

The Metropolitan Museum of Art Bulletin

FALL 1998



Recent Acquisitions

A SELECTION: 1997–1998

The Metropolitan Museum of Art

This publication was made possible through the generosity of the Lila Acheson Wallace Fund for The Metropolitan Museum of Art established by the cofounder of *Reader's Digest*.

The Metropolitan Museum of Art Bulletin
Fall 1998
Volume LVI, Number 2 (ISSN 0026-1521)

Published quarterly © 1998 by The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, N.Y. 10028-0198.

Periodicals 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 is available by subscription. Subscriptions \$25.00 a year. Single copies \$8.95. 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. *General Manager of Publications*: John P. O'Neill. *Editor in Chief of the BULLETIN*: Joan Holt. *Associate Editor*: Tonia L. Payne. *Production*: Gwen Roginsky and Rich Bonk. *Design*: Bruce Campbell Design.

Mahruckh Tarapor, Martha Deese, and Sian Wetherill, Coordinators.

All photographs, unless otherwise noted, by The Photograph Studio of The Metropolitan Museum of Art. Photographers: Susanne Cardone, Joseph Coscia Jr., Anna-Marie Kellen, Paul Lachenauer, Oi-Cheong Lee, Patricia Mazza, Caitlin McCaffrey, Bruce Schwarz, Eileen Travell, Juan Trujillo, and Karin L. Willis. Other sources: photograph by Ali Elai, p. 12 (talismanic shirt); photograph courtesy of anonymous source, p. 33 (Ferdinand Plitzner, writing box); photograph courtesy of Fraenkel Gallery, p. 67 (Adam Füss, *Love*); photograph by Gusty Kincaid © 1988, p. 75 (incense burner).

Copyright notices: Henri Matisse, *Odalisque with Gray Trousers* (1997.400), p. 62, © 1998 Succession H. Matisse, Paris/Artists Rights Society (ARS), N.Y. Lee Krasner, *Gansevoort I* (1997.403.1), p. 63, © 1998 Pollock-Krasner Foundation/Artists Rights Society (ARS), N.Y. Pablo Picasso, *Dora Maar Seated in an Armchair* (1998.23) and *Jacqueline as a Spanish Bride* (1997.90), p. 64, © 1998 Estate of Pablo Picasso/Artists Rights Society (ARS), N.Y. Odd Nerdrum, *Self-portrait with Eyes Closed* (1997.348), p. 66, © 1998 Odd Nerdrum. Adam Füss, *Love* (1997.195), p. 67, © 1998 Adam Füss. Richard Billingham, *Untitled* (1997.353.3), p. 67, © 1998 Richard Billingham. Robert Rauschenberg, *Ground Rules (Intermission)* (1997.203), p. 68, © 1998 Robert Rauschenberg. Terry Winters, *Light Source Direction* (1998.17), p. 68, © 1998 Terry Winters.

On the cover: Claude Gellée, called Le Lorrain, *Queen Esther Approaching the Palace of Ahasverus*, see page 29.

Contents

4	Contributors
5	Director's Note
6	Ancient World
11	Islam
14	Medieval Europe
18	Renaissance and Baroque Europe
31	Europe 1700–1900
52	North America 1700–1900
61	Twentieth Century
69	Africa, Oceania, and the Americas
72	Asia

Contributors

American Decorative Arts

North America 1700–1900: Alice Cooney Frelinghuysen (ACF), Curator; Frances Gruber Safford (FGS), Curator; Peter M. Kenny (PMK), Associate Curator and Administrator of The American Wing; Catherine Hoover Voorsanger (CHV), Associate Curator.

American Paintings and Sculpture

North America 1700–1900: John K. Howat (JKH), Lawrence A. Fleischman Chairman of the Departments of American Art; H. Barbara Weinberg (HBW), Alice Pratt Brown Curator; Kevin J. Avery (KJA), Associate Curator; Carrie Rebora Barratt (CRB), Associate Curator.

Arms and Armor

Renaissance and Baroque Europe: Stuart W. Pyhrr (SWP), Arthur Ochs Sulzberger Curator. *Europe 1700–1900:* Stuart W. Pyhrr (SWP). *Asia:* Donald J. LaRocca (DJL), Associate Curator.

Arts of Africa, Oceania, and the Americas

Africa, Oceania, and the Americas: Julie Jones (JJ), Curator in Charge; Alisa LaGamma (AL), Assistant Curator; Heidi King (HK), Research Associate.

Asian Art

Asia: James C. Y. Watt (JCYW), Brooke Russell Astor Senior Research Curator; Barbara B. Ford (BBF), Curator; Maxwell K. Hearn (MKH), Curator; Suzanne G. Valenstein (SGV), Research Curator; Steven M. Kossak (SMK), Associate Curator; Denise Patry Leidy (DPL), Associate Curator and Administrator; Hongkyung Anna Suh (HAS), Curatorial Assistant.

Costume Institute

Europe 1700–1900: Jennifer A. Loveman (JAL), Senior Research Assistant. *North America 1700–1900:* Jennifer A. Loveman (JAL). *Twentieth Century:* Jennifer A. Loveman (JAL). *Asia:* Jennifer A. Loveman (JAL).

Drawings and Prints

Renaissance and Baroque Europe: Carmen C. Bambach (CCB), Associate Curator; Nadine M. Orenstein (NMO), Associate Curator; Carolyn Logan (CL), Assistant Curator; Perrin Stein (PS), Assistant Curator. *Europe 1700–1900:* Colta Ives (CI), Curator. *Twentieth Century:* Elliot Bostwick Davis (EBD), Assistant Curator.

Egyptian Art

Ancient World: Dorothea Arnold (DoA), Lila Acheson Wallace Curator in Charge

European Paintings

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

European Sculpture and Decorative Arts

Europe 1700–1900: James David Draper (JDD), Henry R. Kravis Curator; Clare LeCorbeiller (CLC), Curator; Johanna Hecht (JH), Associate Curator; Jessie McNab (JMcN), Associate Curator; Wolfram Koeppe (WK), Assistant Curator; Marina Nudel (MN), Senior Research Assistant.

Greek and Roman Art

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

Islamic Art

Islam: Daniel Walker (DW), Patti Cadby Birch Curator for Islamic Art; Stefano Carboni (SC), Associate Curator.

Medieval Art

Medieval Europe: Barbara Drake Boehm (BDB), Curator; Charles T. Little (CTL), Curator; Helen C. Evans (HCE), Associate Curator.

Musical Instruments

Islam: J. Kenneth Moore (JKM), Associate Curator and Administrator. *Europe 1700–1900:* Laurence Libin (LL), Frederick P. Rose Curator in Charge. *North America 1700–1900:* Laurence Libin (LL).

Photographs

Europe 1700–1900: Maria Morris Hambourg (MMH), Curator in Charge; Malcolm Daniel (MD), Associate Curator. *North America 1700–1900:* Jeff L. Rosenheim (JLR), Assistant Curator. *Twentieth Century:* Maria Morris Hambourg (MMH); Douglas Eklund, Senior Research Assistant; Mia Fineman (MF), Jane and Morgan Whitney Fellow.

Twentieth Century Art

Twentieth Century: William S. Lieberman (WSL), Jacques and Natasha Gelman Chairman; Lowery Stokes Sims (LSS), Curator; Sabine Rewald (SR), Associate Curator; Lisa M. Messinger (LMM), Assistant Curator; J. Stewart Johnson (JSJ), Consultant for Design and Architecture; Jane Adlin (JA), Curatorial Assistant; Jared D. Goss (JDG), Senior Research Assistant.

Director's Note

Once again this year's acquisitions span all the parts of the globe represented in this encyclopedic institution, again at a very high level of distinction. The first illustration in the *Bulletin* is an especially engaging addition to our Egyptian bestiary, a rare and good-sized alabaster hippopotamus head of the reign of Amenhotep III (ca. 1391–1353 B.C.). The other antiquity that I would like to single out is a group of Greek vase fragments that once formed what must have been a huge column-krater by the major Athenian painter Lydos. The power and expressiveness of these shards transcend their fragmentary quality, and they should be read as the splendid drawings they are. As for the drawings proper, once again the harvest was nothing short of spectacular, with some of Europe's greatest artists entering the collection by virtue of their works on paper. Among them are several whose oeuvres are now exceedingly rare, such as Carpaccio and Elsheimer, and also masters such as Raphael, Parmigianino, Goltzius, Rubens, and Claude Lorrain. In Claude's case, *Queen Esther Approaching the Palace of Ahasverus* is certainly one of his finest drawings. Likewise, one of Caravaggio's most moving late tenebrist paintings, *The*

Denial of Saint Peter, also entered the collection, and it is a perfect pendant to our much earlier *Musicians*.

In the aftermath of the "Glory of Byzantium" exhibition the permanent collection was enriched by a number of objects of this period in which both the "majuscule" and minuscule stand out. In the first category is a splendid monumental sixth-century mosaic depicting the personification of Ktisis (Foundation), and in the second, the tiny but ravishing gold-and-cloisonné-enamel tip of a pointer of the late eleventh to early twelfth century, which was included in the exhibition.

Once again we were fortunate to benefit from the continued munificence of Ambassador and Mrs. Annenberg, as several more masterpieces from their collection were given in part to the Museum, notably pictures by Manet, Degas, Gauguin, and Matisse. We owe to Susan and Douglas Dillon's generosity that a fine still life by Mary Cassatt, a great rarity, should come to augment our already strong holdings of this artist's works. I am happy to say another major American painting was acquired last year through gift, one of Sargent's grand and most glamorous society portraits, that of Mrs. Hugh Hammersley; it

was given by Mr. and Mrs. Douglass Campbell in memory of Mrs. Richard E. Danielson.

Finally, I wish to single out seventy-eight images from the William Rubel Collection as one of our most significant acquisitions of photographs in years. This group of pictures, which comprises the finest representation of Britain's rich photographic history in the United States, includes such major nineteenth-century figures as William Henry Fox Talbot, David Octavius Hill, Robert Adamson, Roger Fenton, and Julia Margaret Cameron. We are deeply grateful to the many supporters who came forward to help with this purchase, otherwise beyond this institution's reach, and praise the leadership in this effort of Joyce Menschel.

To all donors of works of art or the funds for their acquisition I express my deepest appreciation. Their generosity is what enables the Metropolitan to maintain its preeminent position as the nation's greatest repository of world art.

Philippe de Montebello
Director



Head of a Hippopotamus

*Egyptian, Dynasty 18, reign of Amenhotep III
(ca. 1391–1353 B.C.)*

*Egyptian alabaster (calcite) with traces of gesso
and red pigment*

L. (back to jaw) 6 in. (15.2 cm)

**Purchase, Harris Brisbane Dick Fund,
Lila Acheson Wallace Gift, Gift of Henry
Walters, by exchange, Ludlow Bull Fund,
Beatrice Cooper Gift, and funds from
various donors, 1997**

1997.375

This extraordinarily lifelike animal head was once part of a hippopotamus statue of about three feet in length. Comparisons with other sculptures from the period indicate that it was created during the reign of King Amenhotep III. The seated statues that the king dedicated to the goddess Sakhmet are well known; their feline heads display hollow sinewed cheeks and knobby facial bones very

similar to those on the hippo. Conceivably, the Museum's new piece, which entered the collection of W. Frankland Hood in the 1850s, originally came from Amenhotep III's mortuary temple on the west bank of the Nile near Luxor. Excavators have found another, even larger, hippo statue, also of alabaster, at the site. Together with hundreds of other sculptures—many of them representing deities in animal shape—the hippos would have served in rituals to procure god-like status for the king. On the underside of this animal's jaw is an ancient drill hole. It was made either to receive a metal support for the heavy head or for the insertion of the hook of a harpoon during a ritual performance of a hippopotamus hunt. The paint, traces of which are preserved in furrows at the sides of the mouth, also may have been added at this performance, transforming the white (beneficial) animal into a dangerous red one.

DoA

Oinochoe (jug)

Greek, 3rd quarter of the 6th century B.C.

Bronze

H. 13 1/8 in. (34.4 cm)

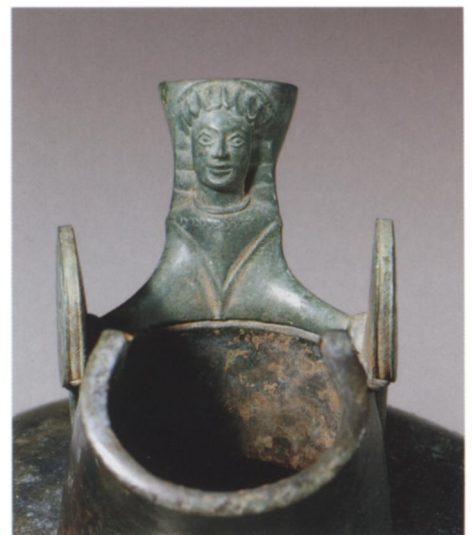
**Purchase, Classical Purchase Fund and
Shelby White and Leon Levy Gift, 1997**

1997.158

The finest Greek vases are characterized by a shape that is perfectly adapted to their function, decoration that is organically integrated into the shape, and a three-dimensionality that gives the whole work presence. This *oinochoe* fulfills every criterion impressively. It is one of the most beautiful and complete pieces associated with Archaic Corinthian workshops and that found particular favor in northern Greece and the Balkans. The boldness of the forms is tempered by the precision and restraint with which they are executed. The top of the handle shows the bust of a young woman with wavy hair, a necklace, and possibly a headband. Immediately behind her, the handle is formed into a trough affording the person using the jug a secure grasp. The base of the handle widens into a pendant palmette surmounted by a small panther head in high relief. Every figural and vegetal motif punctuates a structurally significant part of the vase and complements the dynamic simplicity of its major surfaces.

JRM

Detail of oinochoe







Attributed to Lydos
Fragmentary Black-figure Column-krater
(bowl for mixing wine and water)

Greek (Attic), ca. 550 B.C.

Terracotta

H. (greatest preserved) 28 in. (71.1 cm)

**Purchase, Joseph Pulitzer Bequest, and
 Dietrich von Bothmer, Christos G. Bastis,
 The Charles Engelhard Foundation, and
 Mrs. Charles Wrightsman Gifts, 1997**

1997.388a-eee

Lydos's gifts as a draftsman and storyteller appear compellingly on this column-krater depicting the return of Hephaistos to Mount Olympos. Hephaistos, the divine smith, was the son of Hera, who felt such dismay at his having been born lame that she cast him out. For revenge, Hephaistos created a throne that held his mother fast when she sat in it; he alone could liberate her. The vase depicts Dionysos and his followers bringing Hephaistos back to free Hera. The smith, riding a mule, looks relatively sober. His escorts are not. Their names, inscribed on the vase, and their

actions have to do with drinking and music making. Of particular note is Oukalegon ("caring about nothing"), who has fallen between the legs of the mule; he looks out at us holding a wine cup and the leg of a deer, indicative of the more violent aspects of Dionysiac excess. Incomplete though it is, the column-krater shows a major Athenian painter at his most creative. Moreover, it provides a remarkable counterpart to the Museum's column-krater (acc. no. 31.11.11) by the same artist, on which the same subject is interpreted with considerably greater sobriety.

JRM

Lid of a Funerary Urn

Roman, late 1st century A.D.

Marble

H. 6 7/8 in. (16.8 cm)

*Inscribed on the front: D M/SEX FLAVI/
PANCARPI/Q VIX ANN LXV (To the spirits
of the dead [of] Sextus Flavius Polycarpus, who
lived sixty-five years)*

**Purchase, Michael Finkelstein and
Sue-ann Friedman Gift, 1997**

1997.271

From the first century B.C. through the first century A.D. cremation was the normal practice in Rome. Marble ash urns were placed in niches recessed in the walls of family mausoleums or in columbaria, communal tombs that could house hundreds of urns in galleries that were often partially underground. The immortality of the deceased was dependent on funerary cult practices that included meals taken at the tomb and the sacrifice of food, oil, and wine at certain festivals.

This richly carved lid is fashioned like the

roof of a miniature barrel-vaulted building, giving the impression of a house for the dead within. The two front corners are decorated with theatrical masks, and the back corners with palmettes. Although only the name of a man is inscribed on the front panel, the urn must have been made to hold the ashes of a couple: the globe and box of scrolls carved in low relief on one end indicate the interests of an educated man, whereas the mirror and spindle carved on the other are attributes of a dutiful wife.

EJM





Statuette of Jupiter

*Roman, Antonine or Severan period, late
2nd–early 3rd century A.D.*

Bronze

H. 11½ in. (29.3 cm)

**Purchase, The Charles Engelhard
Foundation Gift and Rogers Fund, 1997
1997.159**

Both Asclepius and Jupiter appear regularly in Roman art in the general guise adopted in our statuette, standing in heroic seminudity with a mantle wrapped around the hips and over the shoulder. However, the swaggering pose of the figure here as well as his luxuriant hair and beard indicate that the sovereign divinity is intended, not the healing god Asclepius. The iconography is standard. In his upraised right hand Jupiter originally held a scepter, the symbol of power, and in his lowered, extended left, a thunderbolt, his traditional weapon. The eyes were once inlaid with silver, traces of which remain.

The bronze has clearly been in a fire that melted away the legs and the lower edge of the drapery. The statuette, which probably served as a devotional image, combines reminiscences of Classical forerunners with the influence of Hellenistic father-god statues to create a Roman hybrid that represents an impressive, generic image of the god rather than a slavish reproduction of a famous larger-scale work. The bold, decorative style of the sculpture vividly exemplifies the baroque trends that emerged in the late second century A.D.

CAP



Sulṭān Muḥammad Nūr (calligrapher)
Persian, act. ca. 1490–1530
Anthology of Persian Poetry (bayāz)
Eastern Iran (Herat, present-day Afghanistan),
dated A.H. 905 / A.D. 1499
Ink, gold, and colors on paper; brown morocco-
leather binding
8 1/8 × 3 1/8 in. (20.6 × 7.9 cm)
Purchase, Rogers Fund, Louis E. and
Theresa S. Seley Purchase Fund for Islamic
Art, and Persian Heritage Foundation
Gift, 1997
1997.71

Sulṭān Muḥammad Nūr, who signed this manuscript on three leaves, was a pupil of the acclaimed calligrapher Sulṭān ‘Alī Mashhādī (d. 1520) and himself became a celebrated Herat artist. The Timurid court at Herat was at its cultural and artistic zenith at the end of the fifteenth century, when this manuscript was produced.

Bound in a small and unusual vertical format, this codex has eighty-five leaves written in a very elegant, modest-scale *nasta‘līq* script, mostly in black ink but sometimes in gold or white, depending on the color of the paper. Its leaves were tinted in beige, green, and salmon-pink tones and often have stenciled borders in dark colors. The borders include scrolling floral and vine patterns and occasionally animals or angels. Some pages were marbled with dark red streaks or orange splotches.

This type of manuscript is called *bayāz* in Persian, literally meaning “white”: the term denotes a small notepad that opens lengthwise and is carried in a pocket. Some miniature paintings from the sixteenth and seventeenth centuries, usually set in romantic moonlit gardens, depict courtly figures reading poetry to their lovers from such codices, which also included aphorisms, maxims, and amusing phrases.

SC





Talismanic Shirt

India (North India or the Deccan),

15th or early 16th century

Ink, gold, and colors on stiffened cotton

W. 38½ in. (98 cm)

Purchase, Friends of Islamic Art Gifts, 1998
1998.199

Embellished with the full text of the Qur'an and also, in the borders, with the ninety-nine names of God and holy sayings, this well-preserved shirt served a talismanic function for the warrior who wore it under his armor; it thus protected him with the Divine Message in battle. Talismanic shirts are known in versions from Iran, Turkey, and India, but early examples such as this are rare.

