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Museum of Art
Bulletin

Fall 2000

Recent Acquisitions

A SELECTION: 1999–2000

The Metropolitan Museum of Art

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On the cover: *The Potato*, by Joan Miró (pp. 56–57)

Director's Note

One of the most important bequests of works of art in the history of the Metropolitan Museum, and doubtless the most important for the Department of Modern Art, was that of Natasha Gelman of the Jacques and Natasha Gelman Collection. We feature in this *Bulletin* only a very small part of it, but the whole was published in 1989, when the Metropolitan held the first public exhibition of the Gelmans' magnificent holdings.

The bequest, numbering eighty-five paintings, drawings, and bronzes, presents the art of the past century, particularly of its first half, at a remarkably high level of quality, with major works in areas where the Metropolitan was heretofore deficient. For example, the Museum gains its first painting by Francis Bacon through this bequest, and groups such as the fourteen Picassos, nine Matisses, and nine Mirós add depth in critical areas. As further testimony to the importance of collector/curator relationships in the life of a museum, the Gelmans' benefaction was clearly born of their long and deeply rewarding friendship with William S. Lieberman, whose closeness to the couple is also manifest in the title he holds: Jacques and Natasha Gelman Chairman of the Department of Modern Art. The Gelman Collection will be installed in the Lila Acheson Wallace Wing in

galleries named for these most discriminating and generous donors.

Inter vivos offerings continued to enrich the Museum as well, notably those of Ambassador and Mrs. Walter Annenberg, which readers of this annual *Bulletin* chronicling the Museum's acquisitions will have noted come with most welcome and admirable regularity. Degas's *Race Horses* and Monet's *Camille Monet in the Garden at Argenteuil* are among the highlights of the Annenbergs' gifts to date. Another Monet—the enchanting *Jean Monet on His Hobby Horse* of 1872, an early Impressionist study of the artist's son—arrived as a gift of the Sara Lee Corporation. Also worth special mention as an important addition to our Impressionist holdings is *The "Kearsarge" at Boulogne*, a major seascape by Édouard Manet acquired through a combination of Peter H. B. Frelinghuysen's promised gift and funds from a number of other sources.

Moving backward several decades, I cite two fine works of the Romantic period that entered the collection by purchase. Our first painting by Caspar David Friedrich, obtained with Wrightsman funding, helps give a truer sense of the merits of schools of nineteenth-century painting other than the French. And a splendid watercolor by Théodore Géricault not only is one of his

finest and most elaborate but also is connected to the Museum's monumental *Evening: Landscape with an Aqueduct*, being a sketch for a pendant to that painting.

Finally, among the purchases that have had the greatest impact on the Metropolitan's collection overall is the spectacular and sculpturally powerful (but sadly unphotogenic) dragon finial, a Korean gilt bronze of the ninth or tenth century that is a star of our new Arts of Korea galleries. Likewise, the magisterial depiction of the Lamentation by Ludovico Carracci—a pivotal work of the early 1580s, when Ludovico and his cousins Annibale and Agostino buried Mannerism and laid the groundwork for Baroque art—is now a cornerstone of our collection of Italian Baroque paintings.

It is as difficult as ever to end my contribution to this publication without mentioning every object reproduced on the pages that follow, as well as the many more listed in our *Annual Report*. All contribute materially to the Museum's performance of its primary mission. I am profoundly grateful to the donors of works of art or of the funds for their acquisition, whose generosity ensures that our millions of visitors, and especially our dedicated members, who return time and again, will never lack for new and unexpected visual pleasures.

Philippe de Montebello
Director

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Amarna heads, such as, for instance, those of Tutankhamen (r. ca. 1336–1327 B.C.), this sculpture expresses benign serenity, communicating the ancient Egyptian belief that the gods are supremely aloof from mortal concerns.

DA

Pyxis

Minoan, Late Minoan IIIB period

(ca. 1320–1200 B.C.)

Terracotta

Diam. 10 1/4 in. (26 cm)

Gift of Alexander and Helene Abraham, in honor of Carlos A. Picón, 1999

1999.423

This cylindrical pyxis with twin lifting handles stands near the end of a long ceramic tradition on Minoan Crete. It is remarkably well preserved except for its lid. While the painted decoration is not as fine as that of earlier works produced in the workshops of the Minoan palaces, the quality of potting and pyrotechnology reached a high point during this period. Expertly thrown with a hard, pale-colored fabric, it is a good example of the skill of the potters on Crete at the end of the Late Bronze Age.

The shape is a less common variation of the pyxis type, a characteristic Minoan vessel, which usually has a taller cylindrical body. The abstraction of the ornament, as well as the breaking of the main decorative zone into panels, suggests a date in the Late Minoan IIIB period rather than earlier. These artistic developments follow mainland Helladic pottery styles and are seen in many Minoan works from this time. The stylized snakes on the panels likely relate to the vessel's funerary function.

SH



Head of a Goddess

Egyptian, early Dynasty 19, reign of Seti I or early reign of Ramesses II, ca. 1295–1270 B.C.

Light brown quartzite

H. 6 3/8 in. (16.2 cm)

Purchase, Lila Acheson Wallace Gift, 2000

2000.62

This head once belonged to the statue of an unidentified female deity. The gender is suggested by the lack of a beard, and the simple hairstyle points to the divine status of the subject: mortal women wore elaborately curled wigs at the time this piece was carved. The complete statue represented the goddess seated or standing, either alone or as part of

a group of two or more deities and possibly the king.

The sculpture was carved from quartzite, a material in which, through the ages, Egyptian artists created their most sensitive portrayals of humans and gods. The Museum owns several masterpieces in this stone, most notably heads of Senwosret III (acc. no. 26.7.1394), Amenhotep III (acc. no. 56.138), and Queen Tiye (acc. no. 11.150.26). This head joins the group with the distinction of being impeccably preserved, as even the delicately aquiline nose is complete. Stylistically, the piece represents the later—Ramessid—stage of post-Amarna art at its very best. While a somewhat melancholy sweetness characterizes earlier post-



Mare and Foal

Greek, 8th–7th century B.C.

Bronze

H. 3 7/8 in. (9.8 cm)

Gift of Mrs. Frederick M. Stafford, in memory of Mr. Frederick M. Stafford, 1999
1999.526

This work, which has been on loan to the Museum since 1983, represents a significant, much published addition to our extraordinary collection of art of the Geometric period (ca. 1000–700 B.C.). Among bronzes, groups in which the principals interact are much rarer than single figures. The mare with her foal provides a fine counterpart to the famous combat between a man and a centaur (acc. no. 17.190.2072). Such pieces served as dedications, with Olympia as the sanctuary at which animal sculptures were given in greatest number. Attributed to a workshop in Elis, the region in which Olympia is located, this group was probably made locally as a votive offering.

JRM

Cylinder Seals and Modern Impressions

Top: Northern Mesopotamia, Middle Assyrian style, 13th century B.C.

Chalcedony

H. 1 3/8 in. (3.6 cm); diam. 1/2 in. (1.3 cm)

Bottom: Cyprus, Cypro-Aegean style, 14th–13th century B.C.

Hematite

H. 7/8 in. (2.3 cm); diam. 3/8 in. (0.8 cm)

Gift of Nanette B. Kelekian, in memory of Charles Dikran and Beatrice Kelekian, 1999

1999.325.89, .223

The two examples shown below are from the important collection of 228 seals formed at the beginning of the twentieth century by the donor's grandfather Dikran Kelekian. Included in the group are cylinder and stamp seals that date from the late fourth millennium B.C. to the Sasanian and Early Byzantine periods of the early first millennium A.D. The geographical range extends from Anatolia to Mesopotamia and Iran, with rich material from Syria and Cyprus.

These two seals can be dated on stylistic grounds to the late fourteenth to thirteenth century B.C., a period of intense interaction between parts of the eastern Mediterranean world and the Near East. The Mesopotamian



seal (top) was made when there was a growing interest in portraying animals in a modeled style, in the treatment of figures in space, and in movement—all features associated with Western stimuli. The winged horse has talons usually seen on the lion-griffin, cervine horns, and a dragon-shaped phallus. The inscription names a court cupbearer. The second seal is a near-duplicate of an example excavated at Enkomi, Cyprus, in 1934. Both depict a hero in a short kilt, his arms outstretched over two lions with their forelegs on altars. On the Museum's example the hero may wear the Mycenaean boar's-tusk helmet. In style the two are identical and point to the production of "look-alikes" by the same hand.

JA

Armband with a Herakles Knot

Greek, Hellenistic period, 3rd–2nd century B.C.

Gold, garnet, emerald, and enamel

Diam. 3 1/2 in. (8.9 cm)

Purchase, Mr. and Mrs. Christos G. Bastis Gift, 1999

1999.209

This massive armband, of the highest quality of Hellenistic metalwork and in superior condition, belongs to a type of which there are only a few other complete examples. It is constructed of a Herakles knot and an openwork band decorated with ivy tendrils bearing leaves and berries. The leaves are delicately chased,



and each group of three berries is soldered to a triangular pallet. Their stems are made of hammered and tapered solid-gold wire.

The knot is composed of inlaid garnets set between two large rectangular garnet cabochons. Its design is enriched by the motif of a flowering plant bearing six gold blossoms and a whorl of leaves at its base. The large center leaf of the whorl is represented by an emerald, and the lesser leaves were enameled in green, which survives only on one small leaf. Distal to the garnet cabochons are imbricated filigree bands with extensive traces of reddish purple (manganese), green, and possibly white enamel. Of great technical achievement, the piece invites comparison with our pair of gold triton arm-bands (acc. nos. 56.11.5, .6), illustrating the variety of forms this class of objects assumed in the Hellenistic period.

CAP

In terms of technique, the terracotta was surely press molded but then extensively worked over by hand. There is a circular vent hole at the back. A smaller round hole at the top of the head could have served to secure an attribute such as a crown. This beautiful Classical terracotta is remarkable in that it echoes so vividly monumental sculpture of the period in marble and in bronze.

CAP

Statuette of a Draped Goddess

Greek, late 5th–4th century B.C.

Terracotta

H. 14¾ in. (37.5 cm)

**Gift of Robin Symes, in memory of
Christo Michailidis, 2000**

2000.163

This youthful, heavily draped woman stands with her weight on the left leg, which is advanced. The right leg trails behind. She turns her head gracefully to the left. Her long garment features a surprisingly low overfold, clearly indicated at the level of the knees. Her mantle is drawn over the head and draped over the right shoulder, descending in a triangular mass at the front. A rosette earring adorns her right ear.

The woman holds an edge of the mantle in her right hand. Her left arm and hand are missing, together with whatever attribute she might have held. The majesty of the figure suggests that a goddess rather than a mortal is represented. The lack of attributes, however, prohibits a definite identification.





Aryballos in the Form of a Hedgehog

East Greek, Archaic period, 2nd half of 6th century B.C.

Faience

H. 4 3/8 in. (11.1 cm)

Marguerite and Frank A. Cosgrove Jr.

Fund, 1999

1999.254

This charming container for scented oil is made of faience, a material first developed in Egypt during the early third millennium B.C. For approximately one hundred years production of such small containers flourished at Naucratis, a trading emporium founded by the Greeks in the late seventh century B.C., and at other eastern Mediterranean sites, including Rhodes.

Many of these vases take the form of an animal—fish, goat, rabbit, monkey, even grasshopper—but the most common and perhaps most successful type represents the hedgehog. This is a particularly large and fine example. Its compact, rounded body is well suited to a vessel: the forepaws rest firmly on the base, and the face, surrounded by a ruff of spines, has an alert expression, a snub-nosed snout, and wide-open eyes. The body is covered with cross-hatching punctuated with purple-black dots to indicate the spines. An Egyptianizing, sphinxlike head emerges on top of the back, just in front of the mouth and handle of the vessel. This may have been an amusing parody, for the tiny outstretched

forepaws of the hedgehog and its large ruff also bring to mind the reclining leonine form of the Egyptian sphinx.

EJM

Statuette of a Bearded Man

Campanian or South Italian Greek,

ca. 500–450 B.C.

Bronze

H. 9 1/4 in. (23.5 cm)

Purchase, Jeannette and Jonathan Rosen Gift, 2000

2000.40

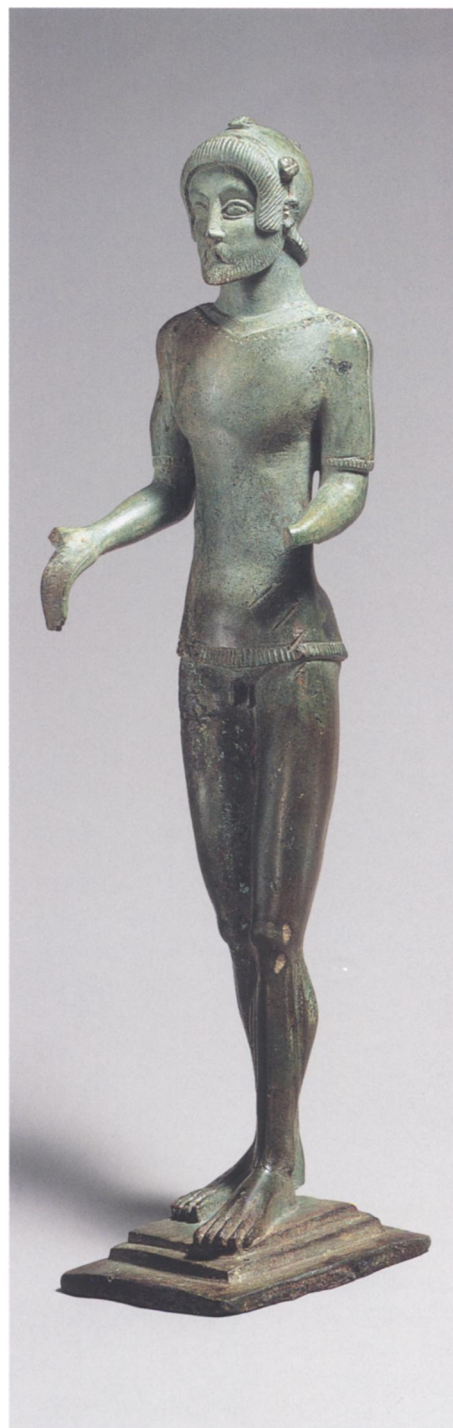
This statuette, a rare and unusual bronze of the fifth century B.C., is best described as Campanian. It most likely served as a votive offering to the gods, presented at a sanctuary either in anticipation of a divine favor or in fulfillment of a previous promise or vow.

The bearded man stands with his left foot forward and arms, bent at the elbows, at his sides. His close-fitting tunic appears to be stitched around the neck. It has a seam at the shoulders and a pleated border around the arms and lower torso. The tunic is short, leaving the genitals exposed.

A thick roll of hair, characterized by thin vertical incisions, frames the face. The man wears a snug cap with a narrow border at the front decorated with three rosettes. Both the headgear and the tunic are uncommon details. The statuette is especially interesting

for its remarkable stylistic affinities with both Greek and Etruscan art, typical of Campanian works made in a region where Greek, Italic, and Etruscan peoples were living in close proximity to one another.

CAP





Lid of a Ceremonial Box

Roman, late 1st century B.C.—early 1st century A.D.

Gilt silver

L. 3 1/4 in. (8.3 cm)

Purchase, Marguerite and Frank A. Cosgrove Jr. Fund and Mr. and Mrs. Christos G. Bastis Gift, 2000

2000.26

Its quality and iconography mark this lid as an exceptional object. The extremely fine details of the repoussé are further enhanced by the subtle use of gilding. The lid is decorated in high relief with sacrificial animals and religious objects, packed tightly onto a framed rectangular panel, while the remaining background is stippled. Featured prominently are the heads of a ram, a bull, and a goat, animals commonly used as offerings at major public ceremonies. Below the three heads appear cultic objects, including a flaring torch, a libation bowl, a bundle of wood, a sheathed knife, and a pomegranate. Some objects are partially hidden by two other animals, a small bound deer and a rooster, which also represent offerings.

Such elaborate and symbolic decoration strongly suggests that the box to which the lid belonged had some religious function. A remarkably similar silver lid preserved in the Staatliche Museen zu Berlin (attached to an ancient but alien silver box) was acquired in Rome in 1841. Our lid has been associated for about three generations with the Roman bone pyxis and the rock crystal and silver spoon illustrated on page 14.

CSL/CAP



Attributed to the Hunt Painter *Black-Figure Kylix*

Greek (Lacanian), ca. 550–525 B.C.

Terracotta

Diam. 7 1/8 in. (19.4 cm)

Gift from the family of Howard J. Barnet, in his memory, 1999

1999.527

In Lakonia pottery and metalwork flourished particularly during the Archaic period (ca. 700–480 B.C.). Although the range of vase shapes was limited, the technical precision and, in some cases, the iconography link the potter's and the metalworker's products. Lent to the Museum periodically since 1981, this cup is a paradigm of Laconian vase painting. (The artist is named after two depictions of a boar

hunt.) The potting here is fine and sharp. The interior shows, at left, a fully armed foot soldier, his spear on the far side and his shield behind him. His companion bends to put on greaves (shin guards). A shield leans on the "wall" behind him, and a cuirass occupies the center of the tondo. A bird and a bag for gear complete the picture. In the exergue two foxes frolic. The fame of Archaic Sparta lay in its military organization, which did not, however, preclude artistic creativity. This kylix displays beautifully both aspects of the city-state's renown.

JRM





Spoon and Pyxis

Roman, 1st century A.D.

Rock crystal and silver (spoon); bone (pyxis)

L. (spoon) 7 3/8 in. (18.7 cm); h. (pyxis with lid) 3 1/4 in. (8.2 cm)

Purchase, The Concordia Foundation Gift, 2000

2000.1; 2000.5a, b

Roman spoons often form part of lavish sets of silver tableware. Individual examples are also common but are usually of bone, bronze, glass, or wood. This spoon is highly unusual, since the bowl was carved out of a single piece of rock crystal. One principal type of Roman spoon, the cochlear, with a smaller circular bowl and long handle, was used primarily for eating snails, shellfish, and eggs. The present example probably would not have been used for such purposes because of its size, shape, and materials. It is best seen as a luxury item, meant to accompany the toilet box of a wealthy Roman matron.

The very fine bone pyxis was also possibly part of a cosmetic or trinket set. Although similar bone and wood containers are known, especially from Egypt, it is difficult to find a parallel of the same high quality. The two objects come from the same collection, and it is tempting to surmise that they were found together.

CSL

Scale Armor

Eurasian, ca. 6th century B.C.

Leather

L. 27 3/4 in. (70.5 cm)

Purchase, Arthur Ochs Sulzberger Gift, 2000
2000.66

Not only is this extraordinary armor the best-preserved scale armor from antiquity, but it is also the single known example entirely of leather that survives from such an early period. It consists of a sleeveless garment made of fifty-six rows of hard scales, which are secured by rawhide laces to a soft leather lining. The armor reaches from the shoulders to the upper thighs, with a wide band at the





2000.42.2



2000.42.4

waist wrapping around the torso and overlapping under the right arm. Straps to close it are on one side of the chest and at the small of the back.

Historically, scale armor, usually of bronze or iron, was among the most long-lived and widely used forms of protection. It first appeared in Egypt and the Near East about the middle of the second millennium B.C. and continued to be worn in Europe as late as the seventeenth century A.D. Based on the style and construction of the Museum's example, it seems most likely that the armor was made by one of the nomadic cultures of Eurasia—possibly the Scythians, who dominated the steppes from the sixth to the second century B.C.

DJL

Votive Panels

Bactria (northern Afghanistan), Kushan dynasty, ca. 3rd century A.D.

Terracotta and gouache

H. (each) 22½ in. (57.2 cm)

Purchase, Raymond and Beverly Sackler Gift, 2000

2000.42.2

Gift of Isao Kurita, 2000

2000.42.4

Each of these rare Central Asian votive panels depicts a deity (with nimbus) being approached by a male worshiper, probably nonroyal but portrayed as of equal stature to the god. Compositionally, they follow scenes of homage and investiture from the post-Hellenistic West and from Iran in which a king and a god appear side by side. On the panel at left a majestic figure with a full beard and long wavy hair, who has been identified as

the supreme deity Zeus/Serapis/Ohrmazd, receives a suppliant in the characteristic Iranian short tunic and leggings, hands clasped in adoration. Along with the hands of a missing worshiper, the god Siva/Oesho is depicted on the panel at right. Four-armed and three-headed, with a prominent third eye, he wears an animal skin and a belted, diaphanous garment and holds a trident. Here, the rich intercultural style that developed in the Kushan realm is most clearly displayed: Indian divine iconography; the Iranian type of two-figured composition; and Greco-Roman naturalism in the drapery and pose, as well as in the use of light and shadow to suggest modeling.

The panels have holes at the corners and were probably set up, together with two others acquired by the Museum, on the interior walls of a sanctuary, perhaps a family shrine.

JA



**Manuscript of the “Nān wa Ḥalwā”
(Bread and Sweets)**

India (Deccan, Aurangabad), ca. 1690
Ink, gold, and colors on paper; leather binding
H. 9¼ in. (23.5 cm)

Purchase, Friends of Islamic Art Gifts, 1999
1999.157

The *Nān wa Ḥalwā* (Bread and Sweets), a poem about the merits of the ascetic life, was composed in Persian by the Sufi poet Muḥammad Baha' al-Dīn 'Amilī (1547–1621). This illustrated version of the text reveals the

lively and fertile mixture of Mughal, Rajput, and Deccani painting traditions that coexisted in Aurangabad at the end of the seventeenth century. The manuscript consists of twenty-four folios. Four depict episodes from the poem (in this case, with considerable wit) inside richly painted borders; several of the text folios are illuminated with appealing floral motifs; and one flyleaf bears a striking panel of anthropomorphized calligraphy in the form of a face.

The story told here in a single frame is that of a recluse who spends his time praying

on Mount Lebanon. One day, after starving through the night, he receives some bread from an infidel, who is depicted in this folio as the hirsute English monarch Charles II. As the recluse prepares to walk away, a malnourished dog catches on to his robe and reproaches him for accepting food from an infidel. The recluse, humbled by this encounter, observes, “He who has no faith is less than the dog of the infidel.”

