan's *Cypresses* (acc. no. 49.30); the other belongs to the Rijksmuseum Kröller-Müller in Otterlo, the Netherlands. He then moved on to a horizontal format, ultimately executing three versions of the present composition. This canvas, with its turbulent sky, ragged trees, and wheat field undulating in the wind, is unquestionably the first. He mentioned it in a letter of early July: "I have a canvas of cypresses with some ears of wheat, some

poppies, a blue sky like a piece of Scotch plaid; the former painted with a thick impasto like the Monticellis, and the wheat field in the sun, which represents the extreme heat, very thick, too." The immediacy it conveys sets it apart from the second version, which is identical in size, now in the National Gallery, London, and the smaller canvas made for his mother and sister, now in a private collection. Both later paintings are more controlled and refined, whether in the more regularized patterns in the clouds or the alternating, art-nouveau arabesques of the trees. There is as well a reed-pen drawing (Rijksmuseum Vincent van Gogh,

Amsterdam) in which van Gogh reproduced the composition of this painting.

With the acquisition of this work, the Museum now has two of the initial cypress pictures—unrivalled for their strength and immediacy—and a total of four paintings from the period when the artist worked in Saint-Rémy. The composition contrasts with and complements the vertical *Cypresses* already in the collection; unlike the former, which is essentially a study of trees, this is the Museum's first majestic landscape by van Gogh, one that enhances enormously the greatest group of his paintings in North America.

GT





**Henri de Toulouse-Lautrec**

*French, 1864–1901*

*Madame Thadée Natanson (Misia Godebska, 1872–1950) at the Theater*  
1895

*Gouache on cardboard, 24 1/2 x 29 1/2 in.*  
(62.2 x 74.9 cm)

Gift of Mr. and Mrs. Richard Rodgers,  
1964, termination of a life interest  
64.153

This fine work is a study for the cover of *L'Estampe Originale*, a quarterly album of original lithographs and engravings by young French artists interested in printmaking: Anquetin, Bonnard, Denis, Ibels, Maurin, Ronson, Roussel, Vallot, Vuillard, and, of course, Lautrec. Lautrec was a good friend of the publisher of the journal, André Marty, who asked Lautrec to contribute the cover for the first issue, in 1893, as well as the last, in 1895.

For the final cover, Lautrec fittingly depicted the curtain being rung down on a performance. Dancers' ankles can be seen as the curtain falls at the left, while at the right

we see stagehands operating the ropes. In the middle, a plaster elephant, previously used in an illustration for a Hindustani play, *The Terracotta Chariot*, stands guard atop a cartouche for the table of contents. Seated at left is Misia Natanson, the glamorous patroness of artists and writers in fin-de-siècle Paris.

This work was sliced into two pieces and for many years framed so as to reveal only Mme Natanson in her loge. However, the left and right sides have now been skillfully pieced together by conservator Marjorie Shelley so that it may be seen in its original format.

GT



**Edgar Degas**

*French, 1834–1917*

*Study of a Young Woman's Legs*

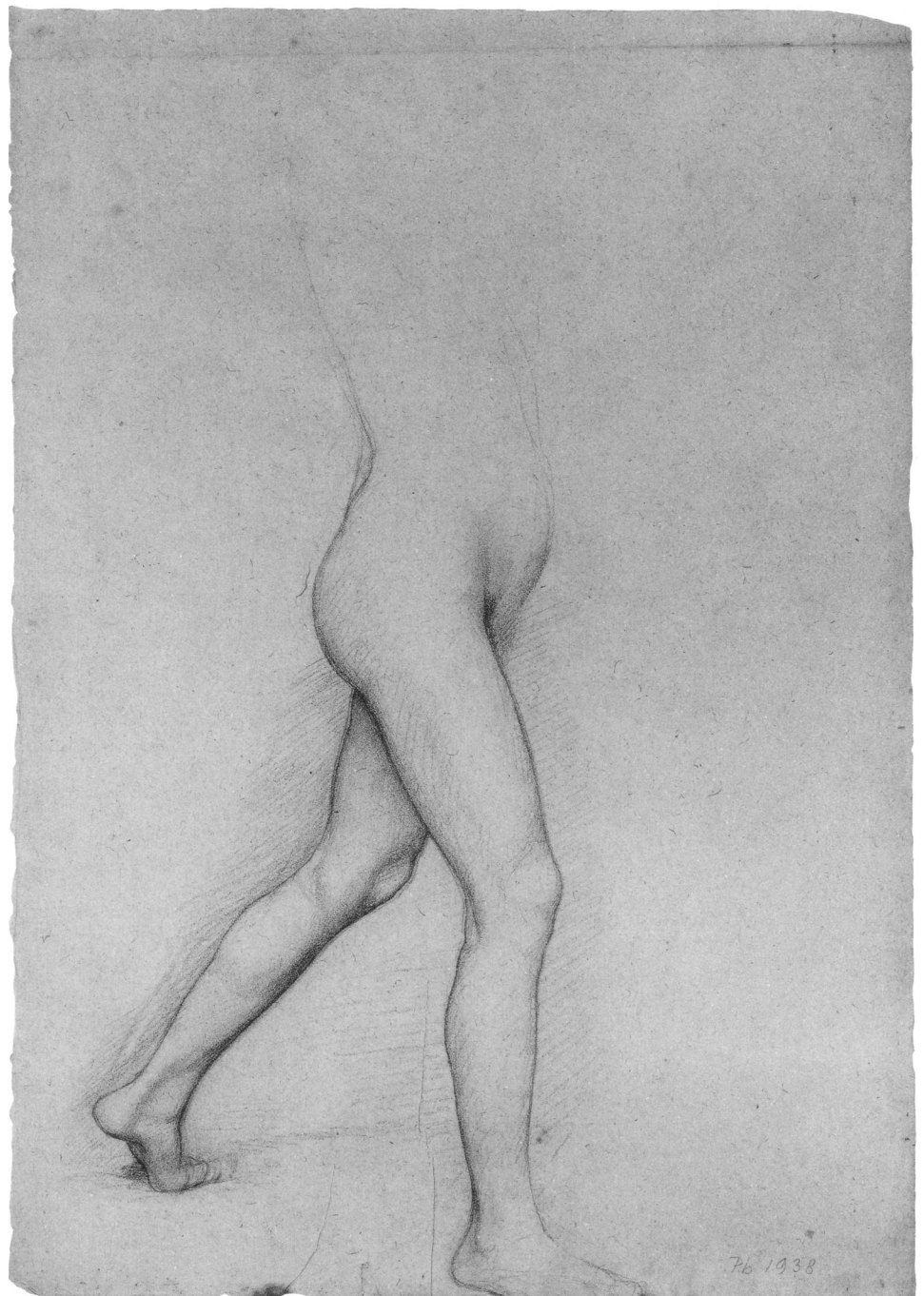
*Black chalk*

*16 $\frac{3}{8}$  x 11 $\frac{3}{8}$  in. (41.6 x 28.8 cm)*

**Gift from the family of Howard J. Barnet,  
in his memory, 1992**

*1992.360*

This superb drawing belongs to a group of studies Degas made for an unrealized history painting, *Saint John the Baptist and the Angel*, while he was in Italy from 1856 to 1859. The figure's stance and the faint indication of the bent right arm correspond closely to other sketches for the angel, frequently shown classically draped and blowing a trumpet. A black-chalk study for the upper half of the nude model is in the Cleveland Museum of Art. This is an important addition to the Metropolitan's rich corpus of Degas drawings, especially his early work. HBM





**Alfred Sisley**

*British, 1839–1899*

*A Road in Moret in Winter*

1891

*Oil on canvas*

18<sup>3</sup>/<sub>8</sub> x 22<sup>1</sup>/<sub>4</sub> in. (46.7 x 56.5 cm)

**Bequest of Ralph Friedman, 1992**

1992.366

In 1867, at an exhibition he organized near the Paris world's fair, Courbet displayed a number of works under the rubric *paysages de neige*—landscapes in snow. Monet, Renoir, and Sisley, young artists who later would be called the Impressionists, were very excited by the possibilities of landscapes executed in white or gray with just a few touches of bright color. Within a short time all three executed snowy scenes, but Monet and Sisley continued to do so for the rest of their lives.

This fine work, with its subtly nuanced palette and expertly rendered brushstrokes, is one of several that Sisley made in the winter of 1891 in Moret-sur-Loing. It depicts the rue Eugène Moussour, which here is bordered by the wall of the village hospital.

With this gift, added to those made recently by Douglas Dillon and Janice H. Levin, the Museum's collection finally represents in several excellent works the distinctive achievement of Sisley.

GT



**Edgar Degas**

*French, 1834–1917*

***Two Men***

*Ca. 1865–69*

*Oil on wood*

*10 5/8 x 8 1/8 in. (27 x 20.6 cm)*

**Gift of Yvonne Lamon, 1992**

*1992.380*

One of the most significant traits of Degas's portraiture was his habit of capturing individuals off guard in their own environments, which enabled him to discover characteristic gestures or poses that subtly reveal their personalities, if not their identities. Yet while Degas's portraits are almost always telling in this manner, a surprising number of the subjects have come to us shorn of their names by the vagaries of history. The men in this intriguing work were among them. However, on the basis of a photograph, P. A. Lemoisne, the mid-twentieth-century cataloguer of Degas's work, identified the man on the right as Émile Lévy (1826–1890), a painter who studied at the French Academy in Rome when Degas resided there in the late 1850s. Gustave Moreau introduced Lévy to Degas, who found him "worthy and charming." They remained friends after returning to Paris, through the 1860s, but in the 1870s Degas saw less of Lévy, who became increasingly conventional in his art as Degas became a leader in "the new painting."

The setting of this informal scene may well be an artist's studio. No name has been proposed for the man on the left. GT







Thomas Tucker (decorator)  
*American, 1812–1890*  
 Tucker Porcelain Factory (manufacturer)  
*American (Philadelphia, Pennsylvania),*  
 1826–38  
*Pair of Vases*  
 1828–38  
*Porcelain*  
*H. 14 1/4 in. (36.2 cm)*  
 Friends of the American Wing Fund, 1992  
 1992.362.1,2

The porcelain factory founded in Philadelphia by William Ellis Tucker was the first in America to be commercially successful. These vases are among the largest and most ambitious forms that Tucker produced. In their classic urn shape with gilded winged-caryatidlike handles, they are reminiscent of early nineteenth-century European porcelains. The finely painted landscape scenes are



*John Locke*  
*From a desk and bookcase*  
*American (Philadelphia, Pennsylvania),*  
 1765–75  
*Mahogany*  
*H. 10 1/2 in. (26.7 cm)*  
 Gift of Bernard and S. Dean Levy, Inc.,  
 New York City, in honor of  
 Bernard Levy, 1992  
 1992.181.1

This bust is one of the masterpieces of American figural sculpture from the period just before the American Revolution. The unidentified carver has infused his rendition of the philosopher John Locke (based upon an oft-copied portrait by Sir Godfrey

Kneller) with remarkably expressive qualities. This example is one of a number of diminutive busts of Locke and John Milton conceived as finials to be placed within the broken pediments of Philadelphia-made desks and bookcases. The use of such images of renowned literary figures sprang from a tradition of library busts placed on bookcases that had its roots in antiquity. In the houses of Colonial Philadelphia, where there were no separate rooms for books, the desk-and-bookcase-with-bust served as a movable library for members of the city's cognoscenti. The Museum's bust was given together with its original bookcase (acc. no. 1992.181.2), but without the desk unit upon which the latter originally stood.

MHH



indicative of Thomas Tucker's decorative style. Most likely romanticized views, they were undoubtedly copied from imported European landscape prints that were available in portfolios in Tucker's possession. Such scenes, delicately colored and subtly shaded, are typical of the more prestigious commissions produced by the factory. On the reverse are gilded motifs of a lyre with crossed trumpets surrounded by a floral garland and enclosed in a laurel wreath. This motif is more typical of Tucker pitchers.

The vases are nearly a matched pair, yet only one features a technical development in the treatment of the winged-caryatid handles. Typically, wings of the caryatids on handles of Tucker vases in this form are supported by small struts. However, the vase on the right lacks this bracing, and the handles slumped a bit toward the body of the vase during its firing.