Although technically a textile, this work speaks more eloquently as a representative of the art of the book: its decoration consists entirely of calligraphy and illumination. Especially appealing are the shoulder cartouches, decorated with roundels containing checkerboard patterns or the name of God, and the two breast roundels, containing the *basmala* ("In the name of God, the Compassionate, the Merciful"). In style and colors the shirt bears a close resemblance to the few manuscripts

attributed to Sultanate India and also to the cut-plaster ornamentation of the Sayyid and Lodi tombs in Delhi, but an origin in the Deccan cannot be ruled out.

DW

Kamānche (spike fiddle)

Iran, 2nd half of the 19th century

Wood, bone, metal, gut, and skin

L. 45 in. (102.8 cm)

Purchase, Mr. and Mrs. Thatcher M. Brown III Gift, 1998

1998.72

The *kamānche* is a spike fiddle, an ancient bowed instrument first documented in Persia during the tenth century. Spike fiddles are characterized by a simple round or cylindrical body pierced by a stick bearing strings that attach to the spike protruding below the body and to pegs at the upper end of the neck. The strings, sounded by a horsehair bow, are made of silk, gut, metal, or, today, possibly nylon and are supported by a bridge, which in the case of the *kamānche* here is aligned at a slight angle near the edge of the central skin belly. *Kamānches* are used like



Western violins in ensembles or alone in both classical and popular Iranian music.

The Museum's newly acquired *kamānche* represents an older style, having three gut strings instead of four of metal, as have been used since the early twentieth century. This highly decorated instrument is embellished by mosaic work called *khātām-kari*. A labor-

intensive and exacting technique, *khātām-kari* employs minute pieces of bone, metal, and stained woods to form geometric patterns. In this example the decorative iron spike augments the brown, cream, and dark green hues that create hexagonal stars and lozenge shapes reminiscent of Islamic wall and floor designs.

Fountain

India (the Deccan), early 17th century

Bronze

H. 38½ in (97.7 cm)

Purchase, Lila Acheson Wallace Gift, 1997
1997.150

This splendid fountain, the lush lotus shape of which reflects the organic nature of Deccani architectural forms and decoration, is a rare survivor of the monumental metal-working tradition known chiefly from cannons and from representations of objects in paintings. Once part of an early-seventeenth-century palace garden, the fountain is a relic from a world that has almost entirely vanished. No Deccani garden of the sixteenth or seventeenth century has survived in anything approaching its original design or condition, and the palaces that would have shaped the configuration of adjacent landscaping have at best survived as tumbledown ruins. It is nonetheless likely that the fountain was one component in a complex scheme of numerous fountains complementing water channels.

A second fountain from the same garden exists in a private collection. Identical in technique and manufacture and sharing many of the decorative motifs of our piece, including a projecting stem at the base terminating in a lion, or *kirttimukha*, mask, the second fountain is basin shaped, as opposed to having the hourglass form seen here, concealing an internal pipe. The variation indicated by these two examples suggests that additional components were required to complete a larger design.

DW



JKM



Personification of Ktisis (Foundation)

Early Byzantine, 1st half of the 6th century

Mosaic, marble, and glass

68¼ × 58⅞ in. (173.4 × 149.3 cm)

Harris Brisbane Dick Fund and Fletcher Fund, 1998

1998.69

Elaborate mosaics were used to decorate the floors of private villas, public halls, and churches throughout the Byzantine empire during the early part of the period. Their patterns, drawn from the Greco-Roman tradition of mosaic decoration, came to include personifications of abstract virtues. In surviving mosaics where a female figure holds a rod, as here, she is often identified by an inscription as Ktisis, or Foundation. The rod, the measure for a Roman foot, represents the donation, or foundation, of a building, and the figure's richly bejeweled dress signifies the wealth, or ability, to accomplish this task.

Here Ktisis wears an elaborate diadem, large pearl earrings, a delicately wrought jeweled necklace, and two brooches. The neckline of her dress also has an elaborately jeweled border. Among the figure's simulated gems—and especially characteristic of sixth-century Byzantine taste—are rounded blue glass stones representing sapphires, or "hyacinths" as they were called. The large, softly staring eyes and elaborate hairstyle are typical of depictions of aristocratic women during the first half of the sixth century, from the female martyrs in the mosaics at Sant'Apollinare Nuovo in Ravenna to the *Lady of Rank*, a marble bust in the Museum's collection (acc. no. 66.25).

HCE

Wing Fibula

Pannonian, 2nd century A.D.

Silver, gold, and carnelians

L. 7¾ in. (19.6 cm)

Purchase, Alastair B. Martin, William Kelly Simpson, Scher Chemicals Inc., Levy Hermanos Foundation Inc., Shelby White, and Max Falk Gifts, in honor of Katharine R. Brown, 1998

1998.76

This richly decorated ornament wrought in silver is an exceptional example of a relatively rare type of brooch known as a wing fibula. It is typical of the Roman border region called Pannonia, which was established along the



Middle Danube. Among the many types, fibulae like this one are distinguished by the winglike extensions that flank the knob at the bend of the bow. Here the knob is decorated with a zigzag pattern, and the two wings (one visible here at the top) are each adorned with two small knobs. As is typical of the few other surviving examples of this quality, gold foil sketchily decorated with twisted gold wire covers the large trapezoidal catch plate, except where it is pierced with elaborate openwork patterns. Rounded and rosette-shaped silver studs also ornament the surface. Five carnelians flank the two openwork designs near the tip of the catch plate—one of linked circles and one of linked hearts. On the basis of burial and pictorial evidence, such wing fibulae were worn by women in pairs on the shoulder, where the intricately pierced catch plates protruding above their robes created a delicate patterned effect.

HCE

Tip of a Pointer

Middle Byzantine (Constantinople),

late 11th–1st half of the 12th century

Gold and cloisonné enamel

H. 1 in. (2.5 cm)

Purchase, Louis V. Bell Fund and Henry G. Keasby Bequest, 1997

1997.235

This delicately wrought and finely detailed tip of a pointer, or, less likely, a scepter, is one of the outstanding examples of cloisonné enameling produced during the Middle Byzantine era. Intimate in scale, it is entirely covered in elaborate foliate and geometric designs predominately worked in white, red,

and translucent blue enamels. Ladderlike strips of cloisons in translucent green enamel separate the decorative patterns on the sides and hide the angles of the hexagonal form. The top is a flat dome; the base is finished with alternating lobes and semicircles. The enameled patterns are similar to designs found in Byzantine manuscript illuminations of the period.

The refinement of the decoration and the outstanding craftsmanship suggest that this is



one of a small group of works associated with the imperial capital of Constantinople and possibly made for the royal court. While in the possession of the famed collector Adolphe Stoclet, the object was described as a scepter tip. As suggested by William D. Wixom in his entry on the work for the Museum's exhibition catalogue *The Glory of Byzantium* (1997), this tiny masterpiece was probably the end of a long pointer used to assist the speaker during the public reading of a manuscript.

HCE



Head of a Youth

*French (Provence, probably from Saint-Gilles-du-Gard),
mid-12th century*

Limestone

H. 7⅞ in. (18 cm)

Bequest of Meyer Schapiro, 1996

1997.146

The pilgrimage church at Saint-Gilles-du-Gard marks the apogee of antique influence in Romanesque art, and this head of a youth, which probably comes from there, is one of the finest expressions of this tendency. The articulation of the face with slightly pouting lips, swelling cheeks, and squarish jaw, the spherical eyes that slope down, and the wavy hair all point to the hand of a master carver who understood but thoroughly transformed the classical style. The proper left side is partially finished, suggesting the head belonged to a figure intended to be seen primarily in profile. The technique of delineating the eyes by lightly drilling the pupils and the gently swelling surfaces that produce the serene expression of the face are stylistic hallmarks of the Abbey church's principal sculptor, who carved the great Saint Michael relief on the facade.

This sculpture joins another distinguished Romanesque head of a youth in the Museum's collection that comes from Saint Sernin at Toulouse (acc. no. 1976.60). Together the two heads reveal the inclination in Romanesque sculptors to abstract natural forms—here, by interpreting antique models, or, as in the Saint Sernin head, by simplifying and stylizing forms to produce a more expressive quality.

CTL

Standing Virgin and Child

French (Île-de-France or Champagne),

mid-15th century

Limestone with polychromy

H. 58¼ in. (148 cm)

Gift of Max and Elinor Toberoff, 1997

1997.125

The cult of the Virgin in fifteenth-century France inspired artists to develop innovative variants on the theme of the Virgin as the Queen of Heaven. Here the playful Christ child grasps the strap on his mother's



mantle. In one hand he holds a dove or goldfinch, symbol of the soul and its resurrection. The energetic bird, caught in flight, pecks at the hand of Christ, and, as a Eucharistic reference, nourishes itself upon his blood. The Virgin is dressed in a brocaded chemise under a voluminous manteau with a textured lining simulating fur. The cloak is decorated with an elaborate border, the raised inscription of which repeats the words "Ave Maria." The expansive presentation allows the figure to move into the viewer's space.

The large breaking folds of drapery and the high forehead of the Virgin link this sculpture to others from the Île-de-France and Champagne, especially sculpture associated with Troyes. However, the pervasive influence of Burgundy and especially the sculpture of Jean de la Huerta, who was active in the mid-fifteenth century in the service of Duke Philip the Good at Dijon, can be detected in the noble proportions of the Virgin and the plump child.

CTL

Bible

French (Paris), ca. 1250–75

Tempera and gold leaf on parchment;

18th-century leather binding

10 × 6½ in. (25.3 × 16.5 cm)

Partial and Promised Gift of John L. Feldman, in memory of his father, Alvin Lindberg Feldman, 1997

1997.320

In the thirteenth century Paris became Europe's premier center for the production of illuminated manuscripts. Here were created the so-called University Bibles, made for a wide range of clients, including clerics, laity, and students. These books are known for painstaking scribal work, tiny illustrations characterized by refined drawing and remarkable detail, and a palette dominated by blue and pinkish red. This example, created for Dominican use and significantly larger than most, is richly illustrated with eighty-one historiated initials. The opening for the Book of Genesis (illustrated here) presents superimposed octofoils, representing God's creation of the universe in seven days. At the bottom



of the first column of text—the end of a prologue by Saint Jerome—are images of the crucified Christ flanked by the Virgin Mary and Saint John, and, below, a kneeling Dominican brother at prayer. This solemn scene is balanced by the appearance of paired dogs and rabbits along the upper margin.

Sometime after 1325 this Bible entered a Carthusian library in the Diocese of Soissons.

Since the fifteenth century it has been treasured for its exceptional quality by celebrated bibliophiles, including Jean Budé, notary and secretary to Louis XI. (Budé added his coat of arms under the Crucifixion scene.)

BDB



Vittore Carpaccio

Italian (Venetian?), 1460/66–1525/26

Saint Jerome (recto); Soldier with a Spear (verso)

Pen and brown ink, brush and gray wash, highlighted with white gouache, over charcoal on blue laid paper (recto); charcoal, highlighted with white gouache (verso)

6 $\frac{7}{8}$ × 4 $\frac{1}{4}$ in. (17.4 × 10.9 cm)

Purchase, Harry G. Sperling Fund, Joseph Pulitzer Bequest, and Fletcher and Rogers Funds, 1998

1998.14a,b

The kneeling pose of Saint Jerome on the recto of the sheet resembles that in Carpaccio's altarpiece at Zadar (Zara) Cathedral (in present-day Croatia), painted about 1480–95. The artist adopted an unusually pictorial technique to draw the hermit's rugged anatomical form, chiseling planes of light and shadow with prismatic clarity and rapidly tracing contours with scratchy, straight lines. He turned to a considerably softer, more impressionistic rendering of form for the study on the verso of the sheet. There, the small, partially cropped figure served for one of the running soldiers in the *Martyrdom and Funeral of Saint Ursula*

(Gallerie dell'Accademia, Venice), signed and dated 1493. Carpaccio often drew on slightly coarse blue paper to expand the scale of tone, both chromatically and texturally. His refined drawing techniques can be seen as an equivalent of his innovative manner of painting in the new oil medium, with sketchy, highly suggestive effects of light and thinly applied pigments that play off the rough weave of the canvas. As can be deduced from an annotation on the verso, Carpaccio's sheet of studies was once owned by the Sagredo family, the most important collectors of drawings in eighteenth-century Venice.

CCB

According to early Roman legend, the noble matron Lucretia committed suicide after being raped by Sextus, the son of the tyrant Tarquin the Proud. Her act led to a revolt that brought republican government to Rome. Here the artist recast the heroic story to focus on Lucretia's rhetorical gesture, which establishes her as a model of virtue and heightens the drama of her death. The pose for her monumental figure was inspired by a Roman sculpture. Both the emphatic, single contours and the careful manner of hatching over a boldly reinforced charcoal undersketch are typical of Raphael's large-scale pen studies for the *Parnassus* fresco in the Vatican Palace, begun soon after he arrived in Rome in 1508.

The gifted Bolognese printmaker Marcantonio Raimondi based two engravings, a *Dido* and a *Lucretia* (Bartsch 155 and 187), on this drawing by Raphael, and the design of Lucretia's head is reflected in another engraving of the Roman matron, executed by the Bolognese Jacopo Francia in about 1510–11. Considerably larger than any of the extant prints, Raphael's study is commensurate with the scale of a painting. The evidence of design transfer on the sheet suggests that this was a working drawing.

CCB

Raphael

Italian, b. Urbino 1483–d. Rome 1520

Lucretia

Pen and brown ink over charcoal on off-white laid paper; outlines incised for transfer with stylus, verso rubbed with carbon dust for transfer

Sheet 15 $\frac{3}{8}$ × 11 $\frac{5}{8}$ in. (39.6 × 29.4 cm)

Purchase, Lila Acheson Wallace Gift, 1997

1997.153

EUROPE





Frans Crabbe van Espleghem

Netherlandish, ca. 1480–1552

Christ as the Man of Sorrows

Ca. 1522–25

Engraving and etching

4¼ × 3¼ in. (10.9 × 8.2 cm)

Purchase, Gift of Mrs. Gardner Cassatt, by exchange, Charles Z. Offin and John J. McKenry Funds, A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest, and Anne B. Stern, Reba and Dave Williams, and David Tunick Gifts, 1997

1997.372

Christ's unnaturally contorted figure typifies Crabbé's work in its peculiar melding of medieval Netherlandish stylistic conventions and classical Renaissance principles. In this modestly proportioned yet immensely powerful etching, Christ, in a traditional devotional portrayal, sits at the edge of a sepulchre, clutching the base of the cross. The column

and the scourge, symbols of his flagellation, loom behind. Crabbé distinguished forms by juxtaposing patterns: the hatching on Christ's body, the undulating grain of the cross, and the stippled surface of the edge of the tomb. Thus, at a time when artists were still experimenting with the etching technique, he created an exemplar of the varied tones and textures that the printed line can produce. While the abstraction of the composition and its agitated patterning—in particular in the loincloth's myriad folds—are reminiscent of late Gothic art, the source of Christ's pensive pose and muscular body can be traced to the German master Albrecht Dürer, whose prints were circulating throughout northern Europe. Dürer probably met Crabbé during a visit to the latter's native city of Mechelen in 1521. Crabbé's works are very rare; this print is known in only one other impression (Art Institute of Chicago).

NMO

Francesco Mazzola, called Parmigianino
Italian, b. Parma 1503–d. Casalmaggiore 1540
Mercury

Black chalk on off-white laid paper

12⅞ × 8¼ in. (30.7 × 20.8 cm)

Purchase, Florence B. Selden Bequest, Jessie Price Gift, and Harry G. Sperling Fund, 1997

1997.154

Probably dating from the 1520s, this precocious life study shows the god Mercury, who can be identified by the winged hat in his right hand. He presumably holds a caduceus in his left hand. The god's half-seated, half-standing pose and his elongated torso suggest that the figure was meant to be seen from below. Earlier in the sequence of preliminary design, a small sketch at the National Gallery of Art, Washington, D.C., shows the god's stance in a more agitated contrapposto. The artist's soft handling of the chalk, with delicately blended transitions of tone, even in passages of hatching, recalls the *sfumato* effects of Correggio's studies and exemplifies the Emilian tradition of draftsmanship at its best. Both the beauty of Mercury's anatomy and his languid pose evoke Michelangelo's nude youths frescoed on the Sistine Chapel ceiling in 1508–12, which Parmigianino would have experienced firsthand during his sojourn in Rome from 1523/24 to 1527.

The Metropolitan Museum drawing may have been a study for a lost painting of Mercury in chiaroscuro that was listed in the collection of Parmigianino's frequent patron Cavaliere Francesco Baiardo at the time of his death, on September 30, 1561.

CCB



Hans Burgkmair*German, 1473–1531****The Crucifixion***

1527

*Woodcut in four blocks printed on eight sheets of paper**Overall 37 3/4 × 26 in. (95 × 66 cm)*

Purchase, Gifts from Mrs. Gardner Cassatt, Mrs. Francis Ormond, Bessie Potter Vonnoh, William Benton, Donald Silve, William M. Ivins Jr., and Mrs. Harry Payne Whitney, and other gifts, bequests, and funds, by exchange, 1997
1997.66

In collaboration with the prodigious woodcutter Jost de Negker, Burgkmair created this remarkable single image from four woodblocks pieced together and printed on eight sheets of paper. Active in Augsburg and one of the most significant and ambitious producers of woodcuts in the sixteenth century, Burgkmair designed four such eight-sheet woodcuts between 1524 and 1527. In addition to *The Crucifixion*, the Museum also owns the large *Adam and Eve* from this group (acc. no. 49.95.150). Like Albrecht Dürer, his close contemporary, Burgkmair was one of the chief designers of the Holy Roman Emperor

Maximilian I's monumental multisheet triumphal woodcut ensembles before the monarch's death in 1519. Thus, it is hardly surprising that the artist went on to create this and other large devotional prints in the 1520s. Unlike his prints of a more intimate scale, Burgkmair intended this exceptionally large and bold devotional image to rival his paintings in their breadth and compositional complexity. Large prints were not normally kept in albums but were hung on walls, sometimes in homes, but more likely in public spaces such as churches and meeting halls. As a result they are extremely rare; only three other impressions of this print are known (British Museum, London; Schlossmuseum, Gotha; and Graphische Sammlung Albertina, Vienna).

NMO

Girolamo Macchietti*Italian (Florence), ca. 1535–1592****Seated Youth****Red chalk, highlighted with white gouache, pale ocher wash on off-white laid paper**6 3/4 × 5 1/2 in. (17.1 × 13.9 cm)*

Purchase, Jessie Price Gift and Rogers Fund, 1998

1998.73

A partially draped young male assistant posed in the artist's studio for this delicately executed drawing. Macchietti probably first began to make life studies in red chalk on ocher-washed paper about 1570. This study of a youth was done in preparation for the figure of an onlooker seated on a balustrade in the background of the artist's most celebrated altarpiece, the *Martyrdom of Saint Lawrence* (Santa Maria Novella, Florence). The eerily serene beauty of the youth's pose, in lost profile and thus with averted gaze, counterbalances the saint's horrific torture unfolding below. Painted during the course of just a few months, the altarpiece was unveiled on May 21, 1573, to great acclaim. It was praised by the artist's contemporaries for the veristic portrayal of figures, light, and space with "a mysterious, pleasing quality of color." Among the fervent admirers of Macchietti's altarpiece was the art critic and erudite man of letters Don Vincenzo Borghini, who mentioned it in letters to Macchietti's former master Giorgio Vasari. In 1563, shortly after his return to Florence from Rome, Macchietti had been elected a member of the Accademia del Disegno, newly founded to promote drawing and design as the foundation of the visual arts.