NH

Panel of Four Calligraphic Tiles

Morocco, 14th–early 15th century
Glazed and carved composite body
L. 22¼ in. (56.5 cm)

Purchase, Leon B. Polsky and Cynthia Hazen Polsky Gift, in honor of Patti Cadby Birch, 1999

1999.146

The decoration of these tiles was achieved by carving away most of the layer of purplish black glaze that originally covered the entire surface, leaving only the inscription and the vegetal scrolls in dark relief. The technique is called *ziliġ* in Morocco, where this type of tile was made for decorative architectural friezes from the fourteenth through the seventeenth century. Although it is not possible to identify the building these tiles once embellished, it must have been an important secular structure in Fez or Marrakesh. To judge from the color of the glaze, which was common in the early period of *ziliġ* tile production, the frieze was probably assembled in the fourteenth or early fifteenth century. Delicate spirals terminating in elegant split palmettes provide a background for the Arabic inscription, which was copied in a cursive calligraphy similar to that known as *thuluth*. Apparently, the frieze repeated the same four words over and over, the second and fourth of which rhyme; the cheerful and welcoming phrase can be translated as “What excellent companions are happiness and good fortune!”

SC





Initial V from a Bible

French, ca. 1175–95

Tempera on parchment

10 7/8 × 6 1/2 in. (27.5 × 16.5 cm)

The Cloisters Collection, 1999

1999.364.2

This initial comes from a five-volume Bible, imposing in size and vigorously decorated, that belonged to the Cistercian abbey of Pontigny. In the twelfth century this monastery in the diocese of Sens was a scholar's haven and a place of refuge for Thomas Becket before his martyrdom. During the French Revolution, however, the monastery's celebrated library was confiscated and neglected. The initial and another from the same Bible (acc. no. 1999.364.1), remarkably, have survived. Their preservation is due in large part to

the nineteenth-century book publishers who recognized their extraordinarily accomplished design.

The initial signaled the opening of the Book of Leviticus: *Vocavit autem Moysen, et locutus est ei Dominus de tabernaculo* (And the Lord called Moses, and spoke to him from the tabernacle). In lieu of gold or figural imagery, which were eschewed by the Cistercian order, the letter presents a bold palette and vibrant juxtapositions of color. With robust striding lions posed at the center of encircling vines, it has all the energy of a coiled spring. This vitality, combined with the subtle cadence of line and the confidently painted foliate ornament, makes the initial the embodiment of the sophisticated aesthetic of the years around 1200.

BDB

Penannular Brooch Terminal

Viking (Scandinavia), mid-10th century

Silver, gold, and niello

H. 2 in. (5 cm)

Purchase, The Kurt Berliner Foundation Gift, 2000

2000.140

Although a fragment, this brooch terminal is artistically and technically one of the finest works to survive from the great age of the Vikings. The silver sphere (now slightly dented) was hollow cast, and virtually its entire surface is decorated with niello in an early Viking style known as Jellinge/Mammen. Raised, twisted gold wire forms a quatrefoil ring-knot pattern on a raised, circular gold panel. Two adjacent triangular gold panels are filled with studs, and one has a medallion in its center with serpentine tendrils.

The terminal bears typological and aesthetic similarities to a brooch terminal and pinhead found in a large Viking silver hoard at Eketorp, Sweden, in 1950 and 1955, which are now in the regional Örebro Lans Museum, west of Stockholm. As with the present item, much of the Eketorp hoard consists of silver that, during and after the Viking period, was broken into pieces, a common practice for monetary exchange. Reconstructed to its original form, this deluxe brooch would be one of the largest and heaviest known from Viking Europe; clearly its first owner was an important figure. This splendid object will be the centerpiece of the Museum's Viking material.

CTL



BDB



Relief with Griffin

*Byzantine (Greece?), 2nd half of 13th century
Marble*

H. 23½ in. (59.7 cm)

**Purchase, Rogers Fund and Jeannette and
Jonathan Rosen Gift, 2000**

2000.81

This commanding image of a griffin with its head turned and its wings flexed is an exceptionally fine example of monumental stone carving of the Late Byzantine, or Palaiologan,

era. The panel, worked in low relief, resembles an elaborate Byzantine silk in its arrangement of the creature within a roundel. Small Greek crosses at the midpoint of the border on all four sides identify it as having been made for Christian use. Christians of this era still considered the mythical griffins to be guardian figures, often of the dead, and symbols of power and authority, thanks in part to their legendary role in the life of Alexander the Great.

Possibly, the panel was once part of a tomb similar to those known from northern

Greece that were carved in a style influential in Serbia and the Balkans. On tombs griffins may have been meant both to protect the people buried within and to symbolize their royal lineage. The fleurs-de-lis on the griffin's shoulder and haunch typify the era's complex cultural interplay, as similar motifs are found in contemporary Islamic and Crusader depictions of animals. The panel will be displayed to great advantage with other important stone carvings in the Museum's new Mary and Michael Jaharis Galleries for Byzantine Art.

HCE



Chess Piece in the Form of a King

German (probably Cologne), 2nd half of 14th century

Walrus ivory

H. 2½ in. (6.4 cm)

Pfeiffer Fund, 2000

2000.153

In contrast to Romanesque kings who sit rigidly with swords across their laps, such as those of the well-known Lewis chessmen (British Museum, London), this rare example from the Gothic period shows the ruler in a more relaxed pose, seated on a cushioned throne. His long hair falls from under his crown in ringlets, his feet rest on a recumbent lion, and he holds an orb in his left hand and the remains of a scepter in his right. Made to function as a game piece, the carving is at the same time a sophisticated royal image in miniature.

The piece is not close enough stylistically to any other ivory to identify it as part of a known chess set. Cologne, however, had a long tradition of walrus-ivory carving, and the king accords well with the French-inspired style prevalent there during the fourteenth century. It can be compared especially with

the seated *voussoir* figures, carved about 1375, in the portal of Saint Peter at the cathedral in Cologne. The king's costume suggests that it was not executed before the 1350s, when close-fitting garments with prominent rows of buttons can be seen in manuscripts and other works of art.

PB

Praetexta

German (Cologne), ca. 1450–75

Tapestry weave; wool, silk, linen, and metallic threads

6⅜ × 63¾ in. (16.2 × 161.9 cm)

The Cloisters Collection, 1999

1999.392a

This rare surviving example of a complete *praetexta*, intended to hang just below the altar table above the frontal, is in remarkable condition. The tapestry-woven panel retains its original color, its original woven edges

(selvages) at top and bottom, and the starting and end points of the weaving, which were more commonly trimmed off. Most extraordinarily, the tapestry appears never to have been washed. It has kept its original stiffness and surface integrity, which make it one of the best-preserved medieval tapestries in the Museum's large collection.

Cologne was known in the fifteenth century as a center for pattern-woven orphreys, but such ornamental bands were typically narrow, woven in a compound twill called *samit*, and their pictorial details were frequently enhanced with embroidery. This *praetexta* features a Latin inscription, in white Gothic letters against a blue-green background, which reads *Ave regina celorum mater regis angeloru[m]* (Hail, Queen of Heaven, Mother of the King of the Angels). A flowering vine surrounds the inscription, and an image of the standing Virgin and child appears at the center, between the words *celorum* and *mater*.

PB



Detail





Devotional Diptych with the Nativity and the Adoration

French (Paris), ca. 1500

Silver and niello; engraved and gilded copper-alloy frame

Overall 4 × 8 in. (10.2 × 20.3 cm)

The Cloisters Collection, 2000

2000.152

The unknown maker of these niello plaques depended for their composition on designs generated by the same workshop that provided the cartoons for the celebrated Unicorn Tapestries now at The Cloisters. This workshop flourished for several generations under royal patronage; the leading master of the second generation (ca. 1485–1510) is known as the Master of the Hunt of the Unicorn, identifying his most prominent achievement.

In addition to tapestries, this master designed illuminated manuscripts and illustrations for printed books, the most famous of which are those in a book of hours printed in Paris by Philippe Pigouchet for the publisher Simon Vostre in 1496. The scenes on the Metropolitan's plaques correspond very closely to metal-plate illustrations in the Pigouchet book of hours. A distinctive and immediately recognizable style and a

vocabulary of facial types, stances, gestures, architectural elements, and other motifs that were employed by the workshop over an extended period of time forthrightly link the diptych with the Unicorn Tapestries—thus furthering our understanding of the origins of those masterpieces, as well as of the praxis of a major medieval workshop.

TBH

Workshop of Lukas Zeiner (*Swiss, ca. 1450–before 1519*)

Stained-Glass Panel with a Coat of Arms and a Female Supporter

Swiss (Zurich), 1500–1505

Pot-metal and colorless glass, silver stain, and vitreous paint

15 × 22 in. (38 × 55.9 cm)

Purchase, Bequest of Jane Hayward, by exchange, 2000

2000.135

This panel, bearing the arms of Kaspar von Hohenlandenberg, was produced in the Zurich workshop of Zeiner, Switzerland's foremost glass painter at the end of the Middle Ages. The heraldic shield is supported by a woman in luxurious garb. Over

her left shoulder is the insignia of a chivalric order known as the Fish and Falcon Society, the primary function of which was to organize tournaments for sport and entertainment. The panel was originally incorporated into the glazings of the assembly hall of a chapter of the society and was not intended for a domestic context, despite the intimacy of its imagery. The perky dog and the pink, or carnation, lying under the chair are symbols of faithfulness, while the red shoe that prominently emerges from under the woman's richly worked hem suggests sexuality and fecundity, thus promising the continuation of a distinguished family line.

Two very similarly composed panels from the same workshop, one dated 1501 and emblazoned with the coat of arms of Martin von Randegg, who was married to Barbara von Landenberg, are in the Schweizerisches Landesmuseum, Zurich.

TBH

Sorgheloos in Poverty

North Lowlands, 1510–20

Colorless glass, silver stain, and vitreous paint
Diam. 9 in. (23 cm)

The Cloisters Collection, 1999

1999.243



Sorgheloos (“carefree” in medieval Dutch) was the antihero of one of the most popular moralizing stories in the Lowlands of the late Middle Ages. Loosely based on the prodigal son of the Christian parable, Sorgheloos ignores all admonishments and embarks on the life of a spendthrift wastrel. Inevitably the money runs out, friends abandon him, and Sorgheloos is ruined. Unlike the prodigal, who returns to a forgiving father, Sorgheloos, unredeemed, is condemned to poverty. This harsh cautionary tale found considerable resonance among the God-fearing, hardworking denizens of mercantile towns in the Lowlands.

Here, Sorgheloos sits forlornly on an upended washtub before a boiling kettle of herring in a barren, crumbling house. His only companion (besides a pitiable dog and cat) is Poverty, who can be seen through the doorway gleaning straw to feed the fire. The roundel’s execution—in several tones of paint, ranging from pale umber to dark brown, and three hues of silver stain, from pale yellow to coppery brown—is unusually accomplished. The mattes were extensively worked with a badger brush to produce subtle tonal gradations. Details and outlines were added with both a stylus and the tip of a brush.



TBH



Bernardo Daddi

*Italian (Florentine), active by 1327–
d. probably 1348*

The Crucifixion

Ca. 1325–30

Tempera on wood; gold ground

18¼ × 11⅜ in. (46.4 × 28.9 cm);

painted surface 17½ × 11⅜ in. (44.5 × 28.9 cm)

Gift of Asbjorn R. Lunde, 1999

1999.532

A narrative artist of exquisite sensibilities, Daddi was among the most important

Florentine artists of the first half of the fourteenth century. His vision was shaped by Giotto, with whom he may have trained, and his paintings combine a clarity of structure associated with fresco painting with the jewel-like color and refined execution of a miniaturist. In the 1330s and 1340s his busy workshop produced numerous portable altarpieces for private devotion. Although these can be somewhat repetitive, his work from the 1320s is of an unfailingly high order.

This picture—one wing of a diptych that doubtless included a companion painting of

the Virgin and child, now lost—is one of Daddi's earliest and most Giottesque efforts and is especially notable for the restrained expressiveness and nobility of its figures. The mournful attitudes of the Virgin and Saint John, seated on the ground in positions of humility, derive from figures of captives on Roman sarcophagi. (Interestingly enough, similar expressive gestures were explored contemporaneously by Simone Martini in Siena.) Although the figures of Christ and the lamenting angels have suffered from abrasion, the picture is of great beauty and is crucial for understanding the mainsprings of Daddi's art.

KC

Lorenzo Monaco (Piero di Giovanni)

Italian, documented in Florence 1391–d. 1423/24

Christ Entering the Temple

Ca. 1408–11

Pen and brown ink, brush and brown wash, over traces of leadpoint, on fine-grained vellum (flesh side); lines at right in red ink

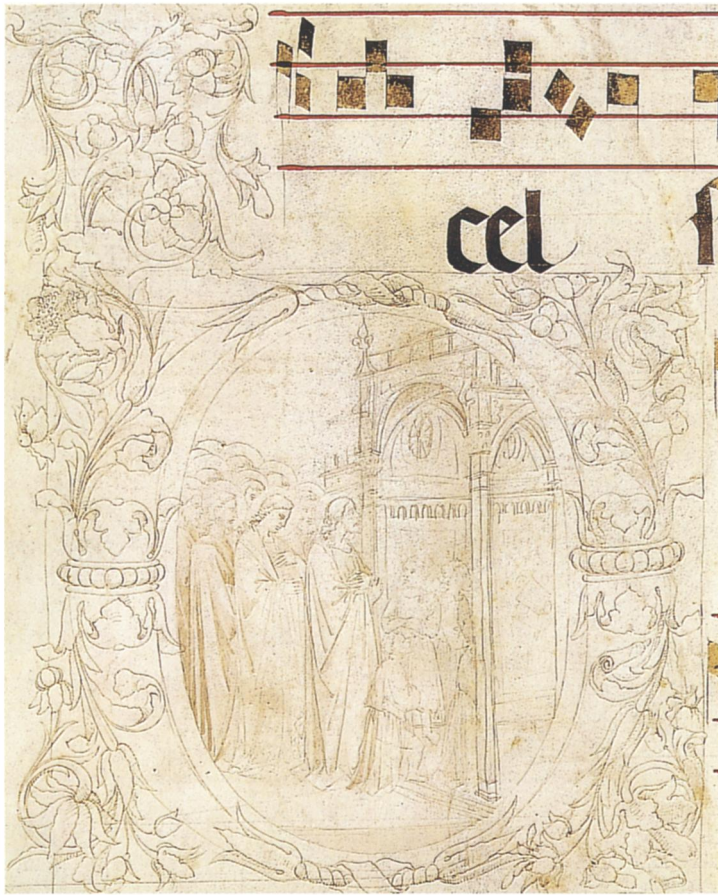
12 × 9½ in. (30.5 × 24.2 cm)

Purchase, Lila Acheson Wallace Gift, 1999

1999.391

This rare underdrawing for an unfinished manuscript illumination sheds light on the working practices of Lorenzo Monaco, the Camaldolite monk who became the greatest and most versatile late Gothic painter in Florence. It was produced at a time when most Italian studies were made on the same surface as the actual finished work. Tendrils of ornamental foliage, with exquisitely naturalistic flowers carefully constructed over ruled auxiliary lines, emanate from a historiated initial *D*. The elongated figures, set within the elaborate pictorial space of the initial, are modeled atmospherically with wash.

This and a related drawing, *Christ's Entry into Jerusalem* (now in the Biblioteca Apostolica Vaticana), originally formed a single page in the famous Santa Maria degli Angeli choir books—already regarded in the Renaissance as the crowning achievement of the art of illumination in fifteenth-century Florence. The page pertained to the sung liturgy of the Mass for Palm Sunday. Here, the figural scene within the initial was inspired by the recommended reading for the feast (Matthew 21:12). The presence of children at right alludes to the verses that immediately follow Christ's entry into the



softly, in an intermediate plane of tone but with a stunning vigor of mark. Much of the spirited hatching and cross-hatching in the shadows was left unblended, and the description of contours is expressive. To accentuate the depth of the shadows in the cloak's folds, he scratched in some contours with the stylus.

The drawing was preparatory for the figure of an onlooker at the extreme right in his panel painting *The Discovery of the Cup in Benjamin's Sack* (Galleria Borghese, Rome), based on an episode told in Genesis 44:12–13. That work was part of a famous narrative cycle on the life of the virtuous Joseph, which, along with panels by Francesco Granacci, Andrea del Sarto, and Pontormo, decorated the marital bedchamber of Pierfrancesco Borgherini and his wife, Margherita Acciaiuoli. Commissioned by the groom's father and probably executed between 1515 and 1518, the panels for the Borgherini bedroom rank among the canonical masterpieces of early Mannerism in Florence.

CCB

temple, his expulsion of the merchants, and the fulfillment of the prophecy ("Out of the mouth of babes . . .").

CCB

Bachiacca (Francesco d'Ubertino)

Italian, 1494–1557

Young Man Standing in Profile

Facing Left

Ca. 1515–18

Red chalk on laid paper

9 7/8 × 6 in. (24.5 × 15.2 cm)

Purchase, Lila Acheson Wallace, Mr. and Mrs. David M. Tobey, and Jessie Price Gifts, Harry G. Sperling Fund, and Giuseppe Gazzoni-Frascara and Malcolm Hewitt Wiener Foundation Gifts, 1999

1999.405a

The youth of this delicate study (probably a workshop assistant) wears the street clothes of early-sixteenth-century Florence: a large cap (*berrettone*), a shirt with puffy sleeves, tight breeches, and an enveloping cloak, which amplifies the volume of his body. Bachiacca articulated the figure and surrounding space



Siren

Italian (probably Rome), ca. 1570–90

Bronze

H. 32 in. (81.3 cm)

Rogers and Edith Perry Chapman Funds,
2000

2000.69

This bewitching, just-under-lifesize figure of a siren in the guise of a beautiful nude woman wearing a crown—her hair spread over her shoulders and her hands grasping twin fish tails—immediately evokes the image of the emblematic siren of the Colonna family, one of the two most powerful feudal clans in medieval and Renaissance Rome. Given its large size, this bronze example may originally have been made for the Colonna Palace in Rome. In the seventeenth century it was probably inherited by Anna Colonna, wife of Taddeo Barberini. If this is the case, the figure may be the “siren of bronze with a

crown on her head” inventoried in 1644 in the Barberini Palace.

A poetic, mythical creature inspired by ancient statuary, this siren conveys a striking vitality through the naturalism of her masterful modeling. The harmonious profile of her open forms and the treatment of her abundant, wet, tousled hair recall the rhythmical poses and details of the four bronze youths of Rome’s renowned Fontana delle Tartarughe, created in 1585 by the Florentine Taddeo Landini. One of the most gifted sculptors of the day, he may well be the author of this extraordinary figure.

OR





Design for a Sword Hilt

German (probably Nuremberg), ca. 1540

Pen, ink, and wash on paper

8½ × 11⅜ in. (21.5 × 29 cm)

Rogers Fund, 2000

2000.27

Designs for Renaissance swords are exceptionally rare, although notable examples by such renowned artists as Hans Holbein the Younger for the court of Henry VIII and Giulio Romano for the duke of Mantua are preserved. Previously unrecorded, our newly acquired drawing is a significant addition to this small corpus. The style and iconography point to Nuremberg and possibly to one of that city's most celebrated artists, Peter Flötner (ca. 1486–1546). The design is novel and has strong Italianate features, hallmarks of Flötner's oeuvre. The pommel was conceived in the round with four female heads beneath an imperial crown, while a two-headed imperial eagle is incorporated into the classical trophy of arms that embellishes the grip. The asymmetrical guard has a shield-bearing demi-lion at one end and a Janus head at the other.

The trophies recall one of Flötner's woodcuts for a dagger grip, whereas the crowned pommel is virtually identical to one in the

design for a sword of Emperor Charles V that is dated 1544 and ascribed to the Nuremberg goldsmith Wenzel Jamnitzer (1508–1585). Our drawing is by a different hand and is probably slightly earlier in date, but the imperial imagery suggests that it, too, was created for Charles V.

SWP

Collar Plate for a Helmet of Henry III of France

French (probably Paris), ca. 1570

Steel

W. (maximum) 10¼ in. (25.9 cm)

Gift of Prescott R. Andrews Jr., 1999

1999.448

Detached elements of armor are valued by specialists for their individual aesthetic qualities as well as for the evidence they provide of the original form and decoration of the complete harness. This plate served as the lowermost front collar lame of a helmet embossed in low relief with grotesque ornament in the style of the Parisian goldsmith-engraver Étienne Delaune (1518/19–1583). The helmet, now lacking its collar, is preserved in the Musée de l'Armée, Paris, and originally formed part of a lost parade armor that was made about 1570 for the future Henry III of France (1551–1589, r. 1574–89). The appearance of the harness, which was covered with foliate scrolls inhabited by allegorical figures, lions, snakes, and fantastic beasts, is recorded in a contemporary portrait of the young prince. Prior to ascending the French throne, Henry ruled briefly as king of Poland (1572–74), where he appears to have left behind his splendid armor. Our collar plate and presumably the Paris helmet were preserved in the armory of powerful Polish magnates, the Radziwills, in their castle at Nieświcz. The collar plate was given by Prince Albrecht Radziwill to Stephen V. Grancsay, the Metropolitan's assistant curator of Arms and Armor, in 1927 and was acquired by the donor from Grancsay a half century later.

SWP





Jacopo Bassano (Jacopo da Ponte)

Italian, 1510/18–1592

Studies for a Flagellation

Ca. 1565–68

Pastel, with red chalk, on light brown (formerly blue) laid paper

15 × 9½ in. (38.2 × 24.2 cm)

Purchase, Lila Acheson Wallace Gift, 1999

1999.390

The poignant figures in this large sheet were based on the live model and served as studies for a painting of 1565–68, *The Flagellation of Christ* (Gallerie dell'Accademia, Venice). The upper portion of the drawing portrays a half-dressed man being violently scourged. His thighs and high brown boots are broadly suggested. Sketchier still, the head and shoulders of Christ are seen below in a three-quarter view.

Bassano, who led a prolific workshop employing his family, was the most innovative Venetian draftsman of the later sixteenth century. He was famous for his naturalism and for his daringly direct and painterly pastel technique, which was not unlike the way he wielded the brush on canvas. This mature work, among his most monumental surviving drawings, attains an extraordinary grandeur of expression. He first outlined the general forms of the two figures with long, jagged strokes of black pastel, varying the

inflections of tone, and then worked in the colors. He pressed hard on the paper to create some accents of highly saturated hue.

Pastel had not become a mainstream medium for Italian artists until the 1530s to 1540s, when Bassano more or less emerged as its undisputed master.