ACF



Henry Kirke Brown  
American, 1814–1886  
*The Filatrice*  
1850  
Bronze  
H. 20 in. (50.8 cm)  
Purchase, Gifts in memory  
of James R. Graham, and  
Morris K. Jesup Fund, 1993  
1993.13

Brown was the first American artist to attain consistent success sand casting domestically, rather than in Europe. This classically garbed spinner, one of his most pleasing efforts, has the distinction of being the earliest American bronze sculpture in the Metropolitan's collection. The demure figure holds a distaff and spindle and winds yarn through her fingers onto the dangling bobbin below. While this subject was apparently based on a well-known seated marble spinner by the German sculptor Rudolf Schadow (1786–1822), Brown's treatment of surface and form in this cast is especially characteristic of his naturalistic approach. Attention to lifelike detail is particularly evident in the wire wrapped around the bobbin in imitation of wool and the subtle textural differences between the spinner's skin and peplos. TT





**Julius Grudchos and Selmar Eggers**

*American, active ca. 1856–60*

**Percussion Target Rifle**

*American (New Bedford, Massachusetts),*

*ca. 1856–60*

*Walnut, steel, silver, gold, ebony, and ivory*

*L. 49 1/4 in. (125.1 cm)*

Purchase, Bashford Dean Memorial

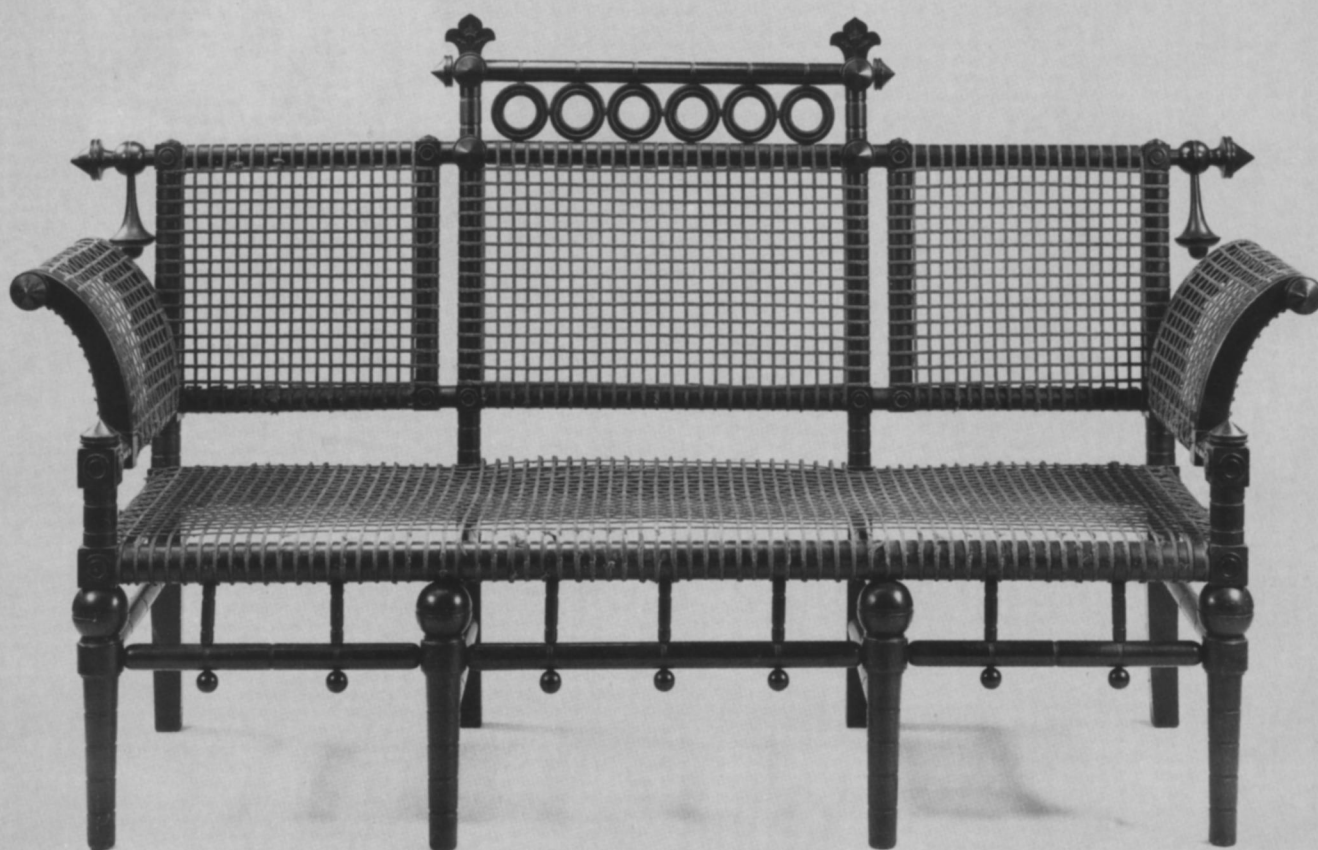
Collection, Funds from various donors, by exchange, 1992

1992.375

Target shooting with the crossbow was a well-organized sport in Germanic countries

by the late Middle Ages. Shooters formed clubs that were modeled after contemporary craft guilds and served many of the same social and civic functions. During the late fifteenth century firearms gradually replaced bows as the customary weapon for target shooting in most areas. This activity being a long-established part of their society, German immigrants in the nineteenth century quickly founded shooting clubs (*Schützenvereine*) in the United States. Such clubs remained a popular fixture of German-American culture into the early twentieth century.

Most *schützen* rifles were relatively plain, unlike this finely made, unusually decorative example. It is distinguished by delicate floral ornament engraved on the steel and silver mounts, gold inlay highlighting the browned barrel and lock, and exuberant floral designs carved in the stock. Grudchos and Eggers, whose names appear on the lock and barrel, were well known for their innovative whaling guns. All the elements of the target rifle are stamped with the number 1, suggesting that it was the first of the few firearms of this specialized type that Grudchos and Eggers made during their brief partnership. DJL







**George Jakob Hunzinger**

*American, 1835–1898*

**Settee**

*American (New York City), ca. 1876–85*

*Ebonized cherry and cotton-covered woven steel*

*L. 67 $\frac{3}{8}$  in. (171.1 cm)*

**Friends of the American Wing Fund, 1992**  
1992.269

In 1866 the German-born Hunzinger established a successful New York firm that manufactured patented furniture of his own invention. This rare settee, one of his most ambitious pieces, illustrates the proto-modern character of Hunzinger's best designs. Like his British contemporary Christopher Dresser, Hunzinger attempted to forge a design vocabulary free from historical references. Although the settee vaguely recalls faux-bamboo furniture, in vogue around 1880, and alludes to the tradition of joinery, its strongest reference is to the machine. Skillfully constructed of lathe-turned parts, the settee is hierarchically composed of interlocking, contiguous, and rhythmically repeated elements that convey energy and imply movement. One of only two Hunzinger objects known in this form and among the few finished in black, the settee belongs to a group of related pieces with woven metal seats. The blue-and-gold cotton-covered steel bands, stretched tightly across the frame, were Hunzinger's alternative to cane and upholstery. The bands, an invention patented on April 18, 1876, are in extraordinary condition. The patent date, stamped on the back of a rear leg, establishes the earliest possible date for the settee; on the basis of its style, however, it is unlikely to have been made after the mid-1880s. CHV

**Louis Comfort Tiffany and Samuel Colman (designers)**

*American, 1848–1933; and 1832–1920*

**Armchair**

*American (New York City), ca. 1891*

*Oak and silk velvet*

**Purchase, Harry W. Havemeyer and The Frelinghuysen Foundation Gifts, in memory of H. O. Havemeyer, 1992**

1992.125

The interiors that Tiffany and Colman designed between 1889 and 1892 for the Fifth Avenue residence of the preeminent collectors Louisine and Henry Osborne Havemeyer were among the most magical and important of their era. Each room within the eclectic house had a thematic unity of its own; each decorative element contributed to the harmony of the whole. This armchair is from Mr. Havemeyer's library, or Rembrandt Room, as it was also called, a room that epitomized that concept.

Celtic, Viking, and other medieval ornament informs much of the carved patterns and embroidered designs of the chair as well as the detailing throughout the room. In her memoirs Louisine Havemeyer credits Colman with the design of the furniture, which she said was influenced by Norwegian Viking and Celtic prototypes. Mrs. Havemeyer also described the finishing process, whereby many coats of varnish were applied and buffed laboriously to create an effect akin to Japanese lacquerwork. The original upholstery of silk velvet in deep amber and olive green and embroidered in a Celtic design in silk threads has been replicated by the Museum. The lustrous sheen of the upholstery echoed the elaborate ceiling of Japanese silks, which was also designed by Colman.

ACF





**Mary Cassatt**  
*American, 1844–1926*  
**Portrait of Adaline Havemeyer in a White Hat**  
*Begun in 1898*  
*Pastel on wove paper*  
*25 x 21¼ in. (63.5 x 54 cm)*  
*Signed (upper right): Mary Cassatt*  
**Gift of members of the family of Adaline Havemeyer Frelinghuysen, 1992**  
 1992.235

When Cassatt visited New York in 1898 after decades in France, she brought only her pastel equipment, not her oils. In this portrait of the thirteen-year-old daughter of her friends Louisine and H. O. Havemeyer, she exploited many different strokes and achieved chromatic variety with a limited palette of chalks. Cassatt took the drawing away, possibly intending to complete it from a photograph, but in the winter of 1911–12 she delivered it unfinished to Adaline for her daughter's nursery. The lack of finish is fresh and delightful, as is the coincidence between vivacious expression and vivacious execution.

HBW

**Thomas Hewes Hinckley**  
*American, 1813–1896*  
**Page from a Sketchbook of Landscape and Animal Subjects**  
*Thirty-two drawings in graphite, some with white gouache, on off-white and green papers*  
*Each page 9¾ x 14 in. (24.8 x 35.6 cm)*  
*Inscribed in pencil (lower left): Del. Co. 1864*  
**Purchase, Sheila and Richard J. Schwartz Fund and Gifts in memory of Stephen D. Rubin, 1992**  
 1992.373

Hinckley was a specialist in the painting of domestic animal portraits and narrative scenes in his home state of Massachusetts. He also regularly exhibited landscapes, which are far less known. This sketchbook, composed chiefly of exquisite scenes in pencil, reveals him to have been a remarkably sensitive draftsman in that genre. Most of the book seems to reflect a single summer excursion through eastern Pennsylvania, New York state, and New England in 1864. Its contents are not simply passing notations, but discrete, painstakingly rendered compositions, one to a page. Some of the sites depicted—like several done in the Catskill Mountains—show his awareness of subjects preferred by Hudson River School artists, while the minute precision and factualism of the pencil work suggests sympathy with the aesthetic standards of the American Pre-Raphaelite movement, then at its peak of influence. The overall impression is not of an informal journal of observations but of a souvenir album of picturesque vignettes. KJA





William Lightfoot Price (designer)

American, 1861–1916

*Leaded-glass Window, from a Set of Four*  
American (Philadelphia, Pennsylvania),  
ca. 1905

40 x 24 in. (101.6 x 61.6 cm)

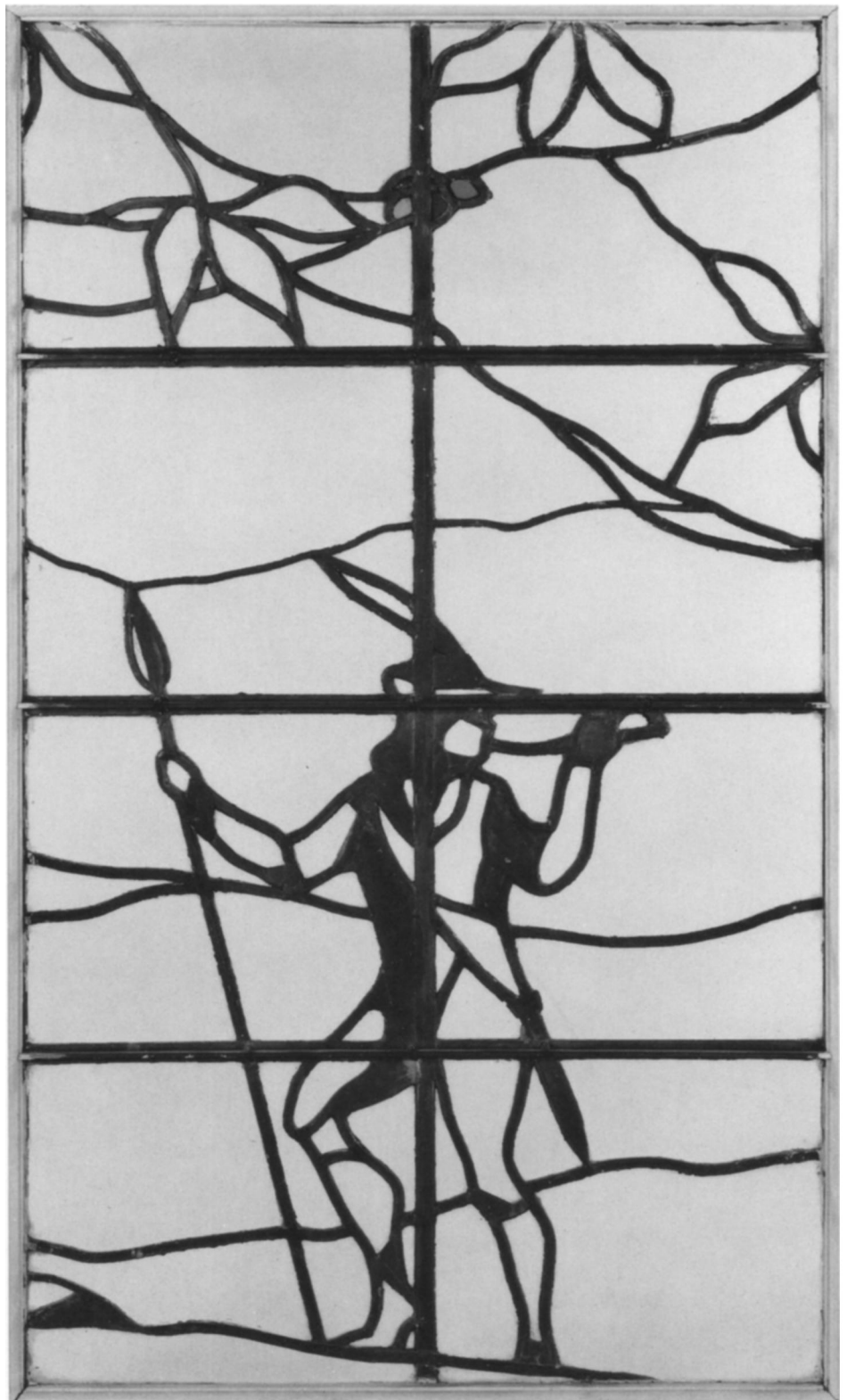
Purchase, Jane D. Kaufman Gift and  
Sansbury-Mills Fund, 1993

1993.6.4

Price became a noted Philadelphia architect of the turn-of-the-century American Arts and Crafts movement and in 1903 cofounded Rose Valley, a utopian colony of artisans in Pennsylvania. These unusual windows feature medievalized motifs, created through a silhouette effect achieved by articulated lead lines surrounding panes of colorless glass. Small jeweled highlights in red, amber, and olive green glass provide the only color. The medieval hunting scene was carried from window to window, unified by the continuous lines of leading. The design is rooted in the English Arts and Crafts movement, and at the same time resembles turn-of-the-century woodblock storybook illustrations.

