



RECENT ACQUISITIONS

A SELECTION: 1993–1994

THE METROPOLITAN MUSEUM OF ART

The Metropolitan Museum of Art Bulletin

Fall 1994

Volume LII, Number 2 (ISSN 0026-1521)

Published quarterly © 1994 by The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, N.Y. 10028-0198.

Second-class postage paid at New York, N.Y., and Additional Mailing Offices. *The Metropolitan Museum of Art Bulletin* is provided as a benefit to Museum members and available by subscription. Subscriptions \$25.00 a year. Single copies \$6.95. Four weeks' notice required for change of address. POSTMASTER: Send address changes to Membership Department, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, N.Y. 10028-0198. Back issues available on microfilm from University Microfilms, 300 N. Zeeb Road, Ann Arbor, Mich. 48106. Volumes I-XXXVII (1905-1942) available as clothbound reprint set or as individual yearly volumes from Ayer Company Publishers, Inc., 50 Northwestern Drive #10, Salem, N.H. 03079, or from the Museum, Box 700, Middle Village, N.Y. 11379.

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On the cover: Detail of *Bust of Grand Prince Ferdinando de' Medici (1663-1713)*, see pp. 31-33

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Director's Note

Our fall acquisitions *Bulletin* continues, year after year, to present the Metropolitan Museum in microcosm, albeit with inevitable shifts of emphasis. Once again every department is represented, some with works of consummate beauty and importance, others with more modest pieces that, while they may fall short of the “masterpiece” category, are valuable to the collection, as they serve to enrich our understanding of a particular civilization.

As always, this *Bulletin* displays only a portion of our many acquisitions, listed in full in the *Annual Report*; and so the selection made for this preface is bound to be notable for its omissions even while it may be useful for the emphasis it imparts. Still, it seems unthinkable not to introduce this publication with special mention of the magnificent gifts from the Annenberg Collection, primarily of Postimpressionist pictures, or the purchase with funds from The Annenberg Foundation of the splendid Foggini busts of Cosimo and Ferdinando de' Medici, the importance of which is well underscored by the two full spreads and the cover devoted to them.

The Wrightsman Fund was once again used for wonderful acquisitions. In addition, a generous gift from Mrs. Wrightsman enabled us to purchase Prud'hon's compelling full-length portrait of Talleyrand, which Mrs. Wrightsman wished to give in memory of Jacqueline Bouvier Kennedy Onassis.

I would like to draw attention as well to the acquisition of Mackintosh's impressive washstand, our first piece of furniture by this important designer, whose decorative-arts

work we have long sought and whose retrospective exhibition we are preparing in collaboration with the Art Gallery and Museum, Kelvingrove, Glasgow. Of similar note is the large plateau by Forbes—an imposing piece of Federal-period silver, long on loan to the American Wing—that we were able to retain thanks to the generosity of a number of friends of the Department of American Art.

To visitors whose strongest association with the statuary of ancient Egypt is a formal, hieratic quality, I commend the block statue of Ankh-Wennefer. Although, as its name implies, the figure is indeed blocklike, the carving is clearly the work of an uncommonly sensitive artist who has achieved wonderfully subtle and intelligent modeling, from the delicately rendered hands, barely outlined crossed over the knees, to the soft and sensual curves of the face.

Finally, we present here with much pride just a few of a remarkable group of Asian sculptures given by Enid A. Haupt in celebration of the opening of the Florence and Herbert Irving Galleries for the Arts of South and Southeast Asia.

As ever, a number of our acquisitions, like those from Enid A. Haupt, are gifts from collectors; others are purchased with special funds set up by supporters over the course of our history or monies granted specifically for the work in question. In either case it is from individuals that the Museum ultimately derives support for its primary mission, and to all these friends I extend the Museum's—and by extension our millions of visitors'—deepest gratitude.

Philippe de Montebello
Director

Contributors

American Decorative Arts

North America 1700–1900: Alice Cooney Frelinghuysen (ACF), Curator; Peter Kenny (PK), Associate Curator; Amelia Peck (AP), Associate Curator; Frances Gruber Safford (FGS), Associate Curator; Catherine Hoover Voorsanger (CHV), Assistant Curator.

American Paintings and Sculpture

North America 1700–1900: H. Barbara Weinberg (HBW), Curator; Kevin J. Avery (KJA), Assistant Curator; Thayer Tolles (TT), Curatorial Assistant. *Twentieth Century:* H. Barbara Weinberg (HBW).

Ancient Near Eastern Art

Ancient World: Joan Aruz (JA), Associate Curator; Kim Benzel (KB), Curatorial Assistant.

Arms and Armor

Renaissance and Baroque Europe: Stuart W. Pyhrr (SWP), Curator in Charge; Donald J. LaRocca (DJL), Associate Curator. *Europe 1700–1900:* Stuart W. Pyhrr (SWP).

Arts of Africa, Oceania, and the Americas

Africa, Oceania, and the Americas: Julie Jones (JJ), Curator in Charge; Kate Ezra (KE), Associate Curator; Heidi King (HK), Research Associate; Kathleen E. Bickford (KEB), Research Assistant.

Asian Art

Asia: James C. Y. Watt (JCYW), Brooke Russell Astor Senior Curator; Maxwell K. Hearn (MKH), Curator; Martin Lerner (ML), Curator; Barbara Brennan Shimizu (BBS), Curator; Steven M. Kossak (SMK), Assistant Curator; Anita Siu (AS), Curatorial Assistant; Masako Watanabe (MW), Research Assistant.

Costume Institute

Twentieth Century: Jennifer A. Loveman (JAL), Senior Research Assistant.

Drawings and Prints

Renaissance and Baroque Europe: Suzanne Boorsch (SB), Associate Curator; William M. Griswold (WMG), Associate Curator; Helen B. Mules (HBM), Associate Curator; Nadine M. Orenstein (NMO), Assistant Curator. *Europe 1700–1900:* William M. Griswold (WMG). *Twentieth Century:* Elliot Bostwick Davis (EBD), Assistant Curator.

Egyptian Art

Ancient World: Dorothea Arnold (DoA), Lila Acheson Wallace Curator in Charge; Catharine Roehrig (CR), Associate Curator; Marsha Hill (MH), Assistant Curator.

European Paintings

Renaissance and Baroque Europe: Keith Christiansen (KC), Jayne Wrightsman Curator; Walter Liedtke (WL), Curator. *Europe 1700–1900:* Gary Tinterow (GT), Engelhard Curator; Susan Alyson Stein (SAS), Assistant Curator.

European Sculpture and Decorative Arts

Renaissance and Baroque Europe: Olga Raggio (OR), Iris and B. Gerald Cantor Chairman; Clare Vincent (CV), Associate Curator; Alice Zrebic (AZ), Associate Curator. *Europe 1700–1900:* James David Draper (JDD), Curator; Clare Le Corbeiller (CLC), Curator; Jessie McNab (JMcN), Associate Curator; William Rieder (WR), Associate Curator and Administrator.

Greek and Roman Art

Ancient World: Carlos A. Picón (CAP), Curator in Charge; Joan R. Mertens (JRM), Curator; Elizabeth J. Milleker (EJM), Associate Curator; Patricia A. Glikson (PAG), Collections Coordinator.

Islamic Art

Islam: Marie Lukens Swietochowski (MLS), Associate Curator; Stefano Carboni (SC), Assistant Curator.

Medieval Art and The Cloisters

Medieval Europe: Jane Hayward (JH), Curator; Timothy B. Husband (TBH), Curator; Charles T. Little (CTL), Curator.

Musical Instruments

Europe 1700–1900: Laurence Libin (LL), Frederick P. Rose Curator in Charge. *Africa, Oceania, and the Americas:* J. Kenneth Moore (JKM), Associate Curator.

Photographs

Europe 1700–1900: Maria Morris Hambourg (MMH), Curator in Charge; Malcolm Daniel (MD), Assistant Curator; Louise Stover (LS), Assistant Photo Catalogue Coordinator. *Twentieth Century:* Maria Morris Hambourg (MMH); Jeff L. Rosenheim (JLR), Curatorial Assistant.

Twentieth Century Art

Twentieth Century: Sabine Rewald (SR), Associate Curator; Lowery S. Sims (LSS), Associate Curator; Lisa M. Messinger (LMM), Assistant Curator; J. Stewart Johnson (JSJ), Consultant for Design and Architecture; Nan Rosenthal (NR), Consultant.



Head of a Bull

Early Bronze Age (Canaanite), mid-3rd millennium B.C.

Ivory

H. 1 $\frac{5}{8}$ in. (4 cm)

Purchase, Rogers Fund, The Charles Engelhard Foundation Gift and Norbert Schimmel Gift, 1994

1994.81

This small sculpture of a bull's head has a distinctive elongated muzzle with zigzag lines (probably to indicate skin folds), curved parallel brow lines above almond-shaped eyes that were originally inlaid, and a sunken triangle on the forehead, also initially inlaid. There are three holes on each side of the head, the upper two for the attachment of horns and ears and the lower one possibly for the insertion of the head into another object. The base is flat.

Made of hippopotamus ivory, this object belongs to a small corpus of mid-third-millennium B.C. Early Canaanite ivory bull's heads of similar size and of the same material. The bull imagery (a part of Near Eastern reli-

gious iconography), the luxury material, and the find contexts of these objects may indicate that these well-carved heads served some ritual function. An example from Khirbet Kerak was found in a columned building, one from Ay comes from a temple, and a bull's head from Jericho was excavated in a building near the fortifications. JA

Inscribed Cult Vessel

Northern Mesopotamia (Akkadian/ Neo-Sumerian period), ca. 2254–2100 B.C.

Arsenical copper

H. 10 $\frac{1}{8}$ in. (25.7 cm)

Inscribed: To Ninhursag, / his lady, / Dagan-anar, / shakkanakku / [?] / dedicated.

Purchase, Rogers Fund and Raymond and Beverly Sackler Gift, 1994

1994.45

This cult vessel is a rare example of a Mesopotamian libation beaker datable to the end of the third millennium B.C. (2200–2000 B.C.). Vessels of similar shape are com-

monly represented in ritual scenes on cylinder seals, reliefs, and wall paintings from the Akkadian period (ca. 2250 B.C.) onward. The only two parallels for the Museum's beaker are a silver vessel in the Burrell Collection in Glasgow, Scotland, and the famous steatite beaker of Gudea (ca. 2100 B.C.) excavated at Tello in southern Mesopotamia, now in the Louvre Museum.

The main body of the vessel is tall and elegant with a slightly flared rim, one side of which has been hammered into a long narrow spout. The surface is undecorated except for a significant inscription in the upper field of one side mentioning the name Dagan-anar and stating that he is a *shakkanakku*, a military governor or ruler, perhaps the sole administrator, in northern Mesopotamia and Syria from the late Akkadian through Ur III periods (ca. 2250–2000 B.C.). Few objects are inscribed with this term apart from pieces excavated at Mari in Syria. This vessel adds not only to the cultural but also to the historical record of a poorly understood phase of northern Mesopotamian history. KB





Decorated Spoon

Egyptian (Dynasty 19), ca. 1307–1196 B.C.

Ivory

L. 3¾ in. (9.5 cm)

Purchase, Lila Acheson Wallace and Russell and Judith Carson Gifts, 1994

1994.70

Decorated spoons were especially popular in the courtly circles of the New Kingdom. In their forms and ornament allusions were made to themes and myths of rebirth and renewal, though their actual use is poorly understood.

This ivory spoon, its symmetry enhanced by a fine interplay of shapes and lines, is datable to the nineteenth dynasty. The discoid bowl of the spoon represents the life-giving

sun. The handle decoration consists mainly of a compressed version of the shrine sistrum, a rattle that is the emblem of Hathor, the great goddess of fruitfulness. In the sistrum Hathor wears as headgear a small volute-framed shrine with a cutout doorway where the rattling elements were strung. Here the shrine is reduced to a framed cutout, still flanked by volutes, above her triangular face and cow ears.

The overall composition is a small visual conceit. Most simply it is a reinterpretation of the symbolic imagery of mirrors, in which the sun and Hathor are also associated. But here the sun-disk is perhaps actually being assimilated to the percussion housing of the sistrum or it may even be thought of as a divinity appearing in the doorway of the shrine sistrum.

MH

Relief Block with the Face of Nefertiti

Egyptian (Dynasty 18), late reign of Akhenaten, ca. 1345–1335 B.C.

Limestone

9¾ x 17½ in. (23.8 x 44.5 cm)

Purchase, Lila Acheson Wallace and The Joseph Rosen Foundation Inc. Gifts, 1993

1993.326

This limestone block is from a monumental temple scene representing the king and queen making an offering to Aten. The face, usually identified as Akhenaten, actually depicts an Amarna queen, probably Nefertiti, following her husband. The king's shoulder is just visible at the left side of the block. Nefertiti wears the royal *afnet* headcloth with a uraeus cobra at the forehead. Two of Aten's hands hold an ankh to her nose and mouth. The hand at the end of a third ray is turned upward to touch the divine cobra on the queen's forehead. This reversal of the hand position is unusual but not unprecedented, and adds an element of artistic tension to the composition.

The relief has been carved in the restrained style that came into use in about the eighth year of Akhenaten's reign, shortly after the capital was moved to Tell el-Amarna. The delicacy of the modeling, which subtly emphasizes the bones of the

lower jaw, cheek, and brow, suggests that the face was carved by a master craftsman. The acquisition of a well-preserved, lifesize royal face adds an important element to the Museum's new installation of Amarna relief fragments.

CR





Block Statue of Ankh-Wennefer

*Egyptian (late Dynasty 25 or early Dynasty 26),
ca. 690–650 B.C.*

Limestone

H. 19½ in. (49.5 cm)

**Purchase, Lila Acheson Wallace Gift and
Rogers, Fletcher, Harris Brisbane Dick,
and Louis V. Bell Funds and Joseph
Pulitzer Bequest, 1993**

1993.161

Ankh-Wennefer, priest of the cat goddess Bastet, is shown sitting on the ground, his knees drawn up and his arms crossed over them. His body is so tightly wrapped in a cloak that the impression of a cube is created. This type of block statue was first conceived by Egyptian artists in the early Middle Kingdom (ca. 1990–1900 B.C.) and became especially popular in the Late Period (712–332 B.C.). While Egyptians have often taken this pose in everyday life, in myths the pose signifies hope for rebirth. A wish for immortality is also expressed by Ankh-Wennefer's upward gaze. "Lift thy face so that you may see," says a funeral text.

Ankh-Wennefer's block statue stands out among hundreds as a singular, quintessentially Egyptian work of art. According to the inscription the statue was commissioned by Ankh-Wennefer's son and stood in a temple at Leontopolis in the Nile Delta. It owes much of its youthful simplicity to Delta art. Created at a time of transition from Dynasty 25 to Dynasty 26, the statue's individualistic facial features follow the former period's realistic tendencies, while twenty-sixth-dynasty trends are expressed in the delicate rendering of body parts below the tightly fitting cloak.

DOA





**Attributed to the Ashby Painter
*Kylix***

*Greek (Attic red-figure), ca. 500 B.C.
Terracotta*

W. 16¼ in. (40.6 cm)

**Purchase, Amalia Lacroze de Fortabat Gift
and Classical Purchase Fund, 1993**

1993.11.5

In Athens during the decades just before and after 500 B.C., vases used in symposia were prominent in the output of potters and painters. The exterior of this vase, the name-piece of the Ashby Painter, shows two vignettes from a symposium. On one side a youth holds a kylix in his right hand and a *keras* (drinking horn) in his left; before him, a professional entertainer plays the double flutes. On the other side a youth thinks his thoughts over a skyphos (deep cup) as he holds the double flutes for a girl who ties a scarf around her hair. These depictions presuppose a knowledge of the work of

Euphronios. The conceit of a drinker looking out over a cup is preserved on at least two of the master's major vases and may well be considered his invention. Contemporary artists such as the Ashby Painter reveled in the same subjects, providing their own interpretations as well as borrowing selectively. The interior of our cup depicts a young man with armor and a pelta testing his trumpet. The combination of warfare and the symposium is common on late Archaic vases, for these were major civic and social activities of an Athenian citizen.

JRM

Phiale

Greek, 6th century B.C.

Silver with gilding

Diam. 8 in. (20.3 cm)

Purchase, Mr. and Mrs. Alexander Abraham, Molly and Walter Bareiss, Christos and Jo Bastis, Lawrence and Barbara Fleischman, Mrs. Dolly Goulondris, Roy and Marie Neuberger, Jonathan and Jeannette Rosen, Tom and Colette Spears, Shelby White and Leon Levy, Ward and Priscilla Woods, Nicholas S. Zoullas, and Anonymous Gifts, and Classical Purchase Fund, in honor of Dietrich von Bothmer, 1994

1994.57

This libation bowl is a rare example of Archaic Greek silver, because of its early date and the preserved gilding on the interior of the vessel. The bowl is ornamented with alternating palmettes and lotus buds executed in repoussé. The smooth omphalos, or central boss, is covered with gold foil, and the surrounding foil collar is decorated with pairs of animals in repoussé: two confronted rams, a confronted bull and lion, a lion pursuing a horse, and a lion felling a deer.

The palmette-lotus ornament is originally of Eastern origin but was widely used throughout the Mediterranean world during the sixth and fifth centuries B.C. This phiale is similar in design, scale, and execution to another in the Museum's collection (acc. no. 1981.11.13), and both pieces can probably be associated with mainland Greek styles rather than with those from the West or East. PAG



Pair of Appliqués in the Shape of Scallop Shells

Greek, late 4th–3rd century B.C.

Silver

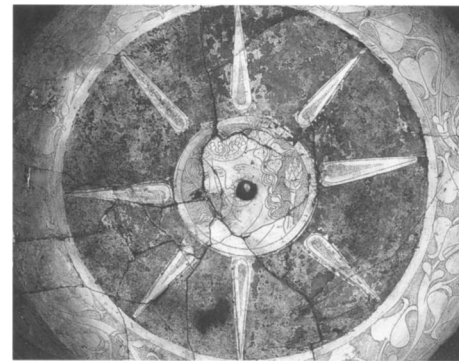
H. (each) 1 3/4 in. (4.4 cm)

Purchase, Gifts in memory of Howard J. Barnett and gifts from various donors, 1994

1994.5.1,2

During the Hellenistic period marine motifs were popular decorations on women's cosmetic or jewelry boxes. Shells in particular were common, perhaps due to their association with Aphrodite, the goddess of love and beauty, who was born from the sea. These shells were cast individually and were either soldered to a container or attached with rivets or nails through the small holes present on either side of the flange. The thinness of the metal suggests that they were purely decorative, as they are too fragile to support any weight.

Although appliqués such as these are rare, shell-shaped pyxides, in both precious metals and terracotta, as well as vessels with shell ornaments were popular in southern Italy from the fourth century B.C. to early Roman times. PAG



Pair of Drinking Cups (Kylikes)

Greek, late 4th–3rd century B.C.

Silver with gilding

W. 9 5/8 in. (24.4 cm)

Purchase, Patti Cadby Birch Gift, 1993

1993.367.1,2

That these delicate, thin-walled cups have survived in reasonably good condition is remarkable, given that their bowls were hammered from a sheet of silver rather than cast. The hollow feet and swagged handles were made separately and soldered on. A rivet fastens the bowl to the foot. The gilt decoration is chased and punched.

The interior of each bowl has a central medallion with a bust of a wreathed Dionysos, the god of wine—an appropriate subject for a pair of drinking cups. The youthful god is depicted with his customary attribute, an ivy-tipped staff (thyrsus), shown leaning against his shoulder. A star pattern of eight rays surrounds the medallion, and a band of delicate ivy leaves and tendrils encircles the star. A gilt wave pattern runs along the edge of the foot. The style of the decoration finds parallels in the metalwork of Magna Graecia. CAP

Perfume Flask (Alabastron)

Greek, late 5th–4th century B.C.

Silver with gilding

H. 8¼ in. (20.8 cm)

Classical Purchase Fund, 1994

1994.113

Widely attested in terracotta, stone, and glass, vessels of this shape were called alabastra and served as containers for perfume. This example, which is one of the largest known in silver, displays an unusually restrained and repetitive decorative scheme. The body of the flask is divided into three zones by two narrow horizontal bands ornamented with a continuous wave pattern and embellished with gilding. A gilt star rosette with twenty points radiates from the bottom, and a similar pattern appears at the top of the vessel. The decorative scheme between the horizontal bands consists of long narrow tongues, every other one of which is likewise gilt. The neck and mouth of the flask are missing, as are the small lug handles characteristic of this type of vessel. The repetitive gilt decoration brings to mind certain northern Greek and Greco-Thracian works in silver, while the proportions of the flask suggest a date in the Classical period.

CAP



Wall Painting with Warrior Scene

South Italian (Lucanian), mid-4th century B.C.
Fresco

54¾ x 38¼ in. (139 x 97 cm)

Gift of Robin F. Beningson, 1994

1994.62

The considerable number of Lucanian tomb paintings that have survived allow their stylistic development to be traced from about 400 B.C., when these indigenous Italic peoples conquered the Greek territory of Poseidonia (Paestum), to the early third century B.C. This gabled panel is characteristic of the middle phase of Lucanian wall painting, which dates to about 370–330 B.C., a period also distinguished by its great production of fine painted pottery intended primarily for the grave. The upper section of the panel is outlined in red and decorated with a wreath and three pomegranates. Below, a young armed warrior on horseback rides to the left. He wears a distinctly Italic corselet and a chlamys as well as a crested, plumed helmet, and carries two spears and a shield. At the left, incompletely preserved, stands a figure in a long garment who holds a jug in the left hand and a skyphos in the right. Based on the evidence of other similar scenes, the figure is most likely a woman offering a cup of wine to the warrior, who in turn may be interpreted as returning victorious from the battlefield or embarking heroically on a journey to the next world.

CAP

Portrait Head of a Bearded Man

Roman (probably Hadrianic or early Antonine period), second quarter of the 2nd century A.D.; copy of a Greek work of the late 4th century B.C.
Marble

H. 12¼ in. (31 cm)

Marguerite and Frank A. Cosgrove Jr.