CCB

Ludovico Carracci

Italian (Bolognese), 1555–1619

The Lamentation

Ca. 1582

Oil on canvas

37½ × 68 in. (95.3 × 172.7 cm)

Purchase, Lila Acheson Wallace and The Annenberg Foundation Gifts; Harris Brisbane Dick, Rogers, and Gwynne Andrews Funds; Pat and John Rosenwald, Mr. and Mrs. Mark Fisch, and Jon and Barbara Landau Gifts; Gift of Mortimer D. Sackler, Theresa Sackler and Family; and Victor Wilbour Memorial, Marquand, The Alfred N. Punnett Endowment, and Charles B. Curtis Funds, 2000

2000.68





This astonishing picture of about 1582—as direct in its emotional impact as in its painterly technique—is a pillar of the reform of painting initiated in Bologna by the Carracci, Ludovico and his cousins Annibale (1560–1609) and Agostino (1557–1602). Based on a return to nature and a study of the great masters of the Renaissance in northern Italy and Venice, the Carracci reform would revolutionize European painting and lay the groundwork for Baroque art.

The figure of Christ has been taken from a posed model and is painted with an almost shocking lack of idealization. His right hand is distorted, as though it had been broken in the process of taking him down from the cross. The Virgin, unconscious with grief, is shown as plain and middle-aged rather than conventionally young and beautiful. Ludovico insists on an emotionally charged, even dissonant, image and has used light to enhance the effect of a physically present event: diffuse

around Christ's feet, it falls with increasing strength on his chest and head.

Painted for Alessandro Tanari, papal treasurer in Bologna, *The Lamentation* remained with his descendants until about 1820–30. All trace of it was then lost until last year, when it reappeared at auction. It is now a keystone of the Metropolitan's expanding and distinguished collection of Baroque paintings.

KC



Hendrick Goltzius

Netherlandish, 1558–1617

After Bartholomeus Spranger

Netherlandish, 1546–1611

The Feast of the Gods at the Marriage of Cupid and Psyche

1587

Engraving, printed from three plates on three attached sheets; second state of four

Overall 16 7/8 × 33 3/8 in. (43 × 85.4 cm)

Purchase, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, Martha Feltenstein Gift, and A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest, 2000

2000.113

Comprising about seventy figures, this print was the largest and most famous of the Haarlem engraver's collaborations with Spranger, court painter to Emperor Rudolf II in Prague. Its bravura display of elegant, twisting and turning nudes placed among dense, serpentine billows of clouds was of great importance in disseminating throughout Europe Spranger's Mannerist aesthetic and Goltzius's virtuoso engraving style.

As is typical of Mannerist works, the main subjects of the scene are relegated to the background; the small figures of Cupid, with large, jutting wings, and his mortal bride,

Psyche, who is being admitted to the ranks of the gods, can be found at the head of the table just right of center. Divine wedding guests surround the couple. Toward the left Bacchus pours drinks while Ceres, to the left of him

with her horn of plenty, directs the arrival of the food. Apollo and the Muses, on the right, serenade the company. Spranger's preparatory drawing for the print is preserved in the Rijksmuseum, Amsterdam.

NMO



Hendrick Goltzius*Netherlandish, 1558–1617****The Adoration of the Shepherds****Ca. 1600–1605**Black, yellow, and red chalk, accented in pen and brown ink**8 1/8 × 8 1/2 in. (20.7 × 21.6 cm)***The Elisha Whittelsey Collection,****The Elisha Whittelsey Fund, 1999***1999.167*

As told in the Gospel of Saint Luke (2:8–16), an angel announced to the shepherds the birth of the Messiah, and they went to Bethlehem to adore him. This drawing's circular format fits the theme perfectly, because it dictates that Mary and the shepherds be tightly grouped around the infant and brings an intimacy to the scene. The close relationship of the protagonists is further enhanced by the four figures in the background, who seem to have no idea of the important event that is unfolding in the immediate vicinity.

The contrast of the Virgin's sinuous, courtly beauty with the nearly caricatural depiction of the onlooking shepherds was a

common visual juxtaposition in the art of the period. This delicately finished composition is signed with the artist's monogram, *HG* (beside *fecit* at lower right), and dates from about 1600 to 1605, to judge from the softness of his chalk technique.

MCP

Martin Fréminet*French, 1567–1619****The Annunciation****Ca. 1610–15**Black chalk, pen and brown ink, brush and gray wash, heightened with white**7 3/8 × 11 3/8 in. (19.3 × 28.8 cm)***Purchase, Gift from the family of Howard Jay Barnet, in his memory, 2000***2000.20*

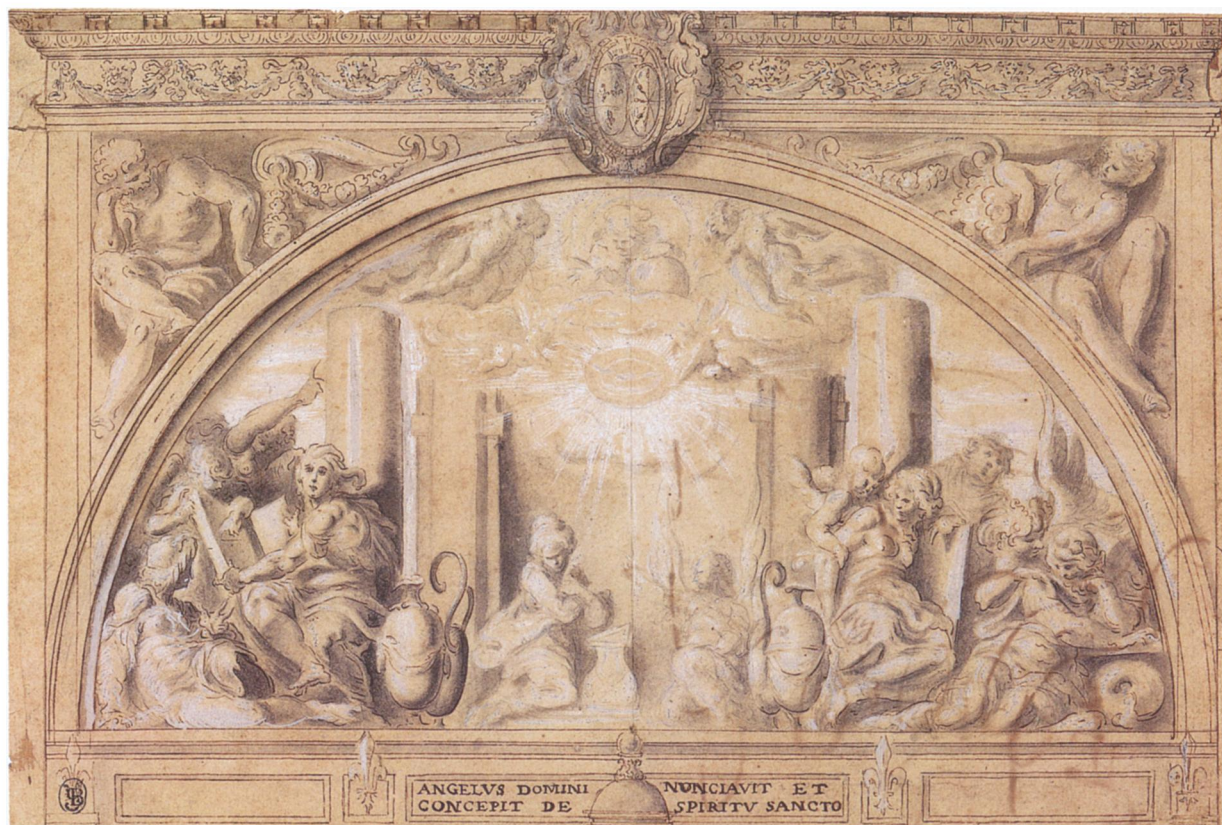
The decoration of the Chapel of the Trinity at the Château of Fontainebleau occupied the senior artists of the French court for many years. Following the deaths of Toussaint Dubreuil in 1602 and Étienne Dumonstier II in 1603, Henry IV summoned Fréminet back

from Italy to take over the project. This recently discovered sheet was an early idea for the lunette depicting the Annunciation above the high altar.

Typical of Fréminet's Mannerist-revival style is the inverted composition, in which the central figures of the Virgin and the archangel Gabriel are calm and diminutive in the middle ground while the foreground corners of the lunette are densely packed with subsidiary figures in poses of elegant contortion. Fréminet's muscular, Michel-angelesque style had a strong impact on the development of the second school of Fontainebleau.

A large presentation drawing by Fréminet for the high altar (Musée du Louvre, Paris) shows the lunette as it was actually painted, with some changes from the Metropolitan's study; most notably, Gabriel was given a standing pose. The altar was ultimately built to a different design, however, beginning fourteen years after Fréminet's death, and in the end it obscured a large portion of the Annunciation fresco.

PS





Peter Paul Rubens

Flemish, 1577–1640

Portrait of the Jesuit Nicolas Trigault in Chinese Costume

1617

Black, red, and white chalk; blue pastel;

pen and brown ink

17½ × 9¾ in. (44.6 × 24.8 cm)

Purchase, Carl Selden Trust, several members of The Chairman's Council, Gail and Parker Gilbert, and Lila Acheson Wallace Gifts, 1999

1999.222

Rubens drew this monumental yet sensitive portrait when Nicolas Trigault (1577–1628), a Jesuit missionary, was visiting Antwerp in 1617. Trigault had lived in China since 1610 but returned to Europe for a four-year fund-raising tour on behalf of the Jesuit missions in the East. Throughout his career Rubens accepted commissions from the Society of Jesus, providing the relatively new and revolutionary order with altarpieces, book illustrations, frontispieces, and a famous cycle of ceiling paintings for their church in Antwerp.

In Trigault's time the number of Jesuits living in China had reached twenty, but their position was precarious. The missionaries assumed the role of learned scholars among the mandarins; in order to achieve their goals and obtain official recognition for their Catholic faith, they learned the Chinese language, adopted Chinese names, and emulated the local manners and dress. The beard and costume, an amalgam of Korean hat and Chinese robe, suited that goal. Rubens captured beautifully the cut, texture, and weight of the robe. Trigault died in Nanking (Nanjing) in 1628.

MCP

Claude Lorrain (Claude Gellée)

French, 1604/5?–1682

The Round Tower Ruptured to Reveal the Statue of the King of the Romans

1637

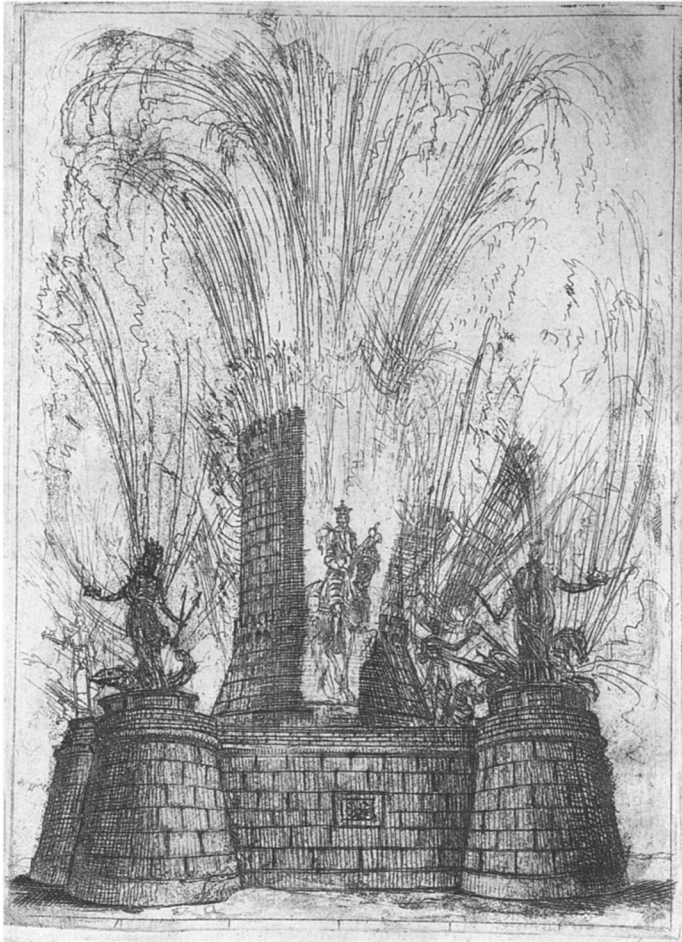
Etching

7⅞ × 5⅜ in. (19.4 × 13.7 cm)

Purchase, Marianne and Paul Gourary Gift, 1999

1999.361

Although he was born in the duchy of Lorraine and spent his entire maturity in



Roelandt Savery

Netherlandish, 1576–1639

Study of a Tree Trunk

Graphite, charcoal dipped in oil, brush and gray wash, red chalk

12 × 15½ in. (30.6 × 39.4 cm)

Purchase, Anonymous Gift, in memory of Frits Markus; Harris Brisbane Dick Fund, and Joseph Pulitzer Bequest, 1999

1999.223

Both dead and alive, a mighty, uprooted tree trunk, together with a tangle of stumps, roots, and branches, is the sole subject of this drawing. Savery, like several other Netherlandish artists around 1600, was fascinated by such highly charged animations of natural forms.

Savery might have encountered this tree during his extended journey to the Swiss and Tyrolean Alps, from 1606 to 1608, on which he fulfilled the order of Holy Roman Emperor Rudolf II (r. 1576–1612) “to search for rare wonders of nature.” This sheet corresponds with the chalk-and-wash studies from that trip; it unites a naturalist’s attentive eye with the restless energy of late Mannerist art. Savery developed his initial graphite sketch with breathtaking assurance, alternating layers of colored washes with charcoal, which he dipped in oil and applied in strokes both hatched and crosshatched, narrow and broad, dark and light.

MCP

Rome, Claude is considered, along with Poussin, one of the two founders of the French school of painting. He also made a body of prints, their subjects, for the most part, parallel to those of his paintings: pastoral, biblical, and historical themes set in expansive, light-filled landscapes. An exception is the rare group of eleven etchings documenting the fireworks display held in Rome in 1637 to mark the coronation of Ferdinand III as King of the Romans within the Holy Roman Empire. As was the case for many Baroque pageants and festivals, complex ephemeral structures were designed with programmatic imagery.

This print represents the climax of the display: a round tower, having exploded and burned, collapses to reveal an equestrian statue of the new ruler. A segment of the tower wall is seen in the process of falling, amid a shower of fireworks. The image was achieved through the reworking of an earlier state. By burnishing areas and rebiting the plate in several stages, Claude imbued the print with a sense of life and movement rarely found in his oeuvre.

PS



After a Model by Juste-Aurèle Meissonnier

French (Paris), 1695–1750

Pair of Candlesticks

Paris, ca. 1730–50

Gilt bronze

H. (each) 12 1/8 in. (30.8 cm)

Gift of Mrs. Charles Wrightsman, 1999

1999.370.1a, b; .2a, b

Meissonnier was an architect, painter, silversmith, and one of the leading Rococo designers, with the position of *architecte-dessinateur de la chambre et du cabinet du roi*. His boldly asymmetrical model for these candlesticks was recorded in three drawings that were then engraved by Gabriel Huquier and published in *Douzième livre des oeuvres de J. A. Meissonnier, Livre de chandeliers de sculpture en argent* (1728; pls. 73–75). The design became widely popular and was often executed in gilt bronze. Examples of the highest quality, such as the present pair, were probably supervised by Meissonnier himself.

The model was also made in silver. It was used for a three-branch candelabra, part of a famous silver service acquired by the duke of Kingston in 1737, which is now in the Musée des Arts Décoratifs, Paris.

WR

Alexander Campbell

Scottish, d. 1790

Pair of Flintlock Pistols

Doune, ca. 1750–70

Steel and silver

L. (each) 11 3/4 in. (29.8 cm)

Gift of Edward Coe Embury Jr., Philip Aymar Embury, and Dorothy Embury Staats, in memory of Aymar Embury II and his wife Jane Embury Benepe, 2000

2000.194.1, .2

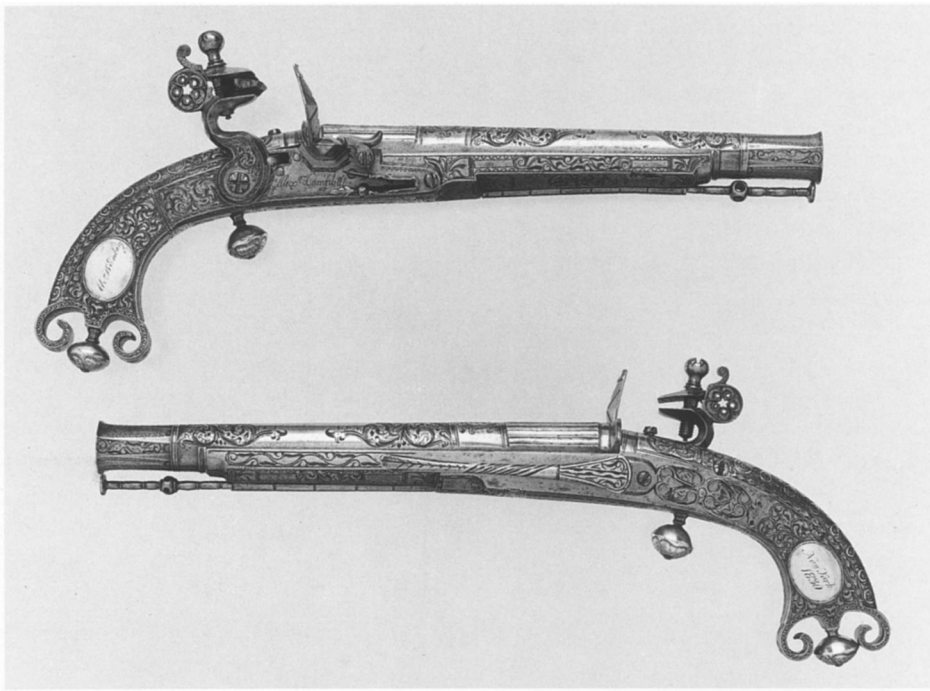
The Highland warriors of Scotland carried distinctive arms of novel design. Their pistols, unlike those made elsewhere in Britain, were constructed entirely from metal, usually

steel, and were engraved and often silver-inlaid with geometric and foliate ornament of Celtic inspiration. This pair, signed by the renowned gunmaker Campbell, of Doune, Perthshire, is a classic example of the type. Among the defining features are the scrolled “ram’s-horn” butts, button-shaped triggers (without trigger guards) and prickers (to clean the touchhole), decorative pierced rosettes behind the head of the cock, and belt hooks mounted on the side opposite the locks.

Our pistols are also noteworthy for their American association. The grips are inlaid with silver plaques inscribed “Abr^m B. Embury / New York 1830,” identifying them as having belonged to a member of a distinguished New York family. The pistols’ unusually crisp condition testifies to their preservation as treasured heirlooms for almost two centuries.

SWP





Such sheets would have been considered finished works, as suggested by Liotard's practice of applying colored wash on areas of the verso corresponding to hair, flesh, and clothing. Presumably, this was intended to enhance subtly the tonal variations on the recto of the sheet.

PS

Jean-Étienne Liotard

Swiss, 1702–1789

Portrait of a Man

Red and black chalk

9½ × 7¾ in. (24.1 × 18.7 cm)

Gift of Mrs. Charles Wrightsman, 2000

2000.7

Born in Geneva and largely self-taught, Liotard spent a great part of his life traveling, capturing the likenesses of Europe's upper classes with a steady and penetrating eye. His portraits, typically executed in chalk or pastel, exhibit a quasi-scientific clarity of observation more suggestive of Enlightenment curiosity than of Rococo artifice.

In the present sheet attention is focused on the face, where a soft network of hatching in red and black chalk gently marks the topography of the sitter's features as revealed by the fall of light. The thoughtful yet formal pose, with eyes gazing evenly into the distance, conveys a calm authority. The identity of this handsome and self-assured man cannot be stated with certainty, though a tradition within the previous owner's records identified him as a member of the André family, bankers in Geneva and Paris.



François-André Vincent

French, 1746–1816

Study for “Boreas Abducting Oreithyia”

Ca. 1782

Red, black, and white chalk, with stumping

20 × 15 3/8 in. (50.8 × 39.1 cm)

Inscribed (lower right, in pen and brown ink):

fait par Vincent, membre de l'institut

Purchase, David T. Schiff Gift, and

Harry G. Sperling and Louis V. Bell

Funds, 2000

2000.37

This forceful sheet is a study for the central pose of Vincent's reception piece, the painting he submitted to the Académie Royale in 1782 in order to gain the post of academicien (Musée du Louvre, Paris; on deposit in Chambéry). The abduction is described in Ovid's *Metamorphoses* (6.682–707). Boreas, the north wind, enamored of the maiden Oreithyia, daughter of King Erechtheus of Athens, becomes angry when his gentle entreaties fail and decides to resort instead to his characteristic brute force.

The subject was a common one among Rococo artists; it had been treated by Boucher, Deshayes, Natoire, and Pierre, among others.

Vincent, however, was alone in evoking the stormy atmosphere and violence found in Ovid's version of the story. Using the *trois crayons* technique (which combines red, white, and black chalk), Vincent set forth the dramatic contrast he envisioned for the painting. The figures are drawn essentially in red chalk, with highlights in white that suggest a stark, milky light falling on Oreithyia; stumping in black chalk indicates shadow and the dark sky beyond. The detail of Oreithyia's left hand, emblematic of her resistance, is studied in the lower part of the sheet with great clarity, as if it were carved in marble.

PS



Pierre-Paul Prud'hon

French, 1758–1823

Andromache and Astyanax

Ca. 1798

Pen and gray ink, with brush and brown wash, over traces of black chalk, on laid paper

11 3/4 × 8 5/8 in. (29.8 × 21.9 cm)

Harry G. Sperling Fund, 1999

1999.348

Prud'hon depicted Andromache several times, perhaps most notably in the Metropolitan's painting *Andromache and Astyanax* (acc. no. 25.110.14), which was unfinished at the time of his death but completed soon afterward by his student Boisfrémont. The Museum's new drawing was probably among the earliest of Prud'hon's treatments of the scene in which the heroine of Racine's drama (based on Greek legend) discovers in her young son's face the visage of her dead spouse, Hector. At that moment she declares, "C'est toi, cher époux, que j'embrasse" (It is you, dear husband, whom I embrace).

Although he is better known for works in black and white chalk, in this instance Prud'hon drew in pen and ink. He prepared the drawing to be engraved as an illustration for Didot's lavish edition of Racine, published between 1803 and 1805. Prud'hon proudly displayed the sheet at the Salon of 1798 but lost the Didot commission nonetheless to the painter Girodet, largely owing to the intervention of the Neoclassicist master David, who vigorously promoted the interests of his own students.

CI



and skiff in a landscape of operatic grandeur. Alpine mountains, Roman ruins, and gigantic tropical trees dwarf the busy muscular men in the foreground, but their labor imparts energy to every corner of the scene, as does the artist's brisk and lavish penwork.