The windows were part of the architectural scheme conceived by Price for a house he designed for Frank Van Camp in Indianapolis in 1905. This structure was inspired by the Gothic house near Philadelphia that Price designed some five years earlier for John Gilmore. The Gilmore decorative scheme featured similar leaded-glass windows (now in the Philadelphia Museum of Art), which were no doubt the inspiration for these. The Metropolitan's windows are a departure from the typical American stained glass manufactured during the period. More common was the use of mottled colored and opalescent glass, materials promoted by the glass studios of Louis Comfort Tiffany and John La Farge.

ACF





**Pablo Picasso**  
*Spanish, 1881–1973*  
*At the Lapin Agile*  
 1905

*Oil on canvas*  
 39 x 39½ in. (99 x 100.3 cm)

The Walter H. and Leonore Annenberg  
 Collection, Partial Gift of Walter H.  
 and Leonore Annenberg, 1992  
 1992.391

The destitute outcasts featured in Picasso's Blue Period gave way, in 1905, to circus performers and harlequins in more colorful

settings. *At the Lapin Agile*, a canvas nearly square and broadly painted, was originally conceived to decorate a bar in Montmartre, the interior of which is depicted here. Since the painting would be seen across a crowded and smoky room, Picasso's composition was of posterlike simplicity. He aligned glasses and figures—hatted and shown from full-face to profile view—along severe diagonals, ending with a seated guitarist, Frédéric, the café's owner. As identifiable as the musician are the two diffident patrons at the bar, their colorful, theatrical getup still accentuating their emaciated pallor. The melancholy har-

lequin in the red, green, and other diamond-patterned costume is Picasso himself. The pouting woman decked out in an orange dress, boa, choker, and gaudy hat is Germaine Pichot, a notorious femme fatale. In 1901 Germaine had caused Carlos Casagemus, a close friend of Picasso's, to commit suicide because of his unrequited love for her. The melodrama continued to haunt Picasso, who evoked his dead friend in several paintings at the time. Germaine subsequently married Ramon Pichot, another close friend of Picasso's.

SR



**Pablo Picasso**

*Spanish, 1881–1973*

***Head of a Peasant (Josep Fontdevila)***

*1906*

*Oil on canvas*

*17¾ x 15⅞ in. (45 x 40.3 cm)*

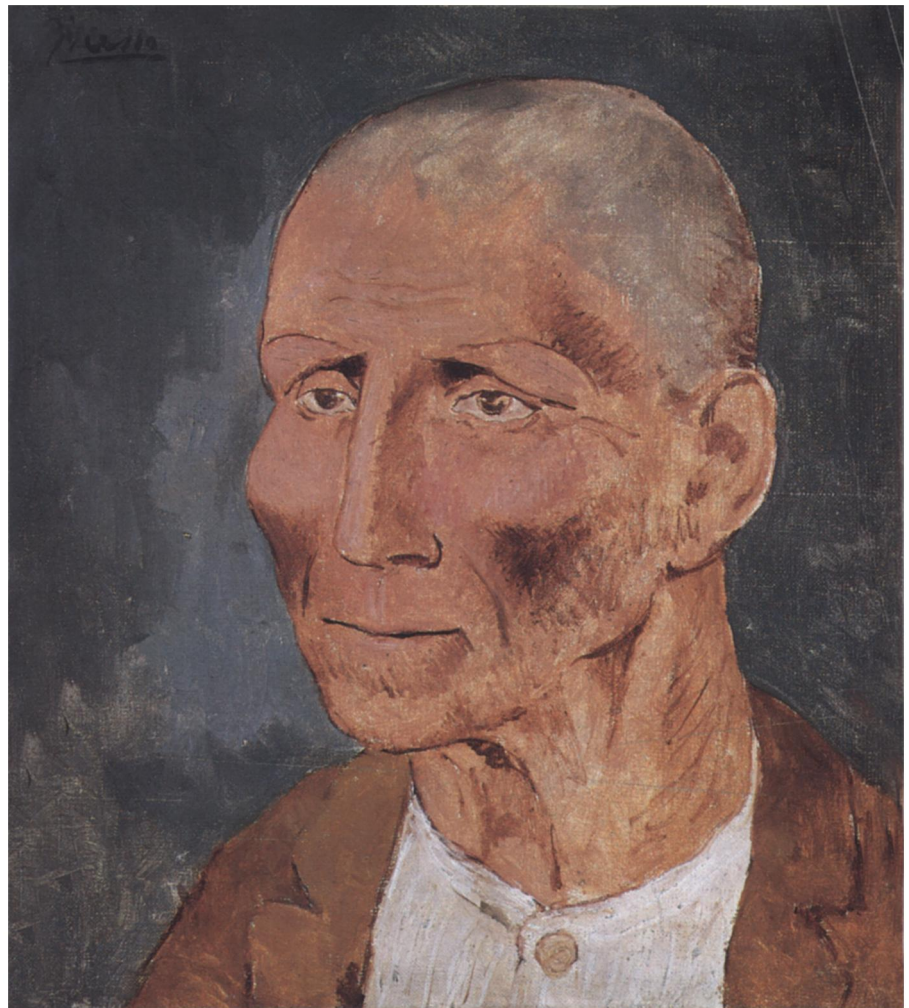
**Anonymous Gift, 1992**

*1992.37*

Picasso spent the summer of 1906 in Gosol, a remote village in the Pyrenees. There Picasso took a fancy to the ninety-year-old Josep Fontdevila, an innkeeper and former smuggler. In *Picasso et ses amis* (1933) Picasso's companion Fernande Olivier described Fontdevila as "a proud old man, extraordinarily beautiful in a strange wild way...mean and cantankerous with everybody...except with Picasso." Picasso developed such a strong rapport with the tough old man that he would come to identify with him and even similarly shaved his

head. More or less ignoring the surrounding landscape, Picasso composed a large group of drawings, gouaches, and this oil of Fontdevila's ascetic head that became a metaphor for the austere Pyrenees region. After his return to Paris, Picasso rendered the absent bandit's face ever more abstract and masklike, and used it at the same time for inspiration when he repainted the face of Gertrude Stein in his 1906 portrait of the writer, which was acquired by the Museum in 1946.

SR



**Eugène Atget**

*French, 1857–1927*

*Versailles*

1923

*Albumen silver print*

7 x 8 5/8 in. (17.8 x 21.9 cm)

Purchase, Samuel J. Wagstaff, Jr.

Memorial and David Hunter McAlpin

Funds, and The Horace W. Goldsmith

Foundation, Paul F. Walter, and Mr. and

Mrs. John Walsh Gifts, 1992

1992.5152

Although he studied drama in Paris in the mid-1870s and was an actor for some years, Atget's theatrical sensibility found its best outlet in a purely visual art form. In 1898 he began to photograph old Paris, and within a decade he had made a name as an assiduous documenter of the art and architecture of the ancien régime. Except for a brief attempt to

capture life in the streets early in his career, Atget rarely photographed people, preferring the streets themselves, as well as the gardens, courtyards, and other areas that constituted the cultural stage.

After the Great War Atget frequently focused on mannequins, statues, and other substitute "actors." At Versailles, where he had worked since 1901, he came to see the sculptures not as felicitous ornaments but as characters in an immemorial play. In this picture, which shows a replica of the *Dying Gaul*, Atget contrasts human pain and artistic beauty, mortal man and the immortal soul. Drawing on his long experience in relating near and far objects and vistas in these gardens, the photographer juxtaposed the statues so that the Apollo in the background seems to rise like the living spirit escaping the body at death. MMH



**Lucian Freud**

*British, born 1922*

*Naked Man, Back View*

1991–92

*Oil on canvas*

72 1/4 x 54 1/8 in. (183.5 x 137.5 cm)

Purchase, Lila Acheson Wallace Gift, 1993

1993.71

For almost half a century Freud has concentrated on depicting the human figure and face. In the United States he is best known for his works from 1945 through 1979. These early paintings and drawings, crafted in a meticulous style with extreme precision, are small in format. Freud's major compositions of the last dozen years, however, are considerably larger. Their surfaces are heavily worked, and in many, certain areas are impastoed.

This astonishing picture, among Freud's largest, portrays a subject quite frankly not handsome. An enormous man, a broken giant, is posed in the artist's attic studio. The man's head is shaven, he is nude, and, back turned, he sits on a covered stool that has been placed on a model's red-carpeted stand. The gray backdrop that silhouettes the figure hides the rest of the small room. At the right hangs a cluster of rags used by the artist to wipe clean his brushes and hands. The model, Leigh Bowery, is a theatrical personality in London.

With stark truthfulness, Freud records Bowery's physical appearance. The manipulation of paint to describe different textures is virtuosic, and the rendition of a landscape of flesh, here beaten by time and abuse, is extraordinary. In essence this is not a portrait but rather a still life of skin, the membrane that clothes the human form. One is reminded of the terrifying single figures depicted by Willem de Kooning, who once said, "Flesh is the reason why oil painting was developed."

WSL









**Stuart Davis**

*American, 1892–1964*

*Report from Rockport*

1940

Oil on canvas

24 x 30 in. (61 x 76.2 cm)

Edith and Milton Lowenthal Collection,  
Bequest of Edith Abrahamson Lowenthal,  
1991

1992.24.1

When the Metropolitan Museum's retrospective "Stuart Davis, American Painter" opened in 1991, two of the artist's most important paintings, *Report from Rockport* (1940) and *Arboretum by Flashbulb* (1942), were borrowed from the Edith and Milton Lowenthal Collection. When the exhibition closed at the San Francisco Museum of Modern Art in 1992, both paintings and four additional works, by Arthur B. Dove, Charles Sheeler, and Max Weber, were assigned to The Metropolitan Museum of Art by the trustees of Mrs. Lowenthal's estate.

Davis often reprised earlier compositions in his work. *Report from Rockport* is based on *Town Square* of 1925–26 (Newark Museum) and shows the same view of Rockport, Massachusetts, with a garage in the distance, the facades of stores on each side, and a kiosk, gasoline pump, and two trees that direct the

viewer's attention into the space. In *Report from Rockport* the yellow road leads the eye to the garage situated at the center of the composition. The store facades in this version of the scene are generic trapezoidal planes—the left one black, the right one blue—and the tree is enclosed in its own slice of space. In the distance is a blue hill covered with cross forms, and above, in a pink sky, are white, black, red, and maroon clouds.

The sense of deep space is countered, however, by Davis's use of fully saturated color over the painting's entire surface. Davis also covers the canvas with words, letters, and straight and curved lines and shapes that create an "all-over" feeling. This scene is one of vitality, disjunction, and speed, reflecting Davis's interest in conveying the experience of modern American life at mid-century.

LSS



**Benton Murdoch Spruance**

*American, 1904–1967*

***American Pattern—Barn***

1940

*Lithograph, printed in tan and black on  
wove paper*

7¾ x 14 in. (19.7 x 35 cm)

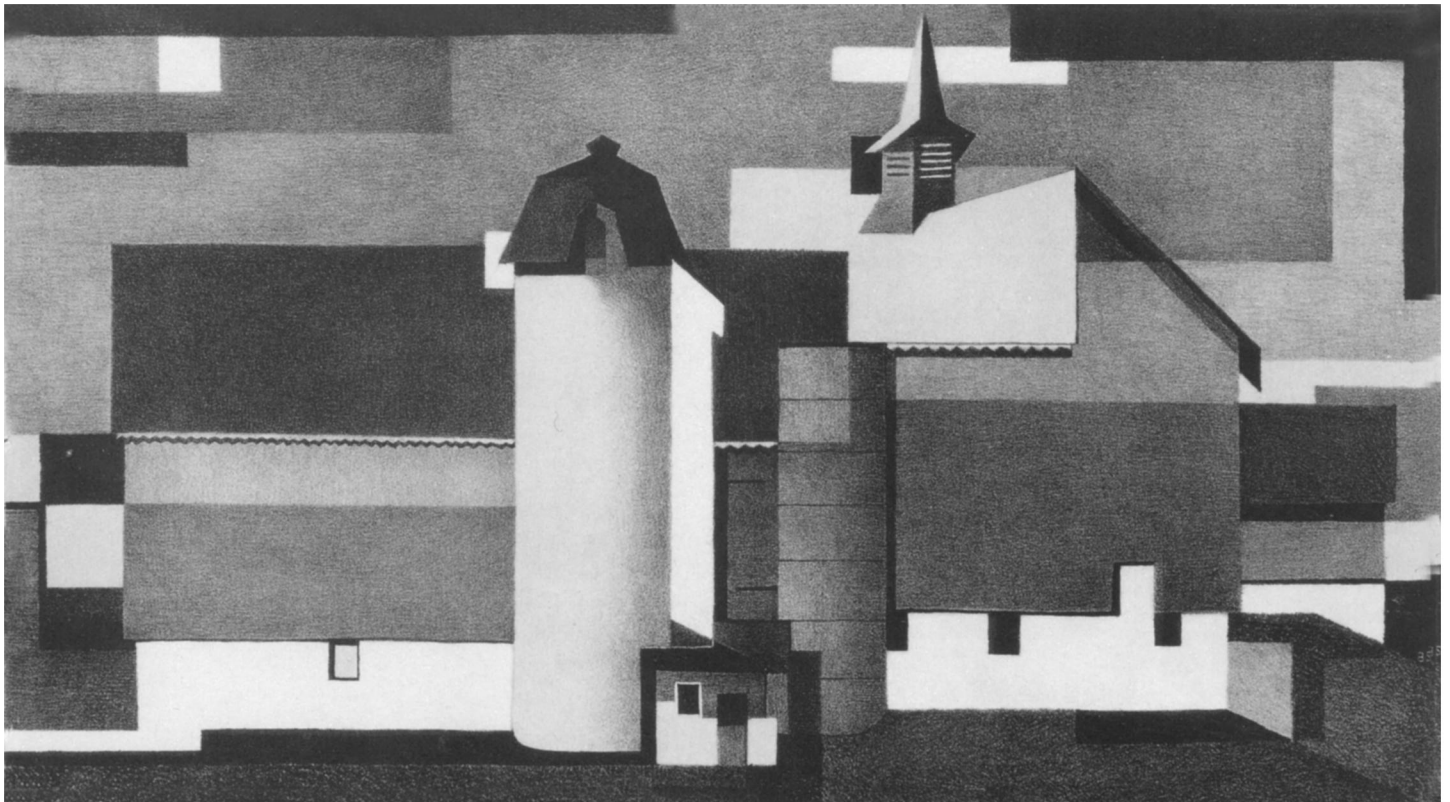
**Purchase, Gift of Reba and Dave Williams,**