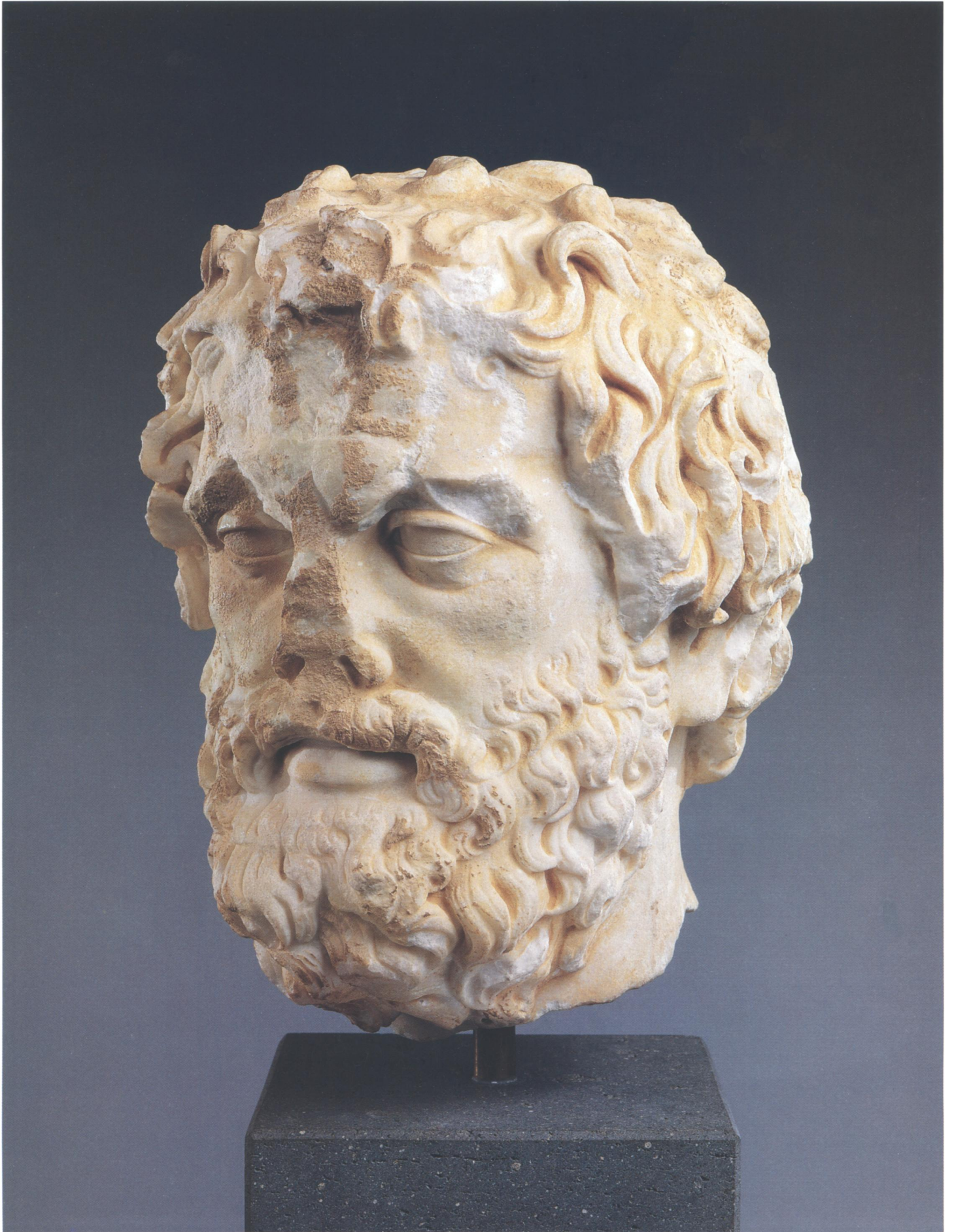
Fund, 1993

1993.342

Despite damage to its forehead and nose, this Roman copy of a late Classical Greek portrait conveys much of the verve and sensitivity of modeling that must have marked the bronze original. The tousled locks and short bushy beard are carved with brio, and the planes of the face are rendered with subtlety. The broad structure of the head together with the hairstyle suggest that the bronze original was created in the second half of the fourth century B.C., a period when portrait statues commemorating famous men of the past began to proliferate throughout the Greek-speaking world. The wild yet majestic look of this head would have been appropriate for just such an invented portrait. Since eight other Roman copies of this type are known, a famous figure was probably represented. Although there is no evidence for identification, some scholars have suggested that the original statue might have portrayed the Athenian lawgiver Solon, one of the Seven Sages famous in antiquity for their practical wisdom.

The Romans often decorated their villas with portraits of such distinguished ancient thinkers. This head was probably once displayed in the form of a bust or set upon a rectangular shaft known as a herm.

EJM



Openwork Vessel in the Shape of a Circular Bowl

Probably Syria (Umayyad period), ca. 700

Bronze, pierced and chased

Diam. 4 5/8 in. (11.8 cm)

Louis E. and Theresa S. Seley Purchase Fund for Islamic Art and Rogers Fund, 1993

1993.319

The decoration of this small vessel indicates that it was produced in the early Islamic period under the Umayyad rulers (661–750), when all arts in the Syrian region were strongly influenced by earlier Roman and Byzantine traditions. The vegetal patterns and birds find close parallels in the mosaics of the Dome of the Rock in Jerusalem (dated to 691–92) as well as in carved stone on contem-

porary buildings such as the palaces of Mshatta (Jordan), Khirbat al-Mafjar (West Bank of the Jordan River), and Qasr al-Hayr (Syria). The decoration of the walls of the vessel consists of a single band composed of eight interlacing medallions alternately containing a bird or a stylized plant design. The two types of birds represented, plump long-necked ones and long-billed waterbirds, are shown in pairs facing each other. The fact that the bottom is partially pierced and decorated, except for the central disk, makes it likely that the object was viewed while hanging. In this case, it probably functioned as a small lamp and may have contained a glass bowl filled with oil on which the wick floated. Only a fragment from the walls of a very similar vessel, in the David Collection in Copenhagen, is presently known. SC

The Meeting between the Shepherd and the Archangel Gabriel

A leaf from a manuscript of the Siyer-i Nebi (The Life of the Prophet)

Turkey (Ottoman, period of Sultan Murad III [r. 1574–95]), ca. 1595

Ink, colors, and gold on paper

Folio: 14 5/8 x 10 1/4 in. (37 x 26 cm)

Purchase, Lila Acheson Wallace Gift, 1994
1994.141

The painting depicts the miraculous encounter on the edge of the mountains between the youthful shepherd Omar ibn Zeyd, mounted on a dromedary, and the archangel Gabriel, in the guise of a young Arab prince riding a black horse and carrying a lance, who has come to sustain Omar's faith. The manuscript, in six volumes, contained 814 miniatures, produced in the imperial Ottoman painting atelier. Our leaf belonged to the fourth volume, which was copied by the calligrapher Mustafa ibn Vali, the bulk of which is in the Chester Beatty Library in London. The first, second, and sixth volumes are in the Topkapi Sarayi Library in Istanbul; the third is in the Spencer Collection in the New York Public Library; and the fifth is missing. The style of the paintings, while associated with artists working in the imperial studio in the late sixteenth century, is yet unique and is identifiable by its emphatic drawing, bold patterning, and strong coloring. This painting is in a more delicate and lyrical mode than the majority from the manuscript. MLS



لندن جبرائیل علیہ السلام بر عرب صورتند یتشوکلیدی او چاق حله
لرندن بریستل حله کیش ایکی او حله بر حربه لندن دوش ایلمر وکلیدی



ایتدی السلام علیک یا عمر بن مزید ورحمہ اللہ وبرہ کاتہ عمر ایتدی علیک
السلام یا وجہ العرب جبرائیل ایتدی یا عمر مجنون غلر سین عمر ایتدی لکچون





Leaf of a Diptych with the Virgin and Child with Angels

North French, ca. 1340–60

Ivory

H. 3½ in. (8.9 cm)

Gift of Robert L. Hermanos and Miriam H. Knapp, in memory of their parents, Mr. and Mrs. Maxime Levy Hermanos, 1993

1993.515

Originally adjoined to a leaf displaying the Crucifixion (now lost), the panel depicts the Virgin and Child seated on a long bench under a trefoil arch between two wingless yet hovering angels who place a crown on the Virgin's head. The image emphasizes both the glorification and coronation of the Virgin, themes common in Gothic devotional works. The architectural setting and deep folds of drapery of the figures along with their emphatic gestures relate this ivory to others made in northern France during the fourteenth century. Such devotional diptychs, used as aids in prayer, were widely produced and form the largest class of ivory objects created in the Gothic period.

CTL



Ring

English or Italian, 14th century

Gold and sapphire

Diam. ⅝ in. (2.2 cm)

The Cloisters Collection, 1994

1994.40

While the provenance of this ring is unknown, it clearly had a connection to the city of York. The inscription, reading *AVE MARIA / CIVITAS CANTOR / RVTLANS EBORACI*, may be rendered "Hail Mary. Rufus [?] Musician [or crier] of the episcopal city of York." While the place reference suggests English manufacture, the form of the hoop, which is triangular in section, the shape of the bezel, and the projecting rosettes are generally associated with Italian rings. This rare example is enhanced by its bold decoration engraved in reserve and its crisp profile. The sapphire was accorded amuletic value and was thought to detect fraud and witchcraft, expel envy, and cure snakebites.

TBH

The Annunciation

German (Altenberg-an-der-Lahn, Hesse, Praemonstratensian Convent church), ca. 1300

Pot-metal glass and grisaille paint

29⅜ x 29 in. (74.6 x 73.7 cm)

The Cloisters Collection, 1993

1993.251.1,2

The convent of Altenberg was founded in 1178, and the church was begun a century later. King Adolph of Nassau is known to have given the church a window with his arms at its base. Adolph's death in 1298 provides a convenient date for the glass, which might have been a memorial donation.

The window itself is still in situ but the stained-glass panels are now scattered in various locations. Until recently, little was known

about the royal arms at the window's base. However, an early drawing has been discovered, providing evidence that The Cloisters' Annunciation originates from the window given by Adolph and that it dates to about 1300.

Few comparative examples of stained glass of this period from Hesse have survived. Our Annunciation is divided into two panels by bands of red flowers and yellow strips. It is a scene of exceptionally rich and brilliant color. Primary hues dominate, from the bright scarlet of the Virgin's robe to the rich yellow of the angel's mantle and the limpid blue of the background, with weighty drapery falling in beak folds characteristic of the thirteenth century. This Annunciation provides the Museum with one of the earliest examples of German stained glass in the collection.

JH



Agostino Carracci
Italian (Bologna), 1557–1602
or Annibale Carracci
Italian (Bologna), 1560–1609
Two Children Teasing a Cat

Ca. 1590
Oil on canvas
26 x 35 in. (66 x 88.9 cm)

**Purchase, Gwynne Andrews Fund, and
 Bequests of Collis P. Huntington and
 Ogden Mills, by exchange, 1994**
1994.142

Among the most innovative works of the late sixteenth century are a small group of informal easel paintings treating everyday themes produced in the academy of the Carracci family in Bologna. The authorship of these is difficult to establish, since they were painted by related artists sometimes working from the same posed models.

This captivating picture has traditionally been ascribed to the youngest of the Carracci, Annibale. However, the calligraphic brushwork on the boy's collar and shirt—reminiscent of the work of Paolo Veronese—would

seem to support an attribution to his brother Agostino, and, indeed, a composition of this subject attributed to Agostino is listed in a 1680 inventory of the Farnese collections in Parma. Whether by Annibale or Agostino, the picture may date to about 1590, following one of Agostino's visits to Venice.

The theme of children teasing cats probably carried a moral lesson, but what gives the picture its enduring appeal is the way, by a fresh pictorial means, an apparently casual and insignificant action is made a fit subject for art.

KC

Albrecht Altdorfer

German, ca. 1480–1538

Landscape with a Double Spruce

Ca. 1520–22

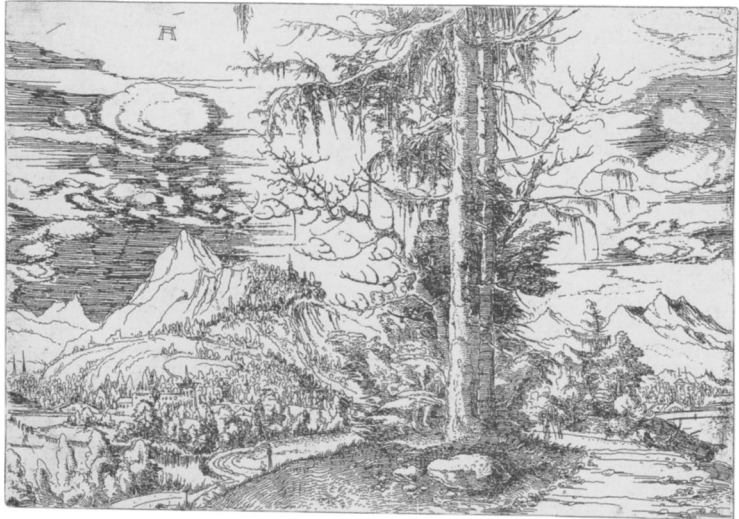
Etching printed in black ink on ivory laid paper

4 $\frac{3}{8}$ x 6 $\frac{3}{8}$ in. (11.1 x 16.1 cm)

Purchase, Gift of Halston, by exchange, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, and Pfeiffer Fund, 1993

1993.1097

Inspired by the dramatic scenery of the surrounding Danube Valley, characterized by high mountains, nestled villages, and evergreens draped with moss, Altdorfer produced in his hometown of Regensburg the earliest examples of pure landscape in painting and print. A prolific etcher and woodcutter, Altdorfer created a mere nine landscape prints during his career, all of which date to a relatively short span of time between about 1518 and 1522. These nine etchings, however, are of great significance for the history of art as they were the first western European prints to represent landscape as subject rather than setting.



Although undoubtedly influenced by Albrecht Dürer's contemporary experiments in etching, a relatively new medium at the time, Altdorfer's landscapes were etched with remarkable spontaneity and freedom of draftsmanship. They appear to have been originally printed in limited quantities and as a result are now extremely rare. The small scale of *Landscape with a Double Spruce* emphasizes the impression of vast space Altdorfer created within. It is one of only five landscape etchings by the artist now in American museums.

NMO

Pietro di Cristoforo Vannucci, called Perugino

Italian, ca. 1445–1523

Landscape

Ca. 1489

Brush and brown ink, heightened with white, on gray-brown prepared paper

8 x 11 in. (20.4 x 28 cm)

Purchase, Lila Acheson Wallace Gift, 1993

1993.327

With the exception of Leonardo da Vinci's celebrated *View of the Arno River Valley* (Gabinetto Disegni e Stampe degli Uffizi, Florence), scarcely any pure landscape drawings are datable before 1500. The Museum's recently acquired *Landscape* by Perugino is thus of outstanding historical as well as aesthetic significance. The leading Umbrian artist of his generation, Perugino exercised considerable influence upon the development of central Italian painting through the work of his many pupils and followers, notably Raphael. The present sheet is the only known landscape drawing by the artist, and it appears to be preparatory for the background in his altarpiece *The Vision of Saint Bernard* (Alte Pinakothek, Munich), which he executed shortly after 1489 for the Florentine church of Santa Maria Maddalena dei Pazzi. The artist began by making a quick, comparatively spontaneous pen-and-ink study of hills on the reverse of the sheet before turning it over to elaborate on the composition in the painterly sketch reproduced here, which is drawn entirely with the point of the brush.

WMG



Jan Cornelisz. Vermeyen

Netherlandish, 1500–1559

An Oriental Banquet: Mulay Hasan and His Retinue at a Repast

Ca. 1535

Engraving

13 $\frac{1}{8}$ x 21 $\frac{1}{8}$ in. (33.3 x 53.8 cm)

Purchase, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, and Arthur Ross Foundation Gift, 1994

1994.121

A typical peripatetic court artist of the Northern Renaissance, Vermeyen was a painter and printmaker who worked for Margaret of Austria, governor of the Netherlands, in Malines, then for her nephew, the Holy Roman Emperor Charles V, and finally for Mary of Hungary, the subsequent governor of the Netherlands. Charles V, who like Vermeyen was born with the century, inherited vast territories from each of his four grandparents, and by mid-century he nominally ruled most of western Europe except France, parts of North Africa, and much of the recently discovered New World. In 1535 Vermeyen accompanied Charles on an expedition to rescue Tunis, captured in 1534 by the Ottoman Turks. This print records an actual scene with the Moorish king of Tunis, Mulay Hasan, whom Charles reinstated as his vassal. The image has the added interest of being an early example of a candlelit night

scene. This print, probably one of Vermeyen's first, is his only engraving; his other prints are in the less laborious but also less certain medium of etching. Some of Vermeyen's prints are known in unique impressions; all are rare. SB

Léonard Limosin

French, active 1532–ca. 1576

Henry II, King of France

French (Limoges), probably ca. 1555–60

Enamel, painted and partly gilded, on copper

3 $\frac{1}{2}$ x 2 $\frac{5}{8}$ in. (9 x 6.7 cm)

Purchase, Ruth Blumka Gift, in honor of Kimberly Nasatir, and Rogers Fund, 1994
1994.73

King Henry II (1519–1559), one of the great royal patrons of Renaissance art in France, commissioned two painted enamel altarpieces from Limosin in 1552 for the Sainte-Chapelle in Paris. Now in the Musée du Louvre, they depict the Crucifixion and Resurrection of Christ, and they incorporate portraits of Henry II, his father, François I (1494–1547), and their queens kneeling in prayer. The vigorously delineated profile of Henry II in the Sainte-Chapelle likeness can be recognized as the prototype for the Museum's portrait, but the painter here has substituted a small plumed beret, a doublet embroidered in gold,



and a fur-trimmed jacket for the royal robes worn by the king in the Sainte-Chapelle altarpiece.

A native of Limoges, Limosin held an appointment to François I as early as 1545, and a document of 1559 refers to him as both enameleer and painter to the late king, Henry II. While Limosin is known as an etcher as well, his reputation rests upon his enamels, and some of his enameled portraits rank with those painted by Jean Clouet (1486–1540) and Corneille de Lyon (before 1500–1574) as the best of the French Renaissance. CV





Design for a Saddle Plate

*Italian (Milan), ca. 1575–80
Pen and colored washes on paper
19½ x 15¾ in. (49.5 x 39.2 cm)*

**Purchase, Fletcher Fund and Gift of
William H. Riggs, by exchange, 1993**

1993.234

This lifesize preparatory drawing depicts the front saddle steel of one of the most lavishly decorated armor garnitures of the sixteenth century, made for Alessandro Farnese, duke

of Parma and Piacenza. The complete armor for man and horse is in the Hofjagd- und Rüstkammer (Court Hunting Cabinet and Armory) of the Kunsthistorisches Museum, Vienna. It was made by the Milanese armorer and goldsmith Lucio Piccinino about 1580.

The exuberantly detailed Mannerist ornament represented in the drawing was rendered on the armor by low-relief embossing, with the principal figures silvered, the ornamental enframements gilt, and the background blued to create an overall spatial and coloristic effect of amazing richness. Other

designs for the various parts of the Farnese armor, of which this drawing is among the finest, are now dispersed among public and private collections in the United States and Europe. Preparatory drawings for armor are exceptionally rare. The only examples comparable to the Farnese group in scope and quality are the sketches by Albrecht Dürer for a silvered armor commissioned by Emperor Maximilian I and a series by Étienne Delaune made for Henry II, king of France. DJL



Bernardo Strozzi

Italian (Genoa), 1582–1644

Saint Peter

Black chalk, heightened with white, on beige paper

13¼ x 9⅞ in. (35 x 23.2 cm)

Purchase, Lila Acheson Wallace Gift, 1993

1993.241

Along with Giovanni Benedetto Castiglione and Giovanni Battista Gaulli, Strozzi was one of the most talented and influential Genoese artists of the seventeenth century. This drawing of Saint Peter holding a large pair of keys in his left hand is an exceptionally vigorous and animated example of Strozzi's distinctly idiosyncratic work as a draftsman. Although the rustic features and vivid characterization of the saint are typical of the artist's style, the image does not correspond precisely to a known painting. Nevertheless, the drawing has many features in common with a painting of the same subject that was recently on the art market in New York, and it may be a study for one of a series of octagonal half-length representations of the apostles. Like the majority of known studies by Strozzi, the sheet comes from one of a number of albums of drawings that are thought to have been assembled during the seventeenth century by the Venetian collector Zaccaria Sagredo.

WMG

Hendrick Goltzius

Dutch, 1558–1617

The Sense of Hearing

Ca. 1595–1600

Black chalk, stumped, heightened with white chalk

12⅜ x 8 in. (31.4 x 20.3 cm)

Purchase, Lila Acheson Wallace and Harvey Salzman Gifts, 1994

1994.87

The Sense of Hearing belongs to a series of five drawings representing the senses that Goltzius executed shortly before 1600. Images of music making and stags are traditional in allegorical representations of hearing. The stag in this drawing may also suggest that the loosely draped female is Diana, although she bears none of the usual attributes identifying her as a huntress or moon goddess.

By the time this drawing was produced, Goltzius was no longer working in the High Mannerist style that had brought him international fame as a graphic artist. The figure's proportions are exaggerated, yet she is rendered with a classical restraint that is due, in part, to a trip Goltzius took to Italy in the early 1590s, during which he diligently studied the great artistic monuments of antiquity and the Renaissance. The loose application of chalk and subtle modeling in this elegant drawing reflect a major change about to take place in the artist's career: from 1600 until his death, Goltzius turned to painting.

Two other drawings in the group are preserved in New York: *Lucretia as the Sense of Touch* at the Pierpont Morgan Library and *The Sense of Smell* in the collection of Mr. and Mrs. Eugene Victor Thaw.

HBM





Adriaen van de Venne

Dutch, 1589–1662

***To Each His Own Pastime* (Elck Sijn Tijt-Verdrijff)**

Probably ca. 1625–35

Red chalk

13⁷/₈ x 17⁵/₈ in. (35.2 x 44.9 cm)

Purchase, David T. Schiff Gift, 1994

1994.52

Van de Venne, a native of Middelburg and subsequently a resident of The Hague, was a painter, poet, and book illustrator best remembered for his depictions of Dutch life and manners. In this large and highly finished drawing an elegant couple is engaged in a game of shuttlecock, attended by two servants. Various accessories, from the lute on the table to playing cards and wineglasses strewn upon the floor, complete the picture of a life of self-indulgence. Only the observer notices the unexpected entrance of the omi-

nous figure of Death from behind the curtain in the center of the composition. A sense of foreboding is also provided by the two paintings flanking the skeleton, symbolizing the misfortunes of life and the unpredictability of love. The use of an admonitory inscription in a banderole to underscore the moralistic message in this scene is a common feature in van de Venne's work, especially in his allegorical genre paintings, which often, as here, incorporate the *vanitas* theme.

HBM



Joachim Wtewael
Dutch, 1566–1638
The Golden Age

1605
Oil on copper
8⅜ x 12 in. (21.2 x 30.5 cm)
Signed and dated (bottom center, on rock):
JOACHIM WTE / WÆL FECIT / AN 1605

Purchase, The Edward Joseph Gallagher III Memorial Collection, Edward J. Gallagher Jr. Bequest; Lila Acheson Wallace Gift; special funds; and Gift of George Blumenthal, Bequest of Lillian S. Timken, The Collection of Giovanni P. Morosini, presented by his daughter Giulia, Gift of Mr. and Mrs. Nathaniel Spear Jr., Gift of Mrs. William M. Haupt, from the collection of Mrs. James B. Haggin, special funds, gifts, and bequests, by exchange, 1993
1993.333

The acquisition of Wtewael's exquisite painting on copper, *The Golden Age*, adds to our collection of Dutch paintings one of the finest known examples of the Mannerist style. The Museum's earlier and very different Dutch Mannerist picture, Bloemaert's *Moses Striking Water from the Rock* (1596; acc. no. 1972.171), is ideally complemented by Wtewael's small cabinet picture, which represents a mythological subject and illustrates a distinctly later phase of Mannerism. Bloemaert's composition is a highly stylized design in which sinuous contours and unexpected colors predominate, and the key figure of Moses is lost in a crowd of posturing nudes. Wtewael's painting is an even more sophisticated essay in the fashionable manner but it belongs to the new century; one would be tempted to compare Annibale Carracci's frescoes on the ceiling of the Farnese Palace in Rome (ca. 1597–1600) were Wtewael's painting not so distinctly Netherlandish in its

realistic light and shade, soft modeling and many textures, and in its Jan Brueghel-like landscape filled with fruits, exotic shells, and a peaceable kingdom of contented animals. The subject (Ovid, *Metamorphoses*, I, 89ff.) and execution were intended for a connoisseur's private pleasure. That the composition holds its own in a gallery of larger paintings may reflect Wtewael's experience in producing altarpieces.