Other sketches by Géricault now in the Musée du Louvre, Paris, and the Musée Bonnat, Bayonne, show tiny figures dragging boats and are probably connected with this project. Two more drawings, in the Fogg Art Museum, Cambridge, Massachusetts, and the Musée des Beaux-Arts, Dijon, are also related. The Metropolitan's watercolor, however, is the most elaborately worked of the group and is closest to the finished painting.

CI

Jean-Louis-André-Théodore Géricault

French, 1791–1824

Landscape with Fishermen

1818

Graphite, pen and brown ink, brush and

brown and blue wash, on laid paper

8¾ × 8⅞ in. (22.2 × 20.6 cm)

Purchase, Fletcher Fund, David T. Schiff Gift, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, and Harry G. Sperling Fund, 2000

2000.36

Monumental despite its relatively small size, this extraordinarily rich drawing is perhaps the finest of Géricault's regrettably few watercolor landscapes. It is a preparatory study for the painting *Morning: Landscape with Fishermen* (Neue Pinakothek, Munich) and is thus connected to the Museum's mural panel *Evening: Landscape with an Aqueduct* (acc. no. 1989.183), another in the suite of three scenes from 1818 called *The Times of Day*. To represent morning Géricault imagined fishermen at sunrise, hauling in their nets





Caspar David Friedrich

German, 1774–1840

Two Men Contemplating the Moon

Ca. 1825–30

Oil on canvas

13 3/4 × 17 1/4 in. (34.9 × 43.8 cm)

Wrightsmen Fund, 2000

2000.51

Friedrich is universally acclaimed as Germany's greatest Romantic painter, but his pictures are rarely seen outside his native country. This fine canvas, executed at midcareer, is the first of his works to enter the Museum's collection. It is the second of three memorable paintings that show pensive figures contemplating the rising moon; the other variants are at Dresden and Berlin.

In this version Friedrich depicted himself—wearing the old-fashioned garb adopted

by those opposed to Metternich's policies—with his favorite student, August Heinrich (1794–1822), who had recently died while on his way to Italy. It is thought that Friedrich painted this picture in remembrance of their evening walks together in the mountains outside Dresden. In the vast literature on Friedrich, the fir, the gnarled oak, and the rising moon have been given numerous interpretations, rooted in Christianity or, alternatively, in paganism.

GT/SR



Gustave Le Gray

French, 1820–1882

Oak and Rocks, Forest of Fontainebleau

1849–52

Salted paper print from paper negative

9⁷/₈ × 14 in. (25.2 × 35.7 cm)

**Purchase, Jennifer and Joseph Duke and
Lila Acheson Wallace Gifts, 1999**

2000.13

The Forest of Fontainebleau—forty thousand acres crisscrossed by footpaths and dotted with ancient oaks and anthropomorphic boulders—attracted a new generation of painters in the second quarter of the nineteenth century. Corot, Daubigny, Théodore Rousseau, and others found in the light-dappled woods south of Paris both a spiritual antidote for the tensions of modern urban life and a perfect subject for exploring the physical and expressive properties of their medium, free of academic strictures. Working alongside these pre-Impressionist painters and testing the limits of another medium was Le Gray, a young artist who had recently traded in his paint box and easel for a camera and tripod.

In this early work, a unique print formerly in the famed Jammes collection, Paris, Le Gray sought to convey the sensuous experience of the sylvan interior. Rather than providing an inventory of precise details, Le Gray's waxed paper negative (a process he invented) translated the observable world into a painterly evocation of light, texture, and atmosphere. Here, the lacy network of branches, patches of lichen, and sparkling vegetation are woven into a tapestry of allover patterning—like a Jackson Pollock painting—which merges solid and void, substance and shadow.

MD



Franz Hubert Doreck

German (b. Austria), master in 1822–
d. ca. 1866

**Cup and Cover with Original Leather
Case**

Mannheim, ca. 1822–30

Gilt silver; tooled, partially gilded leather
H. 10 3/8 in. (27 cm)

**Purchase, Friends of European Sculpture
and Decorative Arts Gifts, 2000**

2000.61a–d

Doreck arrived in Mannheim in 1821 from Brunn, Austria. A label in the traveling case of our cup states that he established a workshop as goldsmith and jeweler in the town's center, at "No. 5 / in der breiten Strasse." Here, the master took a simple Neoclassical barrel form and enlivened it with a playful contrast of decorative details and surface effects, such as the light-catching gadroons. The perfectly preserved cup may have been a present to a physician, as indicated by the applied reliefs of Hygieia, the Greek goddess of health, and her father, Asclepius, the god of medicine and healing. It is part of a long evolution of presentation cups from ancient times to the sport and racing trophies of today.

The vessel's outline is distinctly German

and conveys the elegance of inventions by Karl Friedrich Schinkel (1781–1841), the most influential architect and designer in early-nineteenth-century Germany. Other features, however, notably the figural applications, the cone finial, and the leaf-frieze decoration, recall the French Empire style.

WK

Dominique Antony Porthaux

French (Paris), ca. 1751–1839

Bassoon

Ca. 1810

Maple; original case with leather cover and
wool lining

H. (assembled) 51 in. (129.5 cm)

**Purchase, Clara Mertens Bequest,
in memory of André Mertens, 1999**

1999.307a, b

In 1787, five years after Porthaux went into business, the composer and renowned bassoonist of his time, Étienne Ozi, furthered the maker's career by recommending his instruments in an instruction book entitled *Méthode nouvelle et raisonnée pour le basson*.

This example features six keys, including a speaker key, which came into use soon after 1800 to facilitate the "speaking" of the highest notes. Its bearing arrangement is unusual in that the keys are tucked over an oblong socket in the wood instead of having metal capsules. The bassoon was acquired with its original extra wing joint (for lower pitch) and original bocal (curved metal tube), as well as two boxes of period reeds. The survival of such a complete set in its original case is rare.

Porthaux's bassoon foreshadowed what later in the nineteenth century came to be called the French, as opposed to the German, bassoon, featuring a colorful, slender, and slightly nasal sound; long tenons; characteristic key flaps; and a particular turning profile of the bell section.

HH



Jean-Louis Antoine

French (Paris), 1788–1861

Valve Horn

Ca. 1850–55

Brass; original wooden case with morocco lining
H. (assembled) 16 $\frac{3}{4}$ in. (42.6 cm); diam. (bell)
7 in. (17.8 cm)

**Purchase, Clara Mertens Bequest,
in memory of André Mertens, 1999**

1999.304a–h

This horn is a so-called *cor solo*, pitched in G and equipped with internal crooks for the lower keys down to C. As the name indicates, it was designed to play solos. It represents the first French version of the valve horn, invented by Heinrich Stölzel in Germany in 1814. In 1827 Antoine worked with Pierre-Joseph-Émile Meifred, horn player for the Théâtre Italien and the Opéra in Paris, to improve the German model. None of the early examples have survived, but the *cor Meifred*, as this horn was also dubbed in France, continued to be manufactured there as late as the 1850s.

The horn was executed in “high pitch,” which was just beginning to be superseded by the “low pitch” standard of 435 hertz—soon universal. Thus the instrument was little



played and has remained in excellent condition. Antoine, who in 1825 had become proprietor of the renowned instrument-making firm of Jean Hilaire Halari-Asté, signed the horn on the bell “HALARI—ANTOINE BREVETE RUE MAZARINE A PARIS.”

HH

Jean-Martin Renaud

French, 1746–1821

Family Portrait

Ca. 1790–1810

Wax on slate

4 $\frac{3}{4}$ × 6 $\frac{1}{2}$ in. (12.1 × 16.5 cm)

Signed (lower left): J M Renaud

**Purchase, Gift of Mrs. Benjamin Moore,
by exchange, and Rogers Fund, 1999**

1999.401

Renaud was a prolific modeler of small portraits and scenes in wax and clay, which he exhibited regularly at the Paris Salon. Here, he vies with his Neoclassical contemporaries in painting by presenting a tender vignette, using hints of costume and posture to define the generations: the burly man at right, in a fashionable high collar, has dismounted, still wearing his spurs, to be greeted by his wife, their four children, and an older man—his father or hers, or perhaps a tutor. Bewigged and taking a pinch of snuff, the latter adheres to a bygone style of life, which Renaud, a die-hard royalist, surely savored.

The modeling of wax in relief on a slate ground had been a preliminary technique of medalists since the Renaissance, but Renaud used it as an end in itself, confident that the pleasing contrasts of color and texture achieved in this miniature would cause it to be framed and treasured as a keepsake.

JDD





Charles Toft (designer and potter)

English, 1832–1909

Minton and Company (manufacturer)

Stoke-on-Trent, Staffordshire, est. 1796

Potpourri

Lead-glazed white earthenware

H. 13 3/8 in. (34 cm)

Signed: C. Toft; marked: Minton & Co., 1871

Purchase, Gifts of Mr. and Mrs. Luke Vincent Lockwood, Sidney H. and Helen M. Witty, Mrs. Roger Starr and Julien A. Garbat, Louise Rorimer Dushkin and James J. Rorimer, by exchange, and funds from various donors, 2000

2000.144a, b

In the mid-Victorian era there was great interest in the decorative styles of the sixteenth century, which is reflected in many fields and even in women's fashions. The leading firm of Mintons made copies of the rare sixteenth-century French court ceramics then known as "Henri II" ware. Such copies were first produced by Léon Arnoux, the factory's French art director. In the late 1860s Toft, a member of a line of prominent seventeenth-century potters, turned out exact reproductions at Mintons of sixteenth-century models, with dark clay ornament inlaid on a white body—the equivalent of niello on silver—and also larger, original works. The latter, very much to contemporary taste in form, utilized a second technique practiced at the "Henri II" workshop, now

almost universally recognized as having been at Saint-Porchaire, a village in Poitou.

This second technique consisted of painting on the surface of the white body with colored stains, which were then given brilliance by a clear lead glaze. While the shape of this potpourri is orientalizing, the symmetrical decoration is taken with little adaptation from Saint-Porchaire originals, including the repeated *H* around the foot, a reference to the king found on numerous pieces of the earlier period.

JMCN

François-Désiré Froment-Meurice

French, 1802–1855

Ewer and Basin

Paris, ca. 1850

Gilt silver

H. (ewer) 15 in. (38.1 cm); l. (basin) 18 3/4 in. (47.6 cm)

Purchase, Friends of European Sculpture and Decorative Arts Gifts, 1999

1999.217.1, .2

Froment-Meurice, among the most renowned silversmiths of mid-nineteenth-century Paris, was a historicist whose work embraced medieval, Renaissance, and Islamic styles, which he charged with an abundance of sculptural ornament. Here, in a radical departure both from his own manner and from the prevailing taste of the period, he let the

suavely curved profiles speak for themselves, emphasizing them through the use of a single all-over trellis and flower-head pattern, adjusted in scale and rhythm to each change of surface. Combining traditional and new techniques, Froment-Meurice introduced both chromatic and textural variety through chasing, engraving, and electroplated gilding in two colors—yellow and greenish white gold—on a ground that had been partly polished and partly acid etched.

Froment-Meurice frequently repeated his models, and this ensemble is one of three known versions. It was perhaps an experimental design made for stock, as the unidentified cipher set into the handle is of a different color gold; this suggests that the cipher was inserted at the time of purchase.

CLC

Table

German (Berlin, Royal Porcelain

Manufactory), 1834

Hard-paste porcelain and gilt bronze

H. 35 3/8 in. (89.9 cm)

Wrightsmen Fund, 2000

2000.189

By about 1832 new production methods and a broad range of new colors enabled Berlin's porcelain factory to create objects of exceptional size and brilliance. Even so, tables made entirely of porcelain are rare, and this is



the only Berlin example known to survive. The monochromatic pedestal, its refined gilding simulating metalwork, is composed of porcelain sections slipped over a thin metal rod and provides stately support for the dazzling polychromy of the top. Within a central medallion Apollo drives his chariot amid the constellations, a scene framed by signs of

the zodiac. Encircling this are two luxuriant wreaths, the inner of fruits and vegetables and the outer of glossy leaves alive with darting insects. The entire table may have been designed by Karl Friedrich Schinkel (1781–1841), the versatile architect who created both furniture and porcelain for the Berlin factory.

The impetus for such virtuoso pieces

came from the Prussian king Frederick William III, whose patronage of the royal manufactory was extensive. We are not certain that he commissioned this table, but on June 1, 1835, it was recorded as a gift from him to Grand Duchess Helena Pavlovna of Russia (1807–1873).

CLC



Eugène Boudin

French, 1824–1898

Princess Pauline Metternich on the Beach

Ca. 1865–67

Oil on cardboard, laid down on panel

11 5/8 × 9 1/4 in. (29.5 × 23.5 cm)

The Walter H. and Leonore Annenberg Collection, Partial Gift of Walter H. and Leonore Annenberg, 1999

1999.288.1

Princess Metternich (Pauline, Countess Sándor; 1836–1921), the wife of the Austrian ambassador to the court of Napoléon III, called herself the “best-dressed monkey in Paris.” Here, Boudin takes her at her word, devoting a scrap of board to capturing the effect of her voluminous skirts billowing in the gusts of the Norman shore.

Boudin achieved success with his scenes of fashionably dressed families taking the air at Trouville and other beach resorts, and apart from Empress Eugénie, no woman would have aroused more interest on the beach than Princess Metternich. A close friend of the empress, she became the face of fashion in Second Empire Paris. According to the acid-tongued Goncourt brothers, she was ubiquitous: “Her, always her! In the street, at the Casino, at Trouville, at Deauville, on foot, in a carriage, on the beach, at children’s parties, at balls for important people, always and everywhere, this monster . . . who has only the elegance that she can buy from the dressmaker for one hundred thousand francs a year.”

GT



Jean-Baptiste-Camille Corot

French, 1796–1875

The Curious Little Girl

Ca. 1860–64

Oil on wood

16 1/4 × 11 1/4 in. (41.3 × 28.6 cm)

The Walter H. and Leonore Annenberg Collection, Partial Gift of Walter H. and Leonore Annenberg, 1999

1999.288.2

In 1881, six years after Corot’s death, Vincent van Gogh observed: “Corot’s figures are not as well known as his landscapes, but it cannot be denied that he has done them. Besides, Corot modeled every tree trunk with the same devotion and love as if it were a figure.”



Perhaps it would be better to say that Corot painted people with the same devotion as he gave to trees, for in his figures one also finds the quiet absorption and unaffected grace—what the French critics called *naïveté*—with which he imbued his landscapes. Although Corot had always made figure studies, at the end of his life he painted a large number of genre scenes destined for eager collectors. His friends recalled that he looked forward to them as a refreshing holiday from routine. Here, the girl closely resembles Emma Dobigny, who later became one of his favorite models.

Like most of Corot's figure paintings, this work was not exhibited during his life. The title, which directs our attention to what might lie beyond the wall, was probably assigned later, perhaps by the first owner, Corot's student George Camus. Corot gave the picture to Camus in February 1864, when Dobigny would have been thirteen years old.

GT

Édouard Manet

French, 1832–1883

The "Kearsarge" at Boulogne

1864

Oil on canvas

32 $\frac{1}{8}$ × 39 $\frac{3}{8}$ in. (81.6 × 100 cm)

Partial and Promised Gift of Peter H. B. Frelinghuysen, and Purchase, Mr. and Mrs. Richard J. Bernhard Gift, by exchange, Gifts of Mr. and Mrs. Richard Rodgers and Joanne Toor Cummings, by exchange, and Drue Heinz Trust, The Dillon Fund, The Vincent Astor Foundation, Mr. and Mrs. Henry R. Kravis, The Charles Engelhard Foundation, and Florence and Herbert Irving Gifts, 1999

1999.442

One of the most sensational naval battles of the American Civil War took place off the coast of France. The Federal corvette *Kearsarge* sank the Confederate ship *Alabama* near Cherbourg on June 19, 1864. Manet, a former sailor, was captivated by the reports in

the Parisian press and rushed a painting of the battle (now in the Philadelphia Museum of Art) to a dealer's window. A few weeks later, during his habitual summer vacation at Boulogne, Manet was keen to see the victorious ship, which was being provisioned and repaired. He wrote a friend: "The Kearsarge [*sic*] was anchored at Boulogne last Sunday. I went to have a look. I had got it about right. So then I painted her as she looked on the water. Judge for yourself."

This picture is the result. It is the first in a series of seascapes that would profoundly affect the course of French painting. Here, Manet introduced several pictorial devices—the bird's-eye perspective, the reduction of sea and sky to flat, flaglike bands of color, and the boats' inky silhouettes—borrowed from Japanese woodblock prints, an art form that had only recently come to his attention. Monet quickly followed suit. Soon French critics would identify the founding of Impressionism with the assimilation of Japanese art into contemporary painting.

GT





Claude Monet

French, 1840–1926

Camille Monet in the Garden at Argenteuil

1876

Oil on canvas

32 1/8 × 23 3/8 in. (81.6 × 60 cm)

The Walter H. and Leonore Annenberg Collection, Partial Gift of Walter H. and Leonore Annenberg, 2000

2000.93.1

Standing before the couple's rented house in Argenteuil, a short distance by train from Paris, Camille Monet (1847–1879) is little more than an accessory to a splendid mass of hollyhocks. Monet's love of gardening, fully expressed in later life at his house and ponds at Giverny, became evident wherever the artist put down his roots. In summer 1874 he had rented the house shown here before construction was completed; hollyhocks planted at the end of that summer would not bloom in force until June or July 1876. This painting and related canvases thus commemorate the garden's first full flowering. Historians have determined that in front of his modest house, painted pink with green shutters, Monet

installed a large central flower bed circled by a path. Gladioli, more hollyhocks, and underplantings of nasturtiums and geraniums filled the interstices of the rectangular plot.

This audacious canvas displays the Impressionist technique that Monet had only recently perfected. In contrast to the fluid, Corot-like brushwork of his early pictures made at Argenteuil, here the paint is applied in dabs and licks, the entire surface animated by flickering light and bright local color. It was precisely this technique that Seurat systematized into pointillism.

GT

Claude Monet

French, 1840–1926

Jean Monet on His Hobby Horse

1872

Oil on canvas

23 1/4 × 28 3/4 in. (59.1 × 73 cm)

Gift of Sara Lee Corporation, 2000

2000.195

As a French journalist opined in the 1860s, "Everyone in the middle class wants to have

his little house with trees, roses, dahlias, his big or little garden, his rural *argentea mediocritas*." Previously the middle class had consisted of urban apartment dwellers and rural gentry, but the development of railroads under Louis-Philippe and their expansion under Napoléon III made possible a hitherto unknown suburban mode. This new phenomenon is perfectly illustrated by the life and work of Monet, who adopted bourgeois manners and aspirations long before he could afford them.

Accordingly, Monet made his life in Argenteuil, an agreeable suburb of Paris, the stuff of his art. In this famous portrait of his five-year-old son, Jean (1867–1913), he was sure to display the boy's expensive tricycle and chic clothing, but his primary aim was to capture a likeness. He painted him with the deep-set—almost world-weary—eyes that his mother, Camille, also possessed. Here, Monet did not lavish his usual attention on brushwork, allowing the white canvas primer to show in the highlights, and he used a restrained and sophisticated harmony of tan, green, and red. This may be Monet's most ingratiating picture, but it is no less intelligent for all that.

GT



Édouard Vuillard

French, 1868–1940

The Birth of Annette

Ca. 1899

Color lithograph on China paper; trial proof of undescribed early state

16 7/8 × 22 3/8 in. (42.9 × 56.8 cm)

Purchase, Anonymous Gift, in honor of Janet Ruttenberg, 2000

2000.35

In his multicolored prints of the late 1890s, made under the influence of the then-current wave of *japonisme*, Vuillard compressed three-dimensional space into sheets of pulsating hues. For most of his career he was absorbed in the study of cozy interiors and the atmosphere exuded by their patterned wallpapers, drapes, and upholstery. Friends and family, who posed passively for the artist, were pictured in equilibrium with their household furnishings; bathed in indoor light, they often appear to dissolve into the decorative materials of their rooms.

Domestic intimacy thus became a sonorous theme in Vuillard's art, as it and its converse, domestic estrangement, were in the plays of Ibsen and Strindberg, for which he designed stage sets and playbills. Into his own life, drama arrived in the rosy form of his sister's newborn baby. Little Annette can be seen here: the pink spot at the center of a nest of eiderdown and familial affection.

CI

Hilaire-Germain-Edgar Degas

French, 1834–1917

Race Horses

Ca. 1885–88

Pastel on wood

11 7/8 × 16 in. (30.2 × 40.6 cm)

The Walter H. and Leonore Annenberg Collection, Partial Gift of Walter H. and Leonore Annenberg, 1999

1999.288.3

Degas remained faithful to racing scenes throughout his long career, but he stepped up their production in the 1880s. As with dancers in his ballet compositions, he manipulated a cast of horses and jockeys from one picture to the next, enlarging them, reversing them, or reducing them to fit the background. Indeed, all of the figures in this picture can be found in earlier works, and some of the poses have pedigrees even more distinguished than the horses' own: the prancing mount and rider at the center of the composition derive from Benozzo Gozzoli's *Journey of the Magi* (1459), which Degas copied in Florence in 1859. But this work is quite unusual in one respect: Degas made it with pastel on a plain, unvarnished wood panel. With skillful economy of means, he allowed the wood to color the sky and distant landscape—the suggestion of a village in Normandy—and to provide a warm undertone for the turf in the foreground.

Théodore Duret, a clever collector and critic who championed Manet and the Impressionists, was the first owner of this picture. Degas was displeased when Duret sold it for a good price at auction in 1894.

GT



Gustave Courbet

French, 1819–1877

Young Communards in Prison

1871

Black chalk, rubbed, on wove paper

10 × 7 in. (25.4 × 17.8 cm)

Signed (lower left, in pen and ink): G. Courbet;
inscribed and dated (top, in pen and ink):

Les Federés ala Conciergerie 1871

Gift of Guy Wildenstein, 1999

1999.251

The intensity of Courbet's political views landed him in prison in 1871. As a leading dissident of the liberal Paris Commune, he was held responsible for the destruction of the Vendôme column and was locked up in the stables of Versailles. Later, he was sentenced to six months at the prison of Sainte-Pélagie in Paris.

To judge from an attached inscription, Courbet must have been at Versailles when he made this drawing of fellow jailed Communards; he sent it to the magazine *L'autographe*, where it was published. The artist evidently wished to emphasize that among those held under dreadful, terrifying conditions were juveniles, some scarcely more than infants. Courbet's gritty illustration shows a graffiti-marked prison cell in which a boy, slumped on the stone floor, and a child crying on a bed direct their hopes toward the barred window.