1993

1993.1054

Searching for what he described as the “very essence” of an American tradition in art, Spruance responded in an extraordinary manner to the precisionist style of Charles Sheeler (1883–1965), whose depictions of American barns and folk art in paintings, drawings, and photographs were exhibited at the Museum of Modern Art in 1939. Spruance, along with other American print-makers during the late 1930s, celebrated lithography as the artistic medium of the people, and here he boldly uses the medium to transform rough-hewn planks and split shingles into planes of tone. By juxtaposing light and dark blocks and dashes, Spruance creates a lively, syncopated surface that is harmoniously pieced together like the patches of an American quilt.

EBD





**Jane Wilson**

*American, born 1924*

*American Landscape*

1959

*Acrylic on canvas*

60 1/8 x 50 in. (152.7 x 127 cm)

*Inscribed (on the reverse): American Landscape / Jane Wilson 1959*

**Gift of Ione Ulrich Sutton, 1992**

1992.214

When recently asked about the specific site depicted in *American Landscape*, Wilson remembered that the picture's genesis goes back to an excursion to the Rocky Mountains during her childhood. When descending the Rockies' Eastern Slope toward the Great Plains, a panorama of such vastness and luminosity opened up that it remained etched in her mind. In 1949, after moving to New York, where she has exhibited her still lifes and landscapes ever since, her

longing for the landscape of her native Midwest intensified. Consequently, she evoked in paint that distant panorama, which she called "a sea of grass whose color changes with the seasons." In this large and broadly brushed work, autumnal fields in muted greens and yellows stretch toward a distant low horizon under a cloudy yet luminous sky. As in all of her landscapes, no human being is in sight.

SR





**Fred Williams**

*Australian, 1927–1982*

***Landscape with Rocks I***

1957–58

*Oil on Masonite*

45 $\frac{3}{4}$  x 36 in. (116.2 x 91.4 cm)

*Signed (lower right): Fred Williams*

*Gift of Lyn Watson Williams, 1992*

1992.312.1

Williams is well known in his native Australia, where he received his early art training. He then stayed in London from 1951 until 1956, and upon his return from Europe, Williams chose the landscape of Australia as his main subject. His first Australian landscapes revealed the influences of the Postimpressionists, especially of Cézanne. *Landscape with Rocks I* is based on sketches Williams made in front of stands of saplings and rocks in the Blue Mountains, a region some one hundred miles southwest of Sydney. No doubt, the choice of this site was determined by his preoccupation at the time

with the underlying structure of a given motif. Forgoing a horizon line, he compressed the space between the riverbed in the foreground and mountain slope beyond, aligning them in parallel bands of muted tones close to the picture plane. And as Cézanne would sometimes do in his forest interiors, Williams set up a dialogue between opposites, the bulky rocks below and the reedy saplings above.

Williams died in mid-career. This painting is the earliest of three of his Australian landscapes given to the Museum by his wife.

SR



**Sigmar Polke**

*German, born 1941*

**Untitled**

1975

*Gelatin silver print*

16 1/8 x 20 3/4 in. (41 x 52.5 cm)

Purchase, David Schiff, Lila Acheson  
Wallace, Harriet and Noel Levine, and  
Nancy and Edwin Marks Gifts, 1992

1992.5154

One of the most provocative artists of post-war Europe, Polke has created works critical of Western culture since 1963, when he and fellow artist Gerhard Richter began using photography as the basis for paintings that satirized the look and message of consumer culture. Since that time Polke has continued to use photography as a breeding ground for innovation.

During the 1970s the artist painted little but traveled widely with his camera—to Paris, New York, Brazil, Afghanistan, and Pakistan. His subjects were night life, low life, the underworld, and the Third World—

arenas in which life is lived in defiance or ignorance of established Western social rules. The basis of the image here is one of a series of negatives exposed in a bar in São Paulo, Brazil, showing a group of men drinking.

Polke considers the darkroom a sort of alchemic laboratory in which he can explore infinite mutations of imagery. With the negative in his enlarger, the artist developed this large sheet selectively, pouring on photographic solutions and repeatedly creasing and folding the wet paper. The resulting abstract organic forms thus issue from and re-express the boozy, convivial energy of the scene.

MMH







**Susan Rothenberg**

*American, born 1945*

***Galisteo Creek***

1992

*Oil on canvas*

112 x 148 in. (284.5 x 375.9 cm)

Purchase, Lila Acheson Wallace Gift, 1992

1992.343

This is a dramatic scene: a white predator, perhaps a rodent, closes in for the kill on a smaller black-and-ocher fish at the top center of the composition, while other fish, unconcerned, swim past. These characters converge at the crux of a Y-shape formed by the curve of a fallen branch and the body of the predator. Other partially obscured forms can be seen in the blood-red environment. Incongruously, a small, white human head extrudes from the branch at the lower right.

Rothenberg first showed her paintings and drawings in the mid-1970s. Using the horse

as a single iconographic element for reintroducing content into painting, she produced some of the most compelling images of the decade. Her work has always been distinguished by its forceful, gestural paint surface, which dominates anecdotal detail. This canvas is contemporary with several paintings executed in the early 1990s, in which the viewer is confronted with close-ups of the hindquarters of horses trampling hapless dogs, which in turn tear rabbits to bits.

*Galisteo Creek* presents a similarly brutal yet compelling image of nature.

LSS





**Jennifer Bartlett**

*American, born 1941*

***Five P.M.***

1991–92

*Oil on canvas*

84 x 84 in. (213.4 x 213.4 cm)

Purchase, Lila Acheson Wallace Gift, 1993

1993.63

This painting, along with *Five A.M.*, is part of a twenty-four-painting cycle executed in 1991–92. Each painting represents a different scene of daily events in the artist's life at a different hour of the day (starting at 8 A.M.). All of the paintings in the series are seven feet square and include two grid elements: one of the underlying structure and ground color; the other relating to plaid patterns, which the artist particularly likes. A clock in each composition indicates the time, thus giving each painting its title.

This is a view into a fishpond in the artist's garden. The subject matter invites

comparison with works by Matisse and Monet that explore similar themes: domesticated fish life on the one hand and pond flora on the other. Bartlett has distributed the lily pads and flowers, rocks, and goldfish across the composition to achieve an overall composition of seemingly repeated elements. Here, the underlying grid is particularly in evidence, and in tandem with the artist's looser and more translucent handling of the fish and lily pads, the viewer is aware of Bartlett's mediation between a modular organization and a sumptuous painting technique.

LSS





**Jennifer Bartlett**

*Five A.M.*

1991–92

*Oil on canvas*

84 x 84 in. (213.4 x 213.4 cm)

Joseph H. Hazen Foundation Purchase  
Fund, in honor of Cynthia Hazen Polsky,  
1992

1992.342

In comparison with *Five P.M.*, this scene is bizarre and hallucinatory. A cartoonlike couple, copied from a drawing by the artist's daughter, embrace in a nocturnal dance to the bars of a theme by Mozart shown at the bottom of the composition. Bartlett's cultivation of the grid motif is seen in the red latticework at the upper right, as well as in the kitchen floor, the individual tiles of which, however, vary in size and scale. In addition, the perspective of the floor seems to descend to the middle of the composition

and then swoop up to the rear. The mottled treatment of the ordinary tile floor is yet another element that amplifies the lively visual quality of this painting.

Bartlett, like Susan Rothenberg, is one of several artists whose career bridges the Formalist sensibility of the 1960s and the new figuration of the 1980s. Bartlett has been called a Minimalist Expressionist, but she once noted that, while believing in the work of Minimalist artists, she was incapable of being one.

LSS



**Georges Noël**

*French, born 1924*

***Lohengrin***

*1988*

*Oil, sand, and glue on canvas*

*82 1/2 x 65 in. (209.6 x 165.1 cm)*

*Signed (lower right): Georges NOËL; dated*

*(lower left): 88; (upper right): 1988*

**Gift of André Emmerich, 1993**

*1993.86*

Since the mid-1980s, signs, symbols, and linear scratchings have activated the surfaces of Noël's relatively monochromatic canvases. Movement through time and space are suggested by the dense overlaying of imagery that reveals certain shapes while obfuscating others. In *Lohengrin* Noël creates a rich patchwork of rectangular forms and crosses, which appear sewed onto the beige-and-white mottled ground. The ground itself is textured with sand and glue, creating the effect of weathered stone. Over all of these areas are the artist's nervous slashes and scribbles. The title *Lohengrin* was applied after the work was completed, because the rhythms of the forms and the tonal atmosphere reminded the artist of Wagner's opera. Other works of 1988 also received opera titles. After a period of Minimalist painting and sculpture (late 1960s–early 1980s), *Lohengrin* marks Noël's return to the Abstract Expressionist roots at the beginning of his career in the early 1960s, when he was associated with the Art Informel group in France.

LMM

**Caio Fonseca**

*American, born 1959*

***Tenth Street, #5***

*1992*

*Acrylic on canvas*

*62 x 49 5/8 in. (157.5 x 126 cm)*

*Signed (lower right): CAIO; dated (lower left): 1992*

**Edith C. Blum Fund, 1993**

*1993.115*

This acrylic on canvas is one of about fifteen abstractions that Fonseca produced between 1992 and 1993 titled *Tenth Street*, after the location of his studio in New York City's East Village. Like the other works in this series, #5 is composed of many rectangular and curved elements with cutout edges, loosely arranged along an underlying grid structure. Each work in the series, however, is very different in terms of composition, color, and the relationship of forms to ground. This painting is a lively syncopation of both large and small and straight and curved forms that juxtaposes the solidity of the rust-colored shapes against the more amorphous and gesturally painted ground. Darker residues of still more shapes, deleted during painting, are visible beneath the many layers of thin off-white paint. A strong dose of whimsy may be seen in the additions of small black twists, lines, and circles to the edges of the larger shapes and in the composition's lively rhythm. Fonseca, of Uruguayan descent, studied art and traveled in Europe and South America between 1978 and 1992. Returning to New York in May 1992, he produced this memorable tribute to his home city with a decidedly Latin beat.

LMM







**Barnett Newman**

*American, 1905–1970*

***The Song of Orpheus***

1944–45

*Oil pastel on paper*

20 x 14<sup>7</sup>/<sub>8</sub> in. (50.8 x 37.8 cm)

*Signed (lower center): B B Newman*

**Gift of Annalee Newman, 1992**

1992.179.1

***Untitled***

1960

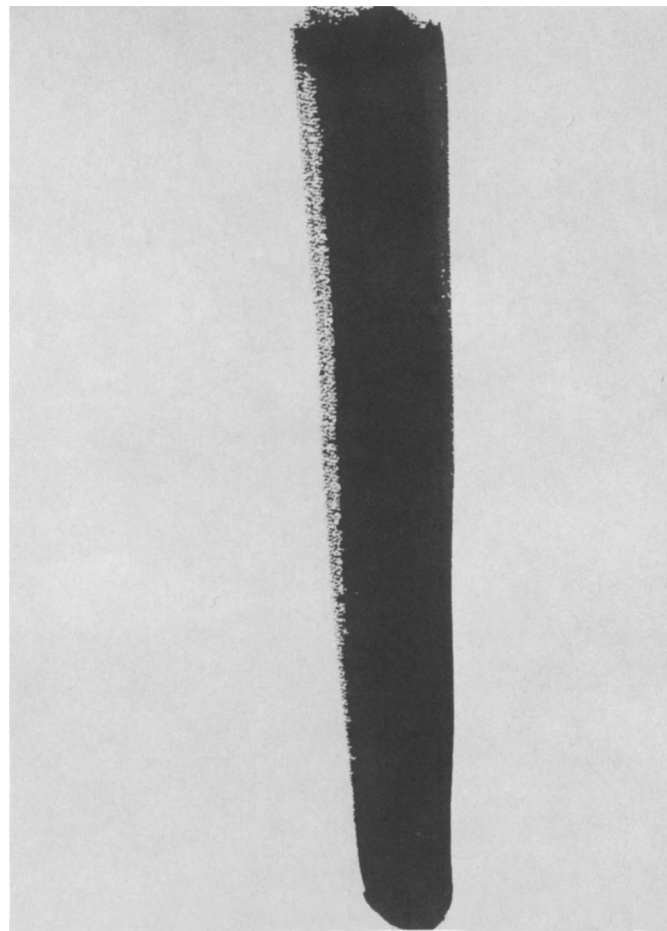
*Brush and ink on paper*

14 x 10 in. (35.6 x 25.4 cm)