CCB





Agostino Zoppo

Italian (Padua), ca. 1520–1572

Chronos

Mid-16th century

Bronze

H. 18½ in. (47 cm)

Edith Perry Chapman Fund, 1997

1997.512

The Renaissance developed the Greek deity Chronos (Saturn in Latin) into the personification we know as Father Time, here presented as a winged elder leaning on a crutch. The oversize hands and the scumbled effect of areas such as the beard, in emulation of Venetian painting, are characteristic of the Paduan sculptor Agostino Zoppo. The style is precisely that of statuettes he cast in relief for a monument of 1547 in the Palazzo della Ragione, which the Paduans thought they were erecting to their native son the ancient Roman writer Titus Livius, apparently without realizing that the older epitaph to which the sculptures were joined actually honors a fourteenth-century freed slave, Tito Livio Halys. Zoppo's bronzes on that monument represent Eternity and Minerva. Our *Chronos* no doubt comes from the tomb of an as-yet-unidentified Paduan humanist for which classical subject matter would have been devised as an appropriate accompaniment. A Sibyl in the Metropolitan Museum's collection, less attractive but exhibiting the same technical features as *Chronos*, almost certainly belonged to the same dismantled tomb.

JDD

Hendrick Goltzius

Dutch, 1558–1617

The Prophet Daniel in a Landscape

1589

Pen and brown ink, brush and brown wash, heightened with white, over black chalk, on off-white laid paper

10½ × 7⅞ in. (26.5 × 18.1 cm)

Monogrammed(?) HG

Purchase, Anonymous Gift, in memory of Frits Markus, 1997

1997.155

The Old Testament prophet Daniel, shown as a young man wearing a Phrygian cap, stands before an expansive landscape by the sea. He holds a book in his right hand and gestures with his left toward four beasts approaching behind him. In the prophet's vision, as told in the Book of Daniel, a four-headed leopard, a bear, a winged lion, and a dragonlike beast emerged from the sea, blown in by the winds. This vision, clearly shown in the drawing, was interpreted as prophesying the advent of a new Jerusalem, the beasts symbolizing four empires—Persia, Medea, Babylon, and Greece—that would fall.

Goltzius made this drawing as a study in reverse for an engraving attributed to his stepson and pupil, Jacob Matham, part of a series depicting five Old Testament prophets published in 1589. The sculptural treatment of the figure, with its elegant proportions and swaying posture, as well as the lively pen work and decorative play of wash, reveals Goltzius's interest in Italian Mannerist conventions known to him through drawings and prints. This drawing beautifully illustrates the way in which Goltzius revitalized the language of prints published in Haarlem in the years before his trip to Italy in 1590–91.

CL





Caravaggio (Michelangelo Merisi)

Italian (Lombard), 1571–1610

The Denial of Saint Peter

Oil on canvas

37 × 49 3/8 in. (94 × 125.4 cm)

Purchase, Lila Acheson Wallace Gift, 1997

1997.167

When Christ was arrested he was taken to the high priest to be judged. In Caravaggio's picture, Saint Peter is shown before a fireplace in the courtyard of the high priest, where a woman accuses him of being a disciple of Christ. The pointing finger of the soldier and the two pointing fingers of the woman are a condensed allusion to Peter's three denials.

This extraordinary painting, a marvel of narrative as well as pictorial concision, was painted in Naples shortly before Caravaggio's premature death. Its dark, restricted palette and expressively varied, abbreviated brushwork contrast with the descriptive style of the

artist's earlier, more familiar Roman paintings, such as the Museum's *Musicians* (acc. no. 52.81), and heighten the tragic effect—a characteristic of all of Caravaggio's late work. The fully illuminated face of Peter is an especially haunting depiction of guilt and remorse.

Nothing certain is known about the picture before this century, but a composition by Caravaggio of this subject and size was owned by the Savelli family in Rome during the seventeenth century. For its economy of means and psychological probity, this picture is a landmark of European painting and will be a highlight of the Museum's collection.

KC



Adam Elsheimer

German, 1578–1610

Seated Young Woman

Watercolor and gouache on light brown laid paper

3 × 2½ in. (7.5 × 7.2 cm)

Purchase, Louis V. Bell Fund, Leon D. Black Gift, and Dodge Fund, 1997

1997.373

This grisaille conveys the brooding vulnerability of a young woman sitting alone in an ambiguous setting. The soft lighting, which describes her solemn expression and posture, adds to the emotive tone. The free brushstrokes—bold gestures for a picture so small in scale—are characteristic of the work of Elsheimer, one of the most individual and influential German artists after Albrecht Dürer.

Elsheimer's grisailles are very rare, and the purpose for which they were made is not known; however, the artist seems to have favored this medium for biblical and mythological subjects. A similarly posed figure in another grisaille represents Bathsheba at the bath, accompanied by her handmaiden and spied upon by King David. If this drawing is not a study for Bathsheba, it might represent the unsuspecting Susanna at the moment before she is surprised by the two church elders who threaten her.

CL

Peter Paul Rubens

Flemish, 1577–1640

Susanna

Pen and brown ink, brush and brown wash, on off-white laid paper

6⅞ × 6 in. (17.5 × 15.4 cm)

Purchase, Anonymous Gift, in memory of Frits Markus, 1998

1998.74

A story from the Old Testament Apocrypha often depicted in the seventeenth century tells of two elders who conspired to seduce Susanna, the wife of a wealthy Jew in Babylon. They catch her bathing alone, and though she attempts to flee, she fails to do so and is found guilty of adultery. Justice prevails in the end, however, when the two elders, tried separately, give conflicting evidence and thereby reveal Susanna's innocence.

In this drawing Susanna looks back over her shoulder with an expression of dismay as one of the old men reaches for her, his lecherous intentions indicated by his satyrlike





features. Rubens made this study about 1608 in preparation for a painting now known only through prints and workshop copies. The network of pen lines shows how the artist explored various gestures for the figure of Susanna, settling on one in which she reaches across for the drapery around her hips as she leaps up out of the bath. This action indicates her modesty and at the same time introduces a complex torsion that suggests her wish to flee. Rubens thus brought immediacy and dynamism to this scene—traits that are now considered emblematic of the period.

CL

Alessandro Algardi

Italian, b. Bologna 1598–d. Rome 1654

The Holy Family with Two Angels

Black chalk over traces of stylus underdrawing, some pale brown wash, on off-white laid paper 10¼ × 7⅞ in. (26 × 20.1 cm)

Purchase, Fletcher Fund, and Mr. and Mrs. David M. Tobey, Susan H. Seidel, and Sayn-Wittgenstein Fine Art Inc. Gifts, 1997
1997.374

Full of movement, dramatic light, and tonal nuance, this late, quite finished composition is among the most ambitious extant chalk drawings by the artist and can probably be dated to 1650–54 on the basis of style. Exquisitely pictorial passages of atmospheric stumping soften the vigorous, plastic handling of the silvery black chalk, revealing Algardi's

brilliance as a sculptor of reliefs. Indeed, this sheet may have served as a detailed demonstration drawing for the composition in relief on a bronze plaquette. The figures in Algardi's drawing are in the same scale as those in several extant plaquettes on the themes of the Holy Family and the Rest on the Flight into Egypt. The artist apparently calibrated his manner of drawing to indicate the surface treatment intended for the relief, subtly washing the background with gray brown to evoke the burnished finish of the metal and delicately stumping figures rendered in chalk to evoke the high polish of their projecting forms. He also suggested minor background details in the drawing with a schematic bravura of line that seems typical of the incisions in his small metal works.

CCB



Goffredo Wals

German, ca. 1595/1600–ca. 1638

A Roman Landscape with Figures

Oil on copper

Diam. 16 in. (40.6 cm)

Wrightsmann Fund, 1997

1997.157

Despite the modest scale of this dreamy landscape, it is the largest of approximately thirty known paintings by Wals. Twice that number were listed in 1634 as owned by Gaspard de Roomer, an Antwerp merchant and voracious collector living in Naples. It was there that Claude Lorrain trained under Wals for two years (about 1620 and 1621?), according to Baldinucci, who wrote of Wals's "much-lauded brush" about forty years after his early death.

Wals was well aware of the pioneering landscapes painted in Rome by the highly successful Fleming Paulus Bril and by the late German Adam Elsheimer (d. 1610), whose small works on copper were esteemed by artists and connoisseurs. Agostino Tassi, the painter of decorative frescoes who was Wals's teacher, adopted the northerners' style in cabinet pictures. However, these sources and comparison with contemporary works done in Rome by the Dutch landscapists Bartholomeus

Breenbergh and Cornelis Poelenburgh do not prepare one for the freshness of Wals's vision. Most other landscapes of the period, although they were admired for their naturalistic effects, share conventions of composition, coloring, and other properties that make it obvious they were invented in the studio. It would be tempting to assume that, by contrast, this picture was painted outdoors and recorded an actual site were it not so evocative of antiquity and tranquil afternoons in the Roman campagna.

WL

Parade Helmet à l'Antique

French, probably Paris, ca. 1620–30

Steel, brass, paint, and textile

H. 14 $\frac{7}{8}$ in. (37.6 cm)

Purchase, Gift of William H. Riggs, by exchange, 1997

1997.341

A reflection of the classical tradition in early Baroque France, this parade helmet with its distinctive arched comb was intended to





evoke the armor of ancient Rome. The comb is pierced with pairs of lacing holes by which an elaborate feathered plume must originally have been attached. The colorful effect of the feathers was further enhanced by the presence on the helmet of numerous gilt rivet heads and by the use of gold paint to highlight the incised foliate scrolls on the sides of the bowl, the raised shell-like motifs, and the bands along the edges. The padded lining, remarkably still intact, was originally covered with salmon-pink silk. Undoubtedly created for a member of the French court of Louis XIII (r. 1610–43), the helmet was probably intended for use in a pageant, ceremonial entry, or carousel *à l'antique*. Helmets of nearly identical design, almost certainly from the same workshop, are in the Musée de l'Armée, Paris, and in the Wallace Collection, London.

SWP

Claude Gellée, called Le Lorrain

French, 1600–1682

Queen Esther Approaching the Palace of Ahasverus

1658

Pen and brown ink, brush and brown wash, and white gouache, over black chalk under-drawing, with a dark brown ink border on off-white laid paper

11⁷/₈ × 17¹/₂ in. (30 × 44.4 cm)

Signed, dated, and inscribed in pen and brown ink (lower right): CLAUD [illeg.] / I [illeg.] ROMA / 1658; (bottom center): LA REINA HESTER

Purchase, The Annenberg Foundation Gift, 1997

1997.156

This magnificent compositional study, which came to light in the late 1980s, stands out in Claude's graphic oeuvre for its high degree of finish and detail. The biblical subject is set in an invented landscape animated by a diffuse

naturalistic light. It was presumably made as a presentation drawing for François Bosquet, bishop of Montpellier, who had commissioned from the artist a pendant to his *Sermon on the Mount* (Frick Collection, New York). The resulting painting—considered by Claude to be his most beautiful—was later largely destroyed by fire (a fragment survives at Holkham Hall, England).

Claude here depicts the Old Testament story of Queen Esther, who went to the king's palace to implore his mercy for her condemned people. As uninvited appearances before the king were forbidden under penalty of death, Esther collapsed in fear as she neared his throne—a scene commonly depicted by Baroque artists. By choosing instead the moment of Esther's approach to the palace—which is not described in the biblical text—Claude has shifted the focus from the clemency of the king to Esther's act of bravery when its outcome was still unclear.

PS

Adriaen van Ostade

Dutch, 1610–1685

Reading the News at the Weaver's Cottage

1673

Pen and brown ink and watercolor, heightened with white, over traces of graphite, on off-white laid paper

9 7/8 × 8 in. (24.4 × 20.2 cm)

Signed and dated (lower right): Av:ostade.1673

Bequest of Lore Heinemann, in memory of her husband, Dr. Rudolf J. Heinemann, 1996

1997.117.10

Within the cozy confines of a cottage, a modest fellow reads the news from a broadside, while another listens and a young mother feeds her child. Known for scenes that sometimes emphasize the vulgar aspects of peasant life in a manner that nevertheless seems true to nature, Ostade here created an image that celebrates leisure, literacy, and domestic values. The focus is on social interaction rather than the sensual pleasures of drinking and womanizing. The loom tucked in the background identifies the setting as a weaver's cottage, a reference to the industry that brought prosperity to Ostade's native city of Haarlem during the seventeenth century.

While the pen lines are set down in Ostade's typically sketchy manner, the delicately applied watercolor gives the image a highly finished, jewel-like quality. Ostade made such drawings to be sold on the market, prominently signing and dating them. As works on paper, these popular images were less expensive than the oil paintings they were made to imitate.

Repeatedly engraved in the eighteenth and nineteenth centuries, this work was one of the most famous of the finished watercolors that Ostade made between 1672 and 1684, toward the end of his life.

CL





Claude Gillot

French, 1673–1722

The Stalled Procession

Brush and gouache and red wash over pen and black ink underdrawing, on prepared white laid paper

8 5/8 × 13 3/8 in. (22 × 33.5 cm)

Purchase, David T. Schiff and The Charles Engelhard Foundation Gifts, 1998

1998.207

Innovative in terms of both iconography and manner, Gillot's work constituted a major impetus for the development of the Rococo style. His merging of established pictorial traditions with humorous elements borrowed from theater and contemporary life prefigured the enigmatic *fêtes galantes* of his famous student Antoine Watteau, as did his figures, which range in demeanor from base to refined.

Satyrs clearly appealed to Gillot, and he showed them in situations that are often more suggestive of the comic stage than of antique sources. In this case a cart bearing a female faun has become stuck in the mud, causing a

congestion of revelers to the rear. Under the whip of the faun driver, four satyrs strain unsuccessfully to free the wheels. The humor lies in encountering such mundane mechanical difficulties in the mythological realm.

Despite the playful irreverence of the subject, Gillot has rendered it with impressive technical mastery. The monochromatic palette of red wash and white gouache is fully exploited, lending the scene a painterly luminosity, from the pearly glow of the female faun to the ruddy tones of the satyrs and the shadowy grove from which they have emerged.

PS

Time Ravishing Youth and Beauty

German or Austrian, 1st half of the 18th century

Ivory

H. 11 1/8 in. (29.4 cm)

**Purchase, Blumka Gallery, Alexis Gregory,
and Alexis Gregory Foundation Gifts, and
Promised Gift of Alexis Gregory, 1998**

1998.116

This remarkably ambitious allegorical carving presents the morose and grizzled winged figure of Time in the act of seizing the voluptuous open-mouthed Beauty, leaving behind her wanly protesting companion, Youth. The animated spirit of the group, the sinuous beauty of its intricate composition, and the enchanting characterizations of its principal actors rivet the onlooker's attention in an extraordinary fashion, given the group's small scale.

During the late seventeenth and early eighteenth centuries in Germany and Austria a few virtuoso ivory workers delighted in the challenge of extracting intricate compositions from a single precious tusk, delineating minute anatomical features with exquisite precision. Here the carver has also exploited the natural texture of the ivory grain to stress the contrast of bony old fingers against youthful flesh and to evoke the nervous texture of hair.

The composition derives from a large late-seventeenth-century sculpture at Versailles representing Boreas and Orithyia. However, in altering its subject to express a melancholy fact of life, the artist has transformed the character of the group, couching its evident eroticism in a quasi-moralizing guise.

JH



Ferdinand Plitzner

German, 1678–1724

Writing Box

Eyrichshof (Franconia), ca. 1715–20

Oak, cedar, exotic hardwood, and ebonized fruitwood; marquetry in pewter, brass, and tortoiseshell; and silver

W. 11¾ in. (29.7 cm)

Partial and Promised Gift of an Anonymous Donor, in memory of Walter E. Stait, 1997

1997.411

During the seventeenth and eighteenth centuries luxurious boxes, similar to this one, that held writing and sealing implements had an obligatory place in the ceremonial setting of every Central European court. The elaborate decoration and preciousness of the materials reflected the owner's aristocratic status. Although frequently mentioned in contemporary inventories, such stately boxes have rarely survived the changing writing habits of later generations. This refined box shows a hitherto-unidentified monogram, incorporating the letters LG beneath a count's coronet; it is the only box of this type currently known of German origin.

Plitzner was the most important German cabinetmaker of the early eighteenth century. His works reveal perfect mastery of contemporary French design and cabinetmaking—especially evident in the box's complicated marquetry, which is influenced by Louis XIV's great furniture designer, André-Charles Boulle (1642–1732). Among Plitzner's main noble patrons were several members of the

Schönborn dynasty, for whom he created ceremonial furniture and one of the most important monuments of the late Baroque period in Germany: the intarsia panels for the mirrored room at Pommersfelden Castle in Franconia.

WK



Jonas Schertiger the Younger (gunstocker)

Swedish (act. 1715–d. 1748)

Snaphaunce Hunting Rifle

Stockholm, dated 1722

Steel, walnut, brass, and horn

L. 43¾ in. (117.8 cm)

Engraved: SCHERTIGER FECIT 1722.

Purchase, Gifts of Albrecht Radziwill and Charles M. Schott Jr., by exchange, and Rogers Fund, 1997

1997.356

One of the finest known Scandinavian snaphaunces, this rifle exemplifies the diverse influences shaping firearms design in eighteenth-century Sweden. The gun's slender proportions and small-caliber barrel are modeled after the Silesian *Tschinke* rifle; the prominent cheek stock is typically German, yet the flat-faced lock copies French models. The form of lock mechanism, on the other hand, is unmistakably Swedish, the snaphaunce traditionally

being favored in Scandinavia over the wheel-lock and flintlock commonly used on the Continent. The decoration, consisting of engraved openwork brass sheet inlaid flush into the stock, reflects both German and French Baroque designs but without apparent reference to the engraved gunmakers' pattern-books that were influential throughout most of Europe.

A gunstocker by trade, Jonas Schertiger the Younger was a member of the Stockholm cabinetmakers' guild. His name is prominently engraved on the brass inlay on the rifle's cheek. The sideplate includes a blank escutcheon surmounted by a royal crown, perhaps indicating that this gun was intended for the hunting cabinet of Frederick I of Sweden (r. 1720–51).

SWP





Carlo Antonio Testore

Italian (Milan), act. 1720–60

Violin

1737

Maple and pine

L. (approx.) 22¾ in. (58.4 cm)

Bequest of Charles William Jones, 1997

1997.237.1

Beginning in the late seventeenth century, three generations of Testores produced violins in Milan at their workshop under “The Sign of the Eagle.” Carlo Antonio, foremost of the second generation, learned his craft from his father, Carlo Giuseppe, who in turn derived his style from his master, Giovanni Grancino. Judging from the ordinary quality of their materials and workmanship, these Milanese luthiers served a less-demanding clientele than did their Cremonese contemporaries, the Amati and Stradivari. However, many Testore instruments, such as this well-preserved example, sound fine. The first from Milan to enter our collection, it has a top of pine and a two-piece back of quartered maple displaying a broad, curling figure descending from right to left; the characteristic scroll is of unfigured maple. As usual in instruments of this age, the neck is not original, having been grafted onto the pegbox probably in the nineteenth century. The orange-brown varnish appears to be mostly original. Now set up with modern fittings, including the fingerboard, tailpiece, bridge, and tuning pegs, the violin has a strong, warm tone. It was the favorite instrument of the composer Charles William Jones, whose recent bequest included a violin by François Pique (which joins a Pique violoncello in our collection) and three elegant French bows.

Andrea Boucheron

Italian, ca. 1702–1761

Inkstand

Turin, ca. 1753

Silver gilt

L. 13 in. (33 cm)

Wrightsmen Fund, 1997

1997.151.1a, b–.4

In this virtuosic execution of spiraling scrolls Boucheron has defined the French-oriented character of the Rococo style in Turin. Although more solid and robust, our inkstand recalls one made in Paris in 1746–47 by the court silversmith Thomas Germain. Boucheron may have known this piece, as he is said to have trained in Germain’s studio in the 1730s and is shown in a later portrait surrounded by examples of Germain’s silver. The actual model of the Museum’s inkstand is not necessarily Boucheron’s, however, and may well have been the creation of his compatriot Francesco Ladatte (1706–1787), who had practiced as a designer and sculptor in Paris before returning to Turin in 1744. Both artists worked for the court of Savoy—Ladatte as sculptor, Boucheron as silversmith—and they are known to have collaborated on at least one occasion.