WL





Length of Furnishing Fabric (detail)

Italian (possibly Florence), beginning of the 17th century

Brocatelle, woven of silk and bast

L. (overall) 144½ in. (370 cm); w. (selvage to selvage) 22⅛ in. (56.2 cm)

Purchase, Gift of Irwin Untermyer, by exchange, 1994

1994.13

The complicated figural composition and the color combination of red and yellow, as well as the choice of materials and technique, relate this fabric to earlier traditions in Florentine weaving. In this example, disparate decorative motifs, arranged in a fluid, nearly narrative manner, have a convincing coexistence despite their symmetrical arrangement: dolphins' tails merge into a cartouche that in turn forms the support for an elaborate vase, which is simultaneously a container for a variety of flowers, in whose leaves nest two birds, and a ledge for two winged figures that confront the *amorini*, bows and arrows at their feet, below. That this particular composition, with motif variations, is also known in different color schemes and fabric types attests to its popularity as a design for a number of furnishing uses.

AZ

Philippe de Champaigne

French, 1602–1674

Portrait of Madame de Champaigne

Ca. 1628

Black chalk, heightened with white, with touches of red chalk

8¾ x 7¾ in. (22.2 x 19.7 cm)

Purchase, Lila Acheson Wallace Gift; Gifts in memory of Jacob Bean, Lawrence Turčić, and Howard J. Barnet; and The Schiff Foundation, David L. Klein Jr. Memorial Foundation Inc. and Harry Liebovitz Gifts, 1994

1994.7

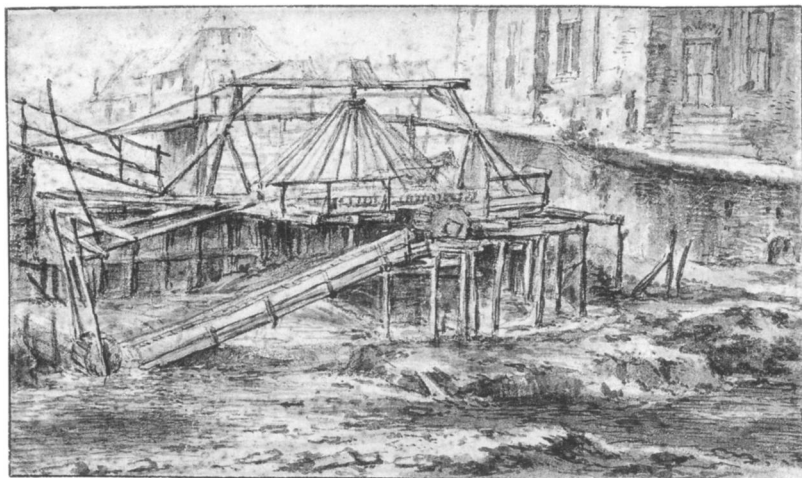
Not long after his arrival in Paris in 1621 the young Flemish-born artist de Champaigne collaborated with Nicolas Poussin on decorations for Marie de' Medici at the Luxembourg Palace, under the direction of the painter Nicolas Duchesne. Eventually de

Champaigne succeeded Duchesne as painter to the Queen Mother, and in 1628 he married Duchesne's daughter Charlotte. She is rendered in this drawing in preparation for a painted portrait, now in the Bowes Museum, Barnard Castle, county of Durham, England. The study is arguably the finest of a very few portrait drawings to survive from the artist's hand. Preserved in an album since the seventeenth century, it is remarkably fresh and immediate in conveying the quiet intensity of the sitter as she posed for her husband.

Although trained in Brussels as a landscape artist, de Champaigne rose to prominence in Paris as a painter of religious subjects and portraits, counting Louis XIII and Cardinal Richelieu among his most influential patrons. The sober naturalism he brought to French portraiture is rooted in his Flemish origins but also reflects the spirit of rationalism in mid-seventeenth-century France.

HBM





Jacob van Ruisdael

Dutch, 1628–1682

Dredging a Canal

1660–65

Pen and black ink, gray wash, over black chalk
 3 5/8 x 6 in. (9.1 x 15.1 cm)

Purchase, Mrs. Carl L. Selden Gift, in memory of Carl L. Selden, and Werner H. Kramarsky and Mr. and Mrs. Howard G. Lepow Gifts, 1994

1994.88

On the basis of style and subject, we can surmise that this fascinating little drawing was probably made in the early 1660s when Ruisdael was living in Amsterdam, having moved there from his native Haarlem about 1656–57. The careful attention to detail, while not typical of the artist's draftsmanship, is comparable to his views of Amsterdam, rendered in the vicinity of the Amstel River about 1663 in preparation for a series of six etchings executed by Abraham Blooteling. These topographical views, as well as Ruisdael's painted panoramas and scenes, record the appearance of the city when it was nearing the end of its expansion. Similarly, our drawing of a wooden dredging apparatus documents the technology used in the Lowlands to accomplish the Herculean task of wresting large tracts of land from the sea. Together these works show a little-known side of Ruisdael, whose reputation lies mainly in his heroic landscape paintings, which became a powerful influence upon the artistic development of the nineteenth century.

HBM

Hunting Sword

Swiss, ca. 1600

Steel, iron, wood, and fish skin
 L. (overall) 32 1/4 in. (82 cm)

Purchase, Jerome Zwanger, Ronald S. Lauder, Mr. and Mrs. Russell B. Aitken, George A. Douglass, John K. Lattimer, John K. Watson Jr., and R. L. Wilson Gifts, 1994

1994.206

For almost two centuries a large armory occupied a suite of galleries on the upper floor of the Uffizi, where the dynastic collections of the Medici rulers of Florence were displayed. The armory was seen by a steady stream of local and foreign visitors, who marveled at harnesses worn by famous men, curious weapons of earlier times, and richly jeweled arms from the Orient. Our newly acquired hunting sword was formerly part of this princely collection and is described in detail in inventories from 1631 until the dispersal of the Medici armory in 1775. The sword reappeared in Germany by 1785, at Erbach Castle near Darmstadt, where it formed part of one of the earliest Gothic Revival armories.

The distinctive lion's-head pommel distinguishes the sword as Swiss. The deeply chiseled iron guard, with its typically Renaissance foliage and grotesques, is unusually elaborate for a Swiss weapon and indicates that the sword was destined for someone of high rank. The heavy saw-back blade, on the other hand, suggests that it was intended for practical use in the forest. The sword's unusual, almost exotic, appearance may explain why the seventeenth-century Florentine cataloguer described it as a "scimitar."

SWP





Giovanni Battista Foggini

Italian (Florence), 1652–1725

**Bust of Grand Duke Cosimo III de' Medici
(1642–1723)**

Ca. 1683–85

Marble

H. (including base) 39 in. (99 cm)

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

1993.332.1

Overleaf

**Bust of Grand Prince Ferdinando
de' Medici (1663–1713)**

Ca. 1683–85

Marble

H. (including base) 39 in. (99 cm)

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

1993.332.2

Foggini's reputation as the foremost Florentine Baroque sculptor rests mainly on his small bronze groups and on the key role he played between 1694 and 1725 as director of the Florentine Medici workshops. The luxury objects in semiprecious stones (*pietre dure*) produced there, created after his drawings and models, spread the fame of Florentine taste and craftsmanship to all European courts. Less generally known is his excellence as a portraitist and marble carver, talents he was able to practice only early in his career, immediately following his return to Florence in 1676 after three years of training at the Florentine Academy in Rome.

These busts are compelling dynastic images, the embodiment of the dramatic and vigorous late-Baroque style that Foggini developed during his Roman years under the influence of the works of Gian Lorenzo Bernini as well as those of Bernini's followers Ercole Ferrata and Domenico Guidi.

The strongly contrasted forms, which take advantage of the effects of light and shadow, and decorative details, such as the cravats with deeply undercut borders of lace, convey an ideal of majesty and magnificence that was especially important to Cosimo III. Still, Foggini has differentiated between father and son with a measure of intimacy and directness that is uniquely his own. Cosimo's por-



1993.332.1

trait conveys an impression of dignity and authority in his resolute expression and the vigorous movement of his cloak, which is tied across his shoulder and over his armor in the manner of a classical commander. Ferdinando's dreamy and sensitive nature radiates from his handsome, regular features, framed by a mass

of cascading curls that merges with the folds of his generous mantle.

Masterfully conceived and executed with strength and originality, these famous busts have rightly been considered among the highest expressions of Florentine Baroque sculpture.

OR





1993.332.2



Giuseppe Chiari

Italian (Rome), 1654–1727

Bathsheba at Her Bath

Ca. 1700

Oil on canvas

53½ x 38½ in. (135.9 x 97.8 cm)

Gift of Mario Modestini, 1993

1993.401

At the end of the seventeenth century the most celebrated painter in Rome was Carlo Maratta; Sir Joshua Reynolds considered him the last in the line of great Roman artists that traced its origin to Raphael. Maratta's most gifted pupil was Chiari, who, Reynolds noted, closely imitated his master. The present picture—among Chiari's finest—is based upon a composition painted by Maratta for his principal patron, the marchese Niccolò Maria Pallavicini. Illustrating the biblical story narrated in 2 Samuel 11:2–21, it shows Bathsheba at her bath, spied upon from the balcony of a palace by King David, who later sent her husband, Uriah, to his death at the head of a military campaign. David then married Bathsheba.

Far from being a slavish copy of Maratta's picture, which is an oval, Chiari's painting is a more intimate interpretation, with softer modeling. Chiari has introduced a note of delicacy in the gesture by which Bathsheba arranges her hair, studied in a preparatory drawing in the National Gallery of Scotland, Edinburgh. These changes transform Maratta's late-Baroque brand of classicism into a gentle rococo.

Eighteenth-century Roman painting is curiously underrepresented in the Metropolitan Museum, and this beautiful picture is a welcome addition. KC



Jacques Bellange

French, active 1595–died 1616

Hortulana

Ca. 1612

Etching, second of three states

12¼ x 6¾ in. (31 x 17 cm)

Inscribed (in the plate): (to left of figure)

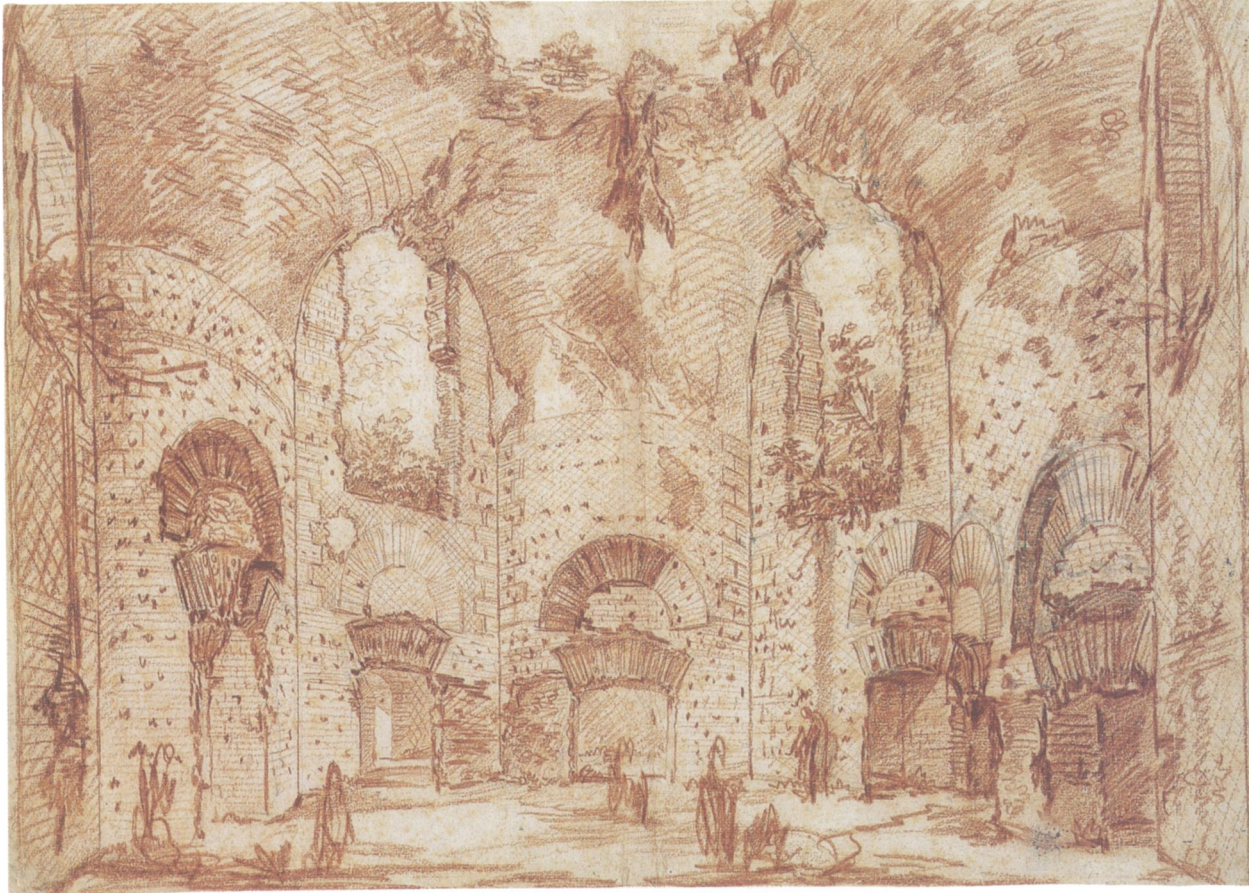
Hortulana; (lower right) Bellange

Purchase, Bequest of Helen Hay Whitney, by exchange, 1994

1994.177

From 1602 until his death in 1616 Bellange worked for the dukes of Lorraine, then an independent duchy with its capital at Nancy, in what is now the northeastern part of France. In addition to painting religious and mythological subjects and portraits, as a court artist Bellange would also have devised ephemera, such as costumes for ducal festivities.

The designs for this etching, and three others of female gardeners in obviously unrealistic peasant dress with which it forms a series, may have been created for some courtly ballet, although they cannot be linked with a particular production. Only a few paintings and about one hundred drawings by Bellange have been identified today, but through his forty-seven etchings his idiosyncratic style—which epitomizes the exaggeration and high artifice of Mannerism—is widely known. The gardeners are probably among Bellange's early etchings. Many of the other prints, though portraying conventional religious subjects, have a distinctly more bizarre flavor than these, but the antique sandals on the feet of the figures and the ornately decorated metal vases that three of them carry on their heads are typical of the incongruity that marks all of Bellange's work. SB


Giovanni Battista Piranesi
Italian, 1720–1778
Villa of Hadrian: Octagonal Room in the Small Baths
Ca. 1777
Red chalk with touches of black chalk
15½ x 21¾ in. (39.4 x 55.3 cm)
Purchase, Anonymous Gift and George and Lisa McFadden Gift, 1994
1994.20

Although he was trained as an architect, Piranesi was active primarily as a printmaker, and his picturesque etchings of Roman ruins are among his most celebrated achievements. This magnificent large drawing is a study for plate 133 of the artist's two-volume *Vedute di Roma* (Views of Rome), which was published between 1745 and 1778. A number of the plates in the *Vedute di Roma* depict Hadrian's villa outside Tivoli. The print that corresponds to the present drawing, which represents an octagonal changing room in the small bath complex of the villa, is one of the last in the series and was executed in 1777, a

year before Piranesi's death. With the exception of the disposition of the figures, the study corresponds very closely to the print. But while the etching is distinguished by its precision, abundance of archaeological detail, and expressive chiaroscuro, the drawing, which may have been made in situ, is more luminous and of greater immediacy and vigor.

WMG

Pietro Longhi
Italian, 1702–1785
Study of a Seated Woman
Black chalk, heightened with white, on light brown paper
11½ x 8¼ in. (29.1 x 21.1 cm)
Purchase, Lila Acheson Wallace, Mr. and Mrs. Howard G. Lepow, David L. Klein Jr. Memorial Foundation Inc., David M. Tobey, Stephen A. Geiger, Susan Seidel, and Alice F. Steiner Gifts and Harry G. Sperling Fund, 1994
1994.86

An important and prolific painter of scenes of everyday life in polite Venetian society, Longhi is comparatively little known as a draftsman. This is no doubt because his drawings are exceedingly rare outside Venice, the majority having been acquired directly from the artist's son by Teodoro Correr, whose collection constitutes the nucleus of the Museo Correr in that city. Yet Longhi's sketches are among his most brilliant accomplishments, reminiscent of—and perhaps inspired by—the work of such early-eighteenth-century French artists as Jean-Baptiste-Siméon Chardin. The Museum's recently acquired study of a seated woman wearing a mantilla is an outstanding example of the artist's loose, vibrant handling of black and white chalk. Clearly drawn from life, it was presumably made as a study for a painting, and the sheet may be preparatory for a similarly posed figure in Longhi's picture *The Family Sermon*, now in a private collection in Bergamo.

WMG

Matthew Boulton (designer)

English, 1728–1809

Minerva Clock

English, ca. 1770–82

Gilt bronze, white marble, and enamel

H. 19 in. (48.2 cm)

Signed (on dial): CHLES BALTAZARD / PARIS.

Gift of Horace Wood Brock, in loving memory of his parents, Hope and Horace Brock, 1993

1993.489

The Minerva clock was designed by Boulton, the leading English maker of Neo-classical silver and gilt-bronze clocks and metalwork, and executed in his celebrated Soho Manufactory near Birmingham. The design is preserved among the Boulton *Pattern Books* in Birmingham. Only two versions of this clock are known and they are among the finest objects made by him. Minerva in antique-style dress rests her right hand on a vase with a libation scene depicting Prudence making a sacrifice to Chronos, the



god of time. With her left hand Minerva points to her shield, which is ornamented with a Medusa head. On the left a putto holds a scroll with an inscription from Virgil's *Aeneid*. The original movement was by either Henri-Charles Baltazard (1717–1772), a French maker of clockworks, or perhaps his son Louis-Charles (recorded 1761–83); the present movement is a replacement made between 1834 and 1840 by Jean Vincenti and Theodore Rodel.

WR



Luigi Valadier

Italian (Rome), 1726–1785

Pair of Candelabra

1774

Porphyry and gilt bronze

H. (each) 27 in. (68.5 cm)

Wrightsmen Fund, 1994

1994.14.1,2

Prince Marcantonio IV Borghese inherited the most spectacular private art collection in eighteenth-century Rome. In Palazzo Borghese the picture galleries led to a mirrored chamber with a Baroque ceiling and niches containing marble and porphyry busts of the Caesars. These candelabra stood in the mirrored gallery on two octagonal tables of porphyry, marble, and gilt bronze, clearly an indication of the prince's desire to update the room in Neoclassical taste. The room still exists but the tables were moved to Villa Borghese in 1902, along with the family's paintings and most of their antiquities.

Valadier, the great silversmith and bronze founder to whom the prince turned for these decorative elements, conducted a flourishing international business from his shop just off the Piazza di Spagna. His shop was also expert at mounting hard stones, and it is likely that the Egyptian porphyry used here survived from imperial Roman times. The three female figures on each stem are reproductions of ancient marble statues, no doubt chosen because their poses—each with one arm raised—perform the illusion of helping to support the weight of the candelabrum.

JDD



One from a Pair of Athéniennes

French, ca. 1773

After a design by Jean-Henri Éberts

Gilt pine; liner of brass and gilt bronze

H. 37 $\frac{3}{8}$ in. (95 cm)

Gift of Mrs. Charles Wrightsman, in honor of James Parker, 1993

1993.355.1

The *athénienne* was created in 1773 by Éberts, editor of the *Monument du Costume*, a series of etchings on the history of French costume in the eighteenth century. Derived from the tripod-shaped perfume burner of Classical antiquity, it combined the functions of washstand, perfume burner, food warmer, jardinière, and table all in one form. Of the many surviving versions of *athéniennes*, the Museum's pair is the closest to the Éberts model and is considered to be the earliest known example of this important type of French Neo-classical furniture.

WR

Samuel Green

English, 1740–1796

Chamber Organ

English (Isleworth, Middlesex), ca. 1790

Mahogany and various other materials

H. 112 $\frac{3}{4}$ in. (286.3 cm)

Purchase, Margaret M. Hess Gift, in memory of her father, John D. McCarty, 1993

1993.112

This imposing chamber organ is typically British in style and musical disposition. Its facade displays gilded dummy pipes backed by cloth panels behind brass grillwork. Six engraved ivory stop knobs control four ranks of wood and pewter pipes, of which the two ranks of highest pitch are divided into bass and treble halves, each governed by a separate stop. A detachable pedal affords further versa-

tility by drawing a preset combination of stops. The organist's assistant pumps the bellows with a lever extending through a little door in the right side of the case; this lever's function was formerly duplicated by another iron pedal under the organist's control. When not in use the fifty-eight-note ivory-and-ebony keyboard slides into the front of the case, where a panel conceals it. Candles in two swing cranes illuminate the music rack.

Green, a freeman of the Clockmakers' Company, became one of England's most illustrious organ builders. Patronized by King George III, he enjoyed a privileged reputation and made more than ninety instruments, some sent as far afield as Jamaica and Russia. Few of Green's organs survive intact, but our example is original in all important respects and today is unique in the Americas. LL





Antonio Canova

Italian (Rome), 1757–1822

Venus and Cupid

Ca. 1798–99

Terracotta

L. 19¾ in. (50 cm)

Wrightsmen Fund, 1993

1993.170

Canova, one of the titans of Neoclassicism, is seen here in a relatively relaxed mood. The group was probably modeled in Possagno, his birthplace in the Veneto, where he sought asylum from the pressure of the innumerable commissions that came to him in Rome from the royalty and magnates of Europe. He followed this composition in two paintings (one a copy), which are still in his house at Possagno, but in them he omitted the extraordinarily long, flexed legs of the Venus. It is a rarity among his models, being a *bozzetto* intended to result in a painting rather than a marble. The imagery conflates the Venuses of Titian with the Madonnas of Raphael—fittingly, for Canova thought of his art in pictorial terms and as continuing the traditions of the great Renaissance masters of painting.

In the Metropolitan the model is shown near another reclining nude by Canova, the marble *Naiad* completed after his death.

JDD

Louis-François Jeannest

French, active late 18th–early 19th century

**Dominique Vivant Denon (1747–1825),
General Director of the Musée Napoléon**

1802

Bronze

Diam. (including original bronze frame) 6 in.
(15.1 cm)

**Gift of Constance and David Yates, in
honor of the opening of The Florence
Gould Galleries, 1993**

1993.404

Jeannest, a bronze founder, was no doubt responsible for casting as well as modeling this medal, which captures admirably its subject's wit and vivacity. Vivant Denon started as a diplomat during the ancien régime and later turned to drawing and printmaking. He was a key tastemaker under Napoléon, who later created him baron of the Empire. Appointed general director of the Musée Napoléon in 1802, the event celebrated by



this medal, he was the first organizer of what was to become the Musée du Louvre. The medal is displayed with the Metropolitan's famous mahogany-and-silver coin cabinet in Egyptian taste, traditionally said to have been made for Vivant Denon.

JDD

Pierre-Paul Prud'hon

French, 1758–1823

**Charles-Maurice de Talleyrand-Périgord
(1754–1838), Prince de Bénévent**

1817

Oil on canvas

85 x 55⅞ in. (215.9 x 141.9 cm)

Signed (lower left, on plinth): P. P. Prud'hon
pinxit.