**Gift of Annalee Newman, 1992**

1992.179.4

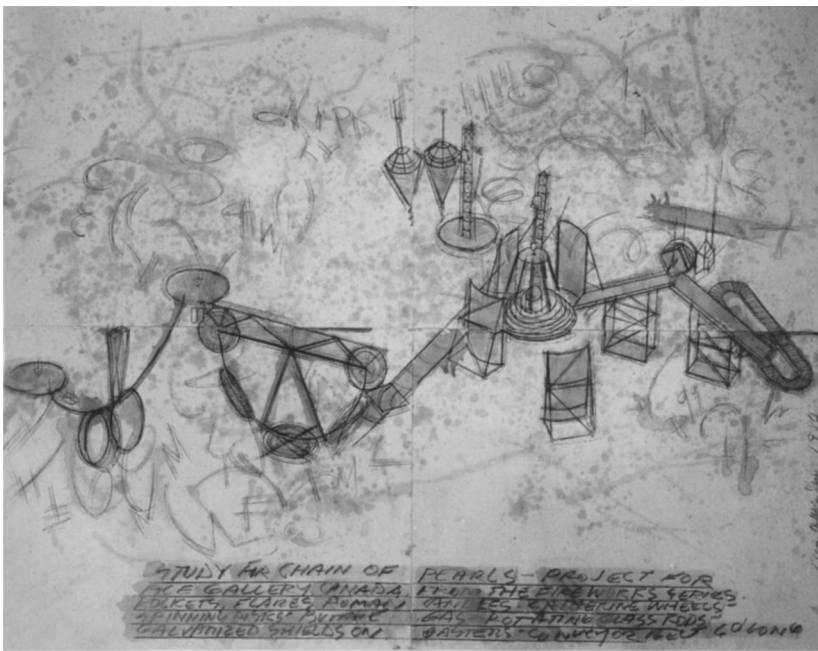
Newman first came to prominence as a writer and philosopher within the Abstract Expressionist circle during the period from the late 1930s to the mid-1940s. He stated their belief that modern abstract art should convey the same power as primitive art and myth. His own work as an artist began in the early 1940s with some private, exploratory drawings, and by 1945 he was committed to being a painter. Newman's *The Song of Orpheus* is among the earliest of his extant drawings. Its biomorphic, myth-inspired imagery came directly from his writings. Many podlike shapes quiver on the surface, like motile amoebas under a microscope. The generally brown-and-yellow coloring suggests the earth, and the wriggling black, brown, and green circles and vertical lines evoke seedlings and roots growing underground. The forms float freely with no definite spatial orientation and no specified horizon line. The title of the pastel refers to the mythical Greek poet who was famed for his skill with a lyre. His musical powers were so extraordinary that he could even charm



wild beasts, trees, and rocks. It is this divine union of man, animal, earth, and plant that Newman's drawing conveys.

By 1948 Newman had developed his mature "zip" format, which he continued to employ until his death. In these works a minimum of pictorial means achieves innovative and moving results, which in their apparent simplicity are difficult to comprehend. As in Newman's untitled 1960 brush-and-ink drawing, a large field of a single color is articulated by a vertical band (or sometimes bands) of another color. His aim was not to paint a geometric abstraction, but rather to create a picture in which space alone, without the aid of narrative detail, imparted meaning. The zip was the field that brought life to the other fields. Although Newman's early zips were generally unappreciated by the Abstract Expressionists, they were recognized in the late 1950s to early 1960s as the precursors of color-field painting and Minimalist art.

LMM



**Dorothy Dehner**

*American, born 1901*

**Target**

1950

*Pen and ink and watercolor on paper*

18 1/8 x 22 7/8 in. (46 x 58.1 cm)

*Signed and dated (upper right): Dorothy Dehner '50*

*Purchase, Mrs. Fernand Leval Gift, 1993*

1993.118

In 1950, the year of this drawing, Dehner left her twenty-three-year marriage to metal sculptor David Smith and their home in Bolton Landing, New York. Her work at this point centered on painting and drawing in an abstract idiom, reflecting her earlier study of American and European Modernism. Dehner's adoption of sculpture as her primary medium occurred in 1955. This beautiful drawing is an example of the linear, geometric abstractions created between 1949 and 1955 that provided the visual vocabulary for her subsequent prints and sculpture. Here, Dehner has created a form that resembles a horizontal arrow. Within its thinly penned borders are irregular subdivisions filled with solid washes of black, red, and yellow watercolor or with thin straight lines of black ink. The combination of solid planes and diagonal lines creates the illusion of shallow depth, as if looking into a room interior. Numerous influences might be cited, most notably the drawings of Paul Klee, the early sculpture of Alberto Giacometti, and David Smith's two-dimensional sculpture and his drawings.

LMM

**Dennis Oppenheim**

*American, born 1938*

**Study for Chain of Pearls**

1984

*Pencil, colored pencil, oil wash, oil, and pastel on paper*

77 x 99 7/8 in. (195.6 x 253.7 cm)

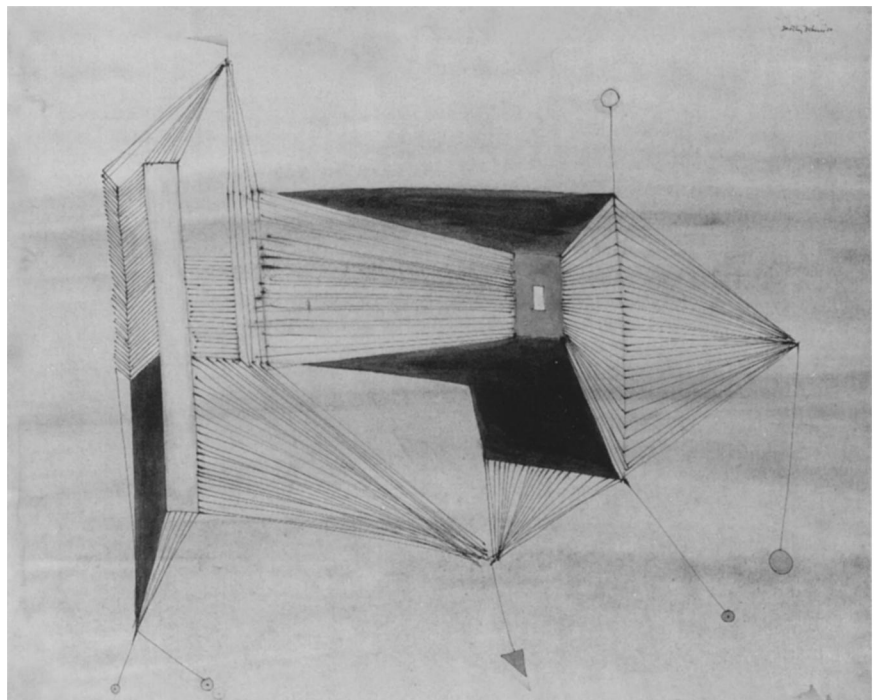
**Van Day Truex Fund, 1992**

1992.379a-d

Oppenheim is considered a pioneer of Conceptual art. During the late 1960s and 1970s such artists focused on activities that took place outside the gallery or museum, eschewing the object as a "commodity." Oppenheim's work is often predicated on site-specificity and effects a proactive and interactive relationship between art and its environment, and between art and society.

This drawing is related to *Chain of Pearls*, a fireworks piece that Oppenheim planned in 1981 for the Ace Gallery in Vancouver, Canada. The artist has described these projects as "an attempt to draw in space," and for them Oppenheim conceived a fixed pattern for the sequential detonation of fireworks, appropriating the means of popular entertainment to an artistic end. As with most of such projects, this display was recorded in photographs and drawings. Oppenheim made two preparatory sketches for *Chain of Pearls* in 1980. This depiction, which has an exuberance that seems to mirror that of the actual event, was done after the fact in 1984 and amply demonstrates Oppenheim's virtuoso draftsmanship.

LSS





John Wonnacott

British, born 1940

*Night Portrait with Blue Easel*

1990–91

Oil on Masonite

84 3/4 x 45 1/4 in. (215.3 x 114.9 cm)

Purchase, Lila Acheson Wallace Gift, 1993

1993.9.1

Looking at Wonnacott's painting of his studio in Essex, England, the viewer is immediately thrown off-balance by the shifting and colliding spatial planes that activate this otherwise staid realistic rendering. Concerned with descriptive details (window reflections, wall moldings, floor and ceiling shadows, easel, and palette stool), as well as with an accurate self-portrait, Wonnacott created a composition of great visual and intellectual complexity. It is for the viewer to discover and reconcile the shifts in perspective that expand the two-dimensional painting into a three-dimensional environment. For example, in the curved bay windows behind the easel, parts of the room not within the picture plane are reflected in the mirrorlike panes of glass. Similarly, in the square mirror propped up on the easel, we can see the reflection of the seated artist surrounded by the cabinets, tables, and artworks that fill the rest of the studio. Most dramatically, the floor and ceiling fall away precipitously, as if in a distorted photograph. It is only the strong central presence of the vertical blue easel and the solid body and steady gaze of the artist that anchors all of the parts of this composition. LMM





**Gordon Matta-Clark**

*American, 1943–1978*

***Splitting***

1974

*Three chromogenic prints mounted on board  
40 x 30 in. (101.6 x 76.2 cm)*

**Purchase, The Horace W. Goldsmith  
Foundation Gift, 1992**

1992.5067

In the decade between his receiving his B.A. in architecture from Cornell University and his death in 1978, Matta-Clark was a key member of the New York avant-garde. His work, like that of Dennis Oppenheim and Robert Smithson, was formed outside the parameters of gallery presentation, and as with many artists who matured in the 1960s, his subversive activities were rooted in a critique of bourgeois American culture.

Compelled to focus attention on the dehumanization of the modern world, Matta-Clark developed a personal idiom that combined Minimalism and Surrealism with urban architecture. Using abandoned buildings for his medium and wielding a chainsaw as his instrument, he cut into the structures, creating unexpected apertures and incisions.

In 1974 Matta-Clark operated on a two-story home in New Jersey slated for demolition, effectively splitting it down the middle. The light from the incision invaded the interior and united the rooms with a swath of brilliance. The artist photographed his work and created a collage of prints, the unconventional disposition of which re-creates the disorienting experience of the unprecedented destruction. The seamless cut slicing through the space memorializes the lives of the house's former tenants as dramatically as a stroke of lightning.

MMH





**Edward Steichen**

*American, 1879–1973; born in Luxembourg*

*Brancusi's Studio*

*Ca. 1920*

*Gelatin silver print*

*9 5/8 x 7 5/8 in. (24.4 x 19.4 cm)*

**Gift of Grace M. Mayer, 1992**

*1992.5149*

Steichen lived in Paris on and off from 1900 to 1924, making paintings and photographs. A cofounder with Alfred Stieglitz of the Photo-Secession, Steichen offered his former New York studio to the fledgling organization as an exhibition space in 1905. Known first as the Little Galleries of the Photo-Secession and later simply by its address on Fifth Avenue, 291, the gallery introduced modern French art to America through the works of Rodin, Matisse, Cézanne, and, in 1914, Constantin Brancusi.

Steichen and Brancusi met at Rodin's studio and soon became lifelong friends. This view of a corner in Brancusi's studio on the impasse Roncin shows several identifiable works, including *Cup* (1917) and *Endless Column* (1918). The photograph's centerpiece is the elegant polished bronze *Golden Bird* (1919), which soars above the other forms. Distinct from Brancusi's studio photographs—subjective meditations on his own creations—Steichen's view is more orchestrated, geometric, and objective. *Golden Bird* is centered, the light modulated, and the constellation of masses carefully balanced in the space defined by the camera. A respectful acknowledgment of the essential abstraction of the sculpture, the photograph seems decidedly modern and presages the formal studio photographs Steichen made in the service of *Vanity Fair* and *Vogue* magazines beginning in 1923.

JLR

**Jean-Marc Bustamante**

*French, born 1952*

*Lumière*

*1991*

*Silkscreen on acrylic resin*

*43 3/8 x 72 7/8 in. (110 x 185 cm)*

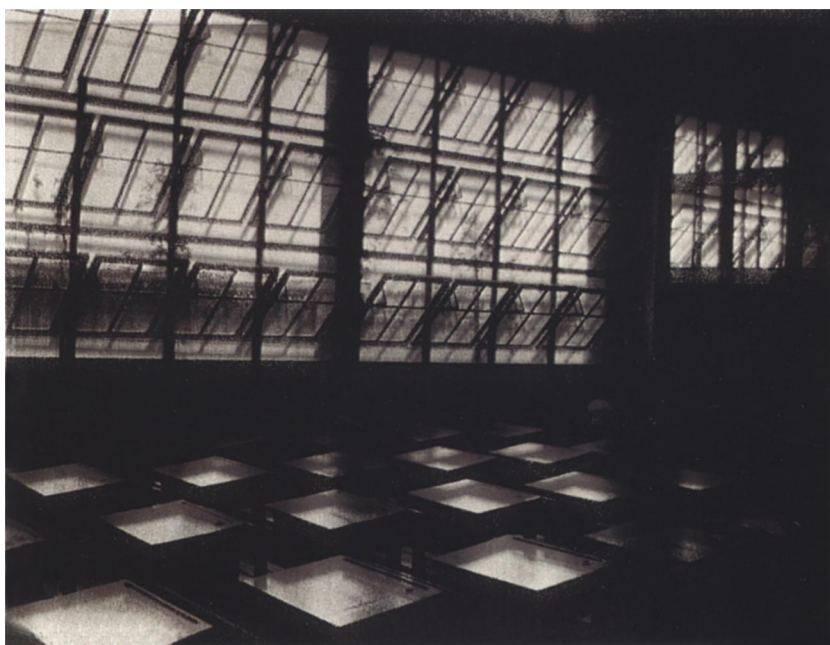
**Purchase, Howard Gilman Foundation Gift, 1992**

*1992.5158*

Following his apprenticeship to William Klein, an American photographer living in Paris, Bustamante abandoned painting for sculpture and photography. In 1989 he began a series of large images silkscreened on acrylic resin, mounted about two inches from the wall by metal brackets. Being partially transparent, the *Lumières* seem to glow because they are illuminated by light reflected through them from the wall behind. While each construction has an austere and undeniable corporeality, the images floating on them are oddly tenuous. Like film suspended in air, yet substantial enough to cast shadows, these works have a presence bordering on absence and resonate in the viewer's mind like memories.