That our piece was destined for the court is evident from the coat of arms of the House of Savoy engraved on the stand beneath the

LL



bell. It is presumably one of the many ink-stands Boucheron is recorded as having made for the royal family.

CLC

Gaspero Bruschi

Italian, ca. 1701–1780

After a model by Giovanni Battista Foggini

Italian, 1652–1725

The Rape of Proserpina

Florence (Doccia factory), ca. 1750

Hard-paste porcelain

H. 19³/₈ in. (49.2 cm)

Purchase, Gift of Irwin Untermyer, by exchange, 1997

1997.377

Pluto has swept up Proserpina from the field where she was gathering flowers and is plunging down with her to Hades. The dramatic force of the composition, which seems to burst forward, is characteristic of Foggini, whose use of multiple diagonals has created a sense of urgent action.

The group was originally executed in bronze about 1690. Our version is one of many examples of Florentine Baroque sculpture later translated into porcelain at Doccia at the direction of Carlo Ginori. His collection of casts and molds, acquired from the sculptors or their heirs, provided the basis for his factory's innovative repertoire.

According to the factory's archives, a wax model of the group was bought from Foggini's son in 1749. There are differences in position and drapery details in our example, however, that indicate the intermediate hand of Gaspero Bruschi, master of the sculpture studio.

CLC



Ernst Gottlob Borns

German, baptized April 4, 1730; d. 1782

Coffepot and Hot-Milk Pot

Bautzen, ca. 1765–70

Silver and beech

H. (coffepot) 8½ in. (21.6 cm);

h. (milk pot) 6¼ in. (15.9 cm)

Purchase, The Lesley and Emma A. Sheaffer Collection, Bequest of Emma A. Sheaffer, by exchange, 1997

1997.412.1,.2

Both pieces bear the maker's mark EGB, which recent research identifies as belonging to the goldsmith Ernst Gottlob Borns of Bautzen, a city east of Dresden in Saxony. For both pots Borns took the standard eighteenth-century waisted-barrel body form and enlivened it with a playful variety of surface modeling that emphasizes both the malleability and light-reflective qualities of the silver. The superb technique and the flamboyance of the design make these pieces exemplary documents of the distinctive Saxon interpretation of German Rococo. Remarkable details are the rocailles of flamelike appearance surrounding the base, thus teasingly evoking the flames of a burner, and the carved wooden handles echoing the embossed elongated C-scrolls of the silver bodies. Also characteristic is the tension between polished plain surface areas and articulating rocaille and floral relief elements. This style was developed and dominated by Dresden court craftsmen under the patronage of Friedrich August II, elector of Saxony and king of Poland (1696–1763), and his influential prime minister, Count Brühl. Related forms were also employed in products of the nearby Meissen porcelain factory.

WK



John Kentesber

English, fl. 1757–82

Pair of Sauceboats

London, 1768–69

Silver

H. 4½ in. (11.4 cm)

Gift of Suzanne dePeyster and Valerie dePeyster, 1997

1997.489.15,.16

Modest though these sauceboats seem in both scale and form, their simplicity was planned to suggest the classical *askos*, a container for liquids. In antiquity the *askos* was made from a whole goatskin and had, naturally, a swelling, bulging shape and a drawn-up neck, all in one piece. Already in antiquity the form was mimicked in metal. The sauceboats are thus examples of the arrival in silver of the Neoclassical taste, which not long before in England had captured the interest of architects and their clients. The feet and handles, however, are carryovers from the earlier Rococo style.

JMcN





(Justice and Prudence), in the then-current Neoclassical style. The remaining surfaces are enlivened by concave gadroons, a holdover from the preceding Rococo. The goldsmith or chaser remains anonymous, whereas the cutler, or *fourbisseur*, who assembled and retailed the piece has stamped his mark in several places: the letters GG separated by a sword, the point upward, surmounted by a crown, with a dot above each letter.

SWP

Embroidered Panel from a Set for a Dress (detail)

Italian, ca. 1780

Green-yellow silk satin with pink, green, and ivory silk floss and silver sequins

Overall 68 × 22 in. (170 × 55 cm)

Purchase, Fletcher Fund, by exchange, and Irene Lewisohn Charitable Trust Gift, 1998
1998.191a-d

The shimmering silk has been embroidered *à la disposition*, that is, following the contours dictated by the projected application, and is ready to be cut and sewn into a gown and

petticoat. Two side skirt panels (a detail of one is pictured), a single petticoat panel, and a length of yardage for the skirt back, bodice, and sleeves are all sumptuously worked with silk floss accented by tiny silver sequins to depict meticulously arranged ivory ribbon swags and abstract floral sprays in pinks and greens.

Although clients could specify colors, applied decoration, and styling, more often a dressmaking workshop would provide a variety of already embroidered panels from which the customer could select. Needlework designs, often adapted from pattern books, were transferred to the textile by pouncing, dusting over a pricked cartoon to leave dotted guidelines. The resulting dots were traced with ink for permanence during working.

The open robe and petticoat—heavily embellished with trimmings, a stomacher front panel, and lace accessories—was the dominant form of dress for women in the eighteenth century. Because of the sumptuousness of the silk and the formality of the embroidery, these panels were probably meant for a robe *à la française*, the expansive and flowing back and skirts of which would be an excellent vehicle for the embroiderer's art.

JAL

Smallsword with Scabbard

French (Paris), hallmarked for 1773–74

Gold, steel, wood, and fish skin

L. (in scabbard) 38 3/4 in. (98.1 cm)

Purchase, Annie Laurie Aitken Charitable Lead Trust Gift, and Gift of William H. Riggs, by exchange, 1998

1998.35a,b

Smallswords, like snuffboxes, were an essential element of male costume in the eighteenth century, and their hilts were likewise appreciated as masculine jewelry, made of every possible medium and subject to a wide variety of decoration according to the whim and wealth of the owner. Smallswords with hilts of varicolored gold are infinitely rarer than boxes of the same metal, and well-preserved examples like this one, retaining its original crisp chasing, are exceptional.

The hilt and matching scabbard mounts of yellow and green gold are cast and chased with medallions enclosing profile heads and seated figures of gods (Mars, Minerva, Jupiter, and Hercules) and personifications of virtues



Philippe-Laurent Roland

French, 1746–1816

Self-portrait

Ca. 1780–85

Marble

H. (including socle) 20³/₄ in. (52.7 cm)

**Purchase, The Annenberg Foundation
Gift, in honor of Mrs. Charles
Wrightsman, 1998**

1998.64

Roland, the most gifted pupil of Augustin Pajou and the teacher of Pierre-Jean David d'Angers, occupies a place near the origins of modern French sculpture. His Neoclassical style, far from neutral, is informed throughout with flashes of personality and an inviting tendency to abstraction, as in the series of arcs with which he constructed his own likeness. The spirited features of the self-portrait, which descended in his family, are younger but otherwise identical to those in a painting by François-André Vincent and a posthumous medallion by David d'Angers. After the Louvre, the Metropolitan Museum is the best place to view Roland's works: the marble self-portrait joins his terracotta half-length figure of a sleeping boy, a pair of gilt-wood overdoors with eagles from the château de Bagatelle, a marble roundel with the profile of Louis XVI, and the celebrated terracotta statuette of a frenzied bacchante riding a goat.

JDD



Louis-Simon Boizot (possible model designer)

French, act. 1773–1809

Jean-Jacques Lagrenée (probable decoration designer)

French, act. 1785–1800

Bowl

Sèvres, 1787

Hard-paste porcelain

W. 9½ in. (24.1 cm)

Purchase, Mrs. Sid R. Bass Gift, in honor of Mrs. Charles Wrightsman, and Anonymous Gift, 1997

1997.518

The cool elegance of its decoration admirably suits this bowl, which was made for Marie-Antoinette's dairy at Rambouillet. By late 1784 the painter Hubert Robert was engaged in designing the gardens of the château, which included a dairy pavilion where visitors could refresh themselves with ice creams and fruits. The bowl must have been completed by 1787, when the first of the queen's porcelains were delivered.

The service, now known only from factory drawings and a very few surviving pieces,



reflects the interest at the time in what was called the "Etruscan" style, a mélange of shapes and decorative motifs borrowed from classical antiquities as known from engravings of the excavations at Herculaneum and from private collections. In 1786 the diplomat and future museum director Baron Dominique Vivant Denon sold 525 "Etruscan" vases to the king, who had them deposited at Sèvres for instructional purposes the same year. The design of our bowl, composite in both form and decoration, is at once evocatively classical and unmistakably French.

Nikolai Stepanovich Vereshchagin

Russian, 1770–documented 1813

Pair of Vases

Arkhangel'sk, ca. 1795–1800

Walrus and elephant ivory

H. 8¾ in. (22 cm)

Purchase, Friends of European Sculpture and Decorative Arts Gifts, 1998

1998.13.1.2

The art of bone-carving in Russia is inseparably linked with the remote northern whaling city of Arkhangel'sk. Lack of academic training and his humble position in a customs office were not impediments to the most widely recognized Arkhangel'sk bone carver, Nikolai Stepanovich Vereshchagin, whose vases were commissioned as ambassadorial gifts of state and for the personal collection of Czar Alexander I.

The oval body of each of these examples in the Neoclassical style is decorated with an *ajouré* (pierced) decoration, four circular medallions in relief, and a finial surmounted by the figure of Atlas. The design of the energetically curving floral stalks resembles ornament found in seventeenth-century Russian book illustrations, and the Four Elements—one in each medallion—were inspired either by the "Frankish" prints circulating in Russia since the seventeenth century or by images from the *Book of Symbols and Emblems* commissioned by Peter the Great in 1703 in Amsterdam.

This elegant pair of vases is a particularly fine example of the work of Vereshchagin. "The noble and calm simplicity" of their form and the exquisite carving blend well with some stiffness in the rendering of the human bodies, which only adds to this artwork an air of soft, intimate charm.



MN

Anne-Louis Girodet-Trioson

French, 1767–1824

Study for "Portrait of an Indian"

Oil on canvas

16 × 12 7/8 in. (40.6 × 32.7 cm)

**Purchase, Gift of Joanne Toor Cummings,
by exchange, 1997**

1997.371

Girodet-Trioson was, after Ingres, the most gifted painter to emerge from the studio of Jacques-Louis David. Returning to Paris in 1795, after a stay at the French Academy in Rome, he developed a style marked by literary preciousness, imaginative pictorial effects, and exotic subjects and settings.

This small, jewel-like painting is the sketch for a life-size portrait now at the Musée Girodet at Montargis. When the larger canvas

was sold at the posthumous auction of the contents of Girodet's studio, it was catalogued as a "portrait of an Indian" and dated 1807. The richly colored costume, however, is Ottoman, not Indian.

GT



Gilles-Lambert Godecharle

Belgian, 1750–1835

Victory Alighting on Earth

Terracotta

H. 21 $\frac{3}{8}$ in. (54.7 cm)

Signed and dated 1809

**Purchase, Gift of Irwin Untermyer, by
exchange, 1998**

1998.65

The Paris-trained Godecharle became the most important Neoclassical sculptor of Belgium. This enchanting statuette served as the model for a relatively stolid marble statue that stands in a niche in the royal palace of Laeken. Ordered at a time when the emperor Napoléon I included Laeken among his possessions, the figure is to be understood in the self-congratulatory context of French victories, interpreted as bringing peace to the world, or at least that part of the world upon which this winged Victory alights—the orb is inscribed with the names of countries of the Mediterranean, including Portugal and Spain, where Napoleon’s vast designs by this time had in fact been stymied. Our terracotta girl formerly grasped an olive branch of peace along with the drapery in her lowered hand, while the upraised hand once brandished a trumpet.

JDD



Émile-Jean-Horace Vernet

French, 1789–1863

Jean-Louis-André-Théodore Géricault

(1791–1824)

Oil on canvas

18 $\frac{3}{8}$ × 15 $\frac{1}{8}$ in. (47.3 × 38.4 cm)

**Purchase, Gift of Joanne Toor Cummings,
by exchange, 1998**

1998.84

In the early 1820s Parisian critics were hard-pressed to decide which young painter had greater promise, Horace Vernet or Théodore Géricault. This work is the homage of one

close friend and friendly rival to the other. It shows Géricault as a Romantic artist, a type that had only recently been developed in the wake of Byron’s fusion of life and art. It is the portrait that recorded Géricault’s appearance for future generations.

Vernet depicts Géricault deep in thought and possibly suffering physically as well. It was probably painted in Paris in 1822 or early 1823, when the young Géricault was stricken with the disease that claimed his life in 1824. In a lithograph made by Vernet in 1823 Géricault wears the same scarf on his head.

GT

David Octavius Hill

British, 1802–1870

Robert Adamson

British, 1821–1848

Newhaven Fishwives

Ca. 1845

Salted paper print from paper negative

11 $\frac{5}{8}$ × 8 $\frac{3}{8}$ in. (29.5 × 21.7 cm)

The Rubel Collection, Purchase, Lila Acheson Wallace, Harriette and Noel Levine, and Alexandra R. Marshall Gifts, 1997

1997.382.19

Among the first to produce a large body of self-consciously artistic photographs, the painter Hill and the photographer Adamson are best known for the hundreds of Rembrandt-esque portraits made during their brief but prolific partnership. This image is part of a social-documentary project—the first in photography—that the team carried out in Newhaven and other small but vital fishing

towns near Edinburgh. Because their early paper-negative process could not record the fishermen at sea, Hill and Adamson focused instead on Newhaven's fishwives; dressed in traditional striped aprons and woolen petticoats, the women baited lines, unloaded and cleaned the catch, hauled the laden willow baskets up the hill to Edinburgh, and hawked their fish. In the age of the Industrial Revolution and its attendant social problems Hill and Adamson presented Newhaven as a model community bound by tradition, honest labor, and mutual support—qualities emphasized by the careful posing of figures and by the graphic strength and gritty effect of the medium itself.

This rare large-format print and twenty-five other exquisitely preserved photographs acquired by the Museum were among those that Hill selected as his finest achievements, assembled in albums, and presented to the Royal Scottish Academy in 1852.

MD



Roger Fenton

British, 1819–1869

September Clouds

1858–59

Salted paper print from glass negative

12 $\frac{3}{8}$ × 17 $\frac{1}{2}$ in. (31.4 × 44.3 cm)

The Rubel Collection, Purchase, Anonymous Gift, Curator's Discretionary Grant from The Judith Rothschild Foundation, and Thomas Walther Gift, 1997
1997.382.35

The towering figure in British photography of the 1850s, Fenton championed the medium's place among the fine arts and mastered all its genres, including architecture, landscape, reportage, still life, and *tableau-vivant*. Unlike the immensely popular and widely distributed seascapes of his French friend and counterpart Gustave Le Gray, with their theatrical sleight of hand (dramatic skies printed from a second negative), Fenton's expansive cloudscapes are intensely felt private meditations upon nature, printed once and kept in his personal albums.

The descendant of Constable's cloud studies and Turner's explorations of atmosphere and light, *September Clouds* is so minimal and moving that it seems to hover between the visible and the imagined. Fenton infused his landscapes with a distinctly English reverence for the observable world, recognizing, like Wordsworth at Tintern Abbey, "In nature and the language of the sense, / The anchor of my purest thoughts, the nurse, / The guide, the guardian of my heart, and soul / of all my moral being." Such photographs were among his last; within a few years Fenton sold his equipment and negatives and gave up photography, as if, having achieved the sublime, he found no further challenge in this art.

MD

Charles Nègre

French, 1820–1879

Refectory at the Imperial Asylum, Vincennes

1858–59

Salted paper print from glass negative

13 $\frac{1}{2}$ × 16 $\frac{3}{4}$ in. (34.2 × 42.5 cm)

Gift of Hans P. Kraus Jr. and Mariana Cook, in honor of André and Marie-Thérèse Jammes, 1998

1998.132



Gathered in the light-drenched refectory of a newly constructed convalescent hospital on the outskirts of Paris, patients and staff alike turned their eyes and attention to the man with the enormous camera at one end of the room, Charles Nègre. The resulting image, here in a rare unmounted and unretouched proof print from the artist's studio, is the largest and most engaging in a series of photographs that Nègre was commissioned to make as documentation and celebration of the Imperial Asylum at Vincennes, a charitable institution established by Emperor Napoléon III to provide those injured on the construction site or in the factory—"the worker's true field of honor," in the words of one of Napoléon's ministers—with care comparable to that given to the nation's military veterans. Trained as a painter in the same studio as Roger Fenton and Gustave Le Gray, Nègre was one of the era's most skilled photographers of architecture, possessing a particular sensitivity to the ways in which light and shadow animated the surfaces of centuries-old monuments. Here he seized upon the streaming sunlight as a vehicle to enliven the structure and texture of his picture and to suggest enhanced activity and health in the hospital inhabitants.

MD





Julia Margaret Cameron

British, 1815–1879

Zoë, Maid of Athens

Probably 1866

Albumen silver print from glass negative

11 $\frac{7}{8}$ × 9 $\frac{5}{8}$ in. (30.1 × 24.5 cm)

The Rubel Collection, Purchase, Lila Acheson Wallace, Ann Tenenbaum and Thomas H. Lee, and Muriel Kallis Newman Gifts, 1997

1997.382.38

A highly intelligent and deeply spiritual woman who appreciated the complexities of life, religion, poetry, and art, Cameron counted among her mentors and models many of the greatest minds of Victorian England—Tennyson, Herschel, Darwin, Ruskin, Carlyle, and others. When her children gave her a camera in 1863, she strove to express biblical and literary ideals of innocence, wisdom, piety, or passion that she saw embodied in her family and friends, rather than aiming for precise likenesses as did most professional portrait photographers.

Here Cameron's sitter was May Prinsep, her sister's adopted daughter. By allowing Prinsep's slight movement and by intention-

ally softening the focus, Cameron instilled a sense of breath and soul into this apparition, for the true subject of her photograph was a poetic evocation of love and longing. "Maid of Athens, ere we part, / Give, oh, give back my heart!" begins the verse composed by Lord Byron as he departed Greece in 1810. In the poem that inspired Cameron, Byron swears

By those tresses unconfined,
Woody by each Aegean wind;
By those lids whose jetty fringe
Kiss thy soft cheeks' blooming tinge;
By those wild eyes like the roe,
Zoë mou sas agapo [My life, I love you].

MD

Nadar (Félix Tournachon) and Adrien Tournachon

French, 1820–1910; 1825–1903

Pierrot Laughing (Charles Deburau)

1854–55

Gelatin coated salted paper print (vernis cuir)

10 3/4 × 7 7/8 in. (27.3 × 19.8 cm)

Purchase, The Horace W. Goldsmith Foundation Gift, 1998

1998.57

The great mime Baptiste Deburau acted at the Théâtre des Funambules in Paris, and after his death in 1846 his son Charles, who looked just like him, continued the tradition. The Deburaus transformed the commedia dell'arte character Pierrot, a base and thieving knave, into a modern free agent, whose clever, quicksilver maneuvering appealed not only to the lower classes but also to the literati. Gautier, Champfleury, Baudelaire, and George Sand saw Pierrot as a metaphor for the creative artist—autonomous, ironic, and endlessly imaginative.

Also in the theater audience was a journalist, caricaturist, and photographer with the pseudonym Nadar. In the fall of 1854 he asked Charles Deburau to pose for a series of photographs to publicize the new studio he had established with his brother, Adrien, but shortly after the brilliant session the brothers acrimoniously split up. The Deburau series was an immediate hit and won a gold medal at the Paris Exposition Universelle of 1855; ironically, the prize was awarded not to Nadar but to his brother, who was just the sort of slippery rogue Pierrot represented. Here Pierrot, having eaten his fill or perhaps stolen a kiss, is feeling devilishly good and savors his fortune with characteristic waggishness. MMH



Hilaire-Germain-Edgar Degas

French, 1834–1917

The Infanta Margarita, after “Velázquez”

1862–64

Etching and drypoint, second state

6 3/4 × 4 3/4 in. (17 × 12 cm)

Purchase, R. W. Moncrief Gift, in honor of Janet Ruttenberg, and A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest, 1997

1997.240

The cataloguer of Degas's prints, Loys Delteil, tells the story of Manet's and Degas's first meeting before a painting in the Louvre. Both artists made etched reproductions of the Spanish portrait thought then to be by Velázquez (now attributed to Velázquez's workshop). According to the anecdote, Manet

expressed surprise that Degas drew directly on his etching plate while standing in front of the painting. It was Manet's custom to produce a preliminary drawing, which was later reversed so that the printed version would face in the same direction as the original.