With so few drawings to his name, Courbet remains an elusive draftsman. Although the Museum owns twenty-six of his paintings, this is only our second drawing. Very different in function and appearance from the academic study of a nude male in the Robert Lehman Collection (acc. no. 1975.1.589), this work gives vent to the artist's anger and misery when he was only months away from exile in Switzerland.

CI

Taxile Maximin Doat

French, 1851–1938

Bottle

Sèvres (Doat atelier), ca. 1902

Stoneware and hard-paste porcelain

H. 9½ in. (24.1 cm)

Signed: TDOAT [with interlocking T
and D] Sèvres

Bequest of Robert Louis Isaacson, 1998

1999.179a, b

Doat was among the earliest ceramists to use *pâte-sur-pâte*, the technique of creating translucent low-relief compositions from layers of porcelain slip. First produced at Sèvres in 1849, it became a central feature of Doat's work, both at the national manufactory, where he was employed from 1877 to 1905, and in his own atelier nearby, the Villa Kaolin. Uninterested in the current fashion for *japonisme*, Doat chose allegorical or whimsical subjects, frequently setting them as plaques on a stoneware body, the sheen of the porcelain contrasting effectively with the rougher texture of the ground. On this bottle two oblong plaques depict children picking grapes and apples, while a wineglass and cider jug are seen in medallions below the handles. As if to emphasize the peasant-flask character of the model, the plaques have been attached to the body by porcelain thongs.

This is one of three known examples of

the model; one, now in the Musée des Arts Décoratifs, Paris, was exhibited in 1902 with the title "Champagne et Normandie."

CLC





Pierre Henri

French, ca. 1760–1822

The Artist's Family

Watercolor on ivory

W. (with frame) 3 7/8 in. (9.8 cm)

Purchase, Martha J. Fleischman Gift, in memory of Keren-Or Bernbaum, 1999
2000.25

Among the most highly skilled of the many French miniaturists in America, the Paris-born Henri arrived in New York in 1788 and placed a notice in the *New York Daily Advertiser*: “A Miniature Painter Lately arrived from France . . . draws Likenesses . . . at the lowest price, and engages the painting to be equal to any in Europe.” From 1789 to 1820 he took commissions in Alexandria and Richmond, Charleston, Philadelphia, New York, Baltimore, and New Orleans, painting portraits “from the size of a small ring to that of the largest locket.”

Henri's unusual family portrait had long been known to the Museum through a reproduction in an early-twentieth-century genealogical pamphlet about the artist's descendants and had been singled out as a work that would

epitomize his talents for the collection. The features of the subjects are strongly delineated, with large round eyes, slightly curling lips, pale skin tones, and hair rendered in his characteristically decorative hatchwork. The artist included himself in the composition in a large locket worn by his wife.

CRB

Portrait of Catharine Lorillard

American (New York City), ca. 1810

Oil on silk, with silk and silk-chenille embroidery

20 3/4 × 18 in. (52.7 × 45.7 cm)

Purchase, Friends of the American Wing Fund, The Masinter Family Foundation Gift, and funds from various donors, 1999
1999.144

Catharine Lorillard was a daughter of New York City tobacco magnate Peter A. Lorillard. She was born in 1792 and, according to family history, died from cholera while still in her teens. Her expressive portrait, painted with oils on silk and embellished with silk and silk-chenille threads, is unlike any other needlework picture in the collection. Most early-nineteenth-century silk embroideries illustrate scenes from mythology or pastorals, copied from prints. Memorials, usually called mourning pictures, were also popular and often included full-length figures standing at grave sites in landscapes appropriately featuring weeping willows. Catharine's portrait is also a memorial, but in a different, possibly



unique, form. It was almost certainly painted posthumously: the drape over her head is a symbol of recent death. Her head and neck were painted by a professional, perhaps after a portrait from life, while the embroidery was probably by one of her female relatives.

It is particularly fitting for Catharine Lorillard's portrait to be in the collection of the Metropolitan. Her niece and namesake, Catharine Lorillard Wolfe, the first woman Benefactor of the Metropolitan, left an important collection of 143 paintings to the Museum at her death in 1887.

AP



Marc Schoelcher (manufacturer)

French, est. 1798–1834

Pair of Vases

Paris, ca. 1815–20

Porcelain

H. (each) 13 3/8 in. (34 cm)

Marks: Schoelcher

Purchase, Thomas Jayne and Peter Terian Gifts, and Friends of the American Wing Fund, by exchange, 1999

1999.191.1, .2



Attributed to Charles-Honoré Lannuier

French, 1779–1819

Side Chair

American (New York City), ca. 1815

Mahogany, mahogany veneer, maple, gilded gesso, and gilded brass; die-stamped brass border
H. 33½ in. (85.1 cm)

Purchase, The Sylmaris Collection, Gift of George Coe Graves, by exchange; and Bequest of Flora E. Whiting, Gift of Mr. and Mrs. William A. Moore, and Gift of Mrs. Russell Sage, by exchange, 1996
1996.366

This rare and beautiful version of the New York lyre-back chair, part of a large set once owned by the Baltimore merchant James Bosley, is firmly attributed to the French-born and -trained cabinetmaker Lannuier, who worked in New York City from 1803 until 1819. Compared with examples often attributed to the great Scottish master crafts-

man Duncan Phyfe, which survive in far greater number, Lannuier's lyre-back chair is more richly ornamented in gilded brass and has a hard-edged rectilinear quality closer to French Empire precedents. But it is not a slavish copy of a French design. The chair is a fresh and innovative variation on a theme that melds Lannuier's highly refined sensibilities with the New York vernacular.

Throughout his relatively short but brilliant career in the city, Lannuier cast himself as the French alternative to the illustrious Phyfe, who worked more in the English Regency style. This chair was acquired to serve as both a complement and a counterpoint to the Museum's preeminent collection of New York furniture made under Phyfe's influence.

PMK

By 1800 the French enjoyed a thriving porcelain trade with the United States, and many Parisian manufacturers provided both forms and decoration to suit American tastes. During the second decade of the nineteenth century ornamental vases became popular parlor accessories and were often brought back from travels abroad. This elaborate pair was originally owned by Nathan Appleton, a wealthy textile merchant and member of Boston's cultural elite.

The vases feature finely painted landscapes and seascapes, probably based on prints. With their lavish gilded decoration, they are among the most ornate known from the Federal period with a history of American ownership. They display the classical idiom fashionable for the day in their shape and molded masks at the handle terminals. They are further distinguished by tooled gilding on the neck and base in a pattern of palmettes and classical rosettes.

The vases are marked by the Parisian firm of Marc Schoelcher, which established an important presence in America. In 1829 Schoelcher sent his son Victor to the United States to market their wares. Appleton's Beacon Street neighbors, Mr. and Mrs. David Sears Jr., also acquired a pair of sumptuous vases attributed to Schoelcher.

ACF





James Kidder

American, 1793–1837

Interior of a Lottery

1821

Watercolor and gouache on paper, mounted on stretcher

15 × 10¾ in. (38.1 × 27.3 cm)

Purchase, Morris K. Jesup Fund, Lois and Arthur Stainman Philanthropic Fund and Robert and Bobbie Falk Philanthropic Fund Gifts, 1999

1999.351

This disquieting interior, executed with a depth of tone and refined technique suggestive of oil painting, is the masterpiece of the little-known Kidder. Born in Boston, the artist specialized in topographical views of his native city, which were typically engraved. His digression into interior perspectives of this kind was evidently prompted by contemporaneous fascination with François-Marius Granet's 1815 painting *The Choir of the Capuchin Church in Rome*, a replica of which was imported into Boston in 1820. (The original may be the version in the Metropolitan; acc. no. 80.5.2.) Granet's replica elicited a direct copy by Thomas Sully and inspired at least two paintings of Boston interiors with figures. The pictures all share a voyeuristic conceit, of peering into a chamber into which the viewer has not been invited. Kidder's may be the most enigmatic for being deserted and adorned with cobwebs yet offering, in the signs posted in the window, "High Prizes for sale here."

KJA

Rembrandt Peale

American, 1778–1860

Michael Angelo and Emma Clara Peale

Ca. 1826

Oil on canvas

30 × 25 in. (76.2 × 63.5 cm)

Purchase, Dodge Fund, Dale T. Johnson Fund, and The Douglass Foundation, The Overbrook Foundation, Mr. and Mrs. Max N. Berry, Barbara G. Fleischman, Mrs. Daniel Fraad, Mr. and Mrs. Peter Lunder, Mr. and Mrs. Frank Martucci, and Erving and Joyce Wolf Gifts, 2000

2000.151

Peale's studies of French Neoclassical painting during a sojourn in Paris (1808–10) helped free him from the eighteenth-century British conventions he had learned from his portraitist father, Charles Willson Peale. In France he examined not only the works of modern artists but also those by Rubens, Van Dyck, and other Baroque masters. The results of this course of study are seen most vividly in his family portraits of the mid-1820s. In these works—among which the present painting is especially successful—Peale adopted a resplendent palette and demonstrated his command of the techniques for capturing warm flesh tones, manipulating light, and emphasizing textures.

For this picture of his youngest children,

Michael Angelo (1814–1833) and Emma Clara (1816–1839), he used as a source an 1824 lithograph of a similar composition by the French artist Julien de Villeneuve and translated that image into his own idiom. Peale adapted their compelling likenesses for his captivating picture, eschewing all narrative device. In lieu of employing a background setting and specific iconographic props, as appeared in the print and as his father had recommended, Peale rather subtly and brilliantly articulated his composition through facial expression and pose.

CRB

Thomas Brooks

American, 1810/11–1887; active 1844–76

Armchair

Brooklyn, New York, ca. 1847

Rosewood; replacement underupholstery and leather showcover; casters

H. 63 in. (160 cm)

Gift of Lee B. Anderson, 1999

1999.461

Although not labeled, this imposing Gothic Revival armchair is ascribed to the early career of Brooks, an important Brooklyn cabinetmaker who supplied the New York market throughout the mid-nineteenth century. It is related to a documented suite of furniture made by Brooks in 1847 for



Henry C. Bowen of Brooklyn Heights and Woodstock, Connecticut. American Gothic Revival furniture of such quality is uncommon, especially in rosewood, and this is the first piece by Brooks to enter the collection.

The chair is animated by pierce-carved, acorn-studded vines that lead the eye to Gothic tracery framed by clustered colonnettes. The tall back culminates in a pointed arch surmounted by a bold crocket. A symmetrical sprig of leaves and acorns stretches across the front seat rail, the arms meet the side rails with a foliate flourish, and the handholds are draped with an unusual motif resembling a thick wilted leaf, a detail that is considered a Brooks trademark.

CHV

Attributed to John H. Belter

American (b. Germany), 1804–1863; active in New York City 1833–63

Sofa

New York City, ca. 1855–60

Rosewood; replacement underupholstery and showcover

L. 66 in. (167.6 cm)

Purchase, Friends of the American Wing Fund and Lila Acheson Wallace Gift, 1999

1999.396

This five-legged sofa exemplifies the Rococo Revival style, popular in America during the 1840s and 1850s, which combined curvilinear forms and cabriole legs from eighteenth-century French sources with the extremely detailed, naturalistic ornament favored in the mid-nineteenth century. A number of American cabinetmakers produced such furnishings for the luxury market, but the German-born Belter has long been recognized for his extraordinary talent. A prolific maker with a large factory by 1856 on what is now the Upper East Side, he was particularly known for his rosewood drawing-room furniture and for his thin, laminated construction and molded forms—as demonstrated here—which were achieved by using a patented method of steam and pressure.

Although hundreds of American pieces in this genre survive, few are documented and the best are almost always ascribed to Belter. Few examples are as accomplished or exuberant as this sofa, however, which is distinguished by a voluptuous serpentine crest: luxuriant bouquets emanating from vases flanked by paired griffins culminate in a central floral garland, which issues from cornucopias and is supported by a Renaissance-style urn and paired dolphins.

CHV





Lilly Martin Spencer

American, 1822–1902

Young Husband: First Marketing

1854

Oil on canvas

29½ × 24¾ in. (74.9 × 62.9 cm)

Promised Gift of Max N. Berry

The only woman painter of note to pursue a career in America's antebellum period, Spencer used a highly controlled technique to achieve exacting representations of domesticity. She was unique among her colleagues in her ability to offer an insider's view of the woman's sphere and gifted at portraying precise details of family life. Her work found steady patronage in Cincinnati and New York, where she moved in 1849.

Spencer used her husband as a model (as she often did) for this meticulously composed parody of the Cincinnati tradition of gentlemen going to market. The painting is carefully made up of angular movements and suggestive facial expressions. As is typical of her best efforts, the iconography is rich without being highly charged, descriptive rather than politically motivated. She exhibited the work with its companion, *Young Wife: First Stew*

(unlocated), at the National Academy of Design in New York in 1856 to mixed reviews from critics accustomed to her pleasing family scenes and grinning housewives. Spencer revealed herself in the present work to be a more talented and insightful artist than had been previously recognized. As her career evolved, Spencer often lampooned women at their daily chores, but she never again subjected a man to her satiric vision.

CRB

Felix O. C. Darley

American, 1822–1888

John Eliot Preaching to the Indians

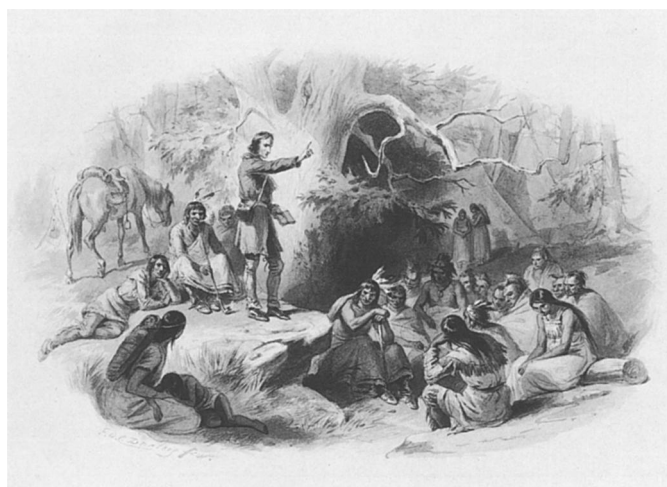
Watercolor wash, graphite, and gum arabic on wove paper

15¼ × 19¼ in. (38.7 × 48.9 cm)

Gift of Martha J. Fleischman and Barbara G. Fleischman, 1999

1999.368.2

Darley was the most accomplished and prolific American illustrator before the centennial, supplying thousands of drawings for engravings published in novels, books of poetry, and historical works by the principal authors



of his time. The work for which he made this fine wash drawing of the Puritan cleric John Eliot has not been identified. Eliot, imbued with the mission to convert the Algonquin Indians to Christianity, translated the Bible and other religious texts into their language, Massachusset, in which he became fluent. Here, in a seemingly deliberate attempt to evoke the figure of John the Baptist from traditional Christian iconography, Darley represented Eliot wearing Indian breeches, standing nearly at the apex of a conical arrangement of figures in a wilderness setting. The artist shrewdly contrasted the aura of sunlight silhouetting the divine with the deep forest shade cloaking his rapt yet resistant audience.

KJA

Nelson Norris Bickford

American, 1846–1943

In the Tuileries Garden, Paris

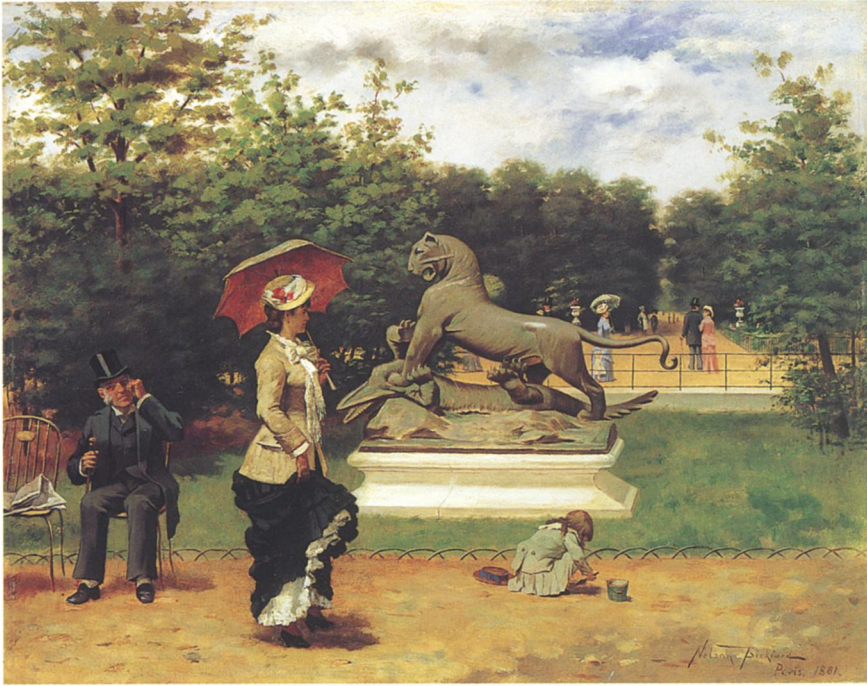
1881

Oil on board

12 × 16 in. (30.5 × 40.6 cm)

Promised Gift of The Honorable Marilyn Logsdon Mennello and Michael A. Mennello

In the great park in the heart of Paris a gentleman peers through his monocle at a stylish young woman, while a girl, perhaps her charge, digs in the pathway before Auguste-Nicolas Cain's huge bronze group *Tiger and Crocodile* (ca. 1874). Bickford's charming picture is a rare early example of an American artist's portrayal of a public park, an emblematic modern space and a subject identified with French Impressionism. John Singer Sargent



had painted the Luxembourg Gardens in Paris in 1879, and William Merritt Chase would begin a series of Impressionist views of the new parks of New York in 1886. In the manner of contemporary French painters such as Jean Béraud, Bickford utilized deliberate composition, meticulous detail, and high finish, which reflected his studies in Paris at the École des Beaux-Arts under Henri Lehmann and at the Académie Julian. In 1882 Bickford showed this painting at the National Academy of Design in New York, where he often exhibited. He worked from 1905 until 1931 as a sculpture attendant at the Metropolitan Museum, became interested in the medium, and specialized in animal sculpture in his later years.

HBW

A. Kimbel and J. Cabus (designer and manufacturer)

American, 1862–82

Desk

New York City, ca. 1877

Oak, nickel-plated brass, and nickel-plated iron
H. 55½ in. (140 cm)

Purchase, Barrie A. and Deedee Wigmore Foundation Gift, in honor of John Nally and Marco Polo Stufano, 2000

2000.58

One of the most memorable designs produced in America during the Aesthetic movement of the 1870s and 1880s, this desk epitomizes

the precepts of the Modern Gothic style espoused by British and American reformers as an antidote to prevailing French taste in interior decoration. As prescribed, the piece is architectonic in character. Mounted on a

trestle base with stiff, diagonal front legs and mortise-and-tenon construction, it bears medieval-style ornamentation of shallow incising, nickel-plated hardware, carved linen-fold panels, and chamfered edges. The projecting shelf opens to become the writing surface, which retains its original red baize and gold-stamped red leather trim, and the pitched roof above the projecting central cabinet lifts up to reveal a small storage space. The firm of A. Kimbel and J. Cabus was among the first in America to work extensively in the Modern Gothic mode, introducing the style to Americans at the 1876 Philadelphia Centennial Exhibition with furniture shown in a roomlike setting. The following year this desk design was illustrated in an advertisement depicting the company's showrooms at 7 and 9 East Twentieth Street in New York. The same image documents a hanging key cabinet by the firm, the only known example of which is also in the Museum's collection (acc. no. 1981.211).

CHV





Henri Matisse

French, 1869–1954

View of Collioure and the Sea

1907

Oil on canvas

36 1/4 × 25 7/8 in. (92 × 65.7 cm)

Signed (lower right): Henri Matisse

**Jacques and Natasha Gelman Collection,
1998**

1999.363.42

Between 1905 and 1914 Matisse spent various summers and one winter in the small Mediterranean port of Collioure. From his rented studio it was only a seven-minute walk to the Roca-Alta d'en Beille (Catalan for “high rock”), which was surrounded by cork oaks and umbrella pines on a hill just outside the village. From a picturesque spot above the rock he painted this view. The sinuous black lines of the trunks and branches of the stylized umbrella pines enclose flat areas of greens, blues, mauves, and earth tones, evoking an Art Nouveau stained-glass window. Not surprisingly, the Matisse family referred

to this painting as *Le vitrail*, and it is often listed as such in early exhibition catalogues.

Through the foliage some red-roofed houses appear in the distance, along with the tower of Collioure’s church, Notre-Dame-des-Anges. Dating to the thirteenth century, this tower was built as a lighthouse on a rock that juts into the sea. It served this function until, at the end of the seventeenth century, it was attached to the church, which was erected right next to it.

SR

Henri Matisse

French, 1869–1954

Laurette in a Green Robe, Black Background

1916

Oil on canvas

28 3/4 × 21 3/8 in. (73 × 54.3 cm)

Signed and dated (lower right): H-MATISSE 16

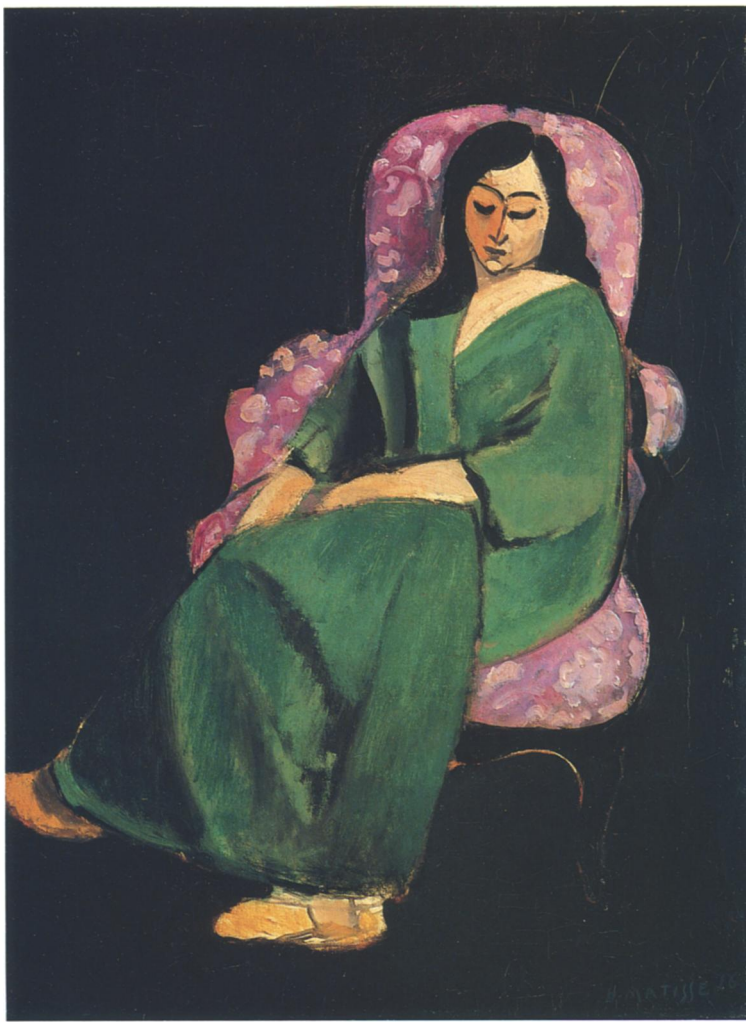
**Jacques and Natasha Gelman Collection,
1998**

1999.363.43

Matisse hired Laurette on the recommendation of a friend and fellow painter, Georgette Sembat, who thought that the Italian model might be his “type.” She was. Between December 1916 and the end of 1917, Matisse painted Laurette alone at least twenty-five times, and he made some fifteen additional pictures of her with her sister and another model named Aïcha.