The schoolroom, here rephotographed from an anonymous document, is common to all systems of Western education. If its utilitarian architecture, serial patterning, darkness, and anonymity are freighted with overtones of incarceration, no particular regime is implicated. Rather, the way the desks glow like individual wells of consciousness, their illuminated tops rhyming with the windows, suggests the dichotomy between inner and outer realities—a principal concern of Bustamante's—and hints at the ability of light and imagination, impalpable transgressors, to commute between these states.

MH



Charles Sumner Greene and Henry  
Mather Greene (designers)

*American, 1868–1957; and 1870–1954*

Peter Hall Shop (manufacturer)

*Pasadena, California*

*Armchair*

*1907–9*

*Honduras mahogany, ebony, fruitwoods,  
silver, copper, and mother-of-pearl*

*H. 42 in. (106.7 cm)*

Purchase, 1992

1992.127

Greene and Greene, two brothers, were prominent West Coast architects who developed a high-style, regional version of the Arts and Crafts that showed the influence of Asian sources. Between 1907 and 1909 they designed five great houses (the so-called Ultimate Bungalows) for wealthy clients, who gave them virtually unlimited budgets and complete artistic control. This armchair is one of two from the dining room of the Robert R. Blacker house (still extant, though altered)—the first, largest, and most lavish of these commissions. The chair was designed en suite with the woodwork and furnishings of the room, which included ten side chairs,

dining and breakfast tables, a sideboard, a vitrine, and a chandelier. The form, comprising a tall narrow back splat, trapezoidal seat, widespread arms, and low stretchers, recalls a particular sixteenth-century French prototype, here interpreted by Greene and Greene in their own signature style. Inspired by contemporary oriental export furniture with similar decorative motifs, such as the cloud-shaped crest rail, ebony pegs and splines, and inlaid vines and florets, the chair is a harmonious composition of solids and voids, craftsmanship and rich materials, and delicate details.

CHV







**Archibald Knox (designer of model)**

*British, 1864–1933*

**W. H. Haseler & Co. (manufacturer)**

*English (Birmingham), founded 1870*

**Decanter**

*English, 1900–1901*

*Silver and chrysoprase*

*H. 11 7/8 in. (30 cm)*

**Harris Brisbane Dick Fund, 1992**

*1992.346*

Knox's name is inextricably linked with the firm of Liberty & Co., for which he was the principal designer of silver and pewter. Founded in 1875 by Arthur Lasenby Liberty (1843–1917), the company developed from its beginnings as an importer of oriental goods to become a producer of textiles, furniture, and metalwork of a modernism that was

stylistically poised between the forthrightness of Arts and Crafts and the seductiveness of Art Nouveau.

Liberty hired Knox, who had come to London from his native Isle of Man, in 1899, the same year Liberty entered into partnership with the Haseler firm in Birmingham for the manufacture of his new line of silver. As Liberty insisted on the anonymity of his artists, Knox's pieces must be identified from signed sketches and characteristics of style. Typical features that establish this decanter as Knox's work are the streamlined elegance of form enlivened by the Celtic interlaced ornament he favored, the dashing flyaway thumbpiece that, when lowered, rests along the smooth curve of the handle, and the flat disk base.

CLC

**Hans Coper**

*British, 1920–1981; born in Germany*

**Pot**

*1975*

*Stoneware*

*H. 18 1/8 in. (46 cm)*

**Gift of Jane Coper, 1993**

*1993.230*

In 1939, when he was nineteen, Coper fled his native Germany to settle in England. He had intended to be a sculptor, but in order to sustain himself as he began his new life he found work in the pottery studio of Lucie Rie, a fellow refugee. They became lifelong friends, and under her influence he turned to pottery as his principal means of self-expression.

Coper's oeuvre is powerful, often monumental, and this pot, one of his last, is among his most impressive. The large scale, subtle irregularity of shape, and nuanced texture of the surface combine to make it a key work. It is the first Coper to enter the Museum's collection of modern ceramics and will be featured in the joint exhibition of Coper and Rie that is scheduled for late 1994. JSJ





Stickley Brothers (manufacturer)

American (Grand Rapids, Michigan)

Desk

1904

Quarter-sawn oak, oak veneer, cedar, brass,  
copper, pewter, and leaded glass

H. 60 in. (152.4 cm)

Friends of the American Wing Fund, 1992

1992.90

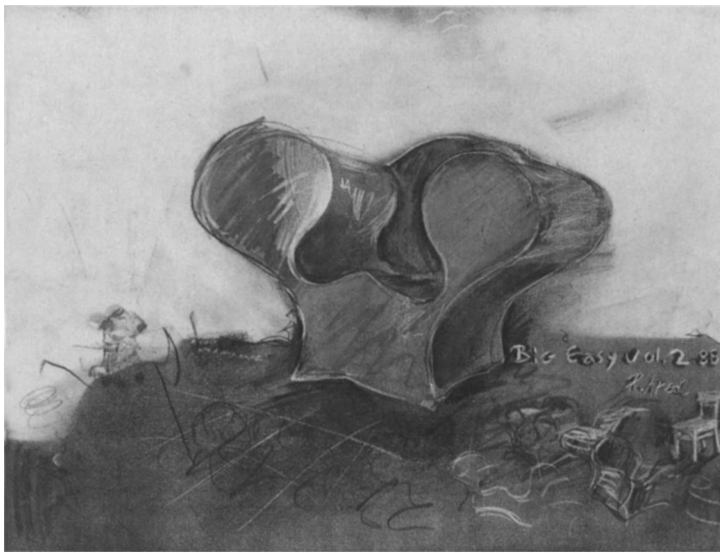
This labeled fall-front desk is an unusual example of Arts and Crafts furniture made in Grand Rapids, a major center of production in the late nineteenth and early twentieth centuries. Albert Stickley (1863–1928), who founded his firm in 1891, was one of the first in America to manufacture inlaid pieces showing the influence of innovative British, especially Scottish, decorative designs, such as the rectilinear floral motifs inlaid in metals on the cupboard doors of this desk. The heart-shaped cutout strap hinges are a characteristic of Stickley Brothers' early production. The use of leaded colored glass is rare in Arts and Crafts furniture; a few firms,

including Stickley Brothers and Limbert, experimented with it for a short time around the turn of the century. Unlike most of the firm's production, this desk is perhaps a one-of-a-kind object: the form does not appear in any of the firm's known catalogues and no other example has yet come to light. *The Grand Rapids Furniture Record*, an important trade publication, shows this desk in the June 1904 issue with other pieces made for display at the Louisiana Purchase Exposition, St. Louis, in 1904. Stickley Brothers won a Grand Prize for their submission, which was shown in "Group 38—Office and Household Furniture."

CHV







**Ron Arad**

*British, born in Israel, 1951*

*Drawing for "Big Easy, Volume 2"*

*Armchair*

*1988*

*Graphite and metallic crayon, heightened with white, on synthetic paper*

*11 1/2 x 16 1/2 in. (29.2 x 41.9 cm)*

**The Cynthia Hazen Polsky Fund, 1993**

*1993.29*

Arad opened his own studio/showroom, One Off, in 1981 because of his continuing impatience with conventional styles of Modern and Postmodern architecture and design.

The Metropolitan Museum acquired Arad's sheet-metal armchair, "Big Easy, Volume 2," in 1991 and his graphite and metallic crayon drawing for it this year. Arad's fanciful sketch reveals his desire to combine the easy comfort of an old-fashioned club chair with sensations of hardness, power, and strength, an effect he achieved by using rugged material, in this case welded sheet metal, to form softly curving shapes. Arad has used steel almost exclusively in his furniture designs because it is an easily manipulated material and affords experimentation with a multitude of finishes. Arad chairs have been produced in matte-gray mild steel with areas of rust; burnished metal, which has a hammered surface; and glittering, sleek stainless steel. The humorous aspect of this design is apparent in the little figure of a mouse drawn to the left of the chair, which mirrors the "Mickey Mouse" outline that Arad created with the shiny weld seams on the arms of the chair. JA

**Ettore Sottsass, Jr. (designer)**

*Austrian, born 1917; works in Italy*

**Memphis (manufacturer)**

*Italian (Milan)*

*"Murmansk" Fruit Bowl*

*1982*

*Silver*

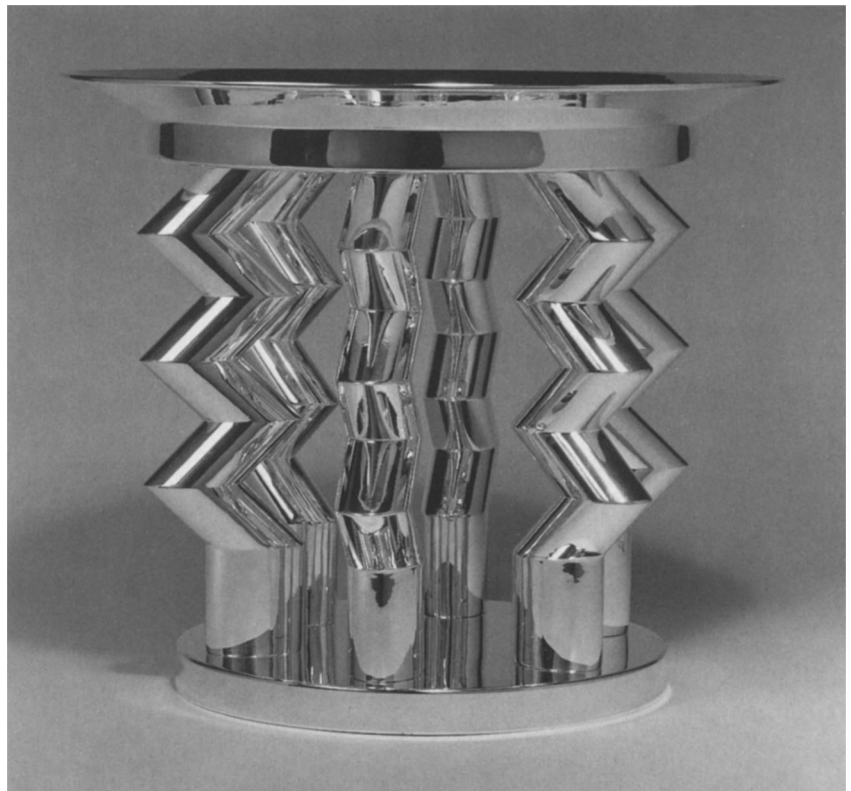
*H. 12 in. (30.5 cm)*

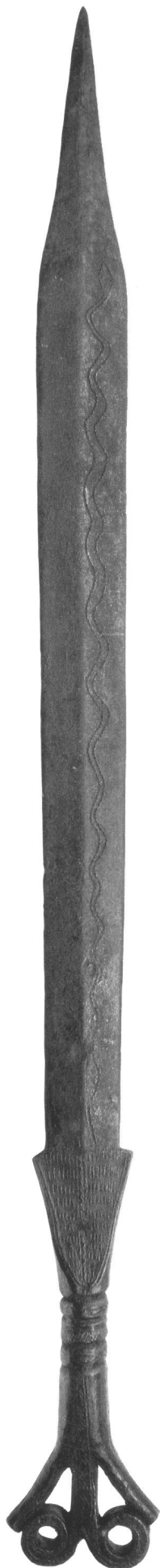
**Gift of Ronald S. Kane, 1992**

*1992.216.1*

The "Murmansk" fruit bowl is one of the first designs produced by Sottsass for Memphis, the group of Italian designers and architects formed in 1981 to create alternatives to the prevailing Modernism of the post-World War II era. The name "Memphis" was taken from the Bob Dylan song "Stuck Inside of Mobile with the Memphis Blues Again." For Sottsass the name refers to both the city in Tennessee, as a typically American town and a home of contemporary music, and to the ancient capital of Egypt. Sottsass and his founding partners used the purposeful ambiguity of "Memphis" as a means to express their own varied design philosophies through their furniture, objects, and textiles. Sottsass's interests include middle-class (and especially suburban) taste, Eastern and Third World traditions, and a love of unspoiled nature.