Degas's etched *Infanta* shows the painting the wrong way, but that inaccuracy seems not to have concerned him, as he sought mainly to reproduce the affecting awkwardness of the shy princess, posed stiffly in her regal dress. Where Manet, in his copy, gave force to the composition's structure and brilliant tonal contrasts, Degas dwelled on details that would imitate the Spanish picture's delicate and varied textures. Only two impressions of his etching are now known. CI



Hilaire-Germain-Edgar Degas

French, 1834–1917

At the Milliner's

1881

Pastel on five pieces of wove paper, backed with paper and laid down on canvas

27¼ × 27¼ in. (69.2 × 69.2 cm)

Signed (lower right): Degas

The Walter H. and Leonore Annenberg Collection, Partial Gift of Walter H. and Leonore Annenberg, 1997

1997.391.1

Recent research has determined that this remarkable picture was the first of Degas's series of pastels of millinery scenes. Like dance-rehearsal halls and racetracks, millinery shops provided Degas with unusual poses and distinctive color combinations.

The psychological center of this picture is the attentive eye of the woman at the left, as she assesses the impact of the hat being tried on by the woman at right. The compositional fulcrum of the highly finished pastel is the right elbow of the hatless woman, which brings the two together in an intimate moment of unified purpose. The scene is set in a generic but

elegant shop, with upholstered settees, parquet floors, tall mirrors, and plants in large ceramic pots. Degas was taken to such establishments by his tireless friend Mary Cassatt, who posed for at least one millinery picture, which belongs to the Metropolitan (acc. no. 29.100.38). All of the millinery pastels are richly worked in sumptuous harmonies, with bright ribbons and feathers setting off subdued street clothes. Émile Zola and like-minded Realist writers soon discovered, as Degas had, that the drama of modern life took place in unexpected corners such as this.

GT

Atelier of Jean-Baptiste Carpeaux (French, 1827–1875)

La Nègresse

Auteuil, dated 1872

Cast terracotta

H. 24 in. (61 cm)

**Gift of James S. Deely, in memory of
Patricia Johnson Deely, 1997**

1997.491

Carpeaux and his atelier worked up a successful commercial edition of terracotta busts based on the bronze figures constituting his *Four Parts of the World Sustaining the Globe*, the central element of the fountain of the Observatory in the Luxembourg Gardens, Paris. The date of 1872 on this sensitively detailed example coincides with his showing of the plaster model of the group at that year's

Salon; the fountain was inaugurated in 1874. Carpeaux was a liberal romantic whose humanitarian sentiments are manifest in our bust derived from the fountain's figure of Africa. He added a Michelangelesque sideward turn, ropes across the chest that seem barely able to contain the young woman's energy, and the poignant inscription on the base *Pourquoi! naître esclave!* (Why born a slave?)

JDD





Édouard Manet

French, 1832–1883

***Madame Manet (Suzanne Leenhoff,
1830–1906) at Bellevue***

1880

Oil on canvas

31¾ × 23¾ in. (80.6 × 60.3 cm)

**The Walter H. and Leonore Annenberg
Collection, Partial Gift of Walter H. and
Leonore Annenberg, 1997**

1997.391.4

The summer of 1880 would prove to be the last great period of productivity for Manet, who, in his late forties, suddenly found his life defined by illness. Suffering from rheumatism, he, along with his wife, son, and mother, rented a house at Bellevue, a resort near Paris with restorative waters. In a surprising change for an artist who habitually worked on grand studio compositions destined for the Salon, Manet executed a number of easel paintings out of doors, thus

adopting the technique associated with Monet, Renoir, and the Impressionists. But here, Manet adopted the fluent brushwork of an oil sketch without resorting to the flickering strokes that Monet and Renoir used. Despite the free assurance of Manet's manner, he had made several preparatory drawings of this work, one of which was acquired by the Museum this year (opposite).

Manet posed his wife in strict profile against a lush parklike setting. Focusing on

color harmonies and analogies of form, such as the curves of her bentwood chair and the brim of her straw hat, and carefully avoiding details that might reveal the model's identity, Manet opted to make a splendid genre scene rather than to portray the woman with whom he shared his life.

GT

Édouard Manet

French, 1832–1883

Mme Édouard Manet

1880

*Brush and black wash over graphite
on bloc paper*

6 1/8 × 4 5/8 in. (16.8 × 12.7 cm)

**Purchase, The Annenberg Foundation
Gift, 1998**

1998.106

Throughout his career Manet dashed off spontaneous portraits of people around him, often close friends and relatives. Frequently, a stylishly attired woman wearing a beribboned hat caught his eye; his pleasure in such a sight is evidenced in this piquant sketch of his wife, Suzanne, outfitted in summer dress.

The study is related to Manet's oil that shows his wife seated in the garden of their rented villa at Bellevue (opposite). Shaded by the brim of her straw hat, Mme Manet is scarcely recognizable in the "lost profile" of the preliminary sketch. (It is only the slightest line, following a telltale droop of the chin, that identifies her as the sitter.) In the painting, her face appears in stricter profile but is no less enigmatic.

By happy coincidence, this candid ink notation comes into our hands at the same time as Manet's finished painting and demonstrates how genius springs from small beginnings.

CI



Ignace-Henri-Jean-Théodore

Fantin-Latour

French, 1836–1904

Summer Flowers

Oil on canvas

20 × 24 in. (50.8 × 61 cm)

Signed, dated, and inscribed (upper right):

Fantin / Buré – Sept – / 1880

**Partial and Promised Gift of Susan S.
Dillon, 1997**

1997.347

Fantin-Latour was among the most gifted and prolific still-life painters of his generation. He brought to the genre, which was revitalized in France with the rediscovery of Chardin at mid-century, an approach that won him considerable success during his lifetime, and—given Proust's laudatory remarks in *Remembrance of Things Past*—posthumous fame. Above all, Fantin excelled as a painter of flowers: for some forty years, often to satisfy the demands of a devoted British clientele, he produced a succession of floral pieces that range from informal cabinet pictures to more impressive, meticulously finished works such as *Summer Flowers*.

This exquisite arrangement of dahlias, phlox, and roses picked from the artist's garden at Buré in Normandy is an exceptionally fine example of the style he perfected in the 1880s. During this period Fantin abandoned his youthful insistence on ambitious and multifaceted compositions for a sparer, more refined aesthetic. He used neutral backgrounds that enhance the luminosity of his delicate color harmonies and simple vases that in his words "count for nothing, and don't distract the attention to be paid to the flowers." Ineluctably, the viewer's gaze is drawn to the garden bouquets he painted with unrivaled fidelity and sensitivity to nature.

SAS





Paul Gauguin

French, 1848–1903

Still Life with Teapot and Fruit

Oil on canvas

18¾ × 26 in. (47.6 × 66 cm)

Signed and dated (lower right): P. Gauguin 96

**The Walter H. and Leonore Annenberg
Collection, Partial Gift of Walter H. and
Leonore Annenberg, 1997**

1997.391.2

Many of the still lifes that Gauguin painted during his second trip to Tahiti are rich in associations. Often they reflect not only his ties to his distant native country but to painters who were important to him during his formative years in France. This formidable canvas, redolent with allusions to Polynesia and striking in its bold use of color and pattern, is one of several that record his abiding admiration for Cézanne.

Here Gauguin emulates one of his most cherished possessions: Cézanne's *Compotier, Glass, and Apples* (private collection) of 1880. In 1896 it was among the few remnants left from a collection that the artist, once a successful stockbroker, was forced to liquidate

piecemeal to pay his debts. Over the years Gauguin steadfastly held on to the painting, which he represented in the background of *Portrait of a Young Breton Woman* (1889–90, Art Institute of Chicago) and hung prominently in his Parisian studio. In Tahiti, and from memory, he made this homage, which, as one scholar noted, essentially “‘translates’ Cézanne into Tahitian.” He adopts Cézanne’s plastic language—his shifting planes and spatial manipulations—and his motifs, including the evocative folds of the white napkin, but he then ingeniously substitutes mangoes, a Japanese teapot, and an earthenware jug for Cézanne’s famous apples, compote, and glass.

SAS

Paul Gauguin

French, 1848–1903

Two Women

Oil on canvas

29 × 36¼ in. (73.7 × 92.1 cm)

**The Walter H. and Leonore Annenberg
Collection, Partial Gift of Walter H. and
Leonore Annenberg, 1997**

1997.391.3

In this commanding image Gauguin eschews exotic imagery, symbolic content, and abstract color for a more direct, intensely realized approach to a favorite subject, Tahitian women. The result is powerful and distinctive. Appreciated by scholars as both a figure painting and double portrait, it is one of several works Gauguin based directly on a photograph. Yet here his reliance is only partial: from that image of two native women seated on a stoop he extracted and monumentalized the figures, depicting them close-up and half-length against a tropical setting. Ultimately, it is through facial expression and gesture that Gauguin proves his mastery: he effectively contrasts the

stalwart solemnity of the elder woman to the vulnerability of the younger one.

The painting bears an intriguing relationship to a passage in Gauguin's *Noa-Noa* (1893–94), in which he compares the generational differences between “the admirably dignified wife of the chieftain of Punaauia, clad in an orange velvet dress” and “a centenarian relative” whose “death mask” face bore a faint tattoo. Nonetheless, the picture is generally considered a late work, made shortly before it was exhibited in 1903 at the Galerie Vollard, Paris, as *Portraits of Women*. Recent scholarship has identified the sitters as aunt and niece rather than mother and daughter.

SAS





Bartholomew Le Roux I

American (b. Holland), ca. 1663–1713

Pair of Trencher Salts

New York City, 1690–1713

Silver

H. 1¼ in. (3.2 cm)

Gift of Suzanne dePeyster and Valerie dePeyster, 1997

1997.488.5,.6

By about 1700, as mores changed and salt became more easily obtainable, small individual saltcellars set one to each trencher, or plate, supplanted the large standing salt of medieval origin. These trencher salts are among the earliest American examples known. They are exceptional not only for their exquisite design and workmanship but also because they have survived as a pair. Their form is a simple and beautifully proportioned composition, which balances the concave hemisphere of the well with the convex curve of the sides. Embracing the front of each salt is a cartouche containing the de Peyster family coat of arms and crest and engraved with characteristically luxuriant, New York early-Baroque acanthus foliage. The maker, Bartholomew Le Roux I, left Holland (where he probably trained) for London in 1685 and not long thereafter moved to New York. He was the first of three generations of New York silversmiths; a coffeepot (right) and salver also acquired this year by the Museum were fashioned by his son Charles. On loan from the de Peyster family since 1911, the salts have now, happily, entered the permanent collection.

FGS

Charles Le Roux

American, 1689–1745

Coffeepot

New York City, 1725–35

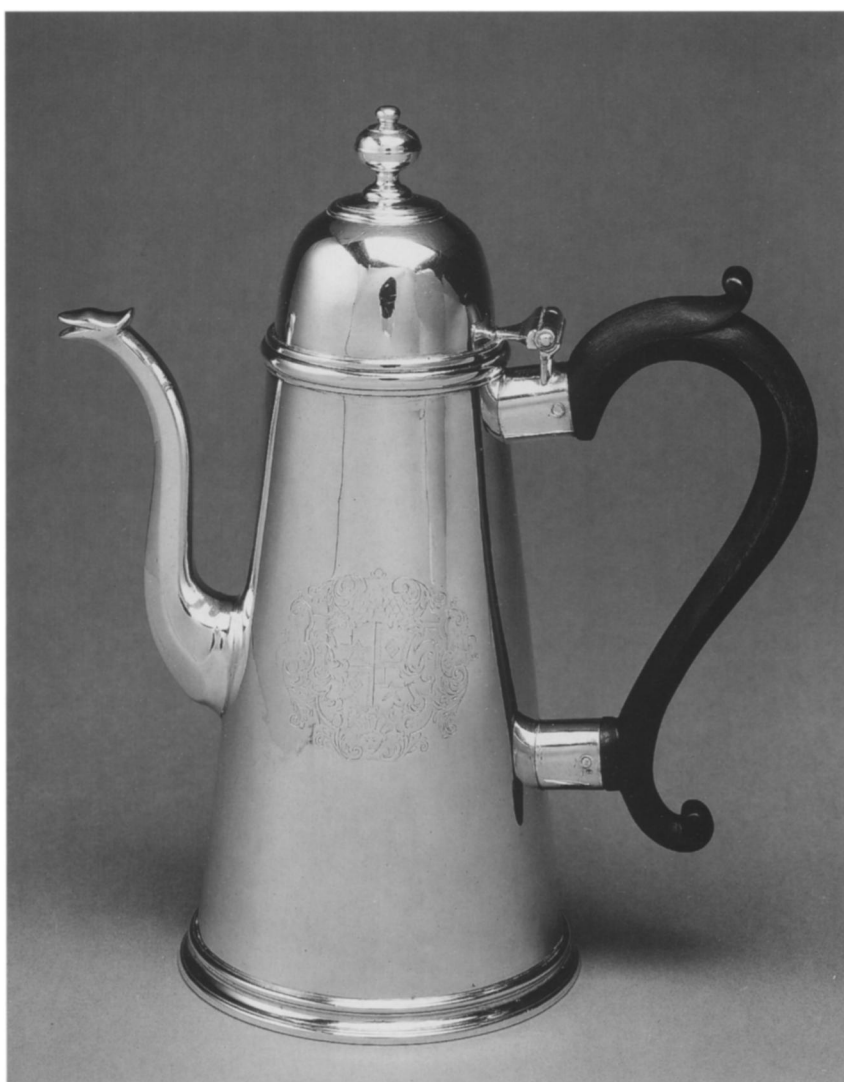
Silver

H. 9¾ in. (24.8 cm)

Purchase, Friends of the American Wing Fund, Sansbury-Mills Fund, and Mr. and Mrs. Robert G. Goelet, Mr. and Mrs. Robert M. Rubin, Wunsch Foundation, Maxwell H. Gluck Foundation, Louis and Virginia Clemente Foundation Inc., and Anonymous Gifts, 1997

1997.498.1

Outstanding for its superb linear qualities, this vessel with its tall tapering body and high domed lid represents the earliest form of coffeepot made in the Colonies and is a rarity in American silver. In its reliance on harmonious lines and proportions and on the





brilliance of the unadorned metal it epitomizes the Queen Anne style, which dominated American silver from about 1720 to 1750. Typically, only a modicum of engraving disrupts the reflective surfaces: on one side is a cartouche of scrolls and foliage, the restrained design of which accords with the reserved poise of the piece. The arms are those of Assheton quartering Shepley, for Ralph Assheton (1695–1745) of Philadelphia. A square salver with an upcurved rim and bracket feet and the identical arms engraved within a circular surround was acquired with the coffeepot (acc. no. 1997.498.2). It is one of only two American salvers of this form known. The coffeepot and salver remained together in family hands until recently. Both are the work of Charles Le Roux, a leading New York silversmith of the second quarter of the eighteenth century, whose clientele included a number of prominent Philadelphians.

FGS

Louis-Antoine Collas

French, 1775–after 1829 (act. in America 1816–29)

Eugenie Simons

1827

Watercolor on ivory

$3\frac{1}{8} \times 2\frac{1}{2}$ in. (7.9 × 6.4 cm)

Signed (lower left): Collas/1827

Purchase, The Honorable and Mrs.

Max N. Berry Gift, 1997

1997.520

Jeremiah Theüs

American, 1716–1774

Mrs. Jacob Motte (Elizabeth Martin)

Ca. 1755

Watercolor on ivory

$1\frac{3}{8} \times 1\frac{1}{4}$ in. (3.5 × 3.2 cm)

Purchase, Gift of Edgar William and

Bernice Chrysler Garbisch, by exchange,

1997

1997.340

French-born Collas, who went by a variety of pseudonyms in America, studied in Paris and exhibited at the Salon before successfully deploying his considerable skills in St. Petersburg,

Russia; New York City; Charleston; and New Orleans. Twenty-three-year-old Eugenie Simons of Martinsville, Louisiana, traveled the then considerable distance to New Orleans in order to be painted by Collas. She sat for this, her engagement portrait (above left), on March 6, 1827. Collas portrayed her in the manner for which he was celebrated: her elegantly coiffed black hair, stylish red gown, ravishing tiara, earrings, and necklace are flawlessly detailed.

Miniatures by Theüs, a Swiss-born painter who worked in Charleston, South Carolina, for a number of years, are exceedingly rare. His portrait of Mrs. Jacob Motte (above right) is one of three such meticulous works by this rather eclectic artist. The portrait bears the hallmarks of Theüs's work in oils, in which gleaming clothes and elegant coiffures adorn the sober faces of southern colonists. Mrs. Motte wears a dazzling blue gown with fine white lace at the neck, and her hair falls in perfect ringlets. Her portrait, said to be perhaps the first miniature painted on ivory in America, is mounted in its original bracelet case.

CRB

Jacob Anthony (probably Sr.)

American (Philadelphia, Pennsylvania),

1736–1804

Oboe

Ca. 1785–1800

Boxwood, ivory, and brass

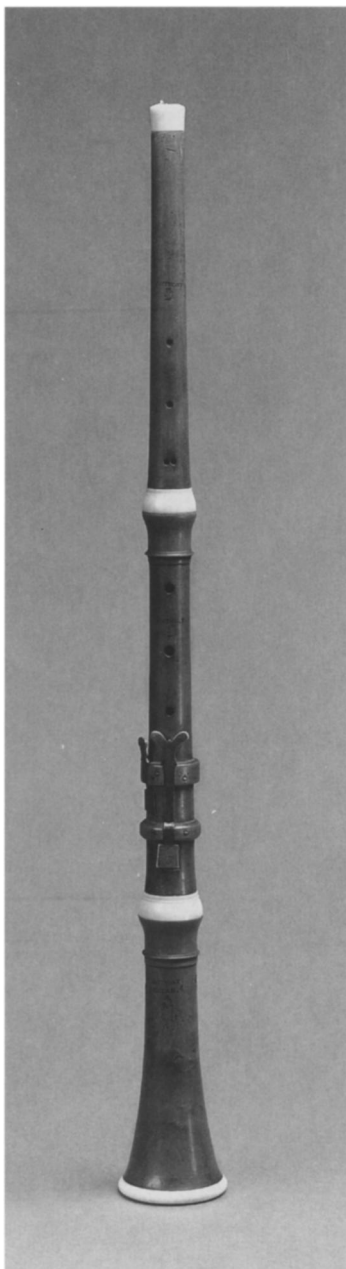
L. 22¼ in. (57 cm)

Stamped: Anthony / Philad.a / [flower]

**Purchase, Gift of Albany Institute of
History and Art, by exchange, and Rogers
Fund, 1997**

1997.272

Very little information exists about Anthony,
a German who emigrated to Philadelphia
before the American Revolution and set up



shop on Second Street “at the sign of the German Flute and Hautboy.” City directories identify him as a turner as well as musical-instrument maker, and also, perhaps in error, briefly as a mathematical-instrument maker. Anthony was among colonial America’s earliest professional woodwind producers; his son, Jacob Jr., followed the same profession and appears independently in Philadelphia directories from 1793 through 1811. The few surviving Anthony instruments (including one clarinet and two flutes now at the Library of Congress) reveal sophisticated designs and impressive skill at the lathe, but we cannot be certain whether our two-keyed oboe is the father’s work or the son’s. Where the senior Jacob learned his craft is unknown, but possibly he lived in England for a while; the straight-topped form of this instrument typifies oboes believed to have been played in late-eighteenth-century British militia bands, although its delicate workmanship is superior to most, and it is slightly smaller than normal, indicating a higher pitch. Remarkably, it shows little sign of use and has been lovingly preserved.