For some works Laurette posed wide awake, as in a series of close-up portraits. At other times she wore the exotic costume and head-dress of an odalisque and lounged languorously on a daybed. This work is different. Here, Laurette, in floppy slippers, without decorative accessories, and apparently nude under the voluminous green robe, rests between sittings. With no indications of the room or surrounding space, the curvilinear shape of the plush Second Empire armchair resembles a fluffy pink cloud on which Laurette, like an earthy Madonna, seems to float through a pitch-black void. A tiny version of this work appears as a picture-within-a-picture on an easel in Matisse’s *The Painter in His Studio* of 1917, now in the collection of the Musée National d’Art Moderne, Centre Georges Pompidou, Paris.

SR



Until that summer Matisse had experimented with a variety of styles. In 1891 he had set out for Paris from Saint-Quentin in the north of France, supported by a small allowance from his reluctant father. Over the next fourteen years, he had responded most strongly to Cézanne's simplification of pictorial structure and space through color alone, as well as to the brilliant hues and flat, decorative patterns found in Gauguin's work. Matisse integrated these elements with his own Fauvist discoveries in this small still life, painted in Collioure. The pottery is typical of the region, and the vegetables look as if they have just tumbled out of a shopping basket after a trip from the local market.

SR

Henri Matisse

French, 1869–1954

Still Life with Vegetables

1905–6

Oil on canvas

15 1/8 × 18 1/8 in. (38.4 × 46 cm)

Signed (lower left): Henri-Matisse

**Jacques and Natasha Gelman Collection,
1998**

1999.363.38

Matisse and André Derain first introduced unnaturalistic colors and bold brushstrokes into their paintings during the summer of 1905, when they were both working in Collioure (see opposite). In the fall of that year, when these pictures were exhibited at the Salon d'Automne in Paris, the critic Louis Vauxcelles called them *fauves* (wild beasts), a term later applied to the artists themselves.





Salvador Dalí

Spanish, 1904–1989

Accommodations of Desires

1929

Oil and cut-and-pasted printed paper on cardboard

8 3/4 × 13 3/4 in. (22.2 × 35 cm)

Signed and dated (lower left): Salvador Dalí 29
Jacques and Natasha Gelman Collection, 1998

1999.363.16

Until he fell in love with Gala Éluard in the summer of 1929, Dalí had never known a woman's embrace—or so he confessed in his 1942 autobiography. The thirty-six-year-old Gala awakened violent desires, as well as fears, in the twenty-five-year-old artist, who welcomed and cultivated hallucinations and paranoid visions as subjects for his paintings.

Strewn on the Spanish plain of Ampurdán, near Cadaqués, the seven magnified pebbles with shiny white surfaces act as screens for images that seem to be unrelated episodes in an unknown story. The elements on and among the pebbles include several lion's heads, a toupee, various vessels (one in the shape of a

woman's head), three figures on a platform touching their hair and teeth, and a colony of ants. Favorite creatures of Dalí's since childhood, ants figured startlingly in his and Luis Buñuel's collaborative film *Un chien andalou*, also of 1929. If Dalí expressed his sexual anxieties here in Freudian metaphors—as suggested by the emphasis on hair and teeth—those metaphors might also have qualified as vignettes in a children's tale. Gala, just like a good fairy, was to cure his symptoms and remain his muse forever after.

SR

Joan Miró

Spanish, 1893–1983

The Potato

1928

Oil on canvas

39 3/4 × 32 1/2 in. (101 × 81.7 cm)

Initialed (center right): M.

Jacques and Natasha Gelman Collection, 1998

1999.363.50

For two weeks in the spring of 1928 Miró visited Holland, where he fell in love with the intimate and minutely rendered realism of seventeenth-century Dutch genre paintings. He emulated aspects of them in a group of three canvases entitled *Dutch Interiors I–III*, which he painted in Paris that summer, using postcards of specific pictures as points of departure for a fantastic kind of organic surrealism. This painting, the next in sequence, together with a fifth, relates in style to this group, although it is not based on any particular picture.

Against a deep blue sky and above a patch of earth—perhaps a potato field—a gigantic female figure stretches her arms wide. The billowing white shape of the figure is attached to a red bar in the center of the composition like a scarecrow on a post. Elfín creatures, some of them winged, flutter in the sky. Miró endowed his merry “potato-earth-woman” with deft touches: one brown-and-black breast, which “squirts” a long, winding thread; a brown banana-shaped nose; what might indeed be a potato floating in the “cranium”; and, hovering on a stick at the right, a large flamelike rendering of a vagina.

SR



Piet Mondrian

Dutch, 1872–1944

Composition

1921

Oil on canvas

19½ × 19½ in. (49.5 × 49.5 cm)

Initialed and dated (lower left): P M 21

Jacques and Natasha Gelman Collection,

1998

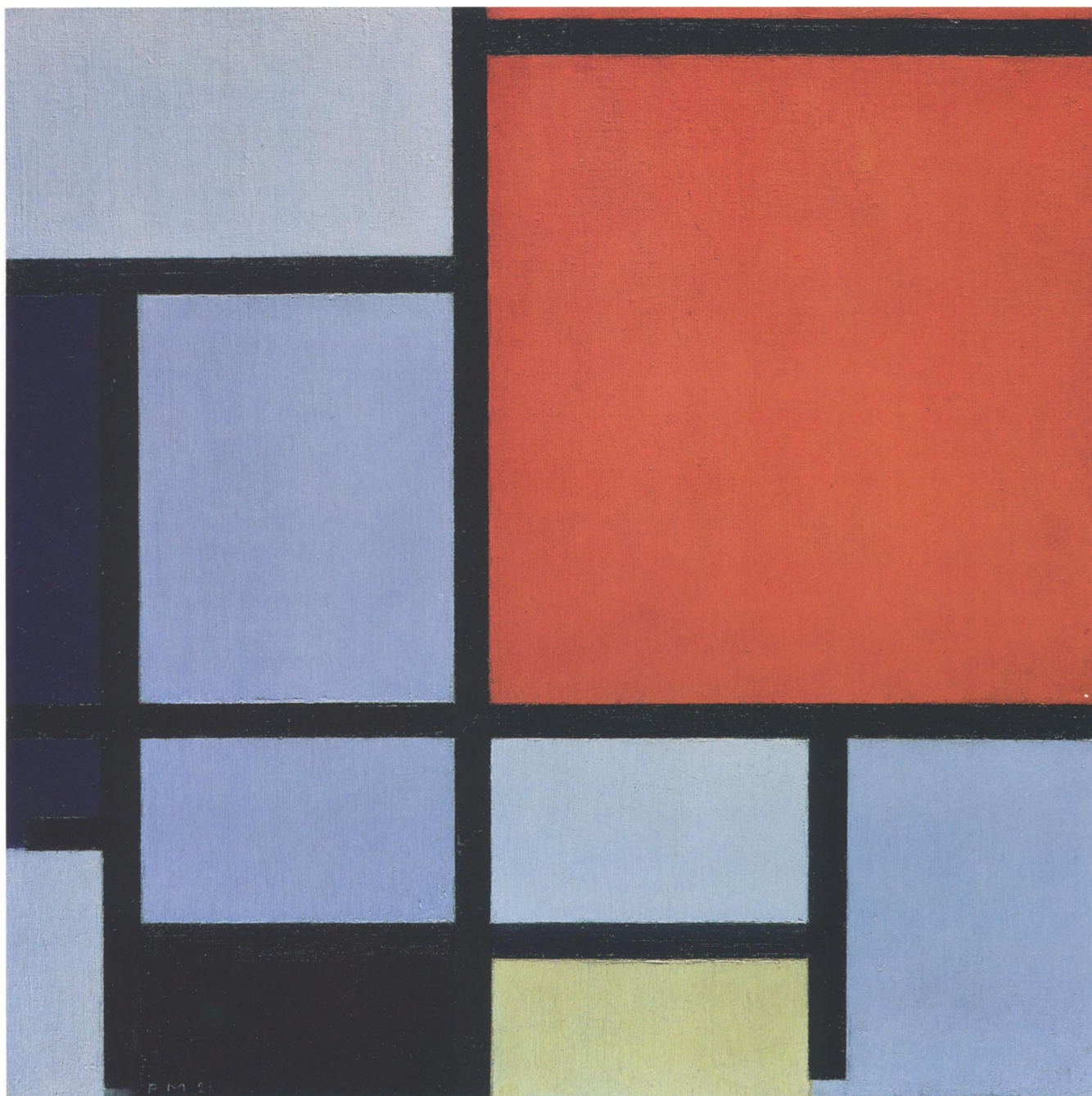
1999.363.57

Mondrian grew up in strict Calvinist surroundings in the small town of Winterswijk, near the German border, where his father was a schoolmaster. At the age of nineteen he was briefly torn between religion and art as a career. After that it took some thirty years for his style to change from somber realism to pure abstraction. The style that made him famous, which is shown in this 1921 painting, had been born in Paris the previous year, when he published a manifesto entitled *Le Néo-Plasticisme*. Its sole practitioner, Mondrian

went on perfecting it for more than twenty years, until his death in New York.

Composition is one of the artist's earliest Neoplastic works. First he sectioned off the square canvas into eleven rectangles. Some he filled with primary colors—here, red and blue. Other hues he obtained by mixing primaries with white, which resulted in areas tinted light blue and light yellow. The pale colors mark this as a transitional work, because from 1922 on he used pure white and primary colors almost exclusively.

SR





Paul Klee

German (b. Switzerland), 1879–1940

The One Who Understands

1934

Oil and gypsum on canvas

21 1/4 × 16 in. (54 × 40.6 cm)

Signed (center left): Klee; dated and numbered (lower left): 1934 K 20; titled (lower right): ein Verständiger

Jacques and Natasha Gelman Collection, 1998

1999.363.31

When the National Socialists declared his art “degenerate” in 1933, Klee returned to his native Bern. He had spent the previous twenty-seven years studying, working, and teaching in Germany. Now in Bern, Klee lived in a small three-room apartment on the outskirts of town. He was internationally known, yet he had no following in Switzerland. He sold little and was supported only by a small group of faithful friends.

Austere and pensive, *The One Who Understands* is a fine example of the artist’s later style. That style consists here in the image’s larger scale, simple design, and patches of white, rust, and beige in the areas of unprimed canvas that Klee left untouched. The painting belongs to a group of some thirteen works from 1933–34, mostly drawings, that evoke the schematic diagrams of the human cranium found in medical textbooks.

SR

Pablo Picasso

Spanish, 1881–1973

The Scream

1927

Oil on canvas

21 3/4 × 13 1/4 in. (55.2 × 33.7 cm)

Signed (upper right): Picasso

Jacques and Natasha Gelman Collection, 1998

1999.363.66

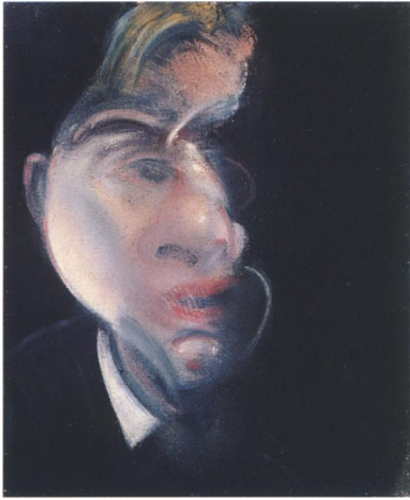
Against a stark background of one white and two brown vertical bars, Picasso drew, with a continuous black line, what looks like a misshapen boomerang. He then added elements that evoke a ferocious female head seen in profile: two odd-sized eyes, a set of tiny nostrils, three long, scrawny hairs, and four nail-like teeth.

Between 1925 and 1932 Picasso’s radical recomposition of the human figure escalated, focusing mostly on the female head and body. The artist had a large arsenal of sources for these brutish creatures: among them were Oceanic and Inuit sculptures, interest in which was being reawakened by the Surrealists at this time. Members of the latter group, who saw women as either Madonnas or monsters, also encouraged the free expression of all the wickedness they perceived within humanity. Similarly, it has been suggested that Picasso’s pictorial monsters alluded to personal ones, and more specifically to his wife, Olga, as by then their marriage was rapidly deteriorating.

The Scream was reproduced in the October 1927 issue of *La révolution surréaliste*, at the time still unsigned.

SR





Francis Bacon

British, 1909–1992

Three Studies for a Self-Portrait

1979

Oil on canvas

Each 14¾ × 12½ in. (37.5 × 31.8 cm)

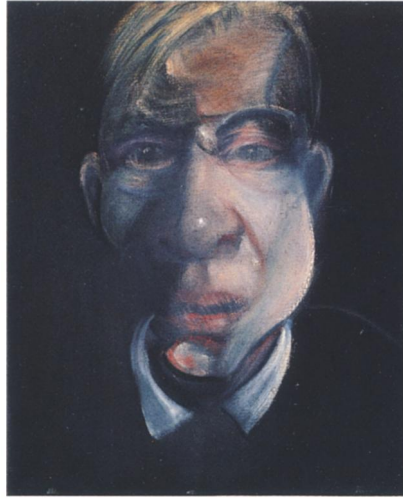
Jacques and Natasha Gelman Collection, 1998

1999.363.1

At seventy the artist appears ageless, not a day older than in his first self-portrait, painted in 1956. Bacon had begun to make close-up portraits in 1961, filling canvases measuring about a square foot with heads slightly smaller than lifesize. After a while he began to combine three such canvases, turning them into triptychs, a format that was central to his artistic approach.

Bacon disdained what he called “literal” painting. Instead, he offered an abbreviated, but also more intense, perception of the model. To that end he used distortion, fragmentation, and a fluid and swift stroke that invited accidents and chance. In this work his own face, rather normally proportioned in the center painting, is flanked by grotesquely distorted, blurred versions at the sides. The overall effect is of the artist’s having subjected himself to a quick yet probing examination in a mirror, an effect accentuated by the word “studies” in the title.

SR



Jean Dubuffet

French, 1901–1985

Jean Paulhan

1946

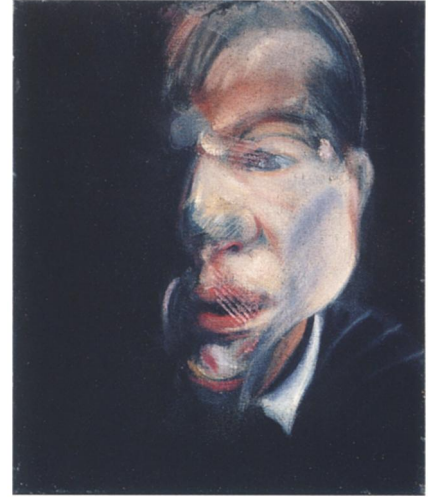
Acrylic and oil on Masonite

42 7⁄8 × 34 3⁄8 in. (109 × 88 cm)

Jacques and Natasha Gelman Collection, 1998

1999.363.20

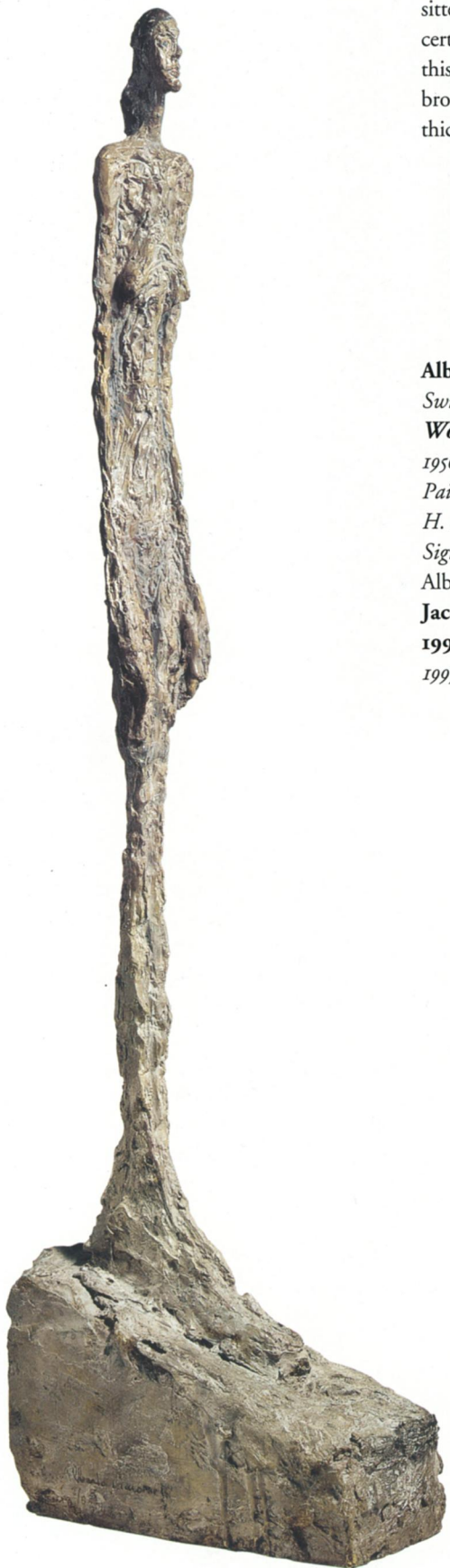
Between July 1945 and August 1947 Dubuffet drew and painted about twenty-eight portraits of his friend Jean Paulhan (1884–1968),



a writer and critic. Paulhan edited the French literary magazine *La nouvelle revue française* from 1925 until his death. His collected works fill five volumes and encompass books on modern painting; essays on rhetoric, language, logic, and love; and prefaces to erotic literature, including the novels of the marquis de Sade and Pauline Réage’s *Histoire d’O* (1954).

In 1945 Dubuffet had begun creating what he referred to as *hautes pâtes*, paintings in which a thick paste served as the ground, color was used sparingly, and contours were scratched like graffiti. Consistent with his





Alberto Giacometti

Swiss, 1901–1966

Woman of Venice

1956

Painted bronze

H. 47 7/8 in. (121.6 cm)

Signed and numbered (on the base, at left):

Alberto Giacometti 1/6

**Jacques and Natasha Gelman Collection,
1998**

1999.363.25

“anti-art” position, Dubuffet rejected traditional portraiture, which he regarded as facile imitation. Instead of attempting to convey a sitter’s likeness or personality, he focused on certain odd features and exaggerated them. In this case, Paulhan’s close-set eyes, long nose, broad upper lip, prominent front teeth, and thick mane of hair are easily recognizable.

SR

Early in 1956, in preparation for exhibitions of his work at the Venice Biennale and the Kunsthalle in Bern, Giacometti produced a large group of plaster sculptures of female figures. Ten of these were shown in Venice and five in Bern. Of the fifteen, it appears that only nine were later cast in bronze. They became known as the “Women of Venice,” regardless of whether the plaster version had been exhibited in Venice or in Bern. The thin, gaunt bronzes are all between forty-one and fifty-two inches high, but they seem much taller. Supported on stiltlike legs held tightly together, the figures stand motionless. All have tiny heads and enormous feet, which anchor their extremely emaciated, concave bodies on plinths of varying thicknesses. The figures look as if they have withstood centuries of rough weather, which has left their surfaces crusty and eroded.

This *Woman of Venice* is the only one of the nine bronzes that was painted. It is a matte beige color. The figure’s hair, drawn back severely into a bun, renders the sculpture even more austere, despite the painted blue eyes and red mouth.

SR





Édouard Vuillard

French, 1868–1940

Interior at Saint-Jacut

1909

Pastel and distemper on paper, mounted to paper
24¼ × 17¼ in. (61.6 × 43.8 cm)

Signed (lower left): EVuillard

Gift of David Allen Devrishian, 2000

2000.197

Vuillard's pastel, like many of his paintings, drawings, and lithographs, offers a glimpse into the harmonious workings of his social circle, which was filled with extended family

and friends. Many friendships dated back to his days as a Nabi painter and as a graphic artist for such literary publications as *La revue blanche*, founded by the Natanson brothers. During the summer of 1909, when this intimate scene was captured, Vuillard was the guest of Lucy and Jos Hessel at their rented country villa in Saint-Jacut, on the Channel coast. The couple were important figures in the artist's life. Jos, his dealer, amassed a large private collection of his work, while Lucy frequently modeled for him and, after 1900, had become his unofficial social secretary and confidante.

The experience at Saint-Jacut inspired Vuillard to produce several interior views, as well as a few sun-filled seascapes and landscapes, often peopled with his acquaintances. Here, in the rosy darkness of a cloistered room, we can make out the shadowy forms of four protagonists—in the doorway, the nattily dressed Alfred Natanson; on the left, his eight-year-old daughter, Annette; the elegant Mme Hessel working at the desk; and her loyal dog Basto sprawled on the floor.

LMM

Lucien Gaillard

French, 1861–1933

Moth Pendant

Ca. 1900

Gold, enamel, citrine, and horn

W. 3⅞ in. (9.2 cm)

Purchase, Dorothy Merksamer Bequest, in honor of Cynthia Hazen Polsky, 2000

2000.176a

Gaillard was the son and grandson of Parisian jewelers. In 1892 he took over the directorship of the family firm, shifting the emphasis to larger-scale metalwork. His designs often incorporated inlaid metals, likely inspired by Japanese examples exhibited at Siegfried Bing's influential shop L'Art Nouveau. (Gaillard's brother, the noted furniture designer Eugène, was one of the three principal Europeans whose work was displayed there.)