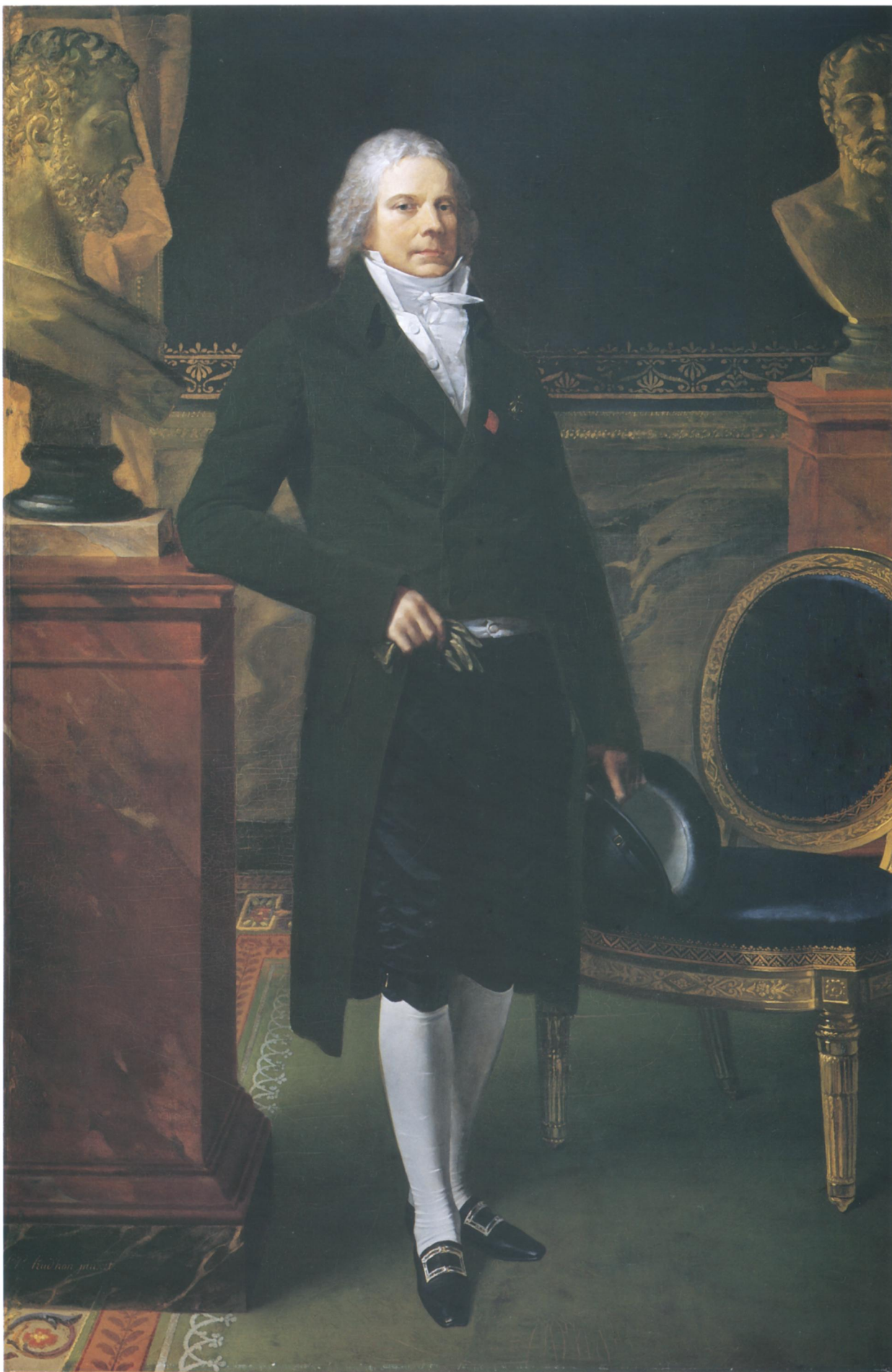
**Purchase, Mrs. Charles Wrightsmen Gift,
in memory of Jacqueline Bouvier Kennedy
Onassis, 1994**

1994.190

This lifesize portrait of Talleyrand, a brilliant political figure who served under every French ruler from Louis XVI to Louis-Philippe, is the last of three painted by Prud'hon, who was, along with Jacques Louis David, the principal painter of Napoléon's court. The other canvases, depicting Talleyrand in court costume, were commissioned by Napoléon for the Château de Compiègne in 1806 (Château de Valençay, Indre) and 1807 (Musée Carnavalet, Paris). After the fall of Napoléon in 1815, Talleyrand obtained the two earlier portraits and asked Prud'hon to repaint one to show him in civilian attire. Sylvain Laveissière recently interpreted documentation that indicates that the artist was unwilling to alter the earlier portraits and instead painted the present work about April 1817.

This canvas may be considered one of the most imposing of Prud'hon's formal portraits of the great personalities of the imperial court. Showing Talleyrand not as an administrative official but as one of the extraordinary intellects of his day, Prud'hon presents the witty and treacherous ambassador as a powerful savant: in a richly appointed room he leans on the pedestal of one bust (of Marcus Aurelius) while another (of Demosthenes?) looks on, evoking associations with the heroic orators and philosophers of antiquity.

GT





Royal Porcelain Manufactory
German (Berlin), 1763–present
Vase

German (Berlin), ca. 1820
Hard-paste porcelain
H. 17¼ in. (43.8 cm)

Purchase, Robert L. Isaacson Gift, 1993
1993.335

An extensive but selective genealogy of the Hohenzollerns emblazons the branching tree on the front of this imposing vase. Of campana shape, it is also gilded with bands of finely tooled oak leaves bound with ribbon. On the back, set against a ruby luster ground amid foliate scrolls, a large gilded royal crown rests on a cushion.

The great size, the richness of the painting and gilding, and above all the family tree

suggest this was a presentation vase, although it is not mentioned in the factory's archives as one might expect. It was probably made for Friedrich Wilhelm III (1770–1840), whose name appears at the top, to commemorate his family lineage. However, as only those family members in direct line of descent grace the tree trunk, the most renowned of the Hohenzollerns has been omitted: Frederick the Great (1712–1786), who had no heirs, has been excluded in favor of his younger brother August Wilhelm (1722–1758), who did not reign but whose son was Frederick's successor.

Life dates of the family members have been included throughout, and as the latest date of death inscribed is 1820, the vase was presumably commissioned about that time.

CLC

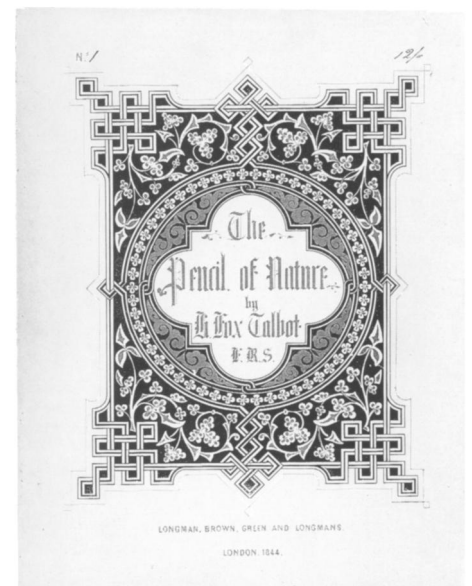
William Henry Fox Talbot
British, 1800–1877
The Pencil of Nature

1844–46
Printed book with 24 salted paper prints from paper negatives
12 x 9½ in. (30.6 x 24.2 cm)

Gift of Jean Horblit, in memory of Harrison D. Horblit, 1994

1994.197

Talbot's calotype, the first negative-positive photographic process, was destined to change the art of book production and the dissemination of knowledge as had no other invention since movable type. To fulfill the medium's potential for widespread distribution of photographic images and to demonstrate the chief advantage of his process over the contemporaneous French daguerreotype, Talbot produced *The Pencil of Nature*. This volume, the first commercially published book to be illustrated with photographs, was issued in six fascicles from June 1844 through April 1846 and contained twenty-four plates, as well as an introduction that described the history and chemical principles of photography. With extraordinary prescience, Talbot's images and the brief texts



that accompanied them proposed a wide array of applications for the medium, including portraiture; reproduction of paintings, sculptures, and manuscripts; travel views; visual inventories for collectors; views through the microscope; and essays in art.

Despite the revolutionary nature of Talbot's undertaking, or perhaps because of it, *The Pencil of Nature* was not a commercial success, and today fewer than forty substantially complete copies are known to be extant. The present example, containing all twenty-four plates and still in its rare original fascicle covers, was formerly in the collection of Talbot's daughter Matilda.

MD

Henri, baron de Triqueti

French, 1804–1874

Portrait of a Woman

Ca. 1850

Marble

22 $\frac{7}{8}$ x 17 in. (58.1 x 43.2 cm)

Purchase, Lila Acheson Wallace Gift, 1994

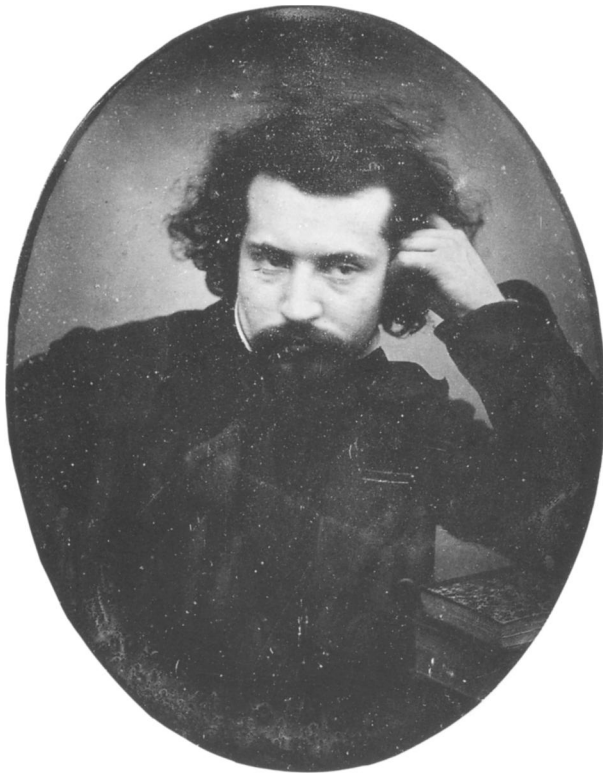
1994.42

Triqueti was one of the most sophisticated sculptors of his day. He knew the Elgin marbles, collected Géricault, and catalogued Bonington. His early grounding in ornamental sculpture is still manifest in this work from the middle of his career, as is his talent for portraiture—comparisons with the swan-necked beauties of Ingres come readily to mind. Triqueti received several coveted commissions: the bronze doors of the Madeleine in Paris, completed in 1837; the marble effigy of the widely lamented duc d'Orléans at Neuilly, completed in 1843; and the marble

cenotaph of Prince Albert in the Wolsey Chapel at Windsor, begun in 1864. The subject of the relief may be his wife, an Englishwoman whom he wed in 1847. He reinvented this type of portrait medallion, the *imago clipeata*, from Greco-Roman antiquity while giving it his own abstract interplay of concaves and convexes. The type enjoyed a healthy afterlife in the portraiture of the British sculptor Alexander Munro. The signature and date of 1850 under the shoulder are in a later hand.

JDD





Unknown Artist, French School
Henri-Charles Maniglier

Ca. 1850

Daguerreotype

4 x 2¾ in. (10 x 7 cm)

Purchase, Harriette and Noel Levine Gift,
1994

1994.83

About the time this photograph was taken, Maniglier (1826–1901) was among the artists selected to execute the monumental sculptures that ornament Napoléon III's grandiose New Louvre. Exhibiting in the Salons of 1856, 1863, and 1868, Maniglier was also commissioned to carve an allegorical relief, *Science and Art*, for Charles Garnier's Opéra, the last extravagant public building designed for the capital of the Second Empire.

This portrait of Maniglier is a daguerreo-

type, the first kind of photograph, invented by Louis Daguerre in 1839. Immediately popular for portraiture, the daguerreotype was all the rage in Paris until paper photography replaced it in the mid-1850s. Unlike many daguerreotype portraits, which are emotionally cool and stiffly posed, this one, by an unknown artist, projects an immediate physicality and strong three-dimensionality quite appropriate for a sculptor. By posing Maniglier with his head on his hand, brooding intently beneath a tousled mane of hair, the photographer further suggests that Maniglier is an artist of the Romantic school, one with an intense sensibility given over to a passionate imagination. The photographer so well conveys the concentrated energy coursing between Maniglier's temples that one senses the dualism of creativity, which is part curse, part salvation—the horns and halo of the modern artist's self-image.

LS/MMH

Centerpiece

English (Minton, Staffordshire), 1866

Porcelain, enameled and gilt

H. 18½ in. (47 cm)

The Charles E. Sampson Memorial Fund,
1994

1994.92

The elements of this commanding Victorian centerpiece—a stand, or tazza, and a goblet—are derived from similar shapes current in Italy and Germany in the sixteenth century. Combined one above the other, which never was done in the earlier period, they present a form characteristic of the 1860s, in which a soaring vertical emphasis replaces the rounded, broad-based shapes that had been preferred in the preceding decade. The decoration revives the mid-sixteenth-century enamel-on-copper grisailles of Limoges. Form and ornament together are an example of the unabashed eclectic “historical” designs of the period that were precursors to the purely imitative historicism that prevailed in the closing decades of the nineteenth century.

The grisailles, placed in reserve against a superb blue-black enamel ground, represent the hero Perseus and the goddess Diana (on the goblet), cupids amid acanthus scrolls (on the rim of the tazza), and heads of Roman emperors (on the knop of the stand),





while lion masks and fabulous beasts form a band around the foot. The monogram SMH painted in white enamel on the underside of the foot is an unidentified signature, possibly for an independent enameler who had access to finished unglazed (or at least undecorated) Minton porcelain wares. JMCN

David Johnson

British, active 1850s

American Barque "Jane Tudor," Conway Bay

Ca. 1855

Salted paper print from glass negative

8⅞ x 10½ in. (21.9 x 26.7 cm)

Purchase, Nancy and Edwin Marks, Joyce and Robert Menschel, and Harriette and Noel Levine Gifts, 1994

1994.182

Little is known about Johnson, and no other picture by him has been identified. He was listed as a "Photographic Artist" in the directory of the industrial city of Blackburn, Lancashire, during the mid-1850s, suggesting that he ran a professional studio. Whether or not this photograph was made for some commercial purpose, it is clearly an application of

the still-new medium to the traditional subjects of art, and Johnson showed it at the 1856 exhibition of the Photographic Society of London.

The intricate web of masts and rigging of the listing *Jane Tudor*, an American vessel in the port of Conway, perhaps waiting to be loaded with Welsh slate, recalls picturesque aspects of painted harbor scenes. But in a departure from painterly precedents, Johnson focused his entire composition on a single surprising element—the ship's anchor, shown in perfect frontal silhouette, black against white, hanging in midair like a plumb. Although the anchor helps orient the viewer spatially by providing the only true vertical in the photograph, it also, paradoxically, destabilizes the composition, as it seems to pull the ship over with the sheer force of its graphic design. MD



Édouard Manet

French, 1832–1883

Still Life with Flowers, Fan, and Pearls

Ca. 1860

Oil on canvas

18 1/8 x 14 1/2 in. (46 x 36.8 cm)

Signed (lower right): Ed. M.

**Partial and Promised Gift of Douglas
Dillon, 1993**

1993.399

The pearly opalescence of glass and the broad leaves and delicate hues of a rose or peony were perfect vehicles for Manet's sensuous brushwork and masterful handling of subtle color harmonies. Indeed, this lovely still life—in pristine state—manifests the “undeniable painterly qualities” that critic Théophile Thoré admired in Manet's flower pieces in 1865.

Traditionally known as *Bouquet de Pivoines*, this work has been thought to belong to the series of peonies that Manet painted in 1864–65, of which there is an example in the Museum's collection (acc. no. 1976.201.16). This is, however, a much more elaborate and fastidiously handled arrange-

ment, and unique as well, with such details as the closed fan and strand of pearls. The conception, thicker application of paint, warm tonality, and even the manner in which the artist signed his name all suggest an earlier date, of about 1860. The distinctive mottling and shading of the background at left may be found in Manet's *Portrait of a Man* (Rijksmuseum Kröller-Müller, Otterlo), while the same gold-and-blue patterned tablecloth appears in *Portrait of the Artist's Parents* (Musée d'Orsay, Paris); both works are signed and dated 1860. This handsome addition to our collection may well be the artist's earliest known flower painting.

SAS

Adolphe-William Bouguereau

French, 1825–1905

Young Mother Gazing at Her Child

1871

Oil on canvas

56 x 40½ in. (142.2 x 102.9 cm)

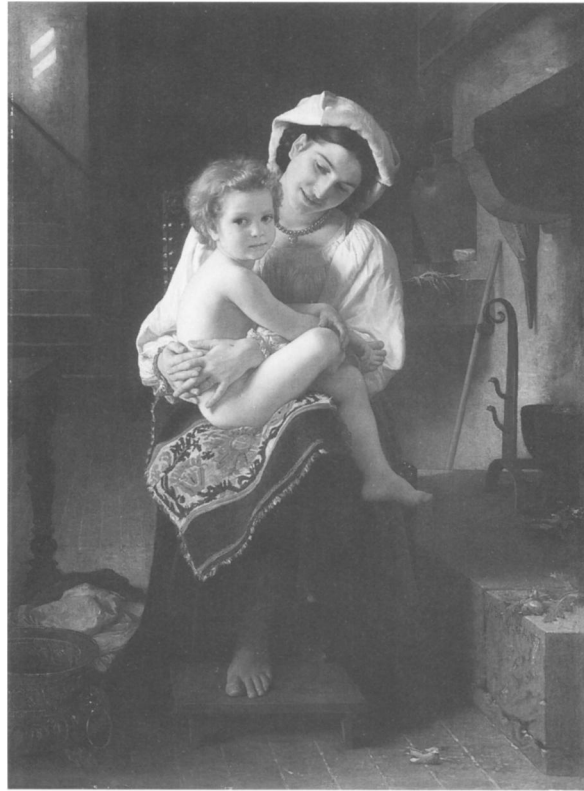
Signed and dated (lower right): W-BOVGVEREAV-

1871

Bequest of Zene Montgomery Pyle, 1993

1993.402

Despite the calamity of the Franco-Prussian War and the terrors of the Commune, Bouguereau remained in France and continued to paint his Raphaelesque peasant women and maternity scenes as if war had not occurred. Bouguereau allows nothing to disturb his remarkable effects of luminosity and seamless illusionism nor his timeless theme of the pleasure adults take in contemplating their children. The resolute calm projected by this picture seems to be his response to the chaos in the streets of France. GT



J. C. A. Brun (gunmaker)

French, active 1849–72

Double-Barrel Percussion Shotgun

French (Paris), dated 1866

Steel, walnut, and gold

L. (overall) 44⅞ in. (112 cm)

Purchase, The Sulzberger Foundation Inc. Gift and Rogers Fund; Bashford Dean Memorial Collection, Funds from various donors, Gift of William H. Riggs, The Collection of Giovanni P. Morosini, presented by his daughter Giulia, and Gift of Charles M. Schott Jr., by exchange; and gifts and funds from various donors, 1993

1993.415

The Second Empire marked the twilight of French gunmaking, which had dominated European firearms design since the period of Louis XIV. The international exhibitions held in Paris and London in the 1850s and 1860s offered French, especially Parisian, gunmakers the opportunity not only to advertise their skills but also to demonstrate the place of arms in the decorative (or so-called industrial) arts. The Paris gunmakers consistently employed the finest contemporary designers, goldsmiths, sculptors, and engravers to trans-

form functional hunting and target weapons into works of art.

This exquisitely decorated shotgun reflects the period's predilection for historical revivals, in this case the *style Louis XV*. Especially noteworthy is the harmonious combination of rococo ornamental vocabulary and blue-and-gold coloring, which together evoke eighteenth-century taste. Exhibited by Brun at the Exposition Universelle of 1867, the gun is, in fact, a collaborative work by some of the leading artists and craftsmen of the time: the damascus twist barrels by Léopold Bernard; the gun's design and its intricately chiseled steel mounts by the silversmiths Auguste and Joseph Fannières; and the delicate engravings on the barrels and mounts, encrusted in two-color gold, by the engraver Tissot. SWP





Paul Cézanne

French, 1839–1906

Dominique Aubert, the Artist's Uncle, as a Monk

1866

Oil on canvas

23⁷/₈ x 21¹/₂ in. (60.6 x 54.6 cm)

The Walter H. and Leonore Annenberg Collection, Partial Gift of Walter H. and Leonore Annenberg, 1993

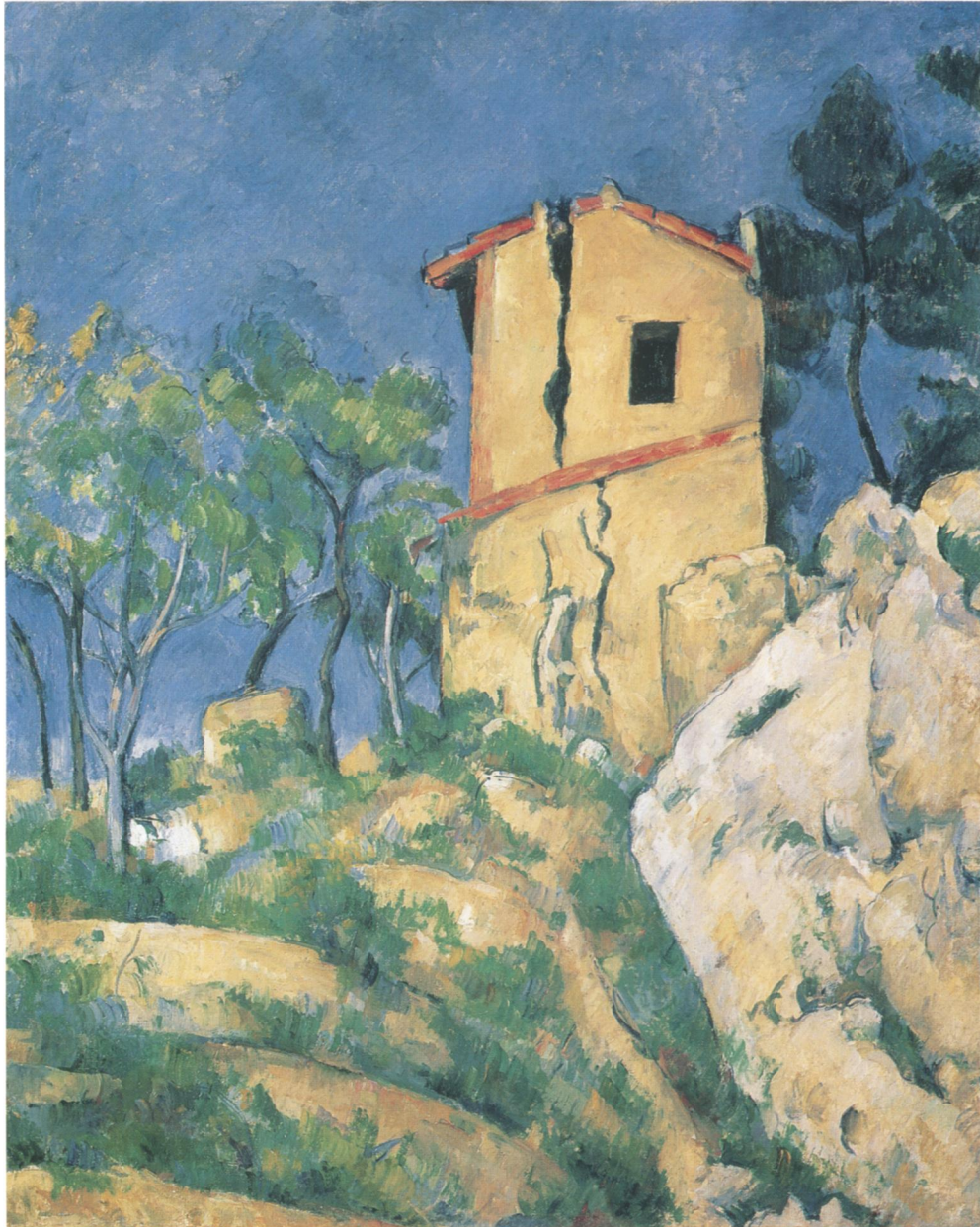
1993.400.1

In the autumn of 1866 Cézanne worked on a remarkable series of pictures for which his uncle Dominique Aubert posed. Six of them are studies of Dominique's head, and one is a bust-length portrait of him in street clothes. Three, however, show Dominique with accessories that denote professional paths that the artist might have pursued: the toque and cravat of a lawyer; the cap and smock of an artisan; and, here, the habit of a monk. Art historian Gary Wells has suggested that "the lawyer represents education, success and social status; the monk represents study, meditation and dedication; and the artisan represents training, talent and skill." However, it is

entirely possible that Cézanne portrayed his uncle as a Dominican monk simply to pun on his name.