LL



James Doull

American (b. Scotland), act. ca. 1790–1820

Tall Clock

Charlestown, Massachusetts, ca. 1810

Mahogany, mahogany veneer, maple, maple inlays, white pine, brass, and painted iron
H. 9 ft. 3¼ in. (283.8 cm)

Purchase, Anthony W. and Lulu C. Wang Gift, 1998

1998.12

Over nine feet tall, this majestic clock is among the finest and most aesthetically significant examples produced in America during the Federal period (1790–1825). The manufacture of such pieces was a joint venture between the clockmaker, the cabinet-maker whom he employed to furnish the case, and the patron. In this instance we are able to identify with precision only the man responsible for the works, James Doull of Charlestown, whose name is painted on the appropriately oversized thirteen-inch dial. The brilliantly veneered and inlaid case, although unsigned, is quite likely by Thomas Seymour (1771–1848) of Boston, whose signature-style lunette inlays of shaded maple border the door and the lower part of the

case; they are also used to face the plinths below the brass finials and the reeded and richly carved, engaged quarter columns of curled maple. The clock dial depicts charmingly naive versions of the personifications of the four seasons—standard motifs on imported English painted dials of the period—and a portrait in the tympanum of a young girl in an idealized landscape. These images may be by John Penniman (act. 1806–28), an artist documented as having decorated dials for the renowned Willard family of clockmakers in nearby Roxbury and Grafton.

PMK

Young Boy's Suit (habit dégagé)

American, ca. 1805

Cotton and muslin

L. overall (center back) 22 in. (55.8 cm)

Purchase, Judith and Ira Sommer Gift, 1997
1997.509a–d

Before the late eighteenth century children were clothed like miniature adults. Boys wore frocks for their first five to seven years and

thereafter the waistcoats and breeches of men. Beginning in the 1770s, in part in response to the ideals of Rousseau and the back-to-nature movement, a more relaxed outfit, based on laborers’ garments and composed of a cropped jacket and full-length trousers, was adopted to ease a boy’s transition from infancy to manhood. By the turn of the century, boys who had grown up with this attire had matured and popularized long trousers for adults as well.

This costume is interestingly inconsistent. Though constructed for a boy still of an age appropriate for a frock, it exhibits the formal double-breasted closure, triangularly notched lapels, cut-away tails, separate vest, ornate jabot, and coordination of textile generally reserved for adult attire. While children of elevated social class in this period might have adopted adult costume at an early age, the pedestrian textile of this suit belies such an explanation. The fabric likewise excludes the piece from the realm of special-occasion wear. Despite, or perhaps because of, its puzzles, the suit is singular and fascinating.

JAL



John Adams Whipple

American, 1822–1891

Cornelius Conway Felton with His Hat and Coat

1850s

Pair of daguerreotypes in double case

Each 3¼ × 2¾ in. (8.3 × 7 cm)

The Rubel Collection, Purchase, Lila Acheson Wallace, W. Bruce and Dee Lundberg, and Ann Tenenbaum and Thomas H. Lee Gifts, 1997

1997.382.41

This rare daguerreotype diptych shows Cornelius Conway Felton (1807–1862), Eliot professor of Greek literature at Harvard University, reaching for his felt hat and duster. The first son of a poverty-stricken furniture maker, Felton became one of the country's most renowned classical scholars and, in

1860, Harvard's president. Although Felton donned academic robes, he never lost his connection to the everyday experiences of common folk. He preferred scaling ancient ruins to suffering the ennui of Cambridge clubs and, like Lord Byron, was a sensualist who disdained constricting clothes.

This witty photograph lampoons the rigid formality of the portrait process through narrative gesture (the implied reach across separate images) and nuance (the delicate crush of the soft hat's crown). As opposed to the inflexible silk top hat worn by dandies and professors alike, the broad-brimmed felt hat was worn by outdoorsmen and was practical, casual, and fundamentally democratic. It could be worn in crowded railway carriages, while shooting in the country, and on archaeological excavations, places where the top hat was both uncomfortable and unmanageable.

Lambasting London's commercial art bazaar, Oscar Wilde wrote: "A nation arrayed in stove-pipe hats might have built the Pantechnikon possibly, but the Parthenon never."

JLR

Union Porcelain Works (manufacturer)

American (Greenpoint, Brooklyn, New York), 1863–ca. 1922

Cup and Saucer

Ca. 1876

Porcelain

H. (cup) 2 in. (4.9 cm)

Marked (on bottom): (of saucer, stamped in black) UNION / Porcelain Works; (of cup, painted in black) U. P. W. / S.

Gift of Marco Polo Stufano, in memory of John H. Nally, 1997

1997.430.1, 2



This diminutive cup and saucer were once part of a complete tea set; along with a slop bowl in a private collection, they are the sole survivors. The service may have been included in the elaborate display created by the Union Porcelain Works for the 1876 Centennial Exhibition in Philadelphia. A critic writing in a contemporary trade journal described a set shown there, presumably this one, as having "birds of various kinds, in brilliant plumage, appear among a mist of flowers on a background of rich matt [*sic*] blue." The manufactory was a highly successful firm that specialized in the production of porcelain, primarily heavy-grade hotel china. It also produced a limited line of more delicate and artistically conceived wares, many of which are coveted today.

The ornamentation on the cup and saucer is among the most lavish and elegant of any work known from the factory. Stylistically, it recalls porcelains made in Paris more than fifty years earlier. The distinctive rich matte blue provides a striking background for the ornate embellishment of delicate gold garlands of leaves. Also reminiscent of earlier French works are the oval reserves, framed in gold, depicting painstakingly rendered exotic birds and butterflies amid flowers and foliage.

ACF

Ellen Robbins

American, 1828–1905

Wildflowers

1875

Watercolor on off-white wove paper

20 × 10½ in. (50.7 × 26.7 cm)

Signed and dated (lower right):

Ellen Robbins / 1875

Maria DeWitt Jesup Fund, 1998

1998.3

During the late nineteenth century Robbins was a highly regarded specialist in flower painting, along with better-known practitioners such as Fidelia Bridges and George Cochran Lambdin. Like many gifted women of her time and place, Robbins turned the confines of the domestic sphere to her advantage: from an early age she collected leaves, grasses, and flowers in the vicinity of her Massachusetts home near the Charles River, portraying them exactly in large albums and later composing them in sometimes extravagant tableaux such as *Wildflowers*. Her métier appears closely related to the art of flower pressing, which she may also have practiced and which seems to have influenced the look of spatial compression in her compositions. However, by 1875 Robbins's taste was shifting, along with much of America's, from Ruskinian realism to the decorativeness of the Aesthetic Movement. This change in taste may also account for the flatness of her design and surely explains the original gilded and ebonized frame surrounding the picture. Autumn bouquets such as this one, composed of sumac, goldenrod, asters, gentians, and marsh grass, represent the artist's preferred subject matter and were popularized in chromolithographic prints produced by Louis Prang and Company of Boston.

KJA





Mary Cassatt

American, 1844–1926

Lilacs in a Window (Vase de Lilas à la Fenêtre)

Ca. 1880–83

Oil on canvas

24¼ × 20⅞ in. (61.5 × 51.1 cm)

Signed (lower left): Mary Cassatt

Partial and Promised Gift of Susan and Douglas Dillon, 1997

1997.207

A dark aubergine vase containing purple and white lilacs is shown placed on what seems to be a sill or work surface in a greenhouse, with the adjacent window held open by a prop. This most simple of subjects is presented with an angular fluency and dash characteristic of Cassatt's best work, which is not surprising given her love of gardens and flowers.

Pure still life is a great rarity in her oeuvre, usually concentrated on the human figure. However, on occasion she placed landscape or floral elements within her compositions as colorful backdrops and accents. This alluring picture was originally owned by Moyse Dreyfus, a Parisian collector, who was a friend and early patron of Cassatt.

JKH



John Singer Sargent

American, 1856–1925

Mrs. Hugh Hammersley

1892

Oil on canvas

81 × 45½ in. (205.7 × 115.6 cm)

Promised Gift of Mr. and Mrs. Douglass Campbell, in memory of Mrs. Richard E. Danielson

Mrs. Hammersley (née Mary Frances Grant, ca. 1863–ca. 1902), wife of a banker and a fashionable London hostess, is lightly poised on an elegant French sofa. Her willowy form and candid expression suggest Sargent's ability to characterize and flatter simultaneously. Her gold-trimmed silk-velvet dress and the sumptuous setting announce his mastery of varied textures and patterns.

Mrs. Hugh Hammersley verified Sargent's skills among potential (but reluctant) English patrons when it appeared at the New Gallery in London in 1893. The positive reviews it received there and at the Salon of the Société Nationale des Beaux-Arts in Paris in 1894 finally quashed misgivings that his *Madame X* (*Madame Pierre Gautreau*; acc. no. 16.53) had aroused in 1884. The canvas, among the first of a series of ravishing images by Sargent of glamorous English women that culminated in *The Wyndham Sisters* (1899, acc. no. 27.67), is also a paradigm of the period's international style of society portraiture.

After Mrs. Hammersley's death her husband kept the painting until 1923, when financial reverses compelled its sale. At Sargent's suggestion it was purchased by Charles Deering, an American friend whose portrait Sargent had painted in Newport in 1876 and who collected Sargent's works. It descended in the Deering family.

HBW



Fredolin Kreischman[n] (probable glass cutter)

Austrian, 1853–1898

Tiffany Glass and Decorating Company (manufacturer)

American (Corona, Queens, New York), 1892–1902

Vase

Ca. 1895–98

Cased and cut glass

H. 12½ in. (31.1 cm)

Inscribed (on underside): X3027

Purchase, William Cullen Bryant Fellows Gifts, 1997

1997.409

This vase features cased and cut decoration on a virtually colorless glass form. The blue-white opalescent rim is the result of the vessel having been reintroduced into the hot furnace. Tiffany's master of this type of ornamentation was Fredolin Kreischmann (or Kreischman), a highly skilled glass cutter and engraver whom Tiffany hired during the early years of his production of blown-glass vases. Kreischmann had perfected his technique while employed at the leading proponent of this method, the British firm Thomas Webb, in Stourbridge. In the five years that Kreischmann worked

for Tiffany before his death in 1898 he created some of the most breathtaking pieces known from the firm.

This vase exhibits a delicacy and fluidity not often associated with cut glass. Two of Tiffany's favorite motifs from the natural world—lily pads and Queen Anne's lace—subtly emerge from the surface. The lily pads are carved from a light spring green glass applied to the lower part of the vase, with stems of the same color seeming to float to the top of the vessel. The glass cutter has executed the delicate blossoms with exceptional skill, articulating each minute floret and rendering the blossoms from many different angles and in different states of maturity.

ACF

Gustav Stickley

American, 1858–1942

Tall Clock

Ca. 1902–3

Oak, brass, copper, and glass

H. 74 in. (188 cm)

Gift of Donald M. Brennan, in memory of Louis Henry Hollister, 1998

1998.126

A study in simplicity and proportion, this tall clock embodies the Arts and Crafts principles of its gifted and artistic designer, Gustav Stickley. It is labeled with a large red decal—a joiner's compass surrounding the Flemish motto "Als ik kan" (All I can) and the Stickley name within a rectangle—the shop mark Stickley used about 1902–3. Thus, the clock is an important addition to the Museum's choice collection of early Stickley furniture and represents a relatively rare form by this prolific maker, one that he chose to use in his own Syracuse home. With this gift, the American Wing adds a third post-Federal tall clock to its outstanding collection of timepieces. This one can be instructively compared with an equally simple but less architectural example made by Stickley's contemporary Charles Rohlfs for his home in Buffalo, New York, around 1900 (acc. no. 1985.261), and with the more ornate, Moorish-inspired, Aesthetic tall clock by Tiffany and Company of about 1882 (acc. no. 06.1206). Louis Henry Hollister, the previous owner of this clock, was a passionate, discerning collector of American Arts and Crafts material, and was for many years a devoted Museum volunteer.

CHV



T W E N T I E T H C E N T U R Y



Bernhard Pankok

German, 1872–1943

Armchair

Ca. 1901

Oak and leather

H. 37¼ in. (94.6 cm)

Purchase, Florene M. Schoenborn Bequest, 1998

1998.24

Son of a German cabinetmaker, Pankok studied painting in Düsseldorf and Berlin before moving to Munich in 1892. There he developed his talent for designing furniture and for interior decoration, working in the Jugendstil (Style of Youth), a restrained, curvilinear German interpretation of the Art Nouveau mode popular during the 1890s and the early twentieth century. In 1897, with

architects and designers Peter Behrens, Hermann Obrist, Bruno Paul, and Richard Riemerschmidt, he founded the Vereinigten Werkstätten für Kunst im Handwerk (United Workshops for Arts and Crafts).

Pankok was invited to show his work at a number of international exhibitions of decorative design. In 1901 he created an ensemble for a lady's sitting room that was included in the Dresden International Exhibition and later in the highly important 1902 Turin International Exhibition of Modern Decorative Art. This oak armchair is part of the sitting-room suite. The shaped back of the chair flows into elongated, sinuous arms and splayed legs. Pankok did not rely on extraneous flourishes for dramatic effect, but rather used animated, complex curves to achieve an elegant design.

JA

Jean Dunand

French, 1877–1942

Vase

Ca. 1925

Lacquered metal

H. 6¼ in. (15.9 cm)

Signed (underside): JEAN DUNAND

Purchase, Lita Annenberg Hazen Charitable Trust Gift, 1998

1998.194

Although he had trained as a sculptor, Dunand began to explore the potentially more lucrative field of decorative arts, particularly metalwork, about 1905. Success was immediate, and thereafter his pieces were regularly included in exhibitions, notably those of the Société des Artistes Décorateurs, which promoted high standards of design and production.

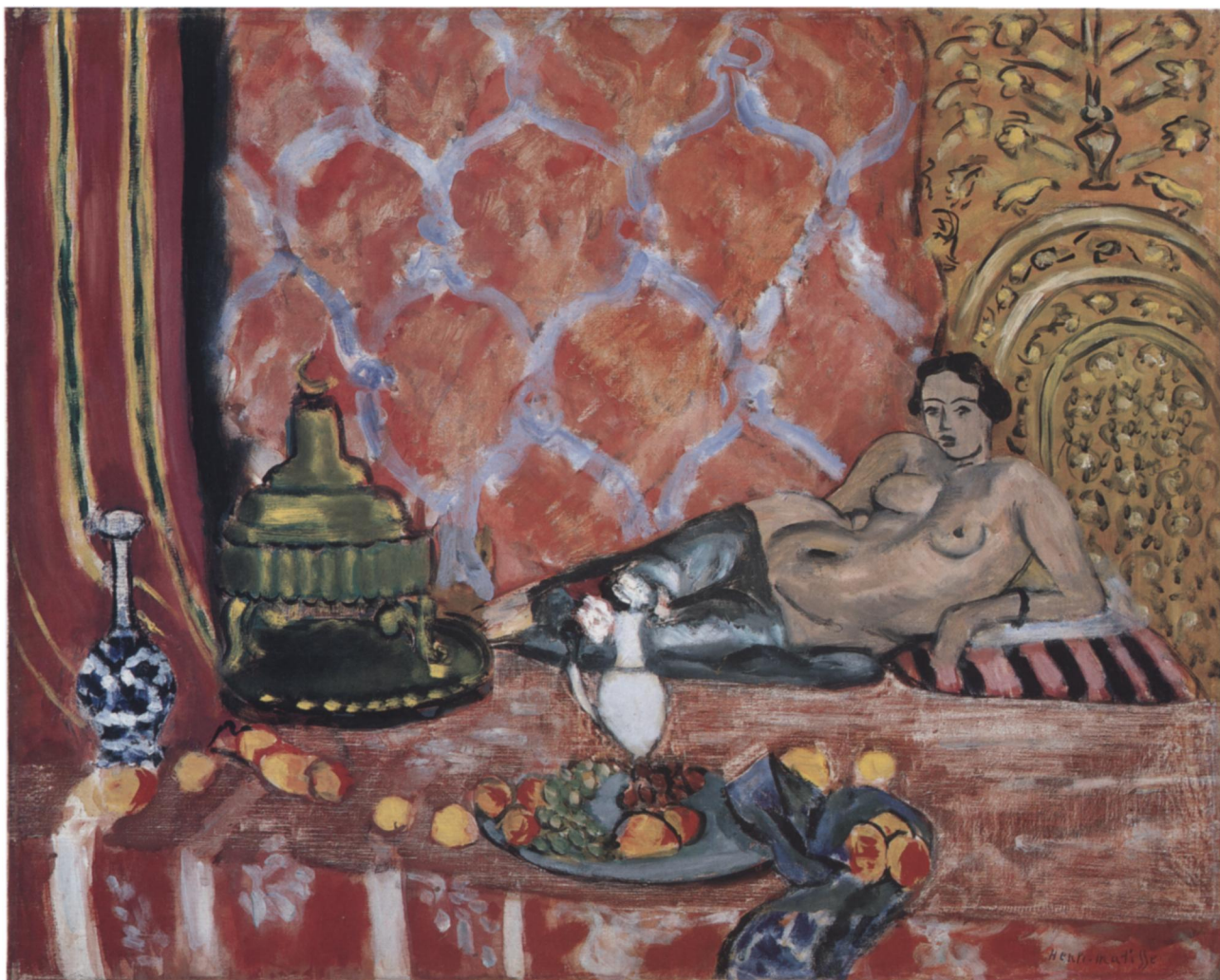
Dunand became interested in lacquer after seeing Chinese and Japanese metalwork, on which the medium was frequently used as a decorative and protective finish. In 1912 in Paris the artist learned the closely guarded secrets of traditional Asian lacquerwork from the Japanese master Seizo Sugawara (who also taught the British designer Eileen Gray) and started producing a wide range of lacquer objects—furniture, decorative panels, portraits, jewelry, and textiles as well as metal wares.

Combining age-old technique with Modernist patterning, the masterful decoration of this vase satisfyingly emphasizes its spherical form. The vivid color combinations and abstract motifs are characteristic of Dunand's work from the 1920s and 1930s—the most creative period of his career—and typify the sophisticated tastes of the time.

JDG



61



Henri Matisse

French, 1869–1954

Odalisque with Gray Culottes

1927

Oil on canvas

25 $\frac{3}{4}$ × 32 in. (65.4 × 81.2 cm)

**The Walter H. and Leonore Annenberg
Collection, Partial Gift of Walter H. and
Leonore Annenberg, 1997**

1997.400

“I do Odalisques in order to paint nudes . . . I had seen them in Morocco, and so was able to put them in my pictures back in France without playing make-believe.” One of Matisse’s favorite subjects was the female nude, which he depicted throughout his long life and in many media. The languorous nude posing as an odalisque in an exotic setting is just one variant on this theme. Matisse set up an “oriental” alcove in his apartment at 1, place Charles-Félix in Nice, embellishing it with luxuriously patterned wall hangings to achieve the effect of the decorative tiles found in Moorish interiors. He rearranged these

props to create a variety of backgrounds for his series of odalisques of 1926–27.

The model for *Odalisque with Gray Culottes* was the twenty-six-year-old Henriette Darricarrère, who posed for the artist between 1920 and 1927. Besides modeling, Henriette also studied the violin, piano, ballet, and painting. Nude except for the low-waisted gray harem pants, Henriette’s body looks more athletic than voluptuous, perhaps because at the time Matisse was influenced by Michelangelo, adapting poses from figures in the Medici Chapel.

SR

Lee Krasner

American, 1908–1984

Gansevoort

1934

Oil on canvas

19¾ × 23¾ in. (50.2 × 60.3 cm)

Signed and dated (on reverse): Lee Krasner 1934.