Around the turn of the century, at the encouragement of his friend René Lalique, Gaillard turned back to jewelry. His designs, like Lalique's, combined unusual materials, such as horn and ivory, with more conventional precious stones, gold, and enamel. In keeping with typical avant-garde jewelry design of the time, focus was placed on the





overall artistry, thus downplaying spectacular stones. This masterful pendant imitates nature with consummate accuracy, both in scale and in visual effect: it depicts two opposing moths with intertwined gold antennae. The realistic wings were carved from a single piece of horn and set with applied brown and iridescent white champlevé enamel to simulate natural markings, while each body was formed from a cut citrine.

JG

Paul Revere Pottery (manufacturer)

American, 1908–42

Sara Galner (decorator)

American, 1894–1982

Vase

Boston, 1915

Glazed earthenware

H. 16 in. (40.6 cm)

Marks: SEG / SG 6–15

Purchase, William Cullen Bryant Fellows Gifts, 2000

2000.31

Like many potteries, Paul Revere started out as part of a vocational workshop, founded as an association known as the Saturday Evening Girls, with the purpose of educating and training young immigrant girls of Boston's North End. They began producing pottery, primarily sets of dinnerware, in 1907. Individual forms typically featured monochromatic matte glazes in limited colors or a narrow band of simple repeated motifs of stylized animals or birds, often in combination with nursery rhymes or mottoes.

This vase, possibly intended as a lamp base, is impressive in its large size. The complex and striking floral design reflects the highly developed skills of its decorator, rarely seen in examples from Paul Revere. Although little is known of Galner, who signed the vase, she was clearly one of the pottery's more ambitious artists. Here, she interpreted Queen Anne's lace in a stylized manner with a heavy black outline from several points of view and at varying stages of bloom. As is typical of Paul Revere pottery, the design appears on a solid matte ground. Broad bands shift from white through three shades of blue to a grayish yellow-green, which merges with the plants' foliage. This effect reveals the influence of color theories espoused by tonalist artist Arthur Wesley Dow.

ACF

Marianne Brandt

German, 1893–1983

Tea Infuser and Strainer
("Tee-Extraktännchen")

Ca. 1924

Silver and ebony

H. 2 7/8 in. (7.3 cm)

The Beatrice G. Warren and Leila W.

Redstone Fund, 2000

2000.63a–c

During its brief existence (1919–33) the Bauhaus produced a group of architects and designers whose work profoundly influenced the visual environment of the twentieth century. These men and women believed that everyday objects, stripped of ornament, could achieve beauty simply through form and color. Brandt's tea infuser is the quintessential Bauhaus object. Only three inches high, its diminutive size results from its function. Unlike conventional teapots, it is intended to distill a concentrated extract, which, when combined with hot water in the cup, can produce tea of any desired strength.

While incorporating the usual elements of a teapot, the designer has reinvented them as abstract geometric forms. The body is a hemisphere cradled on crossbars. The thin circular lid, placed off center to avoid drips (a common fault of metal teapots with hinged lids), has a tall cylindrical knob. The handle, a D-shaped slice of ebony set high for ease of pouring, provides a strong vertical contrast to the object's predominant horizontality. Although the pot is carefully resolved functionally, its visual impact lies in the uncompromising sculptural statement it makes. It is defiantly modern.

JSJ





Max Beckmann

German, 1884–1950

Self-Portrait with a Stylus

1916

Drypoint

Image 11 5/8 × 9 1/4 in. (29.5 × 23.5 cm)

Purchase, Reba and Dave Williams Gift, 1999

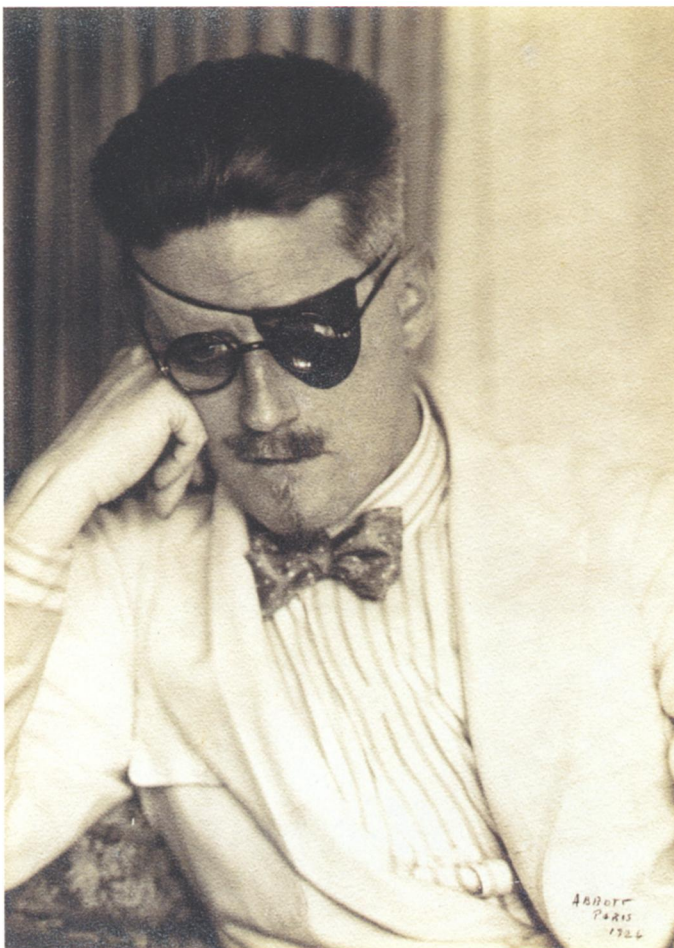
1999.232.6

Here, at the age of thirty-two, Beckmann studies his reflection in a mirror. One hand holds a stylus while the other supports the metal plate on which he incises this very image. The melancholy eyes in his drawn face seem at odds with his formal dress of white wing collar and smoking jacket.

Beckmann took up drypoint in 1914, while volunteering as a medical orderly during World War I. He served first at the eastern front and later in Belgium but was released from his duties after he suffered a nervous breakdown in 1915. His choice of this medium had been determined by his preference for the most direct and immediate means of expression, and it was his only means at the time. As in a diary, he recorded his surroundings: views of wounded or dead soldiers, operating rooms, hospitals, and morgues.

Nineteen of his drypoints made from 1914 to 1918, including this haunting self-portrait, were selected for the portfolio *Faces* (1919)—now regarded as his most important series of prints.

SR



Berenice Abbott

American, 1898–1991

James Joyce, Paris

1926

Gelatin silver print

9 1/8 × 6 3/4 in. (23.2 × 17.3 cm)

Purchase, Gifts in memory of Harry H. Lunn Jr., and Anonymous Gifts, 1999

1999.406

When Abbott photographed him in 1926, James Joyce (1882–1941) was one of the most important writers in Paris and the star of the expatriate literary circle that frequented Sylvia Beach's bookshop, Shakespeare and Company. Beach had published Joyce's revolutionary novel *Ulysses* in 1922 and was doubtless responsible for arranging this session with the young American photographer. Although



Abbott had taken up the camera only the previous year, while working as a darkroom assistant to Man Ray, like him she was rapidly becoming a favorite photographer of the avant-garde set in Paris.

At the time of this sitting Joyce was engaged in his most ambitious undertaking, *Finnegans Wake*, and was suffering both from early criticism that it was unreadable and from a painful eye condition that required him to wear an eye patch and kept him home at 2 square Robiac (where this photograph was made). More like a mirror's reflection than a professional portrayal, Abbott's perceptive portrait seems to peer deep into her subject's psyche, revealing the complex and sympathetic character that writer Djuna Barnes so aptly described as "the Grand Inquisitor come to judge himself."

LM

Walker Evans

American, 1903–1975

Floyd and Lucille Burroughs, Hale County, Alabama

1936

Gelatin silver print

7½ × 9⅜ in. (18.9 × 23.7 cm)

Purchase, Marlene Nathan Meyerson Family Foundation Gift, in memory of David Nathan Meyerson; and Pat and John Rosenwald and Lila Acheson Wallace Gifts, 1999

1999.237.4

In the middle of the Great Depression, *Fortune* magazine commissioned Evans and staff writer James Agee to produce a feature on the plight of tenant farmers in the American South. The two New Yorkers spent several weeks documenting the harsh routine of three families who grew cotton on a dry hillside seventeen miles north of Greensboro, Alabama. The unpublished article eventually became one of the era's literary masterpieces,

Let Us Now Praise Famous Men (1941). A journey to the limits of direct observation, the book presents in words and pictures "a portion of unimagined [human] existence," as Agee wrote in the preface.

This portrait of father and daughter, barefoot and at ease, is a superb example of the dignity and austere beauty Evans discovered in the lives of ordinary citizens during his half-century photographic career. With seeming transparency and characteristic graphic equipoise, Evans composed an image as much about individual family traditions as about broader agrarian issues. Strong and long-limbed like her father, Lucille Burroughs at age ten could pick 150 pounds of cotton a day. She also inherited a less useful legacy: her parents' lifelong debt to a landlord who owned their cabin, farm, tools, mules, and the product of all their labor.

JLR



Herman Rosse

American (b. Netherlands), 1887–1965

Dining Room

1928

Painted and chrome-plated metal, steel, Monel metal, and corduroy upholstery

H. 8 ft. 4 in. (2.54 m)

Gift of S. Helena Rosse Trust, 2000

2000.164.1–.44a, b

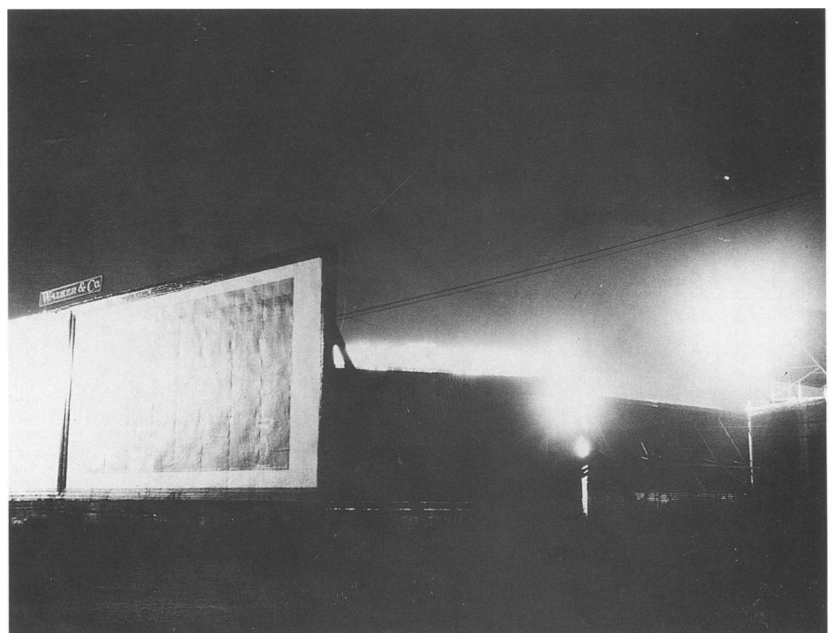
In 1928 Rosse—a Dutch-born architect, decorator, theatrical designer, and teacher working in New York City—became the founding president of the short-lived but important American Designers' Gallery. Members included the best-known architects and designers of the day: Donald Deskey, Wolfgang Hoffmann, Raymond M. Hood, Ely Jacques Kahn, Ilonka Karasz, Henry Varnum Poor, Ruth Reeves, Winold Reiss, Joseph Urban, and Ralph T. Walker. The organization was the first in the country to promote American modernist design, but it disbanded in 1930 after mounting only two well-received exhibitions.

The inaugural exhibition featured fifteen room settings and alcoves. Rosse contributed

this dining room made entirely of metal, with the walls and ceiling enameled a rich dark blue and the floor patterned in matching blue and cream linoleum. The curved walls opened to reveal gleaming metal cabinets displaying vases and tureens of Monel metal, an alloy of nickel and copper. The furniture was chrome plated

and the chairs were upholstered in blue corduroy. In 1930 Rosse installed the dining room in his own house in New City, New York, where it remained intact until his family donated it, complete with its original furnishings, to the Metropolitan Museum.

JG



Knud Lonberg-Holm

American (b. Denmark), 1895–1972

[Billboards at Night, Detroit]

1924

Gelatin silver print

3 7/8 × 4 in. (7.8 × 10 cm)

Purchase, Alfred Stieglitz Society Gifts,

2000

2000.127

When the German architect Erich Mendelsohn returned from a visit to the United States in 1924, he brought with him a portfolio of remarkable images by Lonberg-Holm, a Danish architect with de Stijl and Constructivist associations. Lonberg-Holm had moved to the States in 1923 and scanned its fabled modernist cities with a fresh European eye and a 35-millimeter handheld Leica. Mendelsohn published Lonberg-Holm's "worm's-eye," bird's-eye, and neon-lit photographs without credit in *Amerika* (1926), his phenomenally successful picture survey of a country made of steel and concrete, electricity and advertisements.

Throughout the 1920s Lonberg-Holm's dazzling "lightscares" and views of skyscrapers cropped up in design and architecture magazines in Holland, Germany, and Russia; they also appeared in two important sourcebooks of the new photography and clearly influenced the artists Alexander Rodchenko and El Lissitzky. By the 1930s, however, Lonberg-Holm had given up architecture for advertising, and his photographs, never signed or dated, no longer circulated.

Happily, a recent study by architectural historian Marc Dessauce clarifies Lonberg-Holm's precocious contribution to the New Vision of the early modern age. The Museum acquired a spectacular night view of New York City and this glowing paean to electric advertising, together with five other images, from the artist's estate.

MMH



Anselm Kiefer

German, b. 1945

The Unknown Masterpiece

1982

Watercolor, gouache, graphite, and cut-and-pasted woodcuts on paper

25 1/4 × 19 1/2 in. (63.8 × 49.5 cm)

Inscribed (lower left, on pasted paper): le chef d'oeuvre inconnu

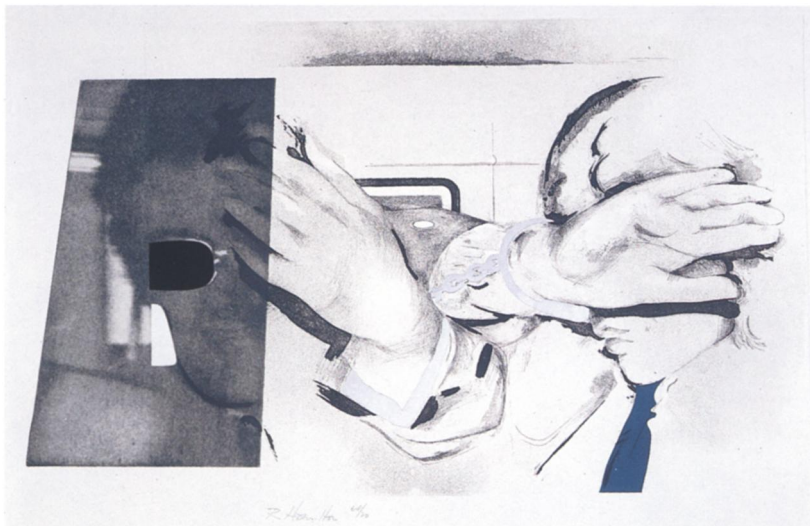
Gift of Cynthia Hazen Polsky, in memory of her father, Joseph H. Hazen, 2000

2000.96.8

One of fifty-five works on paper by Kiefer in the Museum's collection, this watercolor takes as its *mise-en-scène* the Soldiers' Hall, a planned but never-built monument of the Third Reich. Designed by Wilhelm Kreis but first sketched by Hitler himself in 1936 as part of his scheme to reconstruct central Berlin on

a huge scale, the Soldiers' Hall was to be a memorial to war heroes. The vast, barrel-vaulted space would have culminated in an apse containing an oversize statue of a muscular, sword-bearing warrior flanked by enormous eagles. Kiefer has transformed the function of the building by covering the apse statuary with an abstraction: pieces of paper printed with black ink in the medium of woodcut. Kiefer's inscription refers to Honoré de Balzac's *Le chef d'oeuvre inconnu* (1831), the bittersweet story of an aging Baroque painter named Frenhofer, who works for many years to perfect a woman's portrait, painting layer upon layer, until only a hint of the image remains—an undecipherable abstraction. Among the ironies here is Kiefer's use of delicate washes to render the hard-edged masonry of the Nazi building.

NR



Richard Hamilton

British, b. 1922

Swingeing London 67

1968

Etching, aquatint, photoetching, and collage; embossed and die stamped with metallic foil
 22 ³/₈ × 28 ¹/₈ in. (56.8 × 71.4 cm)

Signed and numbered (lower center):

R. Hamilton 64/70

**Purchase, Reba and Dave Williams
 Gift, 1999**

1999.314

On February 12, 1967, British police raided a party at the home of Keith Richards, guitarist for the Rolling Stones rock group. Two guests, the group's lead singer, Mick Jagger, and Hamilton's art dealer, Robert Fraser, were arrested and sentenced to jail for unlawful possession of drugs. Hamilton's etching, based on a press photo, shows Fraser and Jagger through the window of a police van as they arrive at the court. They are handcuffed together, a detail the artist highlighted with elements of metallic foil. The print is one of nine works, including seven paintings, that Hamilton made on the subject. As he wrote, they express his "indignation at the insanity of legal institutions which could jail anyone for the offense of self-abuse with drugs." The title of the work puns on the reputation of London in the 1960s as a "swinging" city and on the British expression "swingeing," meaning "whopping" or "capital." The judge presiding over the case reportedly said, "There are times when a swingeing sentence can act as a deterrent." Hamilton's skill and originality at blending photoetching with areas of aquatint and embossing (for the creases in Jagger's white shirt) are manifest in the print.

Richard Prince

American, b. 1949

Untitled (Cowboy)

1989

Chromogenic print

50 × 70 in. (127 × 177.8 cm)

**Purchase, The Horace W. Goldsmith
 Foundation and Jennifer and Joseph Duke
 Gifts, 2000**

2000.272

In the mid-1970s Prince was an aspiring painter who earned his living by clipping articles from magazines for staff writers at Time-Life Inc. What remained at the end of the day were the advertisements, featuring gleaming luxury goods and impossibly perfect models; both fascinated and repulsed by these ubiquitous images, the artist began rephotographing them, using a repertoire of strategies (such as blurring, cropping, and enlarging) to

intensify their original artifice. In doing so, Prince undermined the seeming naturalness and inevitability of the images, revealing them as hallucinatory fictions of society's desires.

Untitled (Cowboy) is a high point of the artist's ongoing deconstruction of an American archetype as old as the first trail-blazers and as timely as then-outgoing President Ronald Reagan. Prince's picture, it has been noted, is a copy (the photograph) of a copy (the advertisement) of a myth (the cowboy). Perpetually disappearing into the sunset, this lone ranger is also a convincing stand-in for the artist himself, endlessly chasing the meaning behind surfaces. Created in the fade-out of a decade devoted to materialism and illusion, *Untitled (Cowboy)* is in its largest sense a meditation on an entire culture's continuing attraction to spectacle over lived experience.

DE

Vija Celmins

American (b. Latvia), b. 1939

Ocean Surface

1983

Drypoint

Sheet 26 ¹/₈ × 20 ¹/₈ in. (66.4 × 51.1 cm);

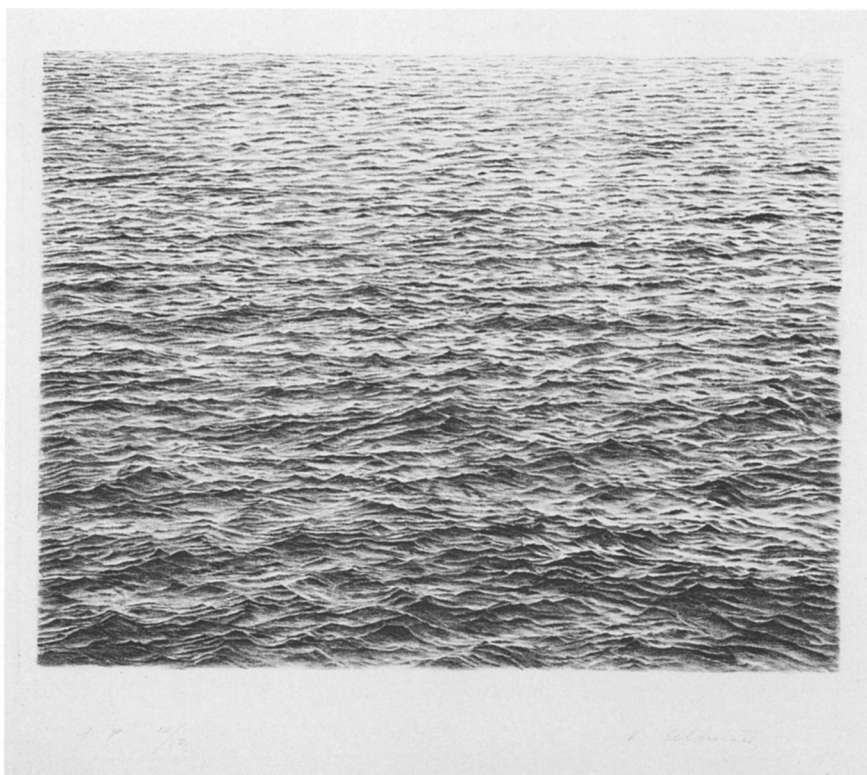
image 7 ⁷/₈ × 10 in. (20 × 25.4 cm)

John B. Turner Fund, 1999

1999.293

Celmins has worked in a variety of media, including painting and sculpture, but she is most regarded for the refined draftsmanship of her drawings and prints. As a printmaker, she relies on traditional intaglio, lithographic,





Over the past decade Rovner, an Israeli-born artist now based in New York City, has produced an evocative body of work concerning the intersection of reality, feeling, and memory. This powerful image derives from the prologue of Rovner's video *Border* (1997), in which she explored the psychological and political meanings of geographical and national borders, using the military access road from Israel to Lebanon as a site and herself as a model. Working with a still from the video, which she deftly and variously enhanced in color, scale, and texture, Rovner generated fifteen different computerized image files. An outdoor sign company then digitally airbrushed these images onto canvas, creating fifteen unique, large-scale variations on this brooding landscape, each in a slightly different mood.

In order to express the intensity of her personal experience adequately, but in terms general enough to apply to the broader human condition, Rovner often marries photography, video, digital art, and painting in a *mélange* that ignores traditional categories of medium and process. This technological fluency helps her generate pictures of unusual authority and resonance: fusions of the real and the imaginary as familiar as scenes in our own dreams, and just as spare, haunting, and ultimately elusive.