Each of these pictures is thickly impasted with paint applied with a palette knife. This tool was closely associated with Courbet's rebellious realism, but in these works Cézanne did not use the knife as Courbet did to make splattered effects; rather, he sought to achieve broad, luminous passages reminiscent of the contemporary work of Manet. Cézanne's portraits remain startling and imposing pictures that constitute, in the opinion of art scholar Lawrence Gowing, "the beginning of modern art."

GT



Paul Cézanne

French, 1839–1906

The House with Cracked Walls

1894

Oil on canvas

31½ x 23¾ (80 x 60.3 cm)

**The Walter H. and Leonore Annenberg
Collection, Partial Gift of Walter H. and
Leonore Annenberg, 1993**

1993.400.2

In the 1890s Cézanne was attracted to abandoned sites that lay east of Aix-en-Provence on the way to Mont Sainte-Victoire. Even more than the ruins of the Château Noir or the disused quarry at Bibémus, this unique painting of a house with cracked walls evokes a sense of disintegration and desolation.

There can be no doubt that there was such a house, poised on the edge of an escarpment and surrounded by the pines and sycamores of Provence, because by this time Cézanne was an extraordinarily faithful recorder of the

perceptions he experienced. Nevertheless, the image is so provocative that art historian Theodore Reff has suggested that Cézanne may have known Edgar Allan Poe's "Fall of the House of Usher," in which Poe described the fissure, "extending from the roof of the building, in a zig-zag direction, to the base," that tore the great house asunder. GT



Camille Pissarro

French, 1830–1903

The Cabbage Gatherers

Ca. 1878–79

Gouache on silk

6½ x 20½ in. (16.5 x 52.1 cm)

Signed (lower left): C. Pissarro

Purchase, Leonora Brenauer Bequest, in memory of her father, Joseph B. Brenauer, 1994

1994.105

At the turn of the century Louisine and H. O. Havemeyer assembled an unrivaled collection of Impressionist pictures, bequeathed in large part to the Museum in 1929. Yet well in advance of the Havemeyers' foray into the field, and prior to their marriage in 1883, the young Louisine Elder became a pioneering American collector of modern French painting with her purchases, in the late 1870s, of Degas's *Ballet Rehearsal* (Nelson-Atkins Museum of Art, Kansas City, Kans.), Monet's *The Drawbridge* (Shelburne Museum, Shelburne, Vt.), and our new Pissarro, *The Cabbage Gatherers*. In her *Memoirs* she credited these precocious acquisitions to her friendship with Mary Cassatt, who was always "firm in her judgment," and to the "many little economies and even some privations" that enabled her to purchase them "out of [her] spending money." The Pissarro, which she probably bought directly from the artist in 1879, has the distinction of being among the first of his works to enter an American collection, which today is intimately associated with the Metropolitan Museum.

The Cabbage Gatherers is contemporary in date with the dozen fan paintings that Pissarro showed in the fourth Impressionist exhibition of 1879 and with the Museum's two fan paintings by Degas, also from the Havemeyer collection (acc. nos. 29.100.554 and 29.100.555).

SAS

Paul Gauguin

French, 1848–1903

The Siesta

Oil on canvas

34¼ x 45⅝ in. (87 x 115.9 cm)

**The Walter H. and Leonore Annenberg
Collection, Partial Gift of Walter H. and
Leonore Annenberg, 1993**

1993.400.3

Gauguin considered the unselfconscious ease of native Tahitian women one of the great attractions of life in the South Seas. Here he has made their unaffected grace, as art historian Joseph Richel aptly put it, the subject of a picture. For once ignoring the beauty of their faces, Gauguin has made these women

on a porch look anywhere but at the spectator. Close examination of the canvas reveals that Gauguin worked long and hard on the arrangement of the women, correcting the profiles, eliminating another figure at the far left, and painting the basket of fruit where there once was a dog. He also changed the sarong of the dramatically foreshortened woman at the center from bright red to navy blue.

It is not known when Gauguin painted this impressive work, and historians cannot agree on a date. The large canvas was a size (size 50) he frequently used during his first trip to Tahiti, from 1891 to 1894; however, it is also possible that he returned to this format when he was back in France in 1894–95. GT





Vincent van Gogh

Dutch, 1853–1890

Vase of Roses

May 1890

Oil on canvas

36⅞ x 29⅞ in. (93 x 74 cm)

The Walter H. and Leonore Annenberg Collection, Partial Gift of Walter H. and Leonore Annenberg, 1993

1993.400.5

In May 1890, at the end of his year-long internment at the asylum in Saint-Rémy, Van Gogh painted a majestic group of four still lifes to which both this exquisite *Vase of Roses* and the Museum's *Irises* (acc. no. 58.187) belong. Remarkable for their facility of execution and their elegant simplicity of design,

these bouquets and their complements—a horizontal composition of roses and an upright composition of irises—were no doubt conceived as a decorative scheme, similar to the series of sunflowers painted earlier in Arles.

Within the Saint-Rémy group Van Gogh paired the works by subject, format, and style and engaged them in a rich dialogue of color harmony and contrast. The “soft and harmonious” effect that he attributed to the “combination of greens, pinks, violets” has been mitigated somewhat by the fading of the pink—to almost white—in the background of our *Irises*. In the *Vase of Roses*, however, not only are the pinks more fully preserved (especially along the edges of the tabletop) but together, as the Annenbergs’ gift ensures, they “strengthen each other by their juxtaposition.”

Vincent van Gogh

Dutch, 1853–1890

Bouquet of Flowers in a Vase

June or July 1890(?)

Oil on canvas

25½ x 21⅞ in. (64.8 x 53.7 cm)

The Walter H. and Leonore Annenberg Collection, Partial Gift of Walter H. and Leonore Annenberg, 1993

1993.400.4

This incomparable still life is not mentioned in Van Gogh’s letters and continues to challenge scholars as to its place in his oeuvre. Ostensibly it is closest to the fulsome summer-variety bouquets that he produced in quantity in Paris (1886–87). However, it was not until years later, at Saint-Rémy and Auvers (1889–90), that his work would again evince the same intensity, vigorous handling, or peculiarities of style.

The entire surface is animated by a restless rhythm of stippled, crosshatched, and curvilinear strokes of high impasto, and insistent contours of blue articulate individual forms and bind them in a tapestrylike effect. These features, along with the *Bouquet*’s distinctive palette, first appear in 1889 in certain late-summer and autumn views of Saint-Rémy and become more conspicuous in landscapes painted the following summer in Auvers. Hence a corner detail from the *Bouquet* might be mistaken for that of *Crows over the Wheat Field* of July 1890 (Rijksmuseum Van Gogh, Amsterdam), and, seen as a whole, the disposition of the still life’s color zones is nearly identical to the way the paths, constructed of brown and green tones, cradle the section of golden wheat and extend to the inky blue sky.

Most certainly a late work, our *Bouquet* would seem to be a singular instance in which Van Gogh applied the rigors of his mature landscape style to a still-life motif.

SAS

SAS



Benjamin Henry Latrobe (designer)

American, 1764–1820

Side Chair

*American (Philadelphia, Pennsylvania),
ca. 1808*

*Gessoed, painted, and gilded yellow poplar, oak,
maple, white pine, and cane*

H. 34½ in. (87.6 cm)

**Purchase, Mrs. Paul Moore Gift, by
exchange, 1994**

1994.189



This elegant klismos-form side chair was originally part of a large suite of furniture from the drawing room of the Waln house in Philadelphia. William Waln, a successful merchant enriched in the China trade, commissioned Latrobe to design the house in 1807, giving the architect full artistic control from landscape to interior decoration and furniture. Latrobe responded with designs in the most advanced classical taste. The drawing room, richly documented in Latrobe's published correspondence, demonstrated his knowledge and enthusiasm for Classical Greek styles. Writing to his decorative painter George Bridport in August 1808, Latrobe instructed: "I have resolved to decorate his [Waln's] drawing room frieze . . . with Flaxman's Iliad or Odyssey in flat Etruscan color, giving only outline on a rich ground." The set of chairs melded seamlessly with the program established in the frieze. Their form is a relatively pure adaptation of the ancient Greek klismos chair, while the rich black-and-red "Etruscan" palette derives from the contrasting painted decoration on Greek or, as they were then sometimes mistakenly called, Etruscan vases. The source for the beautifully rendered gilded-tablet decoration, also probably prescribed by Latrobe, appears to be plate 36 in Thomas Sheraton's *Cabinet Maker's and Upholsterer's Drawing Book* (London, 1791).

PK



John W. Forbes

American, 1781–1864

Plateau

American (New York City), ca. 1825

Silver, glass, and walnut

L. 63½ in. (161.3 cm)

Purchase, The AE Fund, Annette de la Renta, The Annenberg Foundation, Mr. and Mrs. Robert G. Goelet, John J. Weber, Dr. and Mrs. Burton P. Fabricand, The Hascoe Family Foundation, Peter G. Terian, and Erving and Joyce Wolf Gifts, and Friends of the American Wing Fund, 1993

1993.167a–c

The plateau with mirrored bottom was an elegant accoutrement of formal dining designed to decorate the table center and hold ornaments or accessories of service. This example, adjustable in length, is shown with a contemporary English centerpiece long associated with it (acc. no. 1993.210). The only other such American plateau known is a similar piece by the same maker, now in the collection of the White House.

Our splendid plateau is characteristic of late-Federal silver in its reliance on borders and cast ornament and its use of American motifs, such as the eagle finials, with a predominantly classical vocabulary. A trophy composed of an anchor, a caduceus, a liberty cap on a pole, and an American flag adorns

each end pedestal. These symbols of navigation, commerce, and public life appear solely on this plateau, in accord with its traditional history of having been presented to Governor DeWitt Clinton of New York in 1825, the year of the opening of the Erie Canal, a project he promoted. A notice by Forbes in the *New-York Daily Advertiser* of January 11, 1825, inviting the public to his shop to “examine a superb Silver Plateau of his own manufacture,” may well refer to this imposing piece.

FGS



Alexander Roux

French, 1813–1886; active in New York, 1837–86

Sideboard

American (New York City), ca. 1853–54

Black walnut and pine

H. 92¾ in. (235.6 cm)

**Purchase, Friends of the American Wing
Fund and David Schwartz Foundation Inc.
Gift, 1993**

1993.168

The “étagère” sideboard, typically decorated with hunt and harvest motifs, originated in the mid-nineteenth century, first gaining popularity in America about 1853, and remained a nearly ubiquitous feature of dining rooms for almost a quarter century. A stag’s head framed by snarling dogs crowns this example, which is further embellished by carved bouquets and clusters of fruits, vegetables, nuts, and berries. Dead game—three birds and a hare—and fish intertwined with a lobster, an eel, and a brace of oysters are sculpted in high relief on the center doors.

At the New York Crystal Palace Exhibition of 1853 Roux displayed a nearly identical sideboard, which was praised for the carver’s skill and for its domestic scale. No doubt as a result of this success, Roux was commissioned to make a pair of related sideboards, of which this is one. Unusual not only for their superb quality, early date, and firmly documented maker, these are also the only known pair of American sideboards of this kind, a fact that suggests an unusually wealthy patron. The iconography of the other from this set (Newark Museum, New Jersey) includes a steer’s head and sheaves of wheat on the crest, suggestive of the domesticated, rather than the natural, landscape. CHV

John William Hill

American, 1812–1879

The Palisades

Ca. 1871

Watercolor and gouache on white wove paper

9⅝ x 16⅞ in. (24.5 x 41 cm)

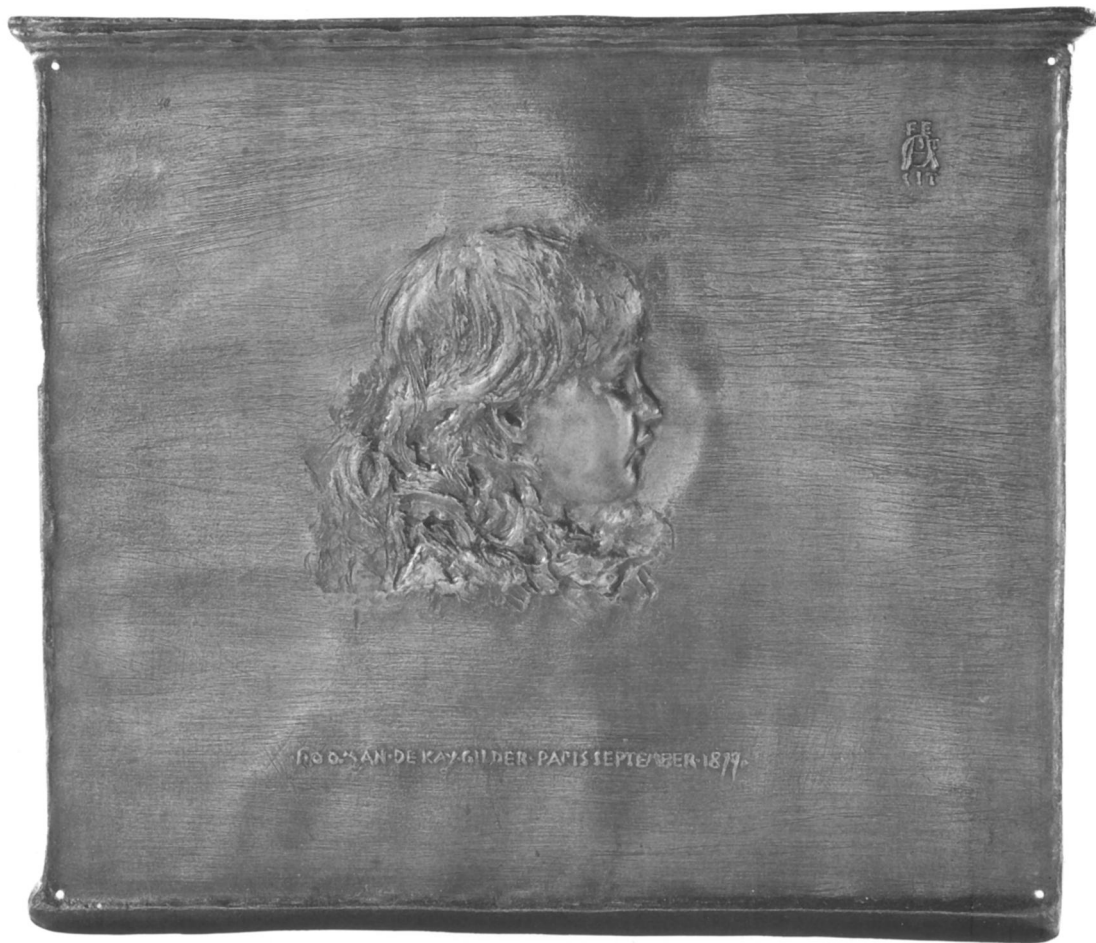
Morris K. Jesup Fund, 1993

1993.528

A topographical artist by training, the English-born Hill became the first president of the Association for the Advancement of Truth in Art, the American counterpart of the Pre-Raphaelite movement in England, championed by John Ruskin. This exquisite

morning view up the Hudson River from Yonkers, with the Palisades, Nyack, and Hook Mountain in the distance, combines the plein air brilliance and meticulous stipple technique of Pre-Raphaelite painting with a measure of the scenic breadth and conscious staging of landscape features familiar in the work of the Hudson River School. The mansion on the far right is reportedly the former residence (now demolished) of William F. Cochran, a prominent Yonkers manufacturer and philanthropist, but its presence in this picture evokes the memory of the sumptuous Hudson River villas of the school’s own artists. KJA





Augustus Saint-Gaudens

American, 1848–1907

Rodman de Kay Gilder

1879

Bronze

13½ x 16⅞ in. (34.3 x 42.9 cm)

**Purchase, Morris K. Jesup Fund and
Mr. and Mrs. Richard J. Schwartz Gift,
1994**

1994.50

In the late 1870s Saint-Gaudens lived in Paris and was hard at work on his first major public commission, the statue of Admiral David Farragut, now in New York's Madison Square Park. As a respite from the monumental piece, the sculptor completed highly personalized portraits of friends. He undertook this handsome profile relief of two-year-old Rodman Gilder in September 1879, while the boy visited Paris with his parents, Helena de Kay and Richard Watson Gilder. After modeling an ambitious portrait of the entire family in May, Saint-Gaudens depicted little Rodman alone. The composition, one of

Saint-Gaudens's first portraying a child, demonstrates a mastery of the sketch technique in bas-relief sculpture. The youth's cherubic head blends into the background, and his wispy curls are echoed by the faint etched marks that surround him. The result is an intimate and charming likeness. Such technical virtuosity accounts for Saint-Gaudens's revitalization of the portrait relief in late-nineteenth-century American sculpture. This cast, given by Saint-Gaudens to the Gilders, complements the Museum's distinguished holdings of other works by this prominent American Beaux-Arts sculptor. TT

H. Goodwin

American

Misses Pattens' School

American (Hartford, Connecticut)

Embroidered Coat of Arms

Ca. 1800–1810

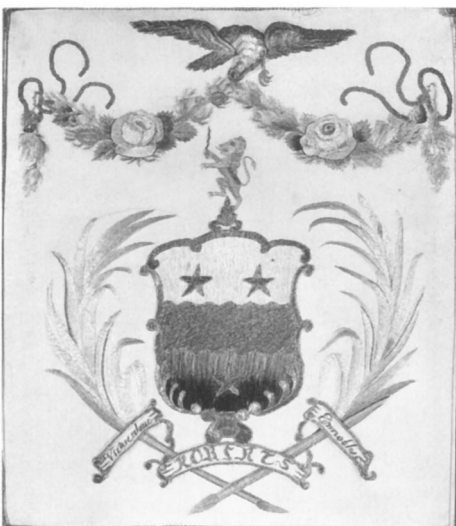
Silk, gold and silver metallic threads on silk

20¾ x 17⅞ in. (52.7 x 43.5 cm)

Gift of Alvin and Davida Deutsch, 1993

1993.496

Throughout the eighteenth and into the early nineteenth century coats of arms in various media were created by genteel young ladies from New England. H. Goodwin, a student at Misses Pattens' School in Hartford, Connecticut, embroidered this stylish piece sometime between 1800 and 1810. Neoclassical in style, sewn with delicately tinted silk highlighted by metallic threads and "spangles" (or sequins) on a white silk ground, this composition was probably Miss Goodwin's crowning achievement in needlework. Her pattern for the Roberts coat of arms (perhaps her mother's family name) was most likely copied from a design by the senior John Coles (ca. 1749–1809), a well-known heraldic painter from Boston. The embroidery displays the hallmarks of coats of arms completed at Misses Pattens' School, such as the raised-work eagle stitched of metallic threads and the swagged garland of roses suspended from spangled bowknots at the top corners. Not



truly academic, the school was presided over by Ruth Wheelock Patten (1740–1831) and her three daughters, Sarah, Ruth, and Mary. Between 1785 and 1825, when it closed, the school taught the arts of embroidery, painting, and music and provided instruction in morals and manners to almost four thousand young women. AP



J. and J. G. Low Art Tile Works (manufacturer of case)

American (Chelsea, Massachusetts), 1877–1907

W. L. Gilbert Clock Co. (clockworks)

American (Winstead, Connecticut)

Clock

Ca. 1885

Brass and glazed earthenware

H. 12 in. (30.6 cm)

Purchase, William Cullen Bryant Fellows Gifts, 1993

1993.514

The second half of the nineteenth century saw a tremendous resurgence of interest in tiles in Europe and America. The J. and J. G. Low Art Tile Works, founded in 1877, became one of the most important and influential tile manufacturers in America, enjoying national and even international recognition for the quality and artistic nature of its work.

Low Art tiles are distinctive in their relief designs of various plant forms and their velvety glazes in rich colors that pooled against the relief shapes to accentuate the patterns. Here the asymmetrical arrangement of a winged insect and spray of leaves recalls the interest in Japanese design and subject matter then in vogue. The swirling vine tendrils form whiplash curls, presaging motifs characteristic of the Art Nouveau movement. The pattern on the cast brasswork is reminiscent of Chinese ornament. The free mixing of various eclectic non-Western sources is typical of the Aesthetic Movement of the 1870s and 1880s.

The clock is one of the more unusual and decorative objects made by the Low firm. Several variants of this form are known; they incorporate works by different clock companies, usually from Connecticut. This example differs from most in its tile face and its pleasing deep aubergine glaze. ACF



Irving R. Wiles
American, 1861–1948
The Green Cushion

Ca. 1895
Watercolor, graphite, and gouache on paper
22 x 28 in. (55.9 x 71.1 cm)

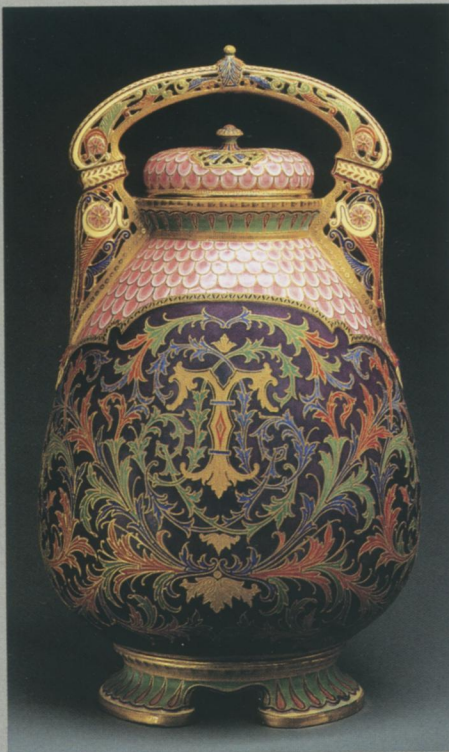
Promised Gift of Ann M. and Thomas W. Barwick, and Purchase, Ann M. and Thomas W. Barwick Gift, 1994
1994.76

The Green Cushion is one of Wiles's finest watercolors. After studying with his father, a landscape painter, Wiles enrolled in the Art Students League, New York, as a pupil of J. Carroll Beckwith and William Merritt Chase. Like many of his contemporaries, he completed his art education in Paris, at the Académie Julian and in the studio of Carolus-Duran, who had been Beckwith's and John Singer Sargent's teacher. The bold, painterly approach of most of his teachers is evident in Wiles's mature works: illustrations for popular magazines, portraits and figure studies in oil, and plein air landscapes and seascapes.

Our watercolor portrays a young woman reclining on a *récamier* couch in the Empire-revival style fashionable in the 1880s. The pose reflects a theme popular in American

painting of the late nineteenth century: the woman at leisure. Its composition and mood also manifest Wiles's debt to a number of his contemporaries, especially Sargent and Chase. An exceptionally fresh demonstration of Wiles's work in the medium, technically sophisticated, graphically distinctive, and original in composition, *The Green Cushion* certainly seems to have merited the William T. Evans prize awarded to it as the best entry at the American Water Color Society's 1897 exhibition.