Gift of The Pollock-Krasner Foundation

Inc., 1997

1997.403.1

Krasner studied at some of New York's best art schools (1926–32), including the Art Students League, Cooper Union, and the National Academy of Design, receiving a teaching degree from City College in 1933. The following year, while employed in the mural division of the government-sponsored Art Projects, she independently painted this small, somber canvas of the docks around Gansevoort Street, near the apartment she shared in West Greenwich Village. It is interesting to note that Krasner executed a large mural for the W.P.A. in a building on one of these Hudson River piers. She later recalled that during this period she “painted cityscapes, scenes out the window, or from a rooftop . . . [and] occasionally . . . would go down to the docks to paint.”

In *Gansevoort* (and in a second 1935 version) the sharply defined lines and shapes of buildings, the streets and ship masts, as well as the dramatic recession into an eerily empty space, suggest the influence of the Italian metaphysical painter Giorgio de Chirico and the American Precisionists. *Gansevoort*, one of Krasner's few extant early paintings, gives little premonition of the radical departure her work would soon take toward Abstract Expressionism, under the influence of her teacher, Hans Hofmann, and husband, Jackson Pollock.

LMM



With the recent gift of three Burchfield watercolors from the Isermanns, the Museum now holds twenty works by this independent American Modernist, spanning the years 1915 to 1963. The additions include two early views of Salem, Ohio, Burchfield's childhood home, and this large work from his years in Gardenville, New York, which exploits watercolor as a major medium.

October in the Woods is a grand pantheistic vision of nature and its changing seasons that bridges several decades of the artist's oeuvre. In 1963 Burchfield enlarged the composition of a 1938 watercolor (about 30 by 22 inches in size)

to almost 4 by 5 feet, by attaching additional sheets of paper to the original work. Painting over and around the earlier image, he created a complex scene that mixed fantasy with spirituality. The expansive space, filled with many trees, bright autumn leaves, and a reflecting pond, is suffused with deep shadows and intense sunlight. In the treetops explosive bursts of energy suggest the reverberating sounds of birds and insects. Burchfield called such enlargements of earlier works (which he began to make in 1943) “reconstructions,” attempts “to recapture the first imaginative and romantic outlook” of his earliest watercolors.

LMM

**Charles Burchfield**

American, 1893–1967

October in the Woods

1938 and 1963

Watercolor, gouache, chalk, and charcoal on joined papers, mounted on cardboard

45⅝ × 57¾ in. (115.3 × 146.7 cm)

Signed and dated (lower left): CEB / 1938–63

Partial and Promised Gift of Mr. and Mrs.

Howard Isermann, 1997

1997.324



Pablo Picasso

Spanish, 1881–1973

Jacqueline Dressed as a Spanish Bride

1961

Etching and engraving on paper

15 5/8 × 11 5/8 in. (39.7 × 29.5 cm)

Purchase, Reba and Dave Williams Gift, 1997

1997.90

In Cannes during the last days of March and the first days of April 1961 Picasso etched and engraved sixteen different copperplates. Trial proofs from each were pulled by the master printer Jacques Frélaud, but no commercial editions were made. Four of these unpublished prints celebrate Picasso's recent marriage, and each is a portrait of his bride.

Picasso labored most on the third portrait, a frontal view, which he developed in eighteen progressive states. The eleventh state, reproduced here, exists in eight examples. The black-on-white image deftly combines several intaglio techniques—etching and aquatint as well as engraving and drypoint.

Picasso had met Jacqueline Roque in 1952, when he was seventy-one and she was twenty-five. They were wed on March 2, 1961. For both it was a second marriage. In Picasso's declining years, Jacqueline was a calm and constant presence, and until he died, in 1973, she served as wife, secretary, housekeeper, nurse, and vigilant guardian. Jacqueline was also his principal muse, and Picasso repeatedly portrayed her handsome features, emphasizing her wide eyes with their dark brows. She grieved greatly at his death and became increasingly despondent. In 1986 she committed suicide.

WSL



SR

Pablo Picasso

Spanish, 1881–1973

Dora Maar Seated in an Armchair

1939

Oil on canvas

28 1/2 × 23 1/2 in. (72.4 × 59.7 cm)

The Mr. and Mrs. Klaus G. Perls Collection, 1998

1998.23

An artist and photographer in the Surrealist mode, Dora Maar (née Henriette Theodora Markovitch, 1907–1997) was the most intellectual of Picasso's mistresses. She was introduced to the artist early in 1936 and became his principal muse for the next seven years.

Picasso painted this portrait of Maar in the small town of Royan on the Atlantic

coast, where they spent the autumn and winter of 1939–40. As in most of his portraits of her, Dora confronts Picasso with wide-eyed and high-strung intelligence. She wears one of her striking hats and a pink sweater edged in blue and red. Her shining eyes compete with the stars in the noisily striped wallpaper of their room at Royan's Hôtel de Tigre. Picasso shows Dora both from the front and in profile, as he had earlier in the *Weeping Women* of 1937, his postscripts and comments in all media to his large mural *Guernica* of the same year. These anguished images of Dora forecast her later life as a recluse after Picasso left her.

In no other portrait does Dora appear rather whimsical, as here, with her dark hair placed absurdly between her mouth and nose.



Catherine Walker

French, currently act. in London (birthdate undisclosed)

Ballgown for a Private Dance

1990

Cream silk organza printed with pink, blue, green, and apricot rose bouquets

L. (center back) 57 in. (144.8 cm)

Label (interior side seam): Catherine Walker / for / The Chelsea Design Company / London

Gift of Mireille Levy, 1998

1998.218

Ballgown for an Official Visit to Nigeria

1989

White silk chiffon printed with purple tulips and green leaves

L. (center back) 66 in. (167.8 cm)

Gift of Mrs. Randolph Hearst, 1998

1998.219

Fascinated by construction but without formal training, Walker established her couture house in 1977. Her work tends toward lean, glamorously fluid pieces, often with a vintage influence and always with a focus on the midriff. Here, on the right, pleated and flowing chiffon lengthens the torso with a fitted halter bodice, dropped waist, and plunging back veiled only by the thinnest of self-fabric streamers. The strapless neckline on the left similarly showcases strong shoulders and exploits a lowered waistline. Both designs are poised without being rigid, poetic without being overworked.

These two romantic gowns embody the legendary image and overwhelming impact of style icon Diana, princess of Wales. Clothes were a professional obligation and personal

obsession for Diana, whose approach to style transcended fashion and yet single-handedly rejuvenated the British apparel industry in a calculated demonstration of national pride. Included by the princess in an unprecedented charity auction that exploited the public's fascination to garner millions for AIDS and cancer charities, these gowns were part of an attempt to extend her philanthropic interests and, perhaps, to redefine her public image after her divorce. Her untimely death confers an iconic aspect on the pieces and on her extraordinary influence.

JAL

Ettore Sottsass

Italian, b. 1917

"Carleton" Room Divider

1981

Wood and plastic laminate

H. 76 3/4 in. (194.9 cm)

Gift of John C. Waddell, 1997

1997.460.1

Sottsass is not only one of the most influential designers of the latter half of the

twentieth century, he is one of the most paradoxical. While he has had a highly successful career producing industrial designs for the mainstream corporation Olivetti for everything from typewriters and computers to office landscapes, he has also been iconoclastic. He has created strikingly unconventional consumer-oriented objects that challenge the bourgeois audience at which they are aimed to reassess its assumptions of the limits of "good taste."

Between 1981 and 1988 he and a small international group of like-minded designers, calling themselves Memphis, created non-conformist furniture. The totemic "Carleton" room divider is an outstanding example of his Memphis designs. Although intended for a luxury market and of fine workmanship, it is made of cheap plastic laminates rather than fine woods. The vivid colors and seemingly random interplay of solids and voids suggest avant-garde painting and sculpture. Yet, typical of Sottsass, underlying the surface brilliance is a wholly logical structural system of real and implied equilateral triangles.

JSJ





Odd Nerdrum

Norwegian, b. 1944

Self-portrait with Eyes Closed

1991

Oil on canvas

31 3/4 × 25 3/4 in. (80.6 × 65.4 cm)

Gift of James and Marie Marlas, 1997

1997.348

Nerdrum's paintings demonstrate his uncommon command of academic techniques and knowledge of European art history. His artistic mentors are the Renaissance masters, Rembrandt, and Caravaggio, whose work is a far cry from that of Nerdrum's teacher, the German avant-garde artist Joseph Beuys, known for his installations of organic matter—such as fat and felt—and his political activism.

Nerdrum's figures desperately eke meaning and comfort from the most hopeless and

meager circumstances. If Beuys's vision was determined by his experiences during World War II, Nerdrum's is shaped by the realities of a nuclear age. His postapocalyptic world is peopled by the mutilated, the demented, and the dysfunctional, who suffer the consequences of disintegrating societal structures. Haunting in its vulnerability, this self-portrait makes it clear that Nerdrum shares the fate of his subjects. Rather than boldly confronting the viewer, the artist is seen with his eyes closed and his mouth open as if about to emit some primal vocalization. Cut off just below the shoulders, his image tightly fills the space of the canvas and is spotlighted out of the murky background by some unknown light source. Is this an intermittent appearance of light in the postnuclear winter, or a divine force offering comfort and salvation?

LSS

Adam Füss

British, b. 1961

Love

1992

Silver-dye bleach print

43 1/2 × 33 1/2 in. (110.5 × 85.1 cm)

Purchase, Rogers Fund, by exchange, and Joyce and Robert Menschel Gift, 1997

1997.195

Throughout his career Füss has stretched both the visual and the technical parameters of his medium. His fascination with early photographs, such as daguerreotypes and the photogenic drawings of Henry Talbot, has led him to experiment with the many and magical ways that light and photographic chemicals can inscribe meaning. He welcomes photography's disconcerting inversions and mysterious traces, for he is less concerned with description than with poetics.



Füss has made large-scale black-and-white and color images of light, water, the motion of snakes, the gestures of babies, the radiance of sunflowers. His technique is the cameraless photogram, the hallmark of such Modernist photographers as Man Ray and László Moholy-Nagy, in which the image is formed by placing objects directly on the sensitive paper and exposing it to light. For this picture he placed two rabbits, their entrails intertwined, on the paper. The spectacular color effects result from the chemical interactions between the animals' viscera and the properties of the printing paper. Combining the expansive gestures of Action Painting with the composed symmetry of a heraldic seal, Füss turns the rabbits, a traditional symbol of fertility, into an emblem of the rapturous, often gut-wrenching intertwining of two selves united in love.

MMH/MF

Richard Billingham

British, b. 1970

Untitled

1995

Chromogenic print mounted on aluminum

31½ × 47½ in. (80 × 120.2 cm)

Purchase, Anonymous Gift, 1997

1997.353.3

Billingham's dark, funny photographs of his dysfunctional family were originally conceived while he was in art school as preliminary sketches for paintings. Like many young artists Billingham uses his tragicomic home life as a ready-made subject. Produced during the waning years of the Thatcher era, his pictures of poverty and desperation also reveal a side of England not often seen in official British culture, exemplified by his out-of-work, alcoholic father; his oversized, tattooed mother; and their drunken brawls, endless assortment of mangy pets, and kitsch-filled Birmingham home.

Produced with an inexpensive autofocus camera, Billingham's photographs masquerade as casual snapshots, complete with the glowing red eyes, tilted horizons, and off-kilter framing familiar from family albums. He deliberately uses such "faults" as aesthetic strategies in the making of his pictures, while deftly tossing off an art student's ironic references to Ingres's odalisques, Manet's black cats, and Francis Bacon's screaming popes. In the process the artist uncovers a kind of perverse, unexpected beauty from the chaos of his surroundings. In our era of the memoir and confessional, Billingham's photographs are an object lesson in the skillful handling of volatile, potentially exploitative autobiographical subject matter with empathy, wit, and pictorial grace.

DE





Terry Winters

American, b. 1949

Light Source Direction

1997

Oil and alkyd resin on canvas

74 × 98 in. (188 × 248.9 cm)

Francis Lathrop Fund, 1998

1998.17

Winters is known for his highly evocative compositions filled with elements resembling botanical, cellular, and even architectural units. Like the sculptor Tony Smith, he has examined the ambiguity that exists between structure and open-ended organic growth—two dominant themes in twentieth-century abstract art.

Light Source Direction is a recent painting in which the artist, in his own words, “worked to convey a sense of physical density.” Exploring nuances of meaning that can be conveyed in marks left by successive gestures of the arm and color dragged into color, the artist has created a composition that is as much about gesture as it is about line. The layers of interwoven lines and webs recall the skeins of Jackson Pollock’s dripped paintings, such as *Autumn Rhythm* in the Museum’s collection (acc. no. 57.92). In addition a centrifugal energy is created by horizontal and vertical lines that intersect with diagonals leading to the center like indicators of perspective. Over this dimensional grid several layers of circles and ovals spiral upward, creating a cylindrical concentration at the middle of the composition.

EBD

LSS

Robert Rauschenberg

American, b. 1925

Ground Rules (Intermission), 1996

Photogravure and intaglio printed in colors

63 × 51 ¾ in. (160 × 131.4 cm)

John B. Turner Fund, 1997

1997.203

This work, which belongs to the *Ground Rules* suite of four prints, combines Rauschenberg’s distinctive manner of handling pigment, or in this case a developing solvent brushed on a plate, and traditional intaglio printing techniques of etching and aquatint. Utilizing photographs taken during his journeys in Europe and Asia, Rauschenberg has assembled a personal collage. The viewer travels through time and cultures; paired objects—elegant Hispanic angels representing Peace and Abundance and monumental Buddhist sculpture adorned by worshipers with flowers and seedlings—undulate across the surface from “West” to “East.” Central to the composition is a mother goat and her kid. Suggesting the generative nature of Rauschenberg’s creative process, this beast made a first appearance in his earlier combine painting *Monogram* (1955–59; Moderna Museet, Stockholm), which was constructed of oil and various three-dimensional elements,

including a stuffed angora goat. Ragged edges between images weave together the artist’s private and public personas, the latter ushered in by the balustrade and rows of empty chairs beckoning his audience. The subtitle of this print, *Intermission*, bids the spectator to pause with regard to Rauschenberg’s virtuoso printmaking performance and to readdress subtle modulations of form, color, and tone with a fresh eye.





Page from an Illuminated Gospel
Ethiopia (Lake Tana region), early 15th century
Wood, vellum, and pigment
Page 16 1/2 x 11 1/4 in. (41.9 x 28.6 cm)
Rogers Fund, 1998
1998.66

The Ascension is one of the twenty-four full-page paintings that depict events from the New Testament in this illuminated gospel. This work documents the convergence of indigenous African forms with those of the Byzantine and Arab worlds, typified here by the mannered stylization in the portrayal of the protagonists. At the summit Christ appears framed in a red circle surrounded by the four beasts of the Evangelists, while below, Mary and the Apostles gesture upward. Such elaborately ornamented manuscripts were frequently presented to churches by distinguished patrons. They reflect both the prestige of their benefactors and the erudition of the monastic scriptoria where they were created. Texts of the Gospels were considered the most holy writing, and the series of illuminations was intended to be viewed during liturgical processions. The text and accompanying imagery draw upon Greek prototypes that were translated to Geez, or Classical Ethiopic, in the sixth century.

The Ethiopian Orthodox Church was founded in the fourth century, when the king of the state of Aksum was converted to Christianity. However, during the sixteenth century Islamic incursions devastated the region, and most works of Ethiopian art that predate the seventeenth century were destroyed at that time, making this book a rare survival.

AL



Portrait Mask

Côte d'Ivoire (Baule peoples), 19th century
Wood

7 × 3½ in. (17.8 × 8.9 cm)

Bequest of Adrienne Minassian, 1994
1997.277

Designed as part of a Baule theatrical tradition, known as “Mblo,” that combines dramatic skits and solo dances, this mask is an idealized representation of the prominent member of the community for which it was sculpted. Its lustrous curved surfaces suggest healthy skin set off by a delicately textured coiffure and facial scarifications. Within Baule culture, Mblo portrait masks are appreciated as the most refined and long-standing form of artistic expression. While they may depict either men or women, such works were generally commissioned by a man



to honor a female relative or created by a carver in homage to a particular woman's dance skills and beauty. Because of their importance, only the best dancers are eligible to wear portrait masks in performance. On such occasions it is required that the portrait's subject, or “double,” be present to accompany it.

This work is of historic significance because it was exhibited in Paris at the Galeries Levesque as early as 1913, in the first installation to display African sculpture as fine art, alongside Western works and Asian, Egyptian, and Precolumbian antiquities. In 1915 the mask was also published in *Negerplastik*, by Carl Einstein, a pioneering study of African art that established a new formalist appreciation for such objects and inspired many Modernists.

AL

Leper Mask

Burkina Faso (Bwa peoples), 20th century
Wood and pigment

34¾ × 9¾ in. (88.3 × 24.8 cm)

Gift of Thomas G. B. Wheelock, 1997
1997.444.7

Bwa plank masks are conceived to embody supernatural forces that act on behalf of the families that commission and use them. In this example bold linear designs are juxtaposed with sculptural elements that extend the flat planes of the composition. These elements include a hook form projecting between the interstice of the rectangular and circular fields and three figural representations that stand at the summit. The patterns and iconography that enhance individual works are carefully described to the artist by clan elders. These graphic elements are not merely drawn upon for their aesthetic qualities but are symbols associated with oral histories taught to young initiates and inscribed upon their bodies. In Bwa culture certain socially marginal personages, such as foreigners, dwarfs, or lepers, are perceived to facilitate contact with the spirit world. Their representation in masquerades may be discerned through the overall performance rather than the mask's iconographic features. Contextual information for this work was documented by Christopher Roy in the village of Boni in 1983.



Wood masks are linked to all important events in Bwa village life. They appear at events ranging from initiations of young men and women to commemorative funerary ceremonies. The creation of new masks occurs during the dry season and is the occasion for an annual celebration at which they are inaugurated with festivities. Performances are organized by individual clans that compete with one another to give the most elaborate and innovative displays.

AL



Twenty Frog Ornaments, Probably for a Necklace

Mexico (Mixtec/Aztec), 14th–15th century

Cast gold

Each ⅞ in. (2.1 cm)

Gift of Jan Mitchell and Sons, in memory of Ellin Mitchell, 1998

1998.39.1–.20

Aztec gold metallurgy was so impressive that even the Spanish conquerors, who were more interested in the material than the aesthetic value of the works created by Indian goldsmiths, genuinely admired their artistic excellence. Regrettably, almost all the gold objects seized by the Spaniards during the conquest were melted down for easier transport to Europe. The few surviving works come from elite burials, undetected by the Spaniards, mostly in the state of Oaxaca. These frog ornaments, formed by the lost-wax casting technique, are said to have been found in Chiapas in southern Mexico. They were most likely made by Mixtec goldsmiths of western Oaxaca, who are noted for their finely crafted, small-scale elite artworks.

Goldworking technology was introduced to Mexico probably in the tenth century from South America, where gold had been worked since the first millennium B.C. Mixtec goldworkers perfected the art of

casting from wax models and had a special liking for multi-element ornaments. Frogs, symbols of water and fertility in Aztec thought, were favorite motifs for necklaces. In Aztec society the use of gold was strictly regulated. Only accomplished warriors, noblemen and -women, and wealthy merchants were entitled to wear gold jewelry.