This shallow, sleek bowl of glistening silver sitting on six stepped legs evokes the exotic city of Murmansk in the northernmost region of Russia—a city of isolation and icy coldness. The fruit bowl, however, is also a work of great beauty, desirable for its usefulness and elegance of design. JA





**Sword**

Nigeria (Edo, Court of Benin),

15th–19th century

Iron

L. 28¾ in. (73 cm)

Gift of Claire E. Mebel and Frederick R. Mebel, 1992

1992.394

The power, wealth, and extent of the kingdom of Benin depended to a great degree on its military prowess. Warriors bearing utilitarian swords and chiefs bearing ceremonial ones are frequent subjects in Benin art. Although the Museum's collection of Benin works is one of the finest in the world, it has until now lacked an example of Benin weaponry. The narrow, sharply pointed blade of this sword differs from the more common leaf- and sickle-shaped blades of Benin ceremonial examples, as well as from the curved and tapered blades of the utilitarian weapons commonly represented in Benin brass plaques. The hilt, forged in one piece with the blade, is also unusual, although its finely incised linear decoration is consistent with other Benin weapons, and the double spiral forms of its finial are reminiscent of those frequently seen inside the large loop handles of ceremonial swords. The long sinuous snakes, usually identified as pythons, incised on each face of the blade are an apt embellishment for an implement of aggression. They are symbols of the powers of both the king of Benin, sometimes known by the praise name "Python of the Great Waters," and his spiritual counterpart, Olokun, the god of the sea.

KE

**Bondjo (Side-blown Trumpet)**

Zaire (Ekonda people), ca. 1915

Ivory and polychrome wood

L. 55 in. (139.7 cm)

Purchase, Rogers Fund, Roger L. Stevens Family Fund Gift, Gift of Herbert J. Harris, by exchange, Gift of Brian and Ann Todes, by exchange, Kay T. Krechmer Bequest, in memory of her husband, Harold H. Krechmer, and funds from various donors, 1992

1992.326

The Ekonda people of equatorial Zaire use hollow ungulate horns and elephant tusks to make loud impressive trumpets called *bondjo*, whose materials and decoration are no less meaningful than their sound. In sub-Saharan Africa, similar ivory trumpets, symbols of strength, prestige, and royalty, are often embellished by carving or applying skins or metalwork. Occasionally, as in our rare Ekonda *bondjo*, a carved-and-painted wood extension is attached to the end of the conical tusk, greatly increasing its length and enhancing its tonal gravity. Such imposing trumpets, produced for various *nkumu* (leaders), who originally used them in battle, now add prestige to ceremonies such as investiture or marriage of the *nkumu*, announcement of the birth of twins, and propitiation of hunting and planting spirits. Our *bondjo*, perhaps made in the village of Mpendjwa on Lake Mayi Ndombe and given to R. Tonnoir, commissioner of the former Belgian Congo, has a faceted tusk with a raised, diamond-shaped mouthpiece on the concave side. The flanged wood extension, painted with black-and-white stripes and checks, resembles in shape the headpieces worn by Ekonda leaders. This form, characteristic of royal motifs at the turn of the century, appears also in special drums and rhythm-keeping stamping sticks.

JKM







***Pair of Figure Vessels***

*Mexico (Colima, Mixtec), 12th–15th century*

*Polychrome ceramic*

*H. 9 5/8 in. (24.3 cm)*

**Louis V. Bell Fund, 1993**

*1993.16.1,2*

Sculptural ceramic vessels in the form of human and other effigies were created in large numbers for ritual use in many parts of Mexico throughout the Precolumbian era. During the last few centuries prior to the Spanish Conquest, however, ceremonial vessels were often given simpler forms, with a

strong emphasis on painted surface decoration. This pair of male and female figure vessels, said to have come from a burial of a person of high rank at the site of El Chanal in the west Mexican state of Colima, combines the effigy form traditional to the area during early pre-Conquest times with the iconographic surface elaboration typical of the last few centuries before the Conquest. Both vessels are covered in red slip and have large flared openings at the backs of their necks. Long tapering spouts project from humplike protuberances on their backs. Their bodies are covered with areas of resist decoration and detailed geometric red-on-white designs. The flat, square faces with hatchet noses appear masklike and bear different patterns, while the heads are crowned with identical crescent headdresses. The female figure holds a child, whose face and body are similarly decorated. The child has its legs wrapped around her waist and looks up at her.

HK







### *Yamantaka-Vajrabhairava*

Chinese (Ming dynasty), early 15th century  
Embroidered thanka, silk, flat gilt-paper strips, and gilt-paper-wound thread on satin  
57½ x 30 in. (146 x 76 cm)

Purchase, Lila Acheson Wallace Gift, 1993  
1993.15

This *thanka* is one of a small group of fine embroideries of esoteric Buddhist subjects produced in China for Tibetan monasteries during the late Yüan and early Ming periods (fourteenth to early fifteenth century). It is notable for the fineness of the silk floss, the density of stitches, the brilliant and subtle coloration, and the ingenious use of a variety of embroidery techniques to achieve chiaroscuro and textural effects. The embroidery, in silk and gilt threads on a dark blue satin ground, is edged on the sides by reddish-brown satin and gilt-thread brocaded blue satin. Above and below the panel are gilt-thread brocades on light blue twill-weave silk. At the bottom is a trapezoid embroidered with the same techniques.

The main image on the *thanka* is Yamantaka, also known in this aspect as Vajrabhairava. He has nine heads (of which the largest is that of a buffalo), thirty-four arms, and sixteen legs, and he tramples on humans, animals, birds, demigods, and demons—that is, on every form of being. This fierce image is a manifestation of Manjusri, the bodhisattva of wisdom, whose benign form appears in the upper left corner of the embroidery. In front of the elaborate pedestal on which Yamantaka stands are three minor deities: Mahakala, holding the broad-bladed sword of wisdom and a trident-shaped *khatvanga*, or adept's staff, in his raised hands, and a *vajra* (thunderbolt) chopper and skull bowl in the hands he holds in front of him, in a pose similar to Yamantaka's; Kubera, a guardian god in armor, holding a tasseled staff in one hand and a mongoose in the other; and Yama, or Dharmaraja, holding a skull-headed club and a lasso. Above Yamantaka is a *garuda* (wisdom eagle) flanked by *nagarajas* (dragon kings) in the form of youthful humans whose bodies end in the tails of snakes. The columns on either side of Yamantaka support *makaras* (fabulous composite sea animals) that spew flowers and



jewels and have foliate tails that rise to meet the *nagarajas*.

During the Yüan and early Ming dynasties many sumptuous works of art were commissioned in China by rich and powerful Tibetan monasteries and by the Chinese imperial court as gifts to important lamas. The images in these works usually bear relevance to the particular religious sect for which they were made. Yamantaka was important to the Geluk order, as its founder, Tsong-kha-pa (1357–1419), was said to be an incarnation of Manjusri. The lama whose image appears at the upper right corner of the *thanka* is likely to be a disciple of Tsong-kha-pa, Sakya Ye-shes (1345/47–1435). A portrait of the lama, which bears a resemblance to the one here, is preserved in a silk tapestry (*k'o-ssu*) in the Sera Monastery, founded by Sakya Ye-shes. In both the monastery's portrait and that on the Metropolitan's *thanka* the lama wears a black hat, which is unusual for lamas of the Geluk sect, who normally wear yellow hats.

JCYW



*Detail of the embroidered thanka*



***Base for a Mandala***

*Chinese (Ming dynasty), early 15th century*  
*Cloisonné on brass*

*Diam. 13 1/2 in. (34.2 cm)*

**Purchase, Florence and Herbert Irving  
Gift, 1992**

1992.331

This cylindrical platform was used as a base for a mandala, which might take the form of an arrangement of small figures of deities and models of temples and stupas or that of a tiered structure capped with a representation of the world mountain, Meru. It was probably made for the Tibetan market. The decoration is in Sino-Tibetan style, which flourished from the mid-fourteenth to early fifteenth century, and combines traditional Chinese patterns, such as the lotus scroll, with Tibetan Buddhist symbols, such as those seen on top of each of the lotus blossoms on the side of the platform. Decoration virtually identical to that on the mandala base is seen on works of art in other media that can be dated to the early fifteenth century.

JCYW





***Shonsui-ware Bottle***

*Chinese (Ming dynasty), probably*

*Ch'ung-chen reign (1628–44)*

*Porcelain painted in underglaze blue*

*H. 8¼ in. (21 cm)*

**Bequest of Mildred J. Linburn, 1992**

*1992.332.1*

*Shonsui* wares were produced at the Ching-te Chen kiln complexes in Kiangsi Province during the last years of the Ming dynasty (1368–1644). These blue-and-white porcelains, whose shapes and decoration are in Japanese taste, were made to the special order of Japanese tea masters for use in the tea ceremony. The rather eccentric shape of this sake bottle is characteristic of *Shonsui* ware, as are the decorative elements, such as the large birds, diaper patterns, landscapes, lines of poetry, and small ogival medallions containing a man riding a donkey. The quality of *Shonsui* wares compares favorably with that of the finest contemporary porcelains produced at Ching-te Chen for both its domestic and European markets. Indeed, the brilliant blue color of the painting here would be exceptional on any Chinese porcelain of the late Ming period.

*Shonsui* wares are highly treasured in Japan, and few pieces have left Japan to find their way into Western collections. With the addition of this piece, the Metropolitan Museum now has four examples of *Shonsui* ware, all of which, coincidentally, are double-sectioned sake bottles. SGV





**Kosode with Design of Shells and Sea Grasses**

*Japanese (Edo period [1615–1868]), early 17th century*

*Plain-weave silk with warp floats, embroidery, and impressed gold foil*

*L. 55½ in. (141 cm)*

Gift of Mr. and Mrs. Paul T. Nomura, in memory of Mr. and Mrs. S. Morris

Nomura, 1992

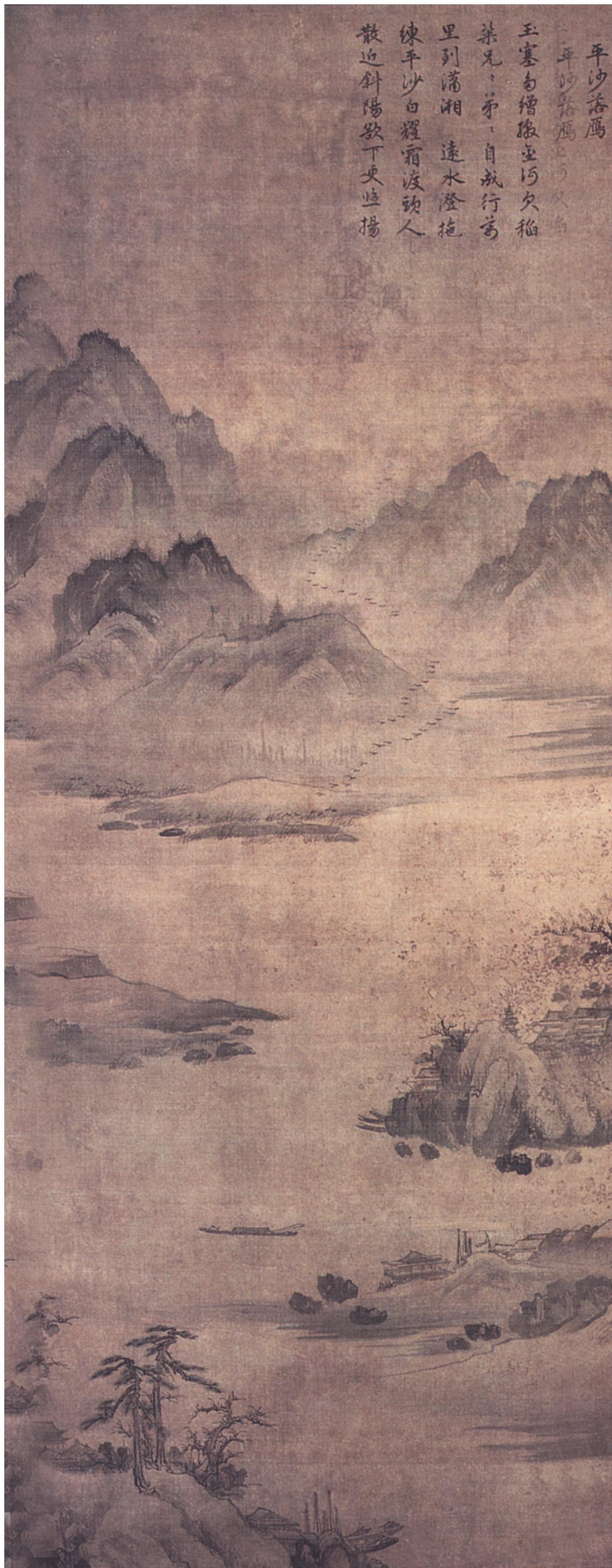
1992.253

The bold design of this sumptuous robe was inspired by the scenery of Japan's coast, particularly the beaches of its sandbar islands, which are strewn with shells and sea grass. The fabric, woven in an intricate fret pattern with floral motifs, is likely to have been imported from China. It was resist dyed to achieve the effect of a wave-washed shore

and then embroidered with marine motifs. The bands of light blue were further embellished by accenting the woven pattern with impressed gold foil. This robe is among the earliest extant *kosode* and represents the style of apparel worn by both men and women from the late sixteenth to early seventeenth century.

BBF





Anonymous

*Wild Geese Descending to a Sandbank*

Korean (Early Choson period [Yi dynasty]), 15th century

Hanging scroll, ink on silk

49 <sup>3</sup>/<sub>4</sub> x 19 <sup>1</sup>/<sub>8</sub> in. (126.4 x 48.6 cm)

Purchase, Harris Brisbane Dick Fund, John M.

Crawford, Jr. Bequest, and The Vincent Astor

Foundation Gift, 1992

1992.337

This fifteenth-century masterpiece, among the few early Korean landscapes known, represents that culture's interpretation of China's Northern Sung (960–1127) landscape-painting tradition. While rooted in the idiom of early Sung landscapes and inspired by a Sung poetic theme, the painting preserves the moment when these conventions began to be reworked according to a Korean vision of nature.