HBW



Ott and Brewer (manufacturer)

American (Trenton, New Jersey), 1871–92
Potpourri Vase and Cover

American, ca. 1884–90

Porcelain

H. 13½ in. (34.2 cm)

Purchase, Barrie A. and Deedee Wigmore Foundation Gift, 1994

1994.46a,b

The Ott and Brewer porcelain firm was one of the few manufacturers in America during the late nineteenth century to produce eggshell-thin Belleek porcelain equal in material and quality of decoration to the finely ornamented vessels produced in England at the Royal Worcester and Derby factories. Such high-style porcelains, which sold at specialty china and silver stores, like Tiffany & Company of New York, were a separate artistic line for the firm, which operated a steady and successful business making hotel ware. Although of all of the eclectic forms popular during the 1880s Ott and Brewer most favored the Anglo-Japanesque style, here they embraced the exotic Near East as inspiration for the shape and decoration of our potpourri vase.

The unusually large piece is distinctive in its all-over decoration, its rich purple ground, and its elaborate gilt-edged, polychrome-

enamel scroll ornamentation, which recalls cloisonné. The piercing of the cover indicates that the vase was technically intended to hold fragrant potpourri, yet it was most likely a purely decorative work. The elaborate initial *T* featured prominently on both sides suggests that it was originally a presentation piece. It is not yet known, however, for whom the vase was made.

ACF

Herter Brothers

American, 1864–1906

Side Chair

American (New York City), 1879–82

English oak, brass, and embossed and gilded leather (replacement)

H. 35 in. (88.9 cm)

Purchase, Margery Masinter, Sheila Wood Schwartz, Gloria Wells Sidnam, Julie Graham, Diana C. Landreth, and Steven M. Kossak Gifts and Friends of the American Wing Fund, 1994

1994.80

This is one of only two side chairs known to survive from the dining room Christian Herter designed for William H. Vanderbilt's house at 640 Fifth Avenue, New York. An

iconography of bounty governed the room, drawn from Renaissance precedents as was popular during the period. The lush swag of flowers, nuts, and berries sculpted on the chair's crest rail was one of several such motifs unifying the room's carved oak furnishings and paneling; contemporary photographs show that on either side of the built-in buffet pairs of plump putti held similar swags aloft.

The legs and stretchers, however, bear no relationship to European precedents and distinguish this chair as one of Herter's most original designs. The stretcher is a complex composition of interlocking parts held in taut balance by equal forces of vertical and horizontal tension. A pendant bow-shaped loop is connected to a pair of square rings mounted on a rod, which is braced against the legs by spreading palmettes; a carved sash, woven through the rings, curls around this element. Shaped brass mounts and gilded leather upholstery, seen here in a modern replacement, contrasted brightly with the richly colored oak.

CHV



Charles Rennie Mackintosh
Scottish, 1868–1928
Washstand
1904
Oak, ceramic tile, leaded colored glass, and mirror glass
H. 63¼ in. (160.5 cm)
Purchase, Lila Acheson Wallace Gift, 1994
1994.120

Mackintosh designed this washstand as part of the furnishings for the Blue Bedroom in Hous'hill, the residence he remodeled for Miss Cranston (Mrs. Cochrane) and her husband. As Miss Cranston she was the proprietress of a group of highly successful tea-

rooms in Glasgow, many of which she had Mackintosh design, and was one of his most important clients. With its uncompromising shape and brilliant abstract panel of glass, the washstand shows the architect/designer at the height of his powers.

JSJ



Charles Rennie Mackintosh

Scottish, 1868–1928

Peonies

1920

Watercolor and gouache over pencil on buff paper

17 x 17 in. (43 x 43 cm)

Purchase, Lila Acheson Wallace Gift, 1993

1993.339

Mackintosh made his reputation at the turn of the century as an architect and designer of great originality. In 1914, however, he abruptly left his native Glasgow, and by the time he painted *Peonies* he was living in London, where, although his work had never been fully appreciated by the English, he was attempting to reestablish his career.

This is one of a group of eight still lifes of flowers he painted and sent to exhibitions in the hope of supplementing his meager income. Although it did not find a buyer until some time after his death, it reveals him as a superb watercolorist, artistically imaginative and in full control of the medium. JSJ





Edward Landon

American, 1911–1984

Coal Yard II

1942

Silk screen printed in colors

Sheet: 17¼ x 23⅞ in. (43.8 x 60.6 cm)

Purchase, Reba and Dave Williams Gift, 1994

1994.55

Bold color placards produced by the silk-screen process under the auspices of the poster division of the Federal Arts Project inspired Landon and his colleagues at the Art Students League to experiment with that medium during the late 1930s. Recalling the industrial themes of the murals Landon painted for the Springfield, Massachusetts,

Trade School, *Coal Yard II* fractures factory walls looming above a bleak winter landscape into an assemblage of planar shards. The arrangement of acute white and colored planes—interlocking and spewing steam—suggests the rhythm of a piston-driven machine that measures the plodding paces of the coal-yard automatons. Landon's image of the American industrial landscape evokes earlier innovations of the Russian Formalists, whose work was featured at the Museum of Modern Art in 1936. The robotic miners created by shaded parts recall Kasimir Malevich's Cubist paintings of workers, while Landon's articulation of the coal yard, which comprises varied textures of ruddy brick, snow-covered sheet metal, and wooden planks, is reminiscent of the multifaceted corner constructions designed by Vladimir Tatlin.

EBD

Otto Prutscher

Austrian, 1880–1949

Plant Stand

Ca. 1900

Painted wood and metal

H. 36½ in. (92.7 cm)

Purchase, Lila Acheson Wallace Gift, 1993
1993.303

In about 1900 Viennese avant-garde designers made an abrupt switch from the flowing organic lines of Jugendstil and Art Nouveau to a strict geometry. A favorite motif was a checkerboard of black-and-white squares very similar to a theme employed at the same time in Glasgow by Charles Rennie Mackintosh, whose work was well known and much admired in Vienna. Prutscher, a prominent member of the Wiener Werkstatte, designed this plant stand in the most advanced taste. With its strong, simple lines and cantilevered trays, it has a compelling architectural presence.

JSJ





Georges Braque

French, 1882–1963

The Studio

1939

Oil on canvas

44½ x 57½ in. (113 x 146 cm)

Signed and dated (lower left): *G. Braque / 39*

**The Walter H. and Leonore Annenberg
Collection, Partial Gift of Walter H. and
Leonore Annenberg, 1993**

1993.400.6

Braque and Picasso, the cofounders of Cubism, did not continue their intense relationship after World War I. Braque withdrew and, living in semiseclusion, created works—still lifes, interiors, and, occasionally, landscapes—that combine the formal innovations of Cubism with greater emphasis on the decorative, sensuous, and lyrical aspects of painting.

In this oil Braque presents a view of his studio, which he had built in 1931 at Varengeville, a small village on the Norman coast near Dieppe. Light from the central window streams into the room, illuminating the flower still life and palette with brushes on the left and the wicker stool and easel holding a painting on the right. The colorful interior is a sea of merry patterns: floral wallpaper, simulated wood grain, and the basket weave of the chair seat. The patterning

continues to the exterior in the cloud-dappled sky.

This oil and the series of large paintings of the same interior that Braque executed between 1946 and 1956 might be regarded as the artist's meditations on his works, both past and present, and his surroundings, both real and imagined.

SR

Charles James

American, 1906–1978

Wedding Gown

1949

Silk

L. (center back) 54 in. (137.2 cm)

Gift of Jane Love Lee, 1993

1993.427

This wedding gown, executed in seashell-pink satin and ivory taffeta, is one of the two hundred so-called thesis designs that James reworked and refined throughout his career. It exemplifies the exacting tailoring that made him America's preeminent couturier.

James dedicated meticulous, often obsessive attention to cut and construction, approaching design as a problem to be solved with a few basic structures and a pair of calipers. Infamous for failing to deliver commissions on time, James was reluctant to consider a piece finished, and his entire oeuvre equals in quantity what most designers produce in a season.

Adeptly combining inspiration from organic forms such as waves and flowers with geometric reverse curves, highly structured corsetting, and elaborately engineered folds of material, James imposed an idealized image of the female body on his devoted patrons. In this design, which was produced in several color and fabric combinations, the bustle-style draping, contrasting underskirt, extended and boned bodice, and exaggerated S-curve silhouette reflect James's translation of 1880s fashion. While the distinct bodice seams and calculated draping focus attention on the erogenous zones, these areas are sheltered beneath boning and yards of stiff taffeta. James has diffused and abstracted the sensual into a paradigm of visual and proportional perfection.

JAL





Thomas P. Anshutz

American, 1851–1912

A Rose

1907

Oil on canvas

58 x 43⁷/₈ in. (147.3 x 111.4 cm)

Marguerite and Frank A. Cosgrove Jr.

Fund, 1993

1993.324

One of the most gifted American art instructors, Anshutz links the realism of his teacher Thomas Eakins with that of the members of

the Ashcan School, some of whom were his students. Perhaps because Anshutz spent so much time teaching, he painted only about 130 oils. Some of the most impressive of these belong to a late series of images of Rebecca H. Whelen, daughter of a trustee of the Pennsylvania Academy of the Fine Arts, where Anshutz taught.

The motifs of the woman at leisure and the beautiful woman as a flower are common in late-nineteenth-century American painting. They reflect the then-current definition of a woman's proper sphere: the realm of leisure, beauty, and the aesthetic, harmonious

domestic environment. *A Rose* evinces Anshutz's simultaneous appreciation of Eakins's academic rigor and psychological probing and John Singer Sargent's painterly freedom; it also suggests the influence of Diego Velázquez and James McNeill Whistler upon late-nineteenth-century artists, including Eakins and Sargent as well as Anshutz. In portraying the young woman as contemplative and yet intellectually and emotionally alert, Anshutz anticipates the earthier women painted by the Ashcan School artists and other twentieth-century realists.

HBW

Loren MacIver

American, born 1909

Hearth

1957

Oil and plaster on Masonite

49 $\frac{3}{8}$ x 34 $\frac{3}{8}$ in. (126.1 x 87.9 cm)

Signed (lower left): MacIver

Purchase, Maria-Gaetana Matisse Gift,

1993

1993.280

In 1993 the Museum was fortunate to acquire nine paintings by MacIver that range in date from 1940 to 1967. As a group they reflect the poetic nature of her art, which at its best combines subtle color harmonies, luminous washes of thin paint, and a romantic sensibility. Together these qualities produce fleeting impressions of familiar subjects. City scenes (of New York and Paris), rural landscapes (of France), and delicate groupings of flowers predominate in her paintings. There are, however, other subjects and ways of painting that appear occasionally in her work with equally fine results. *Hearth* is one such example, which shows MacIver's great powers of observation and her sensitivity to the poetry of even simple elements of everyday life. Here she suggests the sights, sounds, and tactile sensations associated with watching a blazing fire. Like the stuccoed wall of the room's interior, the painting support is thickly textured with troweled plaster, its surface blackened by time and soot. Below the stucco, within a metal grate, is a raging fire of red, orange, and yellow that visibly crackles and flares. The viewer is left alone to contemplate the raw beauty of this intense moment.

LMM





Fairfield Porter

American, 1907–1975

The Trumpet Vine

1958

Oil on canvas

28 x 20 in. (71.1 x 50.8 cm)

Bequest of Arthur M. Bullowa, 1993

1993.406.5

Porter found his subject matter in intimate scenes of his family and friends and in the locales where he spent most of his adult life: Southampton, Long Island, and Penobscot Bay, Maine. As seen in this painting, Porter's work demonstrates an appreciation of the luminous possibilities of color, which has earned him the sobriquet of the last American Impressionist.

Despite the artist's cultivation of recognizable imagery, his subjects were primarily the means to an end, that being the exploration of the plastic values of paint. He shared this interest with the Abstract Expressionists, who

were his contemporaries. This depiction of two chairs and a table under the shade of trees at the side of a house demonstrates that mutual concern. Certainly, Porter's energetic application of paint to define the diagonal shadows cast by the branches of the tree and the particulars of the color areas of the leaves and the wall are related to the broad gestural styles of Franz Kline and Willem de Kooning.

The Trumpet Vine is one of fifteen works by Porter executed between 1955 and 1975 that came to the Museum in the bequest of Arthur M. Bullowa. This gift included two portraits of Bullowa by Porter. LSS

Alexander Liberman*American, born 1912***Two Circles**

1950

Enamel on canvas

40 1/8 x 40 1/8 in. (101.9 x 101.9 cm)

Gift of Mr. and Mrs. Calvin Tompkins,**1993**

1993.452

Liberman has had a distinguished artistic career as both a sculptor and a painter. *Two Circles* exemplifies his signature style, with its focus on geometric shapes, which evolved during the 1940s.

The circle has always figured prominently in Liberman's work. Critics have suggested sources such as Tibetan mandalas and the principles of optics for this motif, thus illuminating the dialogue between chance and premeditation, spirituality and science that characterizes Liberman's approach to his art. His use of enamel paint and the suppression of any evidence of personal expression, which is usually recognized in an artist's brushwork, results in a pristine imagery that is at once classical and rooted in a modern industrial sensibility. It also demonstrates how Liberman's use of vocabularies from Euro-

pean avant-garde art of the period between the two world wars provides the bridge to Minimalist styles in America in the 1960s.

Two Circles was included in the 1954 exhibition "Young American Painters" at the Guggenheim Museum, one of the first major surveys of the New York School after World War II.

LSS

Paul Cadmus*American, born 1904***The Seven Deadly Sins: Anger**

1947

Egg tempera on Masonite

24 x 11 3/4 in. (61 x 29.8 cm)

*Signed (lower right): Cadmus**Inscribed (on verso): ANGER (egg-yolk tempera) / by / PAUL CADMUS / 1947***Gift of Lincoln Kirstein, 1993**

1993.87.4

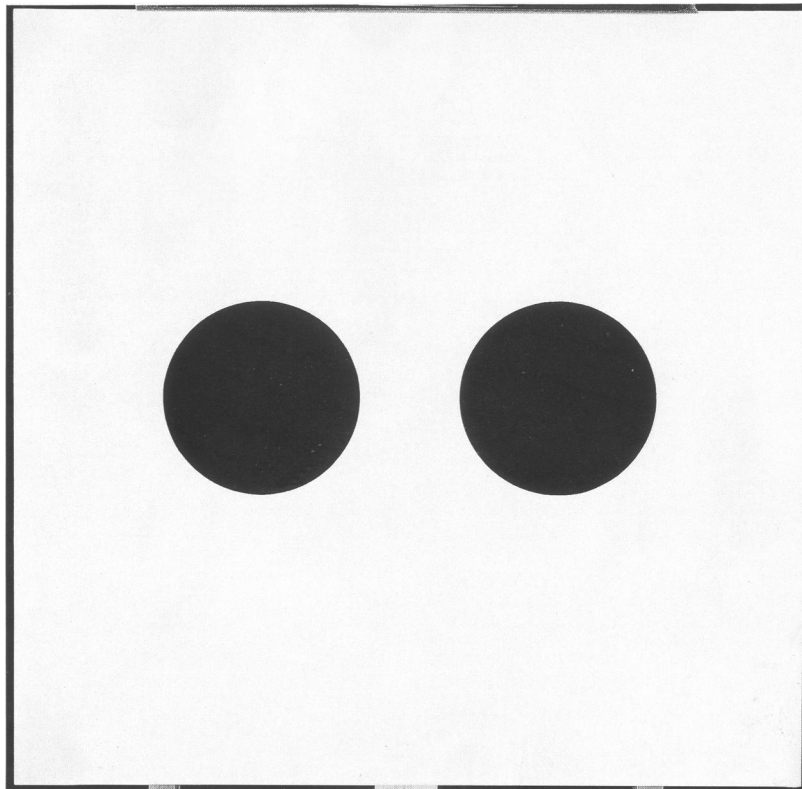
Since the 1930s Cadmus has been a keen observer of American morals and behavior, reporting his findings in many complex nar-



ratives and satirical figure studies. His preference for the meticulous method of painting with egg tempera, taken from his study of the Northern Renaissance painters, enhances the slick hyperrealism of his compositions.

Although Cadmus most often recorded scenes from everyday life, he sometimes produced visions from a surreal imagination. His series titled *The Seven Deadly Sins* exemplifies this aspect of his art. Executed over a four-year period (1945–49), each of the seven panels is inhabited by a different quasi-human being, whose physical characteristics and deviant behavior personify the particular sin depicted. *Anger* is a violent display of powerful wrath embodied in the equally powerful body of a science-fiction/cartoon he-man. Bulging muscles, plated arms and chest, quilled hair, and spiked teeth and nails characterize this brutish monster. In an act of uncontrollable rage the monster breaks through a glass barrier, spurting blood all around. The entire series, plus an eighth sin, *Jealousy*, painted in 1982–83, was given to the Museum by Lincoln Kirstein.

LMM



George Rickey

American, born 1907

Space Churn with Triangles

1969

Stainless steel

H. 32¼ in. (81.9 cm)

Gift of Dr. and Mrs. Sheldon C. Sommers,

1993

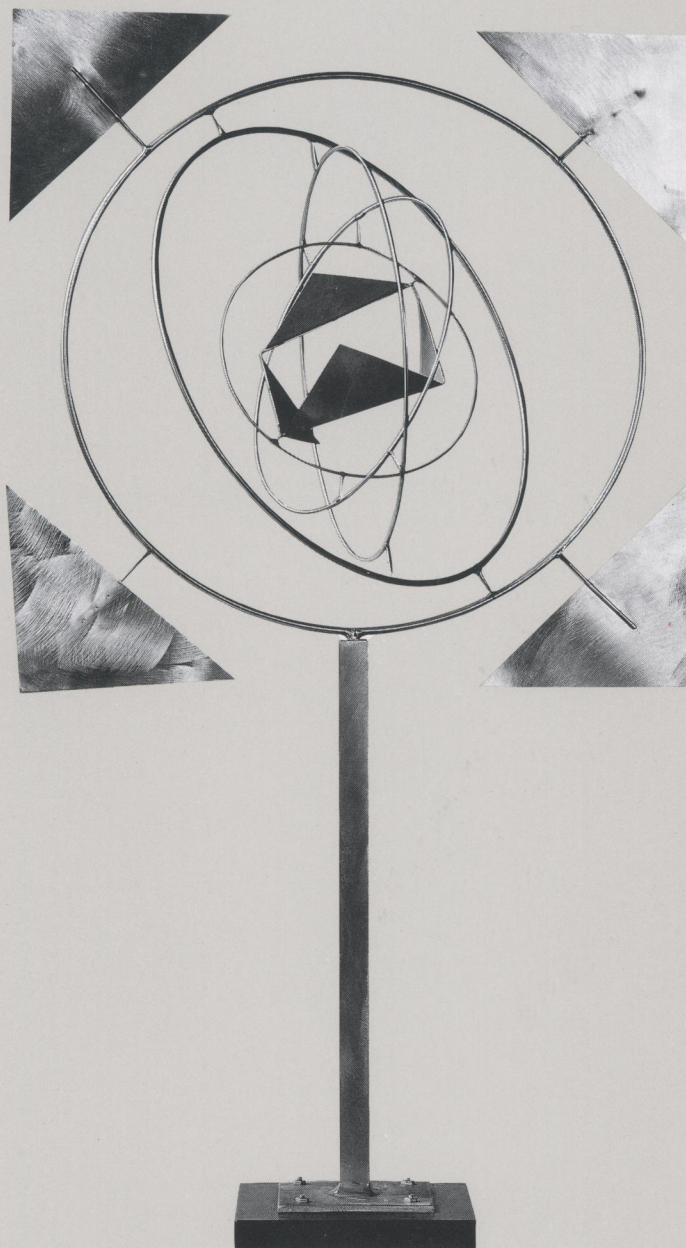
1993.519

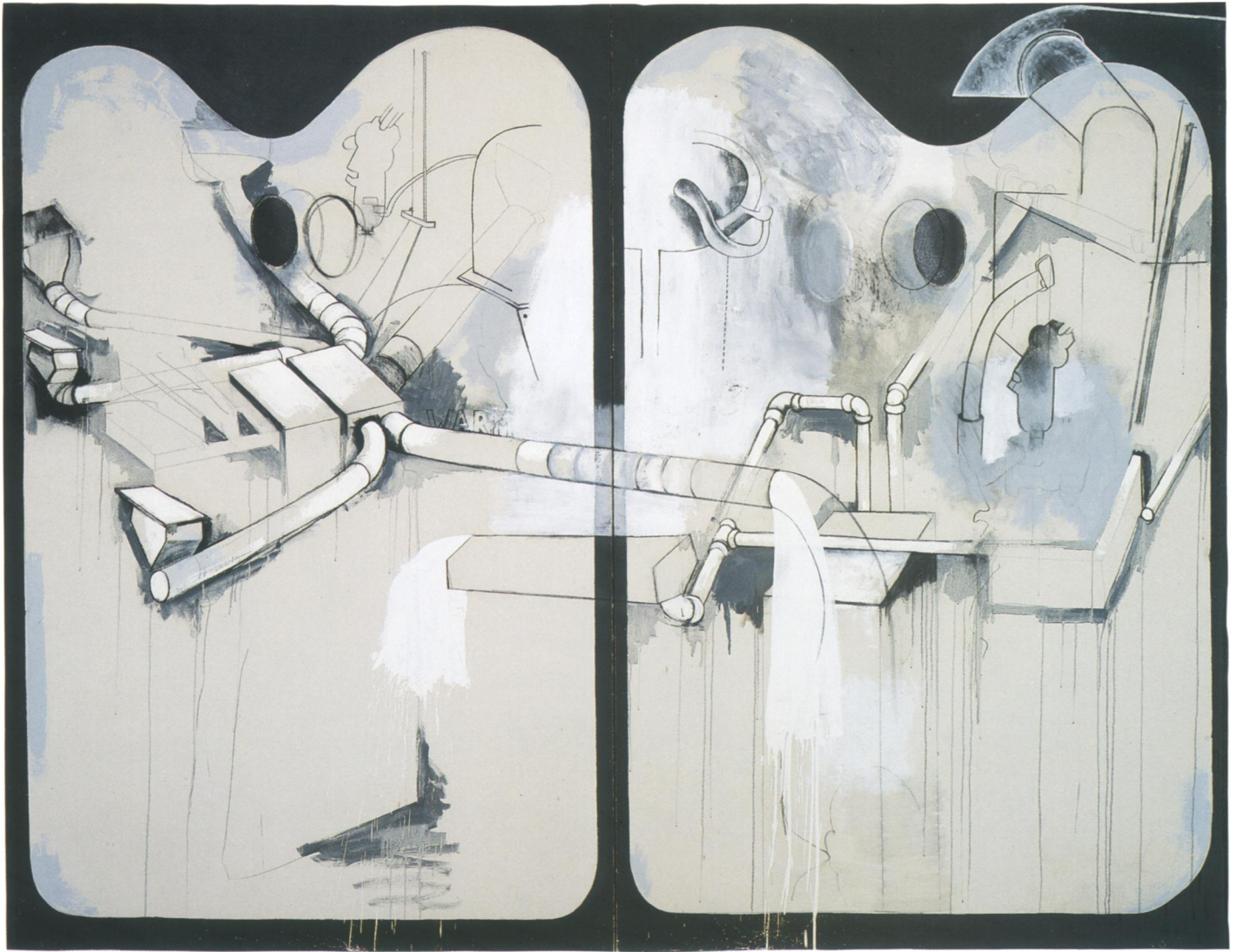
Rickey is the most prominent figure working in kinetic sculpture in this country. He first studied art and art history in Scotland (where his family had moved from the United States in 1913) and then in England. During the late 1920s he traveled to Germany several times and studied with André Lhote in Paris. He returned to the United States in 1934 and over the next decade taught at several American colleges.

Rickey began to concentrate on sculpture in the 1950s and adapted the geometric language of Constructivism to a highly personal idiom. Rickey's sculpture moves in response to currents of air rather than being impelled

by motors. His ideas were initially stimulated by the mobiles of Alexander Calder. His mature work may be divided into five categories: lines, planes, volumes, rotors, and, in his terminology, "space churns." This sculpture features eight triangles that revolve with and among interrelated circles or orbits. It is set into motion when slight breezes propel the triangular "sails." This in turn initiates the successive movement of the inner rings. Rickey made his first space churns between 1953 and 1955. This sculpture was made after he resumed exploration of this format in 1968.