HK

Standing Figure

Mexico, Guerrero (Chontal), before 1500

Greenstone

H. 10¾ in. (27.3 cm)

Purchase, Arthur M. Bullowa Bequest and Rogers Fund, 1997

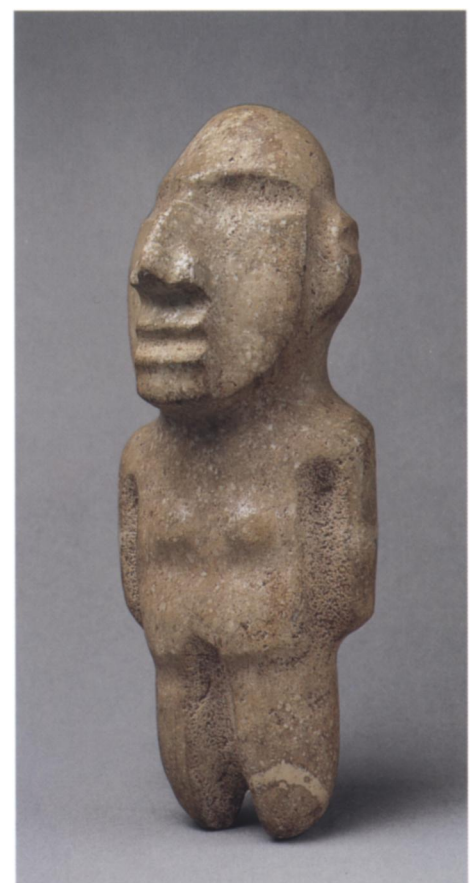
1997.383

The stone sculpture of Guerrero is one of the most stylistically consistent of ancient America. Done principally in hard, polishable stones of green or gray-green color and rarely exceeding sixteen inches in height, the sculptures are profoundly reductive in their formal simplicity. They are, at the same time, decidedly stylized in the particularity of specific characteristics. The facial features of the works in Chontal style—as can be seen in this figure—emphasize the nose and lower jaw in a manner that makes the expression “hatchet-

faced” appropriate. It is the strength of the face, however, that gives the figure its commanding air. The minimally rendered details of the compact body underscore the figure’s great head.

The southern state of Guerrero, on the Pacific side of Mexico, is mountainous and somewhat remote even today, and while many works of art were made there in Precolumbian times, its prequest history is still imperfectly known. Authorities as yet do not agree on the dating of sculptures such as this. Opinions vary from very early (third–second millennium B.C.) to late (fourteenth–fifteenth century). The term “Chontal,” as it applies to stone sculpture, is somewhat obscure in origin, but it also names the area north of the Balsas River, from which the works are said to come.

JJ





Tomb Figure Representing a Court Lady

Chinese, Tang dynasty (617–906),

late 7th–early 8th century

Wood with pigments and gilding

H. 19½ in. (49.5 cm)

Gift of Enid A. Haupt, 1997

1997.442.7.2

The lithe figure and graceful carriage date this rare wood sculpture of a court attendant to the late seventh to early eighth century, one of the peaks of Tang-dynasty funerary art. Sculptures such as this one, made principally of painted and glazed pottery, are known as *mingqi*, or spirit goods, and were placed in tombs to provide for the deceased's needs in the afterlife. Female attendants were generally produced in groups for use in the tombs of imperial or aristocratic women.

Like their putative mistresses, the ladies-in-waiting are dressed in the height of fashion. This figure wears a high-waisted, low-necked, long-sleeved gown that is covered by a tight-fitting sleeveless bodice. Traces of green at the bottom of her gown and gold, red, and black on her bodice hint at the vibrance of her attire and provide an interesting parallel to contemporaneous ceramics with striking three-color or *sancai* glaze. Her hair is worn in an elaborate topknot, also typical of the era. After the mid-eighth century, tomb sculptures of court attendants feature plump beauties wearing loose clothing, illustrating the changing definition of comeliness that marks the second half of the Tang dynasty.

DPL



Embroidered Patchwork

Chinese, Yuan dynasty (1279–1368)

*Needleloop embroidery over gilt paper on silk
62 5/8 × 25 in. (159 × 63.5 cm)*

**Purchase, The Vincent Astor Foundation
Gift, 1997**

1997.380

This textile represents an early form of needlelooping, an unusual embroidery method. It is similar in style, construction, and technique to an altar cover in the Enkakujī temple treasury in Kamakura, Japan, an example of needleloop embroidery that is traditionally dated to the thirteenth century. Registered as an Important Cultural Property, the Enkakujī piece has long been associated with the Chinese monk Wuxue Zuyuan, who traveled to Japan in 1279 and is known there by the name Mugaku Sogen (1226–1286).

The patchwork, composed of fifty-three squares and triangles, has examples of twenty-three different textiles. These range from satin and figured plain weave to damask and complex gauze. Thus, the patchwork can serve as a resource in the study of thirteenth-century Chinese textiles.

The textile is notable for its extreme delicacy. Each unit of the patchwork is embroidered, predominantly with floral and vegetal scrolls, each with a blossom or vegetal in the center and leaves and tendrils issuing from the encircling stems. As a first step in the embroidery process, gilt-paper shapes were cut for the central motifs. Rows of looping stitches were then worked over the paper layer, with minute openings in the embroidery that allow the gold to shine through.

JCYW

Wang Ao

Chinese, 1450–1524

Farewell Poem

Ming dynasty (1368–1644), dated 1498

Hanging scroll, ink on paper

81 3/4 × 25 in. (207.6 × 63.5 cm)

**The C. C. Wang Family Collection, Gift of
C. C. Wang, 1997**

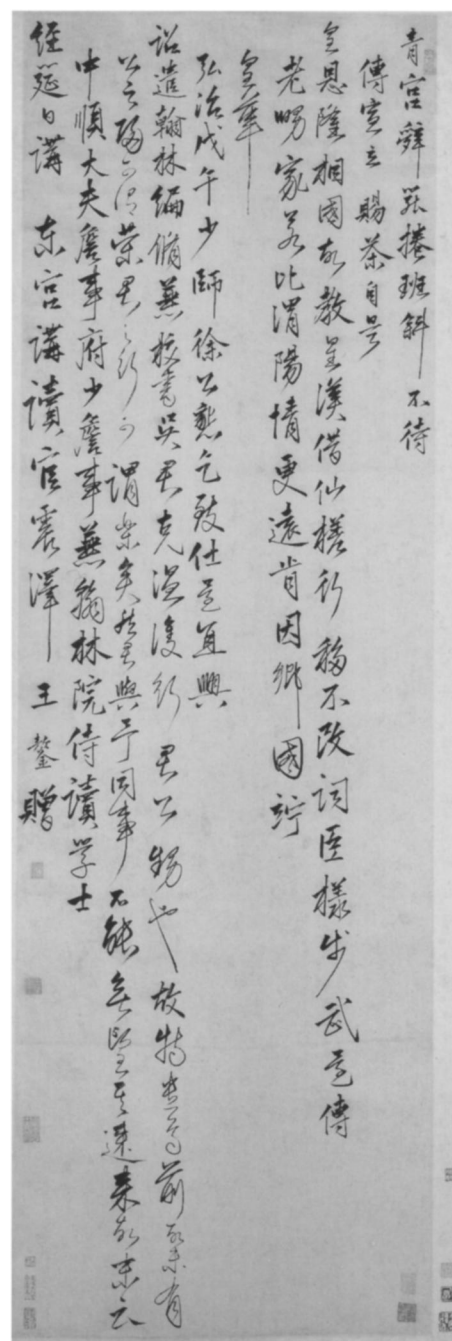
1997.438.2

Wang Ao, a native of Suzhou, was one of the most famous literary figures of his day; he also enjoyed a successful career at the court, rising to the position of Grand Secretary and Junior Tutor to the emperor.

Wang created this monumental hanging scroll at the height of his court career as a farewell present for his friend and fellow official Wu Yan (act. late fifteenth century). Wu had been deputized by the emperor to serve as an honorary escort to his uncle, Xu Pu (1428–1499), on the occasion of Xu's retirement from the Grand Secretariat. Following the poem on the scroll, Wang added a personal note detailing this event. He then signed the piece with all of his court titles, thus transforming a private gift into a powerful public testimonial of Wu's honorary role as the emperor's emissary.

As befits this kind of formal presentation piece, Wang has written out his text in dramatic large-scale characters that show off to maximum advantage his distinctive style of lean, angular brushwork with its sharp, firm movements.

The scroll holds special significance for the donor, C. C. Wang, who also comes from Suzhou and who traces his family lineage back to Wang Ao.



MKH



Bird Peddler

*Chinese, Ming dynasty (1368–1644),
late 15th–early 16th century
Hanging scroll, ink and pigments on silk
63¼ × 38¾ in. (160.5 × 98.5 cm)*

**Purchase, Oscar L. Tang Family and The
Vincent Astor Foundation Gifts, 1998
1998.48**

A jaunty bird peddler is surrounded by six young boys who admire their recent acquisitions or greedily eye other temptations. In addition to various species of birds, the peddler's portable display also features a rich assortment of intricate cages, gilt perches, ceramic dishes, lacquer jars, and other paraphernalia required to care for the birds,

crickets, and two white rabbits offered for sale.

The subject of peddlers first became popular during the Southern Song dynasty (1127–1279), when paintings typically showed a rustic knickknack merchant offering his wares to a group of country urchins. During the conscious revival of Song academic styles sponsored by the Ming court, this subject was transformed from a genre image of daily life to an opulent fantasy set within the grounds of an aristocratic household. There, an elegantly dressed servant, acting the role of peddler, offers a specialized selection of expensive wares to the pampered male children of the family. Such idealized images functioned not merely as entertaining decoration but also as auspicious emblems of a well-governed empire enjoying the rewards of peace and prosperity.

MKH

Incense Burner

*Chinese, Ming dynasty (1368–1644), Jiajing period (1522–66), dated in accordance with 1564
Porcelain painted in overglaze red, green, and yellow enamels*

Diam. 10½ in. (26.7 cm)

**Gift of Stanley Herzman, in memory of
Gladys Herzman, 1997
1997.1.8**

The dedicatory inscription on the rim of this censer can be translated “The Wu [family] offers this in worship to the Temple of Xuantian Shangdi, that he may protect the peace of the family and home, in the *jiazi* year of the Jiajing period.” Because it is marked with a cyclical date, which corresponds to 1564 in the Western calendar, this piece is frequently cited to document the attribution of late-Ming-dynasty porcelains. Xuantian Shangdi (the Lord of the Black [Pavilions of] Heaven), a Taoist god, is also called Zhen Wu.

The descending winged *fei yu long* (flying fish-dragons) seen here apparently are an innovation of the Ming dynasty. They combine the salient features of the conventional dragon and of the fish, having the former's body and horns and the latter's allover



the indigo-dyed background, is a charming example of the *suō*, a costume used in *kyōgen* (literally, “crazy words”), a form of drama. These short comic interludes use buffoonery in vernacular dialogue and mime to provide a change of pace and mood in a program of Noh, the highly poetic and ritualized dramatic form that developed under shogunal patronage in the fourteenth century. In contrast to the rich silk garments with elaborate woven or embroidered decoration used in Noh, *kyōgen* costumes are typically made of hemp with simple decoration of natural images rendered in a dyeing technique. This *suō* would be worn with matching long trousers for the role of a samurai lord, the standard butt of the comedy, or with shorter trousers for the role of a commoner.

BBF

scaling, with two sets of fins instead of a dragon’s four legs. The cresting waves below the fish-dragons suggest that these fanciful creatures could represent the legendary carp as it succeeded in swimming past the Longmen (Dragon Gate) rapids and was beginning to be transformed into a lordly dragon, a metaphor for passing the coveted, triennial Imperial Civil Service Examinations.

SGV

Costume for Kyōgen Comic Drama

Japanese, Meiji period (1868–1912)

Hemp dyed with indigo

W. (wrist to wrist) 84 3/8 in. (215 cm)

Purchase, Mrs. Roger G. Gerry Gift, 1997

1997.209.1

This jacket, with its startlingly bold decoration of white lotus rendered in resist against





Takuo Itoh

Japanese, b. 1947

Shibori-Dyed Kimono

1995

Polychrome-dyed silk satin damask

L. (center back) 72 in. (182.5 cm)

Stamped (interior): Takuo

Gift of Takuo Itoh, 1997

1997.228a–d

The resist-dye art of *shibori* is exquisitely represented by this *furisode* (swinging sleeves) kimono for a young woman.

A technique that dates at least to the Silk Road era (in Japan especially the eighth century), *shibori* utilizes folding, stitching, binding, sheathing, and knotting to protect areas of fabric from penetration during dyeing. Because kimono textiles such as this fret-motif satin damask (traditionally called *saya-gata*) have a fixed loom width and are rarely cut during garment construction, and because kimono size and shape are standardized, a dyer must plot his design exactly on the fabric yardage. The uninterrupted back area is traditionally the main focus for display, and Itoh's virtuoso craftsmanship achieves a continuous pattern that crosses not only the center-back seam, but also, more impressively, the jump between body and sleeve.

In addition, this magnificent design, composed of irregular geometric areas of color circumscribing elements from nature as well as architectural forms, exhibits extreme intricacy of composition, resist knotting, and pigmentation. To ensure crispness of design, each knot is hand tied eleven times. Moreover, Itoh's revival of the virtually lost technique of including as many 3,600 knots per *shaku* (approximately one square foot) results in exceptional detail and vibrancy, and demands as much as two years of labor for each masterpiece.

JAL

Bottle

Korean, Koryô dynasty (918–1392), 12th century

Stoneware with traces of incidental ash glaze

H. 16 3/8 in. (41.6 cm)

Purchase, Lila Acheson Wallace Gift, 1997

1997.34.26

One of a newly acquired group of twenty-six early Korean ceramics dating from the third to the eleventh century, this elegant bottle in the shape of a gourd is a rare example of the little-studied black stoneware of the Koryô dynasty. It has a slightly rolled lip, a narrow ridge at the neck, and a small circular vent aperture high on the shoulder. Its addition to the Museum's collection fills a gap in our substantial holdings of Koryô ceramics, the most numerous and well known of which are

celadon wares, characterized by a greenish glaze over a light-colored stoneware body. In contrast, this piece, which is unglazed except for the incidental settling of ash and other kiln debris, derives its color from the high iron content of the clay. This type of ware is also distinguishable from contemporaneous underglaze-iron painted celadons, the black or dark brown hues of which result from an iron-rich pigment applied to the object before glazing.

The high-temperature firing techniques of the Koryô differed little from that of earlier periods; with the exception of Chinese stoneware, Korean ceramics of the Three Kingdoms period (57 B.C.–A.D. 668) are the earliest known high-fired pottery in the world.

HAS





Panel from a Buddhist Ritual Crown
 Central Tibet, ca. late 11th–early 12th century
 Distemper on board
 11 5/8 × 5 1/8 in. (29.5 × 13 cm)
Purchase, The Vincent Astor Foundation
Gift, 1997
 1997.152

This panel is the only one to survive of a five-leaf crown that was probably used in Esoteric Buddhist initiation ceremonies and is the earliest known such Tibetan ritual object. It features the Tathagata (Transcendent Buddha) Vairocana, “the Resplendent One,” seated on a lotus set on a stepped base guarded by lions. At the center of the base a *tri-ratna* (three jewels) emblem, symbolizing the Buddha, his teachings, and his followers, is in front of a cloth that spills over the throne. Vairocana is seated in a cross-legged posture and makes his characteristic gesture, *bodhi-yagri*, holding in his right hand a ritual object, probably a *vajra*, or thunderbolt scepter. He is richly adorned with jewelry typically worn by Transcendent Buddhas, and an auspicious rainbow arcs around him. A *chakra* (wheel), the sign of the family of powers and attributes usually associated with him, is placed above his head and is likewise surrounded by a rainbow. The bottom section of the painting is unadorned, with two holes indicating that it was probably meant to be sewn to and covered by a cloth headband. The panel’s superlative condition and beautiful drawing place it among the finest early Tibetan paintings.

SMK

Book Cover with Manjuvajra and Consort Flanked by Lamas
 Central Tibet, late 13th century
 Distemper on wood
 5 5/8 × 16 3/4 in. (14.4 × 42.4 cm)
Harris Brisbane Dick Fund and Louis V. Bell Fund, 1998
 1998.75

Tibetans emulated the Indian reverence accorded to Buddhist manuscripts, and in Tibet the covers that shielded the texts were sometimes painted on the exterior with elaborate designs and, more rarely, on the interior with depictions of sacred subjects. At the center of this book cover is a six-armed, three-headed Manjuvajra, an Esoteric form of the bodhisattva Manjushri, seated in ecstatic embrace with his consort, the three-headed, six-armed goddess Vidyadhara. The couple sits on a multicolored lotus pedestal. At either side is a lama seated on a similar lotus and surrounded by a red nimbus. The monks gaze toward the central deities and hold their hands in gestures of instruction: at the right, a form of *vitarkamudra* (religious discourse) and at the left, *dharmachakramudra* (the turning of the wheel of the law). The quality of the portraiture is extremely sensitive, conveying not only a feeling of great individuality but also one of inwardness. The Nepalese style of the painting, seen in the jewelry, the facial characteristics of the deities, and the scrolling foliate pattern that fills the central nimbus, first became popular in Tibet in the thirteenth century.

SMK



Elements of a Ceremonial Horse Armor

Tibetan or Mongolian, mid-15th to early 17th century

Leather, steel, gold leaf, pigments, and textile

Left neck panel, h. 19½ in. (49.5 cm); right neck panel, h. 19¾ in. (50.2 cm); flanchard, w. 24¼ in. (61.5 cm)

Purchase, The Collection of Giovanni P. Morosini, presented by his daughter Giulia, by exchange; Bashford Dean Memorial Collection, Funds from various donors, by exchange; and Fletcher Fund, by exchange, 1997

1997.242a–c

These three elements—right and left neck panels and a flanchard (protective flap suspended from the side of the saddle)—are the remains of the most elaborate and decorative horse armor known from Tibet. The use of heavily armored horses in Tibet probably dates from as early as the sixth century and was still occurring in the early twentieth century. By that time, however, horse armor, along with other forms of armor and weapons, was seen mostly on ceremonial occasions and in religious festivals such as the *Trapchi Tsisher* (the Review at Trapchi), a procession of cavalry that was part of the monthlong

New Year celebrations formerly held each year in Lhasa, the Tibetan capital.

These elements are made of overlapping bands of stiff leather. The vivid decoration consists of repeating patterns of stylized lotus, peony, and other blossoms, which are made of stencil-cut and glazed gold leaf set against alternating reddish-orange, black, and maroon grounds. Each neck guard is further elaborated by a pierced steel filigree panel filled with a sinuous scroll (*patra*) pattern. In the center of the flanchard a single row of polished steel lamellae recalls the martial origins of this ornate ceremonial armor.

DJL



STATEMENT OF OWNERSHIP, MANAGEMENT, AND CIRCULATION

Publication title: THE METROPOLITAN MUSEUM OF ART BULLETIN

Publication no: 885-660

Date of filing: October 1, 1998

Issue frequency: Quarterly

No. of issues published annually: Four

Annual subscription price: \$25.00, or free to Museum Members

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

Complete mailing address of headquarters or general business office of publisher:

1000 Fifth Avenue, New York, N.Y. 10028-0198

Full names and addresses of publisher, editor, and managing editor:

Publisher: The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, N.Y. 10028-0198

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

Managing Editor: None

Owner: The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, N.Y. 10028-0198

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

	Average number of copies during preceding 12 months (Oct. 97-Sept. 98)	Single issues nearest to filing date (July 98)
A. Total copies printed (net press run)	122,664	123,025
B. Paid and/or requested circulation		
1. Sales through dealers, carriers, street vendors, and counter sales	None	None
2. Mail subscription (paid and/or requested)	115,925	116,600
C. Total paid and/or requested circulation	115,925	116,600
D. Free distribution by mail	2,650	2,700
E. Free distribution outside the mail	4,039	3,725
F. Total free distribution (sum of E and D)	6,689	6,425
G. Total distribution (sum of C and F)	122,614	123,025
H. Copies not distributed		
1. Office use, left over, unaccounted, spoilage	50	0
2. Returns from news agents	None	None
I. Total (sum of G, H1 and H2)	122,664	123,025
J. Percentage paid and/or requested circulation	94.5%	94.7%

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

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

Second Class Postage
Paid
at New York, NY
and at Additional Mailing Offices