MMH

and relief processes to produce quiet scenes of ocean surfaces, desert floors, and star-filled night skies that are highly modern in their eschewing of conventional composition. Instead of relating a narrative, Celmins seems interested in exploring the details of our natural environment. Elements normally associated with a sense of the infinite are presented in an encapsulated version for the viewer's careful consideration.

Although reminiscent of Abstract Expressionism in its all-over composition, *Ocean Surface* possesses a cool and impersonal touch more akin to Minimalism. The rhythmic motion of the water is frozen in time, as if captured by the instantaneous click of a camera's shutter. In far more laborious fashion, however, Celmins manipulated the feathery line of drypoint, building up certain areas to create subtle contrasts of light and dark, which provide the illusion of spatial recession.

SJR

Michal Rovner

Israeli, b. 1957

Border #8

1998

Paint on canvas

50 3/4 x 66 3/4 in. (128.9 x 169.5 cm)

Purchase, The Horace W. Goldsmith Foundation Gift, 1999

1999.240





Gianni Versace

Italian, 1946–1997

Man's Jacket

Ca. 1997

Silk with beading

L. (center back) 34½ in. (87.6 cm)

Gift of Donatella Versace, 1999

1999.328.1

This dynamic single-breasted jacket was created for rock star Elton John. Both functional and flamboyant, it has the bold graphic quality that was a Versace signature. The black-and-white zebra pattern is reminiscent of op art motifs, and its larger-than-life swirls relate to the personal energy of both designer and client.

The collar is draped high and soft, with notches near the shoulder line. The placement of the welt pockets emphasizes the refined tailoring and attention to detail. Randomly scattered on the printed silk are

numerals and the name Elton in polychrome beads. These appliqués may be an homage to Los Angeles designer Nudie Cohn, a.k.a. Nudie the Tailor, who created sparkling, studded suits for countless rhinestone cowboys, cowgirls, and Hollywood stars until his death in 1984.

Versace enjoyed the camaraderie of many celebrities in fashion, music, and theater, but his relationship with Elton John was based on devoted mutual admiration. Both took center stage, and their muselike influence on each other is evident in this jacket.

MW

Kiki Smith

American, b. 1954

Litter

1999

Lithograph, with hand-applied platinum leaf

22¼ × 29⅞ in. (56.2 × 75.9 cm)

Signed and dated (lower right): Kiki Smith

1999; numbered (lower left): 13/50

Purchase, Reba and Dave Williams Gift, 2000

2000.136

This large lithograph was printed in cobalt-blue and white ink at Universal Limited Art Editions in West Islip, Long Island, New York. Published to benefit the Pollock-Krasner House and Study Center, the print depicts a white cat in bird's-eye perspective. She is nursing a litter of four white kittens, which are nearly obscured by her fur. The mother cat's eyes and nose, two of her paws, and a nipple are highlighted with hand-applied platinum leaf. Like many of Smith's sculptures, including the wall-hung bronze *Lilith* at the Metropolitan (1994; acc. no. 1996.27), the

subject concerns female sexuality. The work joins thirty-three intaglio prints and one Iris (ink-jet) print by Smith also in the Museum's collection.

NR

Yoichi Ohira

Japanese, b. 1946

"Acqua alta di Venezia" Vase

1998

Glass

H. 4¾ in. (12.1 cm)

Gift of the artist, 1999

1999.292

At age twenty-seven Ohira left Japan to study sculpture at Venice's Accademia di Belle Arti. His dissertation on the aesthetics of glass and his proximity to the glassmaking facilities of Murano led him to resume his youthful experiments with the medium by collaborating with Livio Serena, a master glassblower, on a series of goblets, bowls, vases, and bottles. Many of these early forms, as well as their colors, referenced classic sixteenth-century Italian wares.

This recent vase, however, combines restrained Japanese elegance and simplicity of shape with Italian techniques: the fusing of lengths and slices of *murrine* canes to produce pattern and *battuto* carving, in which the glass appears to have been beaten. The upper body of the vase, in semitransparent aqua blue, is reminiscent of Venetian lagoons and canals, while the polished white lower portion is opaque but punctuated by translucent "windows" of blue glass—the whole evoking the phenomenon of *acqua alta* (high tides that cause flooding). A thin red band running along the narrow lip adds the only other color to the vase.

JA



Pectoral

Peru (Chavín), 9th–2nd century B.C.

Hammered gold

W. 9¼ in. (23.5 cm)

Jan Mitchell and Sons Collection, Gift of Jan Mitchell, 1999

1999.365

The earliest significant works in gold known from Peru are those in Chavín style, which is identified with the north, primarily the Jequetepeque and Lambayeque valleys and adjacent highland Andean areas. Found in the burials of high-ranking individuals, the gold objects are principally personal ornaments of types long favored by ancient Peruvian peoples: adornments for the neck and chest, for the center of the forehead, and for the nose and ears. This pectoral, of generalized cross shape, was perhaps attached to a leather or textile support through the pair of holes at the center. At the ends of the two larger projections are profile bird's heads in mirror image, which meet at the neck. When the pectoral is rotated ninety degrees, however, the two heads become a single image, appearing as the frontal face of a wide-nosed animal with no lower jaw. Such intricacy of design is characteristic of Chavín art, in which patterns intermix and overlap and are meant to be read from multiple viewpoints. Fanged faces, with either feline or serpent references, are commonly used in these patterns, as are bird elements, particularly those of raptors.

JJ



with a continuous depiction of large, undulating feathered serpents. Between strictly defined outlines, two serpents unwind with regularity. Profile figures seated before the open jaws of the serpents—symbolic of caves—are an early version of a depiction widely used in later Maya times. The bearded and feathered serpent, known by many authorities as the

Bearded Dragon, is thought to be the personification of the underworld. An unusual feature of this bowl is the incised series of bars and dots on the inside near the rim. They appear to be Maya numbers; if a date is indeed meant, the bowl was inscribed in A.D. 539.

JJ

Carved Bowl

Mexico or Guatemala (Maya), 6th century A.D.

Ceramic

H. 6¾ in. (17.1 cm)

Purchase, Fletcher Fund and Arthur M. Bullowa Bequest, 2000

2000.60

A well-made, glossy-surfaced blackware ceramic was produced in the Maya lowlands of southern Mexico and central Guatemala during the sixth century. Actually a lustrous brown-black or red-black color, the ware was used mainly for important ceramic vessels of significant sculptural shape and for bowls with meaningful incised or carved imagery. The present example illustrates the latter type: the wonderfully round shape was carved



Double Whistle in Bird Form

Mexico (Maya), 7th–8th century

Ceramic with polychromy

H. 8¼ in. (20.9 cm)

Purchase, Gift of Elizabeth M. Riley, by exchange, 2000

2000.44

Pre-Hispanic clay whistles frequently imitate the sounds of the figures they represent. This owl-like bird is no exception. The whistle contains two discrete hollow chambers: the rotund body produces a deep, mellow two-toned call when air is blown into a mouthpiece concealed in the bird's tail, while the smaller chamber, in the bird's head, emits a higher-pitched screech when a small pipe located on the back of its neck is blown.

The Maya sculpted and painted pottery of great variety during this period, and this well-preserved example retains much of the blue and yellow pigment applied after firing. It is believed that people used vessel flutes like this to communicate with spirits. The instrument's visual references to the mythological harpy eagle, its deerlike ears, and the five solar disks in the ruff around its face reflect a complex iconography, the meaning of which remains speculative. The blending of three-dimensional form with multiple sounds illustrates the exceptional creativity and ingenuity of Maya artists.

JKM



Cylindrical Vessel with Throne Scene

Guatemala (Maya), 8th century

Ceramic

H. 8½ in. (21.6 cm)

Gift of Charles and Valerie Diker, 1999

1999.484.2

Maya straight-sided cylinders with palace and mythological scenes on their exterior surfaces carry some of the most illuminating imagery created in the ancient Americas. The complicated, and not always understood, renditions of Maya life and myth detailed on the vessels allow for a greater perception of the world that made them. The scenes provide insight into the elaborate customs of a powerful

people at a high point in their history.

Depicted on this vessel is an elegantly dressed young lord—wearing a grand feathered headdress and a large collar of beads and pendants—seated on a throne with a jaguar-skin bundle behind him. Two men of lesser rank sit before and below him and pay homage. In front of his throne is a vessel, in a shape much like that on which he is shown, which contains a foaming liquid, perhaps a Maya drink made either of honey or of cacao. Another wide-mouthed bowl, possibly filled with fruit, is below the throne. Although there are references to death elsewhere on the vessel, the luxurious life of a wealthy and powerful young lord is most assuredly evoked.

JJ





Crucifix

*Angola or Democratic Republic of the Congo
(Kongo peoples), 16th–early 17th century*

Brass

H. 10³/₄ in. (27.3 cm)

Gift of Ernst Anspach, 1999

1999.295.7

This work documents the convergence of two distinctive worldviews. When Christian icons were first introduced into central Africa by the Portuguese in the late 1400s, elements of their design resonated profoundly with local spiritual precepts. Then, in the early sixteenth century, the king of Kongo was baptized, adopted Catholicism as the state religion, entered into exchanges with the king of Portugal and the pope, and emphasized those alliances through courtly patronage of Christian artifacts.

The Kongo designer of this prestige piece significantly transformed the Western prototype that served as its model. At the center of a flat cruciform a Christ figure with African features and broad, flattened feet and hands was cast in relief, arms extended. The abstract modeling of four smaller figures whose hands are clasped in prayer contrasts with the more expressionistic treatment of Christ. His torso is given definition by the incised ribs, raised nipples and navel, and wrapper around his pelvis. While the suppliants depicted at the apex and base kneel, the other two sit comfortably on the top edge of either arm of the cross.

AL

Mukudj Mask

Gabon (Punu peoples), 19th century

Wood, pigment, and kaolin

H. 32 in. (81.3 cm)

**Purchase, Louis V. Bell Fund, and The
Fred and Rita Richman Foundation and
James Ross Gifts, 2000**

2000.177

When works from equatorial Africa in this refined style began to enter Western consciousness in the early twentieth century, they were a great enigma to art critics. Many speculated about the sources of their exotic aesthetic and even proposed possible Asian influence, though the art form was in fact indigenous to southern Gabon. Such masks as this are worn by virtuosic male performers of a stilt dance called *mukudj*, which involves

towering impressively while executing complex choreography and astonishing feats of acrobatics.

The creator of a *mukudj* mask attempts to capture the likeness of the most beautiful woman in his community. The subject of this particular idealized and stylized portrait was embellished in classic nineteenth-century fashion with a coiffure composed of a central lobe and two lateral tresses and with cicatrization motifs on the forehead and temples. Kaolin taken from riverbeds, which was associated with healing and with a spiritual, ancestral realm of existence, was applied to the surface of the face. By using this material, the artist both celebrated the beauty of a mortal woman and transformed her into a transcendent being.

AL





Marionette

Nigeria (Ibibio peoples), 20th century

Wood

H. 23 3/8 in. (60 cm)

**Purchase, Discovery Communications Inc.
Gift and Rogers Fund, 2000**

2000.32a, b

This finely rendered Ibibio marionette takes the relatively naturalistic form of a free-standing male figure with rounded muscular contours. The figure's eyes are lidded voids, its hinged jaw is set in a meditative expression, and decorative cicatrization bisects its torso. Its arms are extended at either side

with hands held so that each thumb touches the tips of the other fingers, a stylized gesture designed to accommodate props. To control its movements, the hollow figure would have had a rod inserted through its back.

Objects such as this belonged to a distinctive dramaturgical tradition in southern Nigeria. Ibibio marionette performances were at once a form of popular cultural expression and entertainment and an important vehicle for social commentary. The theatrical presentations for which this sculptural accessory was created would have been highly topical and would have sought to influence social attitudes.

AL

Prestige Panel

Democratic Republic of the Congo (Kuba peoples), 19th–20th century

Raffia palm fiber

L. 45 3/4 in. (116.2 cm)

Gift of William Goldstein M.D., 1999

1999.522.15

The various stages of textile preparation, production, and adornment engage the collaborative efforts and skills of all members of Kuba society. The cultivation of raffia palm and its subsequent weaving on a vertical heddle loom are the responsibility of men. Individual woven units (*mbala*) are relatively standardized panels that women embroider with dyed raffia

to create a plush pile. These cloths are intended as independent prestige items.

The classic techniques have been applied by female embroiderers over the centuries with considerable innovation and have yielded a dazzling spectrum of formal solutions. Distinctive motifs introduced into the Kuba repertory are assigned names that often acknowledge the ingenuity of individual designers. In the complex composition of this symmetrical double panel, a central interlacing motif appears in the foreground of a dense arrangement of concentric lozenge forms. Through their combined tonal and textural articulation, these patterns project dramatically from the gold field.

AL





Notched Disk (*xuanji*)

Chinese, Neolithic period, Longshan culture
(ca. 2400–1900 B.C.)

Jade (nephrite)

W. (maximum) 6½ in. (16.5 cm)

**Purchase, Barbara and William Karatz
Gift, 1999**

1999.302

Neolithic cultures along the east coast of China are noted for the large number of jade artifacts they produced. Many took the shapes of common stone tools such as adzes and knives. Others have forms that suggest no obvious function. Among the latter is the notched disk, which first appeared in the Middle Neolithic period (ca. 4000 B.C.) and was gradually discarded from the jade repertory during the first millennium B.C., in the early Bronze Age. Our recently acquired disk is representative of the type found at sites of the Late Neolithic Longshan culture in Shandong Province. Longshan jades are known for their fine workmanship and the sheer quality of the stone—as can be seen in this example.

JCYW

Chen Hongshou

Chinese, 1598–1652

Chen Zi

Chinese, 1634–1711

Figures, Flowers, and Landscapes

Late Ming dynasty (1368–1644) and early Qing
dynasty (1644–1911)

Album of 11 paintings; ink and color on silk

Each 8¼ × 8⅞ in. (22.2 × 21.9 cm)

Dated on one leaf: 1627

**Gift of Mr. and Mrs. Wan-go H. C. Weng,
1999**

1999.521

Despite the grim political atmosphere of the late Ming world, Chen Hongshou prepared for a government career before turning to painting. This album, which contains four leaves by Chen and seven added later by his son, reflects the artist's mood after a number of personal tragedies, including the death of his first wife in 1623. It already exhibits the broad range of subject matter, vivid color, and psychological edge that became typical of his mature work.

The bird on a branch of blossoming plum may have been inspired by the intimate, highly descriptive, and vividly colored views of flowers and birds favored by artists of the Southern Song (1127–1279) imperial painting academy. But Chen Hongshou gave this conventional image a strong formal and expressive twist. The mannered emphasis on the knots of the branch and the disquieting stare of the bird add an unsettling dimension. Chen's accompanying poem conjures up a wintry mood appropriate to the season when the plum blooms:

When the sky darkens over the lofty
paulownia and old cassia,
Boiling tea with snow water creates a good
feeling.
I wrote this for a visitor to hang on his wall,
Sitting in an empty studio as the snow
flies in the cold moonlight.

MKH





Anonymous Artist of the Tosa School

Japanese

Activities of the Twelve Months

Edo period (1615–1868), late 17th century

Album of 12 paintings; ink, color, and gold on paper

Each 9¼ × 13½ in. (23.5 × 34.3 cm)

Purchase, Friends of Asian Art Gifts, 1999

1999.161

Since the tenth century in Japan one of the most important subjects in secular painting has been the twelve months of the year, depicting the typical or most representative events of each. This album from the late seventeenth century consists of twelve paintings that describe festivals or special events integral to the lives of Kyoto citizens.

This scene, representing the ninth month, includes court ladies admiring chrysanthemums, the flowers of the season, while indoors others enjoy a party in front of a small table set up for the dolls' festival. The event, known today as the girls' festival, has been celebrated on March 3 ever since the date was changed in the early eighteenth century. The autumnal celebration of the dolls helps to date this charming album to the late seventeenth century. These images serve not only as testimonials to the long-lasting tradition of genre painting in Japan but also as valuable historical records of Japanese life.

MM

Kano Sanboku

Japanese, active late 17th–early 18th century

Flowers and Birds of the Four Seasons

Edo period (1615–1868)

Pair of 6-panel folding screens; ink, color, and gold on paper

Each 4 ft. 11⅞ in. × 12 ft. ½ in. (1.5 × 3.67 m)

Purchase, Friends of Asian Art Gifts, 1999

1999.204.1, .2

This elegant pair of six-panel folding screens depict flowers and birds of the four seasons. On the right-hand screen (not shown) both white plum blossoms, the harbingers of spring, and the irises of summer are in bloom; night-ingales and cuckoos celebrate the two seasons. The left-hand screen (shown here) illustrates autumn and winter, represented, respectively, by hibiscus and bamboo dotted with snow, as well as by a kingfisher and pheasants.

Each screen bears two seals of Kano Sanboku, a student of Kano Sanraku (1559–1635), leader of the Kano school active in Kyoto. This school, known as Kyo Kano (Kyoto Kano), has started to receive attention from scholars only recently. It developed a distinct style of its own, easily discernible from that of the Edo (modern Tokyo) branch of the Kano school, which prospered as the official painters to the shoguns.

Little is known about the life of Sanboku, and only two dated works—from 1664 and 1706—have come to light. This pair of screens will help us understand the artistic development of Kyo Kano works in the second half of the seventeenth century.

MM





Toyohara Kunichika

Japanese, 1835–1900

**Ichikawa Sadanji in “*Keian Taiheiki*,”
from an album of thirty-two triptychs**

Meiji period (1868–1912), 1883–86

Woodblock prints; ink and color on paper

Ōban size; each 14¼ × 9¼ in. (36.2 × 23.5 cm)

Gift of Eliot C. Nolen, 1999

1999.457.2

This bold composition, spanning three single-sheet prints, depicts the Kabuki actor Ichikawa Sadanji at the climactic moment of his starring role in the play *Keian Taiheiki*. Infused with the new spirit in actor prints of the Meiji era, the young man’s pose—reflecting not only his just-completed sounding of the depth of the moat by dropping a pebble into it but also his discovery by the watchdog (played by a human actor)—stands out against the vista of the shogun’s castle enshrouded in mist.

The eight-act play set current social and political events in the guise of two famous rebellions: one in the fourteenth century, as told in the epic *Taiheiki*, and the other in the fourth year of Keian (1651) at the outset of the Tokugawa regime, in its death throes when the play was first performed in March 1870. Kawatake Mokuami (1816–1893), the major dramatist of the late Edo and Meiji eras, wrote it to launch the career of the twenty-nine-year-old Sadanji in gratitude to the actor’s adoptive father, Kodanji IV. This triptych commemorates a production in June 1883. It is one of thirty-two in an album illustrating the leading Kabuki roles for the seasons 1883–86.

BBF



Rafter Finial in the Shape of a Dragon's Head and Wind-Chime Bell

Korean, late Unified Silla–early Koryŏ dynasty,
ca. late 9th–early 10th century

Gilt bronze

H. (finial) 11¾ in. (29.8 cm); h. (bell) 15¼ in.
(38.7 cm)

**Purchase, The Vincent Astor Foundation
Gift, 1999 Benefit Fund, and The
Rosenkranz Foundation Inc. Gift, 1999**
1999.263a, b

This expertly cast, lavishly gilt bronze finial in the shape of a dragon's head and the accompanying bell are among the finest pieces of metalwork of the late Unified Silla and early Koryŏ dynasties, when Korean art had digested Chinese influence and developed a mature native style characterized by refinement and sumptuousness. The imposing dragon's head originally graced one of the corner rafters of a Buddhist temple or a royal hall. The bell, which functioned as a wind chime, would have been suspended from the iron loop at the dragon's mouth by an S-shaped iron hook, which is corroded but intact.

An auspicious symbol as well as a decorative motif, the dragon is one of the most popular images in Korean art and culture. It is viewed as a guardian figure that protects humans and wards off evil spirits. The dramatic features of this example—large staring eyes, flaring nostrils, wide-open mouth with protruding sharp fangs, and brawny single horn—convey a fierceness and invincibility in keeping with such apotropaic functions. The theme of protectiveness is echoed in the decoration on the bell, which features a *svastika*, a Buddhist symbol of safety and peace.

ZJS





Maharaja Sital Dev of Mankot in Devotion

*Indian (Punjab hills, Basohli), ca. 1690
Ink, opaque watercolor, and silver on paper
7¼ × 6¼ in. (18.4 × 15.9 cm)*

**Purchase, Cynthia Hazen Polsky Gift, 2000
2000.24**

Although portraits of maharajas were an important genre in hill-state painting, this image of a blind raja stands apart. Most depict rulers in formal poses with servants proffering intoxicants: either pan (betel nut, lime, and spices) or tobacco smoked in a hookah. Here, the raja is shown unattended and saying his beads, a private devotional act. There is a rare poignancy in the artist's subtle characterization of pose and features.

Given the immediacy of the image, it is startling to learn that Sital Dev ruled from

about 1630 to 1660, long before this portrait could possibly have been completed. Its style relates to the second phase of late-seventeenth-century Basohli painting, when earlier coloristic and decorative exuberance gave way to a more subdued palette and less dramatic juxtapositions of pattern. A Mankot provenance has been posited for the portrait, but its more refined drawing and its palette, particularly the soft buttery yellow of the background, are closer to works from the nearby principality of Basohli.

SMK



***Four-Armed Avalokiteshvara, the
Bodhisattva of Infinite Compassion***

*Cambodian, Angkor period, Khmer style of the
Baphuon, ca. 1st quarter of 11th century
Bronze*

H. 10 1/4 in. (26 cm)

**Purchase, Friends of Asian Art Gifts,
Cynthia Hazen Polsky Gift, and Josephine L.
Berger-Nadler and Dr. M. Leon Canick
Gift, 1999**

1999.262

This four-armed male deity standing on a pedestal is identifiable as the bodhisattva Avalokiteshvara, Lord of Infinite Compassion, through the small seated Buddha Amitabha in front of his conical crown and the vertical third eye on his forehead. After the historical Buddha, Shakyamuni, he is the most popular deity in Buddhism. Avalokiteshvara wears a short pleated wraparound garment, the

sampot, tied at the upper hem and drawn between the legs to be fastened at the rear. A sash around the hips helps to secure it. He also wears a decorated diadem and ear pendants.

This superb sculpture, well proportioned, beautifully modeled, and with precise, clearly articulated detailing, is a rare early example in bronze of the classical period of Khmer art. It has a most appealing expression, a commanding presence, and a fine patina. It is a particularly significant addition to the Museum's important collection of Baphuon sculptures of the eleventh century because it is stylistically earlier than any of our others.

ML

***Dish with Mounted Hunters and
Animals***

*Vietnamese, Cham style, ca. 8th century
Bronze*

Diam. 11 1/8 in. (28.1 cm)