LSS





Jim Dine

American, born 1935

Two Palettes (Sears, Roebuck; Francis Picabia)

1963

Oil, acrylic, enamel, and charcoal on two primed canvases

Overall 93½ x 120 in. (237.5 x 304.8 cm)

Inscribed: (left canvas, center right) W A R M; (right canvas, center right) F. P.

Signed and dated (on the reverse): (left canvas) 2 Palettes (Sears, Roebuck; Francis Picabia) / 1963 / Jim Dine / panel #1; (right canvas) panel #2 / 2 Palettes (Sears, Roebuck; / Francis Picabia) / Jim Dine / 1963

Purchase, George A. Hearn Fund and Milly and Arne Glimcher Gift, 1994
1994.25a,b

Between 1961 and 1964 Dine made a series of paintings and drawings in which an artist's palette is both the backdrop for other imagery and a surrogate self-portrait. In this version, arguably Dine's finest such painting, the familiar notion of a palette as the site where an artist mixes colors is played with: The painting is not brightly hued but black, white, and gray on beige canvas, and the palette shapes themselves are not painted but formed by a border of black acrylic. The self-portrait motif is extended by faint outlines of the artist's head and ears.

In its use of quotidian imagery (heating ducts the artist saw in a Sears catalogue) Dine's imposing diptych exemplifies Pop Art at its most significant moment. Oil paint gushing forth from a pipe labeled "WARM," gently mocks the characteristic paint drips and emotional climate of Abstract Expres-

sionism. Dine's interest in Dadaism emerges in the upper right quadrant of the right canvas, in a bent stovepipe and a mechanical form resembling a female torso. Both elements derive directly from a mechanomorphic drawing of 1915 by Francis Picabia, *Voilà Elle* (There She Is). Dine "signed" this area of his painting with the tiny initials F. P. to acknowledge the artist he admired. NR

James Rosenquist

American, born 1933

Gift-Wrapped Doll #16

1992

Oil on canvas

60 x 60 in. (152.4 x 152.4 cm)

Purchase, Lila Acheson Wallace Gift, 1993

1993.340.1

Gift-Wrapped Doll #23

1993

Oil on canvas

60 x 60 in. (152.4 x 152.4 cm)

Purchase, Lila Acheson Wallace Gift, 1993

1993.340.2

Between 1992 and 1993 Rosenquist, whose recent work develops directly from his Pop Art canvases of the 1960s, made a series of some twenty-four paintings depicting dolls' heads wrapped in cellophane. Dramatically lit from various angles with colored lights, the dolls were first photographed in close-up frontal portraits by the artist. Then the photographs were used to make five-foot-square paintings in oils that carefully replicate the distortions and abstractions created in the photographs. The variations in imagery and feeling that Rosenquist achieved are astounding, as one can see in a comparison of the Museum's two new acquisitions *Gift-Wrapped Doll #16* and *#23*. The former presents a more straightforward depiction of the doll's pristine features and suggests the benign memories of childhood play. The latter, more refracted, image is a study of light and shadow on a highly reflective surface and conveys a malevolent foreboding. Each in its own way is a metaphor for the artist's stated concern for the changing quality of life for the current and future generations of children, as they are forced to deal with the effects of the AIDS epidemic.

LMM





Walker Evans

American, 1901–1975

Untitled

1973–74

Instant color prints

Each 3 1/8 x 3 1/8 in. (7.9 x 7.9 cm)

**Purchase, Samuel J. Wagstaff Jr. Bequest
and Lila Acheson Wallace Gift, 1994**

1994.245

In 1973 Evans began to work with the innovative Polaroid SX-70 camera and an unlimited supply of film from its manufacturer. The virtues of the camera, introduced in 1972, fit perfectly with Evans's search for a concise yet poetic vision of his world: its instant prints were for the infirm seventy-year-old photographer what scissors and cut paper were for the aging Matisse.

The unique SX-70 prints are the artist's last photographs, the culmination of half a century of work in photography. With the new camera, Evans returned to several of his themes—among the most important of

which are signs, posters, and their ultimate reduction, the letter forms themselves. In the 1930s he had been the first American artist to draw emphatic attention to the impact of the sign in the landscape. His continuing interest in quoting the written language of commercial signs and translating them into self-sufficient pictures was fueled by his literary ambitions and by his understanding that the essential “stuff” of the contemporary world was to be found in these often unconscious symbols of modern life. The prints here are selected from a group of 150 acquired by the Museum from the artist's estate.

JLR



Hiroshi Sugimoto
Japanese, born 1948
Boden Sea, Uttwil

1993
Gelatin silver print
 20 x 24 in. (50.8 x 61 cm)

**Purchase, The Horace W. Goldsmith
 Foundation Gift, 1994**

1994.144.8

Conceptual and perceptual richness, impeccable craftsmanship, and minimalism—these qualities of twelfth-century Japanese painting inspire Sugimoto and characterize his work, especially the seascapes. Since 1980 the artist has traveled the world to stand on remote cliffs overlooking the ocean. Sugimoto is not interested in boats, bathers, or spectacular sunsets but rather in the particularity of light and atmosphere in any specific region and in the way those effects play in front of the horizon, which always precisely bisects his frame.

The horizon is central to Sugimoto's work; it describes the contact between Earth's surface and the ether and is also a metaphor for

the bounds of our mental and visual perceptions. Viewed in a group, the photographs align along the horizon, suggesting the continuity of its compass while revealing endless variations. Rippling tides, luminous haze, shredding mists, windswept air—these aspects in the shifting envelopes of air and water covering the earth have the featureless purity of the world's first day. The depth of field within each picture is as far as the eye can see. This visual approximation of the infinite is an apt expression of the sublime for an age that has forgotten that such majesty exists on a shrinking and polluted planet. MMH



Andrew Bush

American, born 1956

Untitled (Envelopes)

1990–93

Chromogenic prints in wood and metal frames
Left 6⅞ x 8⅞ in. (15.4 x 20.5 cm); center 16¼ x 13¼ in. (41.3 x 33.7 cm); right 4¾ x 6⅞ in. (11.9 x 17.5 cm)

Purchase, Anonymous Gift, 1993

1993.195.14, 4, 15

Bush's four-year (1979–82) investigation of Bonnettstown Hall, a deteriorating eighteenth-century estate near Kilkenny, Ireland, focused on how, in the artist's words, the manor house itself "disclosed varying degrees of intimacy and privacy." A similar investigation of the shared boundaries of public and private lives informed the artist's next body of work—color portraits of drivers in their cars speeding along Los Angeles freeways oblivious to the presence of a fellow traveler and his camera.

The series of envelopes reveals Bush's continuing interest in the boundaries of communication and relies on the notion that if the representation is convincing enough (in the

trompe l'oeil tradition of Harnett and Peto) the mind can be confused into believing that the framed envelopes are real. The artist has carefully considered the shape, color, and size of each envelope and framed them in second-hand photographic printing frames, negative holders, or X-ray film holders, giving each a particular personality. Meant to be seen in familial congregations of three or more, each envelope seems to enclose a confidential message. In the late-twentieth-century world of electronic communication, Bush's understanding that—like painted portraits of one's ancestors—envelopes, with their untold secrets, will gradually disappear is both poignant and prescient.

JLR

Jan Henle

American, born 1948

La Jibarita IV

1991–94

“Film drawing”; silver dye bleach print

76½ x 80½ x 3⅜ in. (194.3 x 204.5 x 8.6 cm)

Purchase, The Howard Gilman Foundation Gift, 1994

1994.269

This large “film drawing” concerns a sculpture made by Henle in the southwestern region of Puerto Rico in 1991–92. With four rugged *jibaros*, Puerto Rican mountain men, Henle worked for eight months clearing a site on an abandoned coffee plantation. He and his crew labored with machetes, axes, a bulldozer, and hoes to reveal gradually the swelling shapes of the land, the resulting sculpture measuring up to 225 feet. The red clay they passionately tended was no more (nor less) special than any other patch of earth, except insofar as their efforts brought to light its inherent structure and intense color. Through photography the land’s own “drawing”—the subtle modulations of texture, shape, and color—became the image itself.

The artist’s poetic idea is elemental. A collaboration of man and world, involving physical work to reveal a natural site, the *Jibarita* images yield a contemplative, aesthetic effect that recalls Zen gardens. However, this particular garden is distinctly New World; it is hot, sensual, and full of potential. *La Jibarita* is the essence of the land, and like many artists’ muses, she needs to be bare: returning art to the earth, she regrounds the spirit in the sacredness of basic physical experience.

MMH





Howard Hodgkin

British, born 1932

When did we go to Morocco?

1988–93

Oil on wood

Overall 77½ x 106 in. (196.9 x 269.2 cm)

Purchase, Lila Acheson Wallace Gift, 1994

1994.41a,b

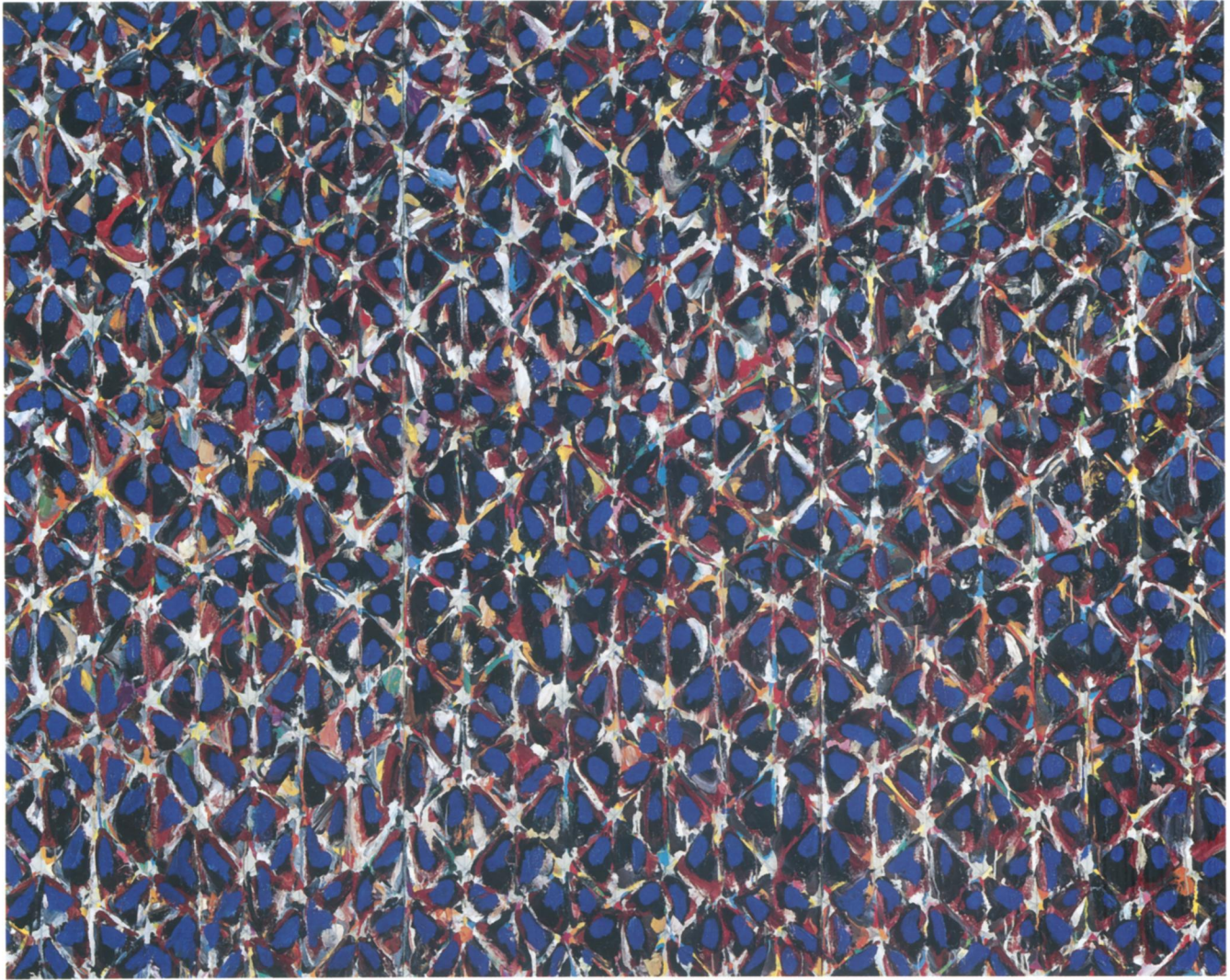
Hodgkin has said, “I am a representational painter but not a painter of appearances. I paint representational pictures of emotional situations.” His oils begin with efforts to describe intense yet evanescent feelings. Hodgkin started *When did we go to Morocco?* in 1988 in his Bloomsbury studio following several trips to Tangier. It is his largest painting to date.

Morocco is a diptych painted directly on the wood support, which Hodgkin constructed from two old wooden frames that he found and backed with plywood panels. The support has withstood many scrapings and other revisions. The frames are painted over

as part of the whole to prevent the imposition of a distancing device that would separate the work from the viewer’s space.

The brushstrokes in this lush landscape are from Hodgkin’s repertory of enlarged commas, dots, splotches, and fat, slightly modeled curves. The viewer observes a luxuriant garden—perhaps a garden of Eden, certainly one of pleasure. A tree is planted firmly in each panel, and blue sky pokes through flame-red foliage on the horizon, creating a sense of depth, while the reworked layers of thinned oil paint refocus attention on the surface and thus on the act of painting itself.

NR



Richmond Burton

American, born 1960

Sapphire Skin

1993

Oil and pencil on canvas

Overall 74 1/8 x 94 1/4 in. (188.3 x 239.4 cm)

**Purchase, Dr. and Mrs. Robert E. Carroll
Gift, 1993**

1993.417a-c

When recently asked about this work, the artist explained that it evoked his memory of “underwater diving in the brilliant blue waters of the Virgin Islands in May 1993.”

For the last two years the thirty-four-year-old artist has created paintings in a gestural style that explore gridlike patterns. His earlier pieces were hard edged and in black and white. Because he was confined to working in a small studio but wanted a large composition, Burton joined three canvases into a triptych. He crisscrossed the entire surface with

equally spaced vertical and diagonal pencil lines, then filled in the resulting loose diamond shapes with all the colors of the rainbow, adding the cobalt blue and burgundy last. By allowing the raw canvas between the diamond shapes to shine through, he effected a glittering pattern reminiscent of rippling light reflected on dark water or, in his own words, “the jewel colors of underwater creatures.” As for the descriptive poetic phrase of the title, the artist made it up. SR



Mahdist Tunic (Jibbeh)

Sudan, 19th century, probably 1881–98

Cotton and wool

L. 41¼ in. (104.8 cm)

Rogers Fund, 1993

1993.370

Elaborate appliquéd tunics were worn in the late nineteenth century by officers in the army of the Mahdi, or “expected one,” a Muslim religious leader and self-proclaimed prophet. At that time the Mahdists were engaged in a holy war against occupying Egyptian and British forces in the Sudan, a war they ultimately lost at the battle of Omdurman in 1898. Mahdist uniforms were inspired by the simple tunics worn by the original followers of the Mahdi. These men, dedicated to reform through piety and austerity, patched their worn-out tunics with scraps of colored cloth. On later *jibbeh* the functional patches became decorative symbols of the Mahdist creed, a symbolism strength-

ened, as seen here, by the use of material from the uniforms of enemy soldiers.

This *jibbeh*, tailored from handwoven cotton with patches of industrially produced cloth, is identical front and back. The articulated neckline and scrolled breast pockets and side patches are typical of Mahdist officers’ uniforms. Embroidery embellishes the neck, sleeves, hemline, pockets, and side patches. The large patches on the sleeves and flared skirt are bordered by thin appliquéd strips and secured by quilting. Such detailing, showing greater individuality and ornateness than ordinary *jibbeh*, indicates the prestige associated with rank.

KB

Carved Tusk and Finial

Zaire, Loango coast (Kongo, Vili), 19th century
Ivory

H. 6¾ in. (17.2 cm)

Gift of Marcia and Irwin Hersey, 1993
1993.382a,b

European trading posts, established along the coast of the Vili kingdom of Loango as early as the seventeenth century, flourished with the dramatic increase in the ivory trade in the nineteenth century. Small or broken tusks unsuitable for trade were carved with narrative scenes and sold to European traders as souvenirs. Made between 1830 and 1900, these objects vividly portray scenes of the daily life of both Europeans and Africans during that period.

Carved from a small portion of a tusk, this example, like larger Loango carved tusks, is nonfunctional. Whereas most Loango carvings present Africans and Europeans intermingling, sometimes amicably and sometimes quite violently, here the African figures are restricted to the lower register and Europeans to the upper. One European, wearing plaid trousers and carrying a rifle, presents a fowl, perhaps the product of his



hunt, to his companion. Below them two Africans grasp a third, who seems to be either struggling in resistance or falling in distress. Little is known of the artists who produced these ivories, but their carvings are remarkable for their wealth of detail, dramatic gestures and facial expressions, and illusion of depth, all reflecting the adaptation of local artistic traditions to meet the demands of foreign patrons.

KE

Nfukula (Chest Drum)

Zaire (Tabwa), early 20th century
Wood, acacia thorn, and Nile monitor skin

H. 11¾ in. (29.8 cm)

Purchase, Rogers Fund and Mr. and Mrs. Thatcher M. Brown III Gift, 1994

1994.23

This drum was used by a *sikaomba*, the traditional praise singer of the Tabwa people, to encourage warriors and exalt leaders. The *sikaomba* levered the open, concave base of the drum against and away from his chest while he sounded its skin with his hands. This action provided variations in pitch and timbre as the performer played, sang, and executed highly acrobatic dance steps. A hole on the side of the drum was once fitted with a spider's-egg-case membrane to generate a buzzing noise that enhanced the instrument's sound quality. This construction detail is found on other Zairian drums in the Museum's collection, such as the hourglass-shaped *mukupiela* of the Kuba and Chokwe and the goblet-shaped *ngoma* drums of the Kuba, Pende, and Hembe. The carved head projecting from the drum is a rare decorative feature; only one similar example is known. The head serves as a decorative suspension block and interrupts a band of incised chevrons and line-filled triangular motifs that spans the drum's entire circumference.

JKM



Ceremonial Sword, Sheath, and Panels

Nigeria (Yoruba, Owo), 19th–20th century
Glass beads, cotton cloth, wood, brass bells, and rope

L. (sword and sheath) 19 $\frac{7}{8}$ in. (50.5 cm);

l. (panels) 28 in. (71.1 cm)

Gift of Dr. and Mrs. Jeffrey Hammer, in memory of William B. Fagg, 1993

1993.500.1,2

The leadership arts of Owo, an ancient Yoruba town, reflect those of Benin, the Edo kingdom that dominated Owo in the sixteenth and eighteenth centuries. This ceremonial sword and sheath (*udamalore*) and the matching lozenge-shaped panels (*apete*) recall the chiefly regalia illustrated on Benin brass plaques of the sixteenth and seventeenth centuries. The *udamalore* is worn by Owo chiefs on the left hip above the panels, which are hung over a belt. A voluminous wrapped skirt, tall miter-shaped hat, brass and ivory pendants and armlets, and a fan-shaped iron sword (also of Benin origin) held in the right hand complete the ceremonial attire.

The *udamalore* sword is made of wood, and both its sheath and the panels are lavishly embroidered with brilliantly colored glass beads. Imported from Europe, the beads are a sign of wealth and status among the Yoruba. Although the beaded figures and animals are arranged symmetrically, their jagged outlines and vivid colors create a dizzying, dancing composition. The motifs—human figures, ram's heads, crouching monkeys, birds, chameleons, and other animals—refer to the protective role of the ancestors, the chief's inalienable powers and privileges, and the mystical forces that protect and strengthen the wearer of such lavish costume ornaments.

KE



Vessel with Ritual Scene

*Mexico or Guatemala (Maya), 8th century
Ceramic*

H. 11½ in. (29 cm)

Gift of Mr. and Mrs. Charles Diker, 1993
1993.441

Maya ceramic vessels of the eighth century have long been admired for the colorful and intriguing scenes painted on their outer surfaces. Many of the elaborate multifigural narratives involving sumptuously attired individuals refer to mythological events, while others, as here, depict ritual activities.

Around the straight-sided neck and globular chamber of the jar are two registers with six and eight male/female couples respectively, shown in profile, seated, and facing each other. A wide decorative band of geometric designs encircles the shoulder of the chamber, separating the two registers. The figures' half-open mouths and eye contact as well as the lively gestures of their hands indicate communication; they appear to be engaged in the preparation of substances in jars, placed

between them, identical in shape to the vessel itself. The males are portrayed wearing various types of headdresses, clothing, and decorated ear spools; the women all wear long hair, long patterned dresses, and simple headbands. Two of the male figures have syringes tucked into their belts at the back, elements of the paraphernalia used in the ritual. The jar is impressive for its size and shows strong signs of use around the flanged lip. HK

Temple

*Mexico (Mezcala), 500 B.C.—A.D. 1500
Stone*

H. 5⅛ in. (12.8 cm)

Bequest of Arthur M. Bullowa, 1993
1994.35.706

Small stone sculptures created in the shapes of temples or houses are among the most enigmatic of Precolumbian Mexican works. Intimate in scale (seldom taller than eight inches), sober of color (worked in stones of gray or green tonalities), and restrained in detail, they no longer reveal their ancient purpose. These temples share certain basic characteristics, including a raised platform, sometimes with a central stair; an even number of uprights that can flank a central figure; and a roof supporting articulating elements, figures, or birds. Although many explanations of their purpose have been put forward—perhaps they served as models for ancient buildings, as architecture in miniature, or as burial objects, possibly “houses for the hereafter”—all such suggestions remain hypothetical.

From the Balsas River region of the mountainous Mexican state of Guerrero, the temples form part of a large group of sculpture worked in the same green and gray stones; other works in the group depict human figures, masks, and animals. All are carved with the same minimalist tendencies and were made over a period of many centuries. The sculptures are known by a local Guerrero name, *Mezcala*, and have been grouped by the salient distinction of their style. JJ





Figure of a Man (Lampstand)

Chinese (Warring States period), 4th–3rd century B.C.

Bronze

H. 7 $\frac{5}{8}$ in. (19.4 cm)

Gift of Enid A. Haupt, in honor of the Director, Philippe de Montebello, 1993

1993.387.15

This solid-cast figure wears a short tunic, a garment favored by migratory peoples who roamed the northern borders of China during the Warring States period (403–221 B.C.). By the late fourth century B.C. this form of clothing began to be adopted by the Chinese. A short sword is worn at the back. Although the surface patina has been lost, the details of the fine casting remain. The meander pattern on the garment is no doubt meant to represent an embroidered design. The narrow grooves might once have been inlaid with silver wire or pigment.

Previously published as a “charioteer,” this figure was most likely part of a lampstand. The ceremonious stance and expression are characteristic of the human figures that form part of the lampstands of the period. The slots in the outstretched hands were obviously meant to hold another object. It is probable that two or more such figures once supported the base of an oil lamp. The lampstands of the Warring States mark the end of the archaic style in the representation of the human figure in Chinese art. At about this time sculptures of human forms began to display greater animation and sense of movement.