The subject, identified by the painting's title, *Wild Geese Descending to a Sandbank*, is one of the Eight Views of the Hsiao and Hsiang Rivers, a classic series of scenes that originated with the eleventh-century Chinese painter Sung Ti. The style, called Li-Kuo, is so named for the masters Li Ch'eng (919–967) and Kuo Hsi (ca. 1000–1090), whose works were seminal to the development of ink painting in Korea. The most noted interpreter of this tradition, preserved as a court style in the fifteenth century, was An Kyon, who flourished in the latter part of the reign of King Sejong (r. 1419–50) under the patronage of Prince Anp'yong. The artist responsible for this example adopted the ink-wash rocks and "crab-claw" trees of Li-Kuo style, but the open spatial organization, with distinct fore-, middle-, and distant ground planes, and the simplified brushwork give this painting a distinctive Korean quality. BBF





**Plaque with a Royal Family**

Indian (Bengal [Chandraketugarh], Shunga period),  
1st century B.C.

Terracotta

12 3/4 x 10 1/4 in. (32.4 x 26 cm)

Purchase, Florence and Herbert Irving Gift, 1992

1992.129

This is one of the finest early Indian molded-terracotta plaques known from the important site of Chandraketugarh. It beautifully complements another superb example in the Museum's collection (acc. no. 1990.281), which shows the goddess Durga with attendants in a style characterized by a profusion of miniaturized details. This plaque portrays a secular subject in a more robust style.

A royal family, bound together by a subtle medley of caresses, is posed within a porch supported by narrow pillars. The man is seated on a throne and his wife stands to his left. Both have large asymmetric hairstyles; his may be a turban, and hers is counterbalanced by a large, conical flower (probably a foxtail lily). Below the two sits their child, clad in a heavy draped costume and holding a howling dog by a chain. Two ducks and a monkey (partially missing) complete the domestic scene.

The function of such plaques is unknown. It has been suggested that they served a votive purpose or were used for personal devotion. As is usual, there are two holes in the upper part of the plaque, which probably allowed it to be suspended by a cord.

SMK

**Durga Mahishasuramardini, the Demon-Buffalo Slayer**

Indian (Pala period), 12th century

Argilite

H. 5 3/8 in. (13.5 cm)

Gift of Diana and Arthur Altschul, 1993

1993.7

This sculpture portrays a sixteen-armed figure of the goddess Durga in her most common manifestation as the slayer of a buffalo inhabited by a ferocious demon. This demon threatened world stability and seemed unconquerable. In desperation the Hindu gods created Durga as their champion, and each presented her with a weapon. So armed, she prevailed over the monster. The scene is set on a double lotus on top of a stepped plinth. It is surrounded by a nimbus with stylized flames. As is typical, the demon emerges from the decapitated carcass of the buffalo. Here, in two particularly amusing details, Durga holds him by the hair while his foot is bitten by the lion that serves as her vehicle. This sculpture must rank as one of the most superb Indian miniatures known. Its astonishing plasticity and subtlety vies with that of the finest large-scale Pala-period sculptures, while its size affords the viewer the delights of personal discovery. The artist has realized an icon of extraordinary power and humanity.

SMK







**Seated Jain Tirthankara**

*Indian (Gujarat [or Rajasthan], Solanki period), ca. 1st half of the 11th century  
Marble*

*H. 39 in. (99 cm)*

**Purchase, Florence and Herbert Irving  
Gift, 1992**

1992.131

The sculptural traditions of Hinduism and Buddhism are well represented in our Indian collections, but until now there was no example of the early artistic traditions of the third great religion of India—Jainism.

This superb white marble sculpture represents one of the twenty-four *Tirthankaras* (Crossers of the Ford) or *Jinas* (Victorious Ones, i.e., conquerors of desire) of the Jain religion. There is very little physical difference between representations of seated Buddhas or *Tirthankaras* in Indian art; both are considered enlightened beings and display the markings appropriate for such personages. In addition, however, there are a few marks specific to either Buddhas or

*Tirthankaras*. The auspicious *srivatsa* mark on the chest and the lack of the *urna* (tuft of hair between the eyes) indicate that our image is a *Tirthankara*.

Representations of Jain “saints” follow a very conservative iconographic and artistic tradition. Since the inactive, almost nude, figure with a passive expression does not lend itself easily to dramatic sculptural interpretation, the burden of aesthetic success rests on the skillful and sensitive rendition and manipulation of simple forms into a well-proportioned, visually pleasing sculptural unity. With this sculpture the artist has attained a high degree of success.

ML





**Body of a Kneeling Male Figure**  
 Cambodian (Angkor period, Koh Ker style),  
 ca. 921–45  
 Stone  
 H. (with head) approx. 46 1/4 in. (117.5 cm)  
 Gift of Douglas Latchford, in honor of  
 Martin Lerner, 1992  
 1992.390.1

**Head**  
 Gift of Spink & Son Ltd. and Douglas  
 Latchford, in honor of Martin Lerner,  
 1987  
 1987.410

The most significant gift to the South and Southeast Asian collections in 1992 was undoubtedly a rare pair of large Cambodian kneeling male figures dating to the first half of the tenth century. Even headless these splendid bodies would significantly forward our goal of displaying a synoptic assemblage of the artistic achievements of the Khmer empire. It is particularly gratifying that the monumental bodies join up with heads already in the collection.

These sculptures are datable stylistically to the brief Koh Ker period (ca. 921–45), when Jayavarman IV, the brother-in-law of the legitimate Khmer king, revolted and set

up a new capital approximately fifty miles northeast of Angkor at Koh Ker. This style is characterized by broad-chested figures with powerful shoulders, full stomachs, and wide hips supported by heavyset legs. There is a tendency toward a diagrammatic treatment of the facial features, and the expressions are abstract and hieratic—emotionless in spite of the slight hint of a benevolent smile. The figures' garments are quite thick, the upper hem projecting far from the hips. Many Koh Ker sculptures are large, perhaps intending to symbolize the military confidence of the regime and the legitimacy and permanence of the new capital.

ML





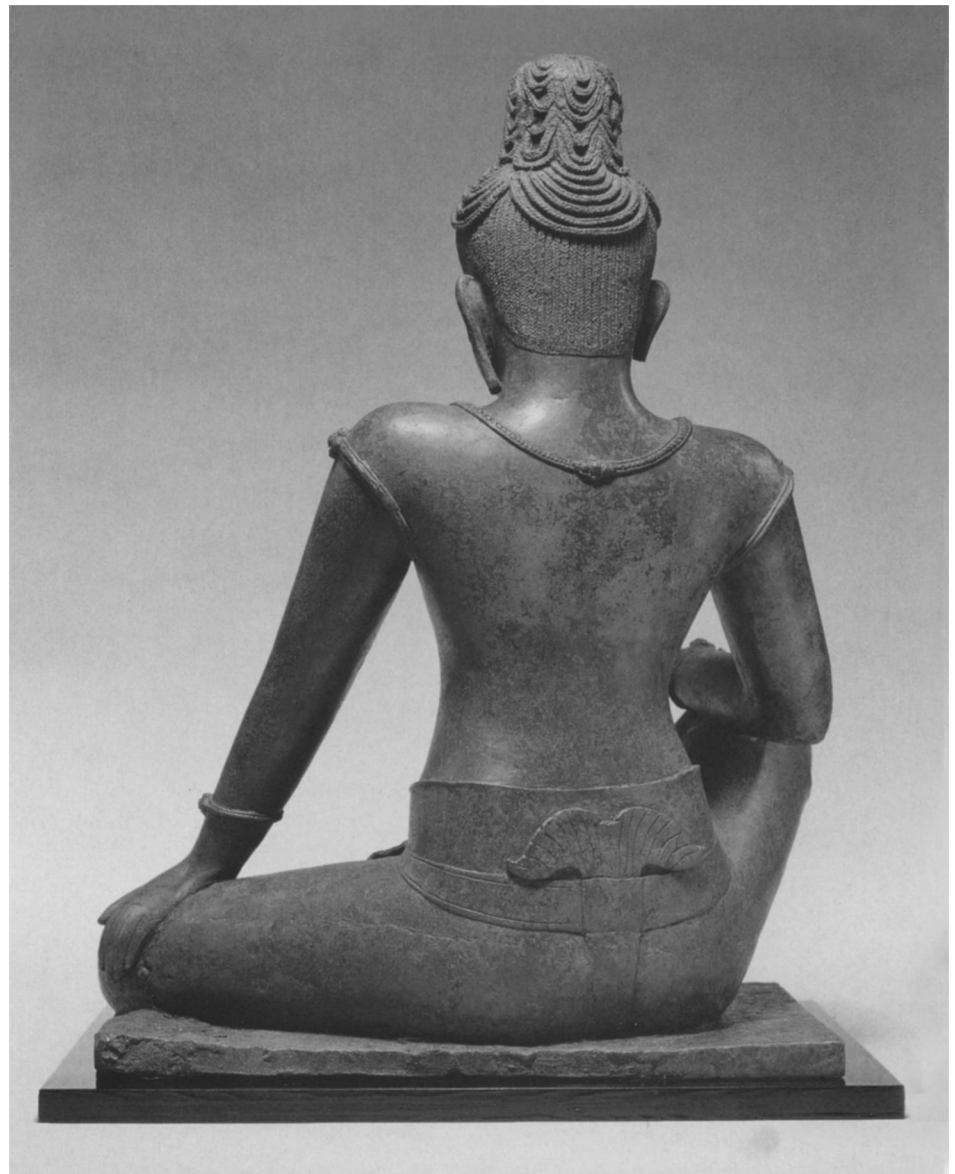


*Avalokiteshvara, the Bodhisattva of Infinite Compassion, Seated in Royal Ease Cambodian (Angkor period, style of Banteay Srei), ca. last quarter of the 10th century*  
 Bronze with silver inlay  
 H. 22 3/4 in. (57.7 cm)  
 Purchase, The Annenberg Foundation  
 Gift, 1992  
 1992.336

From the beginning of the Angkor period, when the Khmer dynasty was founded (A.D. 802), to the early twelfth century—a span of three hundred years that must be considered the golden age of Cambodian art—no more than two dozen large bronze sculptures of high quality are known to have survived. Of these, approximately a dozen belong to the eleventh century. Each of these sculptures is of inestimable art-historical value—because of their rarity, obviously, but also because when compared to the innumerable surviving stone sculptures, they chart parallel but separate cultural and socioeconomic developments.

In the great collection of Khmer art in the Musée Guimet, Paris, the art history of the Angkor period is revealed through an almost synoptic display of stone sculptures. However, as has been claimed by Bernard Groslier, the former curator of ancient monuments at Angkor, the chief sculptural glory of the Khmer empire was in metal. It seems incontestable that bronze, a more luxurious medium than stone, reflects the talents and aesthetic sensibilities of the most highly regarded artists of their day, particularly in large sculptures likely to be royal commissions. The acquisition of this unique sculpture enables the Metropolitan Museum, more than any other institution in the West, to draw on a handful of truly great bronzes in its collection to highlight major changes in the development of Khmer art.

The recently acquired Avalokiteshvara is datable to the second half, and probably the last quarter, of the tenth century and is stylistically indebted to some of the sculptures at the exquisite temple of Banteay Srei (completed in 967) in the Angkor region. It is one of the two finest Khmer bronze



sculptures from the whole of the tenth century and must be included with the very few Cambodian bronzes at the apex of that civilization's artistic achievement. No other comparable bronze sculpture is known to have survived.

The bodhisattva Avalokiteshvara, the Lord of Infinite Compassion, identified by the small seated Buddha at the base of his elaborate hairdo, is shown in a variant of *rajalilasana*—the pose of royal ease. His eyebrows, mustache, and chin beard have been hollowed out to accommodate an inlay of some sort, probably glass paste.

In many ways the brilliance of this sculpture rests in its aesthetic subtleties. Conceptually, there is nothing overt or aggressive in either its composition or modeling. The iconic and hieratic nature of so much Khmer art prior to this period has been replaced by the relaxed, secular posture of this beautifully modeled seated figure, which has been successfully conceived from every viewing angle. The commanding figure establishes and sustains his powerful presence by radiating a sense of great inner character and dignity, projecting an altogether majestic and somewhat enigmatic aura.

ML



**Presentation Bowl**

*Vietnamese, 15th–16th century*

*Stoneware with red, green, and yellow overglaze enamels*

*Diam. 14 ½ in. (36.8 cm)*

**Gift of Betty and John R. Menke, 1992**

1992.72.3

**Phoenix Ewer**

*Vietnamese, 14th–15th century*

*Stoneware with underglaze cobalt*

*H. 11 ½ in. (29.2 cm)*

**Gift of Betty and John R. Menke, 1992**

1992.72.1

**Mei-p'ing Jar**

*Vietnamese, 14th century*

*Stoneware with underglaze cobalt*

*H. 16 ¾ in. (42.2 cm)*

**Gift of Betty and John R. Menke, 1991**

1991.456.12

Southeast Asian pottery and porcelain, whether intended for export or local markets, encompass a variety of vital traditions and must be counted among the most significant and innovative wares in the history of world ceramic production. The three ceramics illustrated are a sampling from the recent gift of sixty-six Southeast Asian ceramics donated by Betty and John R. Menke. The Menke collection has particular depth in Vietnamese wares, a category until now almost totally missing from our own collections, and also includes rare examples of Burmese and Thai potteries. The addition of the Menke collection, together with the Museum's impressive array of Sawankhalok wares of Thailand and Khmer ceramics from Cambodia, will enable us to exhibit a comprehensive range of the ceramic arts of Southeast Asia when our permanent galleries open in 1994.

ML