JCYW



Yu (Bowl) with Painted Geometric Design

Chinese (Western Han dynasty), 2nd century B.C.
Lacquered wood

Diam. 10 $\frac{3}{8}$ in. (26.5 cm)

Purchase, Florence and Herbert Irving Gift, 1994

1994.44

During the Han dynasty the production of lacquered utensils attained a high level of artistry, and lacquerware was valued above objects in other media, including bronze. Our sturdily shaped bowl owes much of its liveliness to the decorative bands on its upper portion. Richly painted in two shades of red and black lacquer, the geometric design consists of a framework of diagonal lines and spi-

ral patterns that in turn contains a high-spirited pattern.

This bowl marks a fresh phase in lacquer ornamentation. Here the tightly organized geometric scheme that characterized painted lacquers from the fifth to the third century B.C., best exemplified in the lacquerware from Ch'u, a major southern state vanquished in 223 B.C., recedes to the background; over the dark surface a lively line quality emerges and permeates the entire length of the bands, from the large sweeping spirals to the small details. The energized strokes are done in a free and expressive manner, and the minute hooks, dots, and circles, which appear random at first glance, are playfully interspersed. This new style would dominate the design of painted lacquer over the next few centuries.

AS



Back detail, 1993.387.15



Lin Liang

Chinese, ca. 1430–ca. 1490

Two Hawks in a Thicket

Chinese (Ming dynasty [1368–1644]), second half of the 15th century

*Hanging scroll, ink and pale color on silk
58 $\frac{5}{8}$ x 33 $\frac{1}{8}$ in. (149 x 84 cm)*

**Gift of Bei Shan Tang Foundation, 1993
1993.385**

Lin was one of the two preeminent early Ming court painters of bird-and-flower subjects; this painting is one of his finest extant works. It is not only typical of his dashing monochrome brushwork and vivid imagery, but its unusual treatment of the subject demonstrates that Lin could endow conventional themes with deeper social and psychological implications.

The painting depicts two hawks perched on the shattered boughs of an ancient tree. The birds, amid a dense thicket of branches, bamboo, and vines, turn toward one another, creating a tightly focused vortex of energy at the center of the crowded composition. In contrast to the usual image of hawks silhouetted against the sky, surveying their surroundings from a high perch, these noble birds appear withdrawn and reclusive—like talented scholars whose aspirations of government service had been thwarted by lack of recognition or by the wish to remain aloof from the intrigues of court politics. MKH



Palanquin

Korea (Choson period [1392–1910]), 19th century

Wood and lacquer

H. 40 in. (101.5 cm)

Gift of Stanley J. Love, 1993

1993.447

As exuberant in its abundant decoration as it is elegant in its compact form, this wooden palanquin was the traditional conveyance for members of the aristocratic class of Korea in the final centuries of the long Choson period under the Yi dynasty. Entered from above when the hinged roof was open, this carriage enclosed its rider in a small but luxurious space padded in silk. Its exterior is covered with a lively *mélange* of plant and animal motifs in a frieze of rectangular panels of various sizes. A large central square at the front frames a dragon and tiger, a pairing symbolic of the complementary forces of yin and yang, but here the particularly lively interpretation, distinctive to Korean art of the eighteenth and nineteenth centuries, includes meaning as an apotropaic image. Surrounding this square and covering all surfaces is an encyclopedic range of auspicious motifs. Exotic animals, such as camels and elephants, as well as the familiar horse are depicted. The horse, shown beneath a willow on a large vertical panel bordering the window, appears again on an inconspicuous smaller panel in an idiosyncratic “worm’s-eye” view, exemplifying the intimate, earthy humor that is so delightfully characteristic of much traditional Korean art.



Detail, front panel, 1993.447

BBS

Noh Mask: Ko-omote

*Japanese (Edo period [1615–1868]), 18th century
Lacquer*

8½ x 5½ in. (21.5 x 14 cm)

Purchase, Lila Acheson Wallace Gift, 1993
1993.341.1

Noh Mask: Chūjō

*Japanese (Edo period [1615–1868]), 18th century
Lacquer*

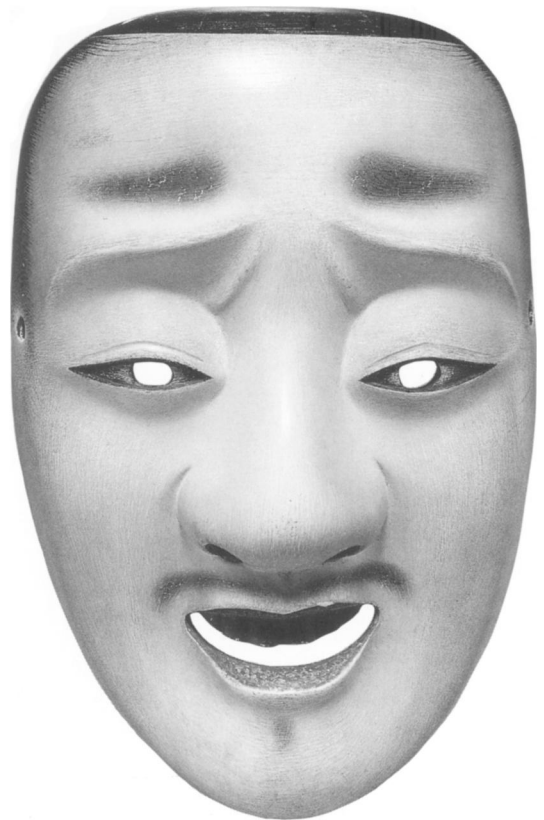
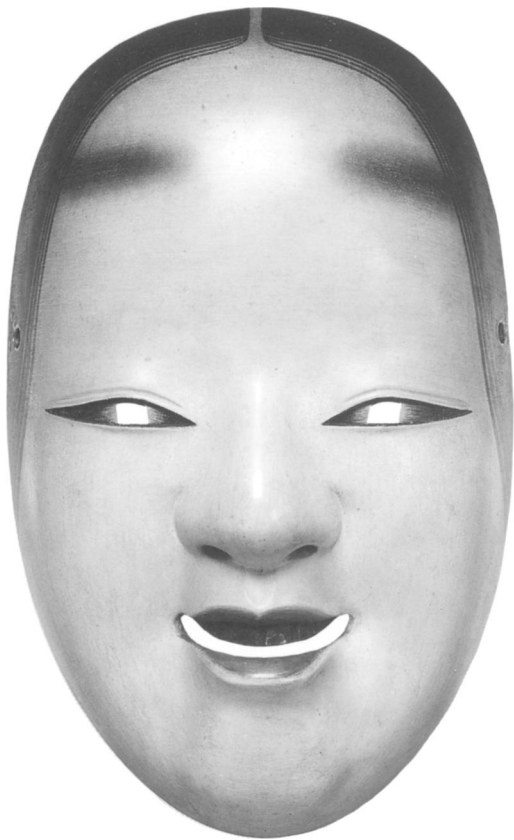
8½ x 5½ in. (21.5 x 14 cm)

Purchase, Lila Acheson Wallace Gift, 1993
1993.341.2

Noh masks distill essential human emotions—love, anguish, envy, anger, and joy—in set forms that evolved during the Muromachi period and have been transmitted by generations of craftsmen in a theatrical tradition that continues to flourish. The mask embodies the soul of the drama in Noh, which originally developed in the late fourteenth century, became the official ritual of the shogunate, and remains one of the world's most refined and sophisticated theatrical forms. These masks represent two major types used in Noh: *Ko-omote*, literally “little mask,” a term that in Japanese conveys the sense of the endearing youthful beauty of a girl not yet twenty years old; and *Chūjō*, the mask worn for young aristocratic male roles.

Ko-omote, with its impassive expression, allows the actor to use his movements to

imbue the role with subtle emotion. It is the prototype for the more than twenty other types worn by the male Noh actor for female roles, which subtly vary from the innocent beauty of this mask to those with expressions that convey sensuous, passionate, demented, or supernatural characteristics. *Chūjō* is likewise central to the repertory, indicating the anguish of love or human tragedy in its youthful beauty marred by a furrowed brow. It is used for protagonists of plays of the warrior category, which are based on the twelfth-century battles between the Heike and Genji clans. These dramas revolve around the conflict between the values of Japan's court culture and those of its warrior society, a theme that resonates throughout the subsequent artistic and literary history of Japan. BBS





Scene from the Life of Buddha

Japanese (Nambokuchō period [1333–92]), 14th century

Ink, color, and gold on silk

29½ x 43⅞ in. (75 x 111.5 cm)

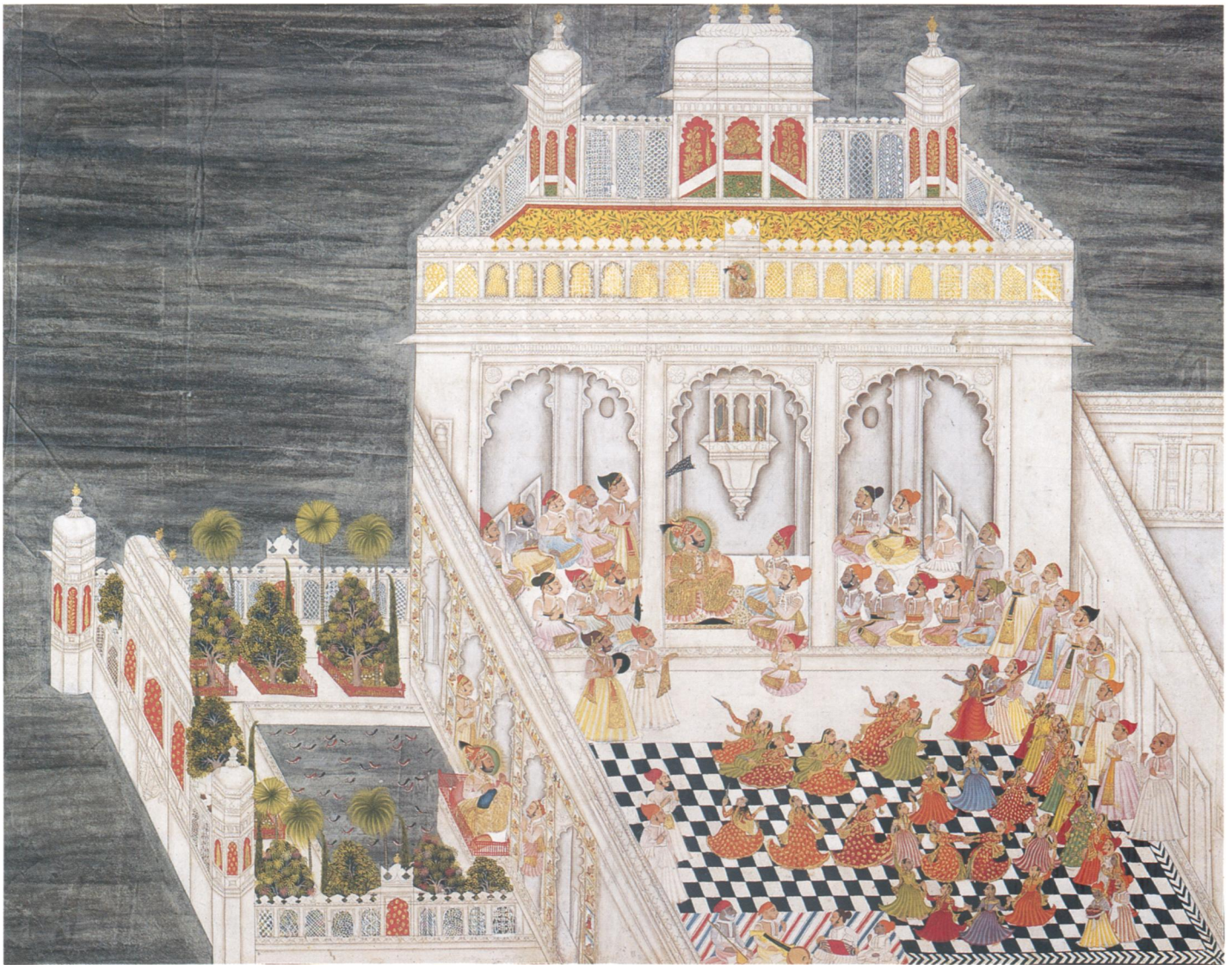
Gift of Dr. Alvin E. Friedman-Kien, 1993

1993.478.1

The five panels in the series to which this painting belongs illustrate scenes from the life of Buddha, one of the most fundamental and significant themes in Buddhist iconography. The episodes depicted are the Birth of Buddha, the Encounter with the Four Sufferings, Śāriputra's Defeat of the Heretic Raudrākṣā, King Bimbisāra's Conversion to Śākyamuni's Teachings, and Śākyamuni's Abandonment of Palatial Life. The painting reproduced here illustrates two events from the birth of Buddha. To the right is the

Lumbinī Garden, where Queen Māyā gives birth to Śākyamuni Buddha from her side. To the left the newborn Shaka Buddha is washed by dragons, auspicious creatures from Chinese lore transformed from Indian water spirits called *nāgas*. After entering this world, the Shaka Buddha takes seven steps and looks to the four corners of the Earth. Raising two fingers of his right hand toward heaven and extending his left hand toward earth, according to Buddhist texts, he pronounces, "I alone am prince of that above and below the heavens."

The paintings are skillfully executed, with well-controlled lines and a clear configuration of forms. The beautiful color scheme, notably the use of light green, reflects fourteenth-century practices. In their iconography these five panels are similar to a set executed about 1300, now in the Jikōji, Hiroshima. MW



Bhima, Kesu Ram, Bhopa, and Nathu
Maharana Ari Singh with His Courtiers at
the Jagniwas Water Palace

Indian (Rajasthan, Mewar school), dated 1767
(samvat 1824)

Ink and opaque watercolor on paper heightened
with gold and silver

26¾ x 33 in. (68 x 83.8 cm)

Purchase, Mr. and Mrs. Herbert Irving,
Mr. and Mrs. Arthur Ochs Sulzberger, and
Mr. and Mrs. Henry A. Grunwald Gifts, in
honor of Mr. and Mrs. Gustavo Cisneros,
1994

1994.16

This miniature is one of the finest large-scale paintings created for the Maharana Ari Singh (r. 1761–73). It depicts a bird's-eye view of a portion of the interior of the Jagniwas Water Palace (now the Lake Palace Hotel) in Udaipur, which was built by the maharana's father between 1743 and 1746. A performance of "Rasa Lila" (Krishna dancing with the cowherdesses) takes place in the checkerboard-paved courtyard before the maharana and his officials, who are ensconced at the back in a raised pavilion. As is typical with such sizable works, more than one artist participated in its production. Stylistically, however, it is clear that most of the painting can be attributed to Bhima, one of the principal artists of the court. Although there are a number of earlier miniatures of the Mewar school in the Museum's collection, this is our first example of a painting from the second half of the eighteenth century.

SMK

Standing Buddha

Sri Lanka (Polonnaruwa period), 11th–12th century

Gilt bronze

H. 23½ in. (59.7 cm)

Gift of Enid A. Haupt, 1993

1993.387.8

Of all the major art-producing cultures of South and Southeast Asia, the rich civilization of the small Buddhist island nation of Sri Lanka suffers most from poor representation in Western collections. The acquisition of this very fine standing Buddha is therefore of considerable significance.

The Buddha wears two garments: a skirt, its lower hem visible above the ankles, and a long robe arranged to leave the right shoulder bare. The configuration of the robe and the distinctive system of drapery folds derive from South Indian traditions of the second and third centuries. The raised extended left arm causes the lower hem of the robe to be pulled up in front, creating a swag as it ascends. The sizable accumulation of cloth then falls down the left side of the Buddha. The energetic sweep of the ridges of the garment as they round the body on the right side adds to the visual tension established by the complex drapery folds.

The robe clings tightly to the body, emphasizing the somewhat sensual treatment of the well-modeled figure. The waist is narrow, the hips and thighs are full, and the stomach is rounded. This is an effective contrast to the broad shoulders and the forceful frontal stance.

ML



Standing Uma

Cambodia (Angkor period, Khmer style of
Banteay Srei), ca. 975

Stone

H. 28 in. (71.1 cm)

Gift of Enid A. Haupt, 1993

1993.387.3

Among the many pinnacles of aesthetic excellence attained by Khmer artists during the rich history of Cambodian art, the celebrated temple of Banteay Srei is outstanding. Dedicated to Shiva and completed in 967, Banteay Srei is about twenty kilometers northeast of Angkor. The female deity here is not from the temple itself but closely follows its figural style.

The image is identifiable as Shiva's consort, Uma, by the faint crescent moon in the front of her high chignon. She stands in a graceful *tribhanga* (thrice-bent) posture, wearing a long unpleated sarong that adheres tightly to her body, accentuating her graceful silhouette and reminiscent of garments on sculpture from the last quarter of the seventh century.

Her hair is pulled back, carefully braided, and arranged in a tall cylindrical shape with loops of plaits descending in three levels. A stylized lotus decorates the top of the chignon. The powerful thighs, full shoulders, and firm breasts of this Uma reflect a mature, strong body made more emphatic by her authoritative expression.

The volumes of the body flow harmoniously, forming an uninterrupted organic unity. The subtle posture, with a curve prompted by the bend of the left knee, causes slight shifts of volume and energizes the figure by creating visual tensions. ML



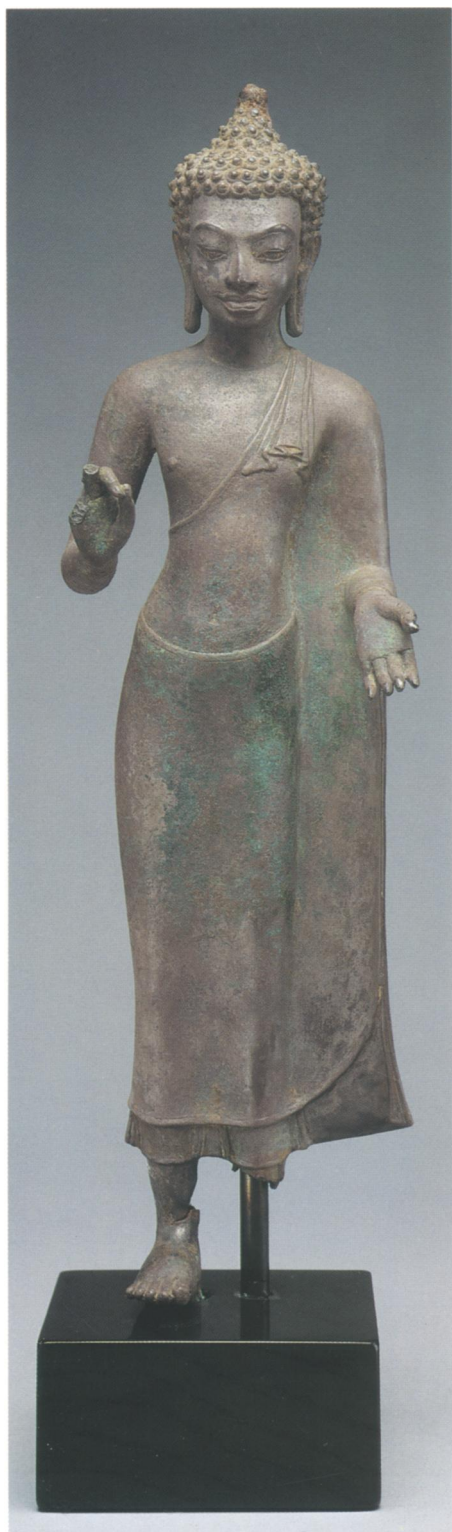
Standing Buddha

Thailand (Mon style), 8th–9th century
Silver (?)

H. 15½ in. (39.4 cm)

Gift of Enid A. Haupt, 1993

1993.387.6



One of the high points in early Southeast Asian art is the Buddhist sculpture created from the seventh through the ninth century by the Mon peoples of central and southern Thailand. The standing Buddha here is a particularly fine example of the mature Mon style, datable to about the end of the eighth or beginning of the ninth century.

The Buddha stands in a subtle hipshot posture with the weight of his body on the right leg; the left leg, positioned slightly forward, displays just a hint of a bend at the knee. He wears orthodox monastic garments, which in this case are arranged to leave the right shoulder bare and adhere tightly to the body.

The left hand makes an approximation of the boon-bestowing mudra. Judging from the remaining fingers, the right hand would have been in the teaching gesture often seen on Mon Buddhas.

Along with the very refined modeling there is a high level of precision in depicting the curls of hair, the facial features, and drapery details. The serene expression, animated by the compelling gaze; the fine modeling of the features; and the crispness of the surface detailing unite to form an unusually beautiful face.

ML

Seated Crowned and Jeweled Buddha

Indian (Bihar, Pala period, Kurkihar style), late 10th century

Bronze with silver, lapis lazuli, and rock-crystal inlays

H. (with halo) 12¾ in. (32.4 cm)

Gift of Miriam and Ira D. Wallach Foundation, 1993

1993.311a,b

The Pala style of eastern India had a profound impact on the arts of Asia. The Pala territories included most of the major Buddhist pilgrimage sites, and pilgrims often returned home with portable icons, which exerted a heavy influence on the artists of their native lands. This Buddha was purportedly found in Burma; another similar example in the Museum's collection (acc. no. 1990.121) has a replaced halo of Thai manufacture of early date, indicating that it was exported to Thailand, probably by the eleventh century. Stylistically both Buddhas are related to the hoard of bronzes found in 1930 around the remains of the monastery of Kurkihar near Bodhgaya. This Buddha is a particularly fine example of the style and is one of the few Pala bronzes to retain some of its original stone inlays.

SMK





Bust of a Five-Headed Shiva

Cambodia (Angkor period, Khmer style of Pre Rup), ca. mid-10th century

Stone

H. 31½ in. (80 cm)

Gift of Enid A. Haupt, 1993

1993.387.1

This large bust of a five-headed Shiva is one of the most significant recent additions to the Museum's collection of Cambodian sculpture of the Angkor period. It is a work of very high quality; it belongs to a short but important Khmer-dynasty art-historical period not previously represented in our collection; and, iconographically, it is very rare.

The style is called Pre Rup (947–ca. 965) after the great temple of that name consecrated in 961 and dedicated to Shiva. The temple was commissioned by Rajendravarman II (r. 944–68) to honor the memory of his parents and was the largest royal temple built during his reign.

While the faces of Pre Rup sculptures are somewhat abstract and hieratic, the expressions are less severe and the forms of the faces softer than those of the first half of the tenth century. On this bust a vertical third eye, a cognizance of Shiva, appears on each of the five foreheads, and in the matted locks of the hair arrangement of the upper head there are a crescent moon and a serpent, also standard indicators of the great Hindu deity. ML



Ceremonial Vessel in the Form of an Axhead

*Indonesian (Bronze and Iron ages), 500 B.C.–
A.D. 300*

Bronze

H. 41 $\frac{3}{8}$ in. (105.1 cm)

**Purchase, George McFadden Gift and
Edith Perry Chapman Fund, 1993**

1993.525

Although the Museum's collection is rich in Indonesian bronzes of the classical period, this vessel, one of only two known examples in the shape of an axhead, is our first from Bronze Age Indonesia. Both its pared-down form and low-relief decoration are pleasing; its scale, however, transforms it into a grand work of art.

Bronze Age cultures flourished throughout Southeast Asia, and artifacts in distinct but related styles were produced in Thailand, Vietnam, and Indonesia. Some of the castings, notably the widely dispersed kettle-drums, are of daunting size. Until now our

holdings have been restricted to a group of small-scale bronzes and associated ceramics from the Ban Chiang culture of Thailand. Some of the designs in the raised, cast decoration on both faces of this vessel are comparable to those found in the ancient Lapida culture (2000–500 B.C.) of Melanesia and Polynesia. The provenance of the only other known example similar to ours is the small island of Makassar in the Southern Celebes, which suggests that the Museum's vessel was probably made for and then traded to one of the island chiefs as a prestige object for ceremonial use.

SMK

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

The Metropolitan Museum of Art
1000 Fifth Avenue
New York, NY 10028-0198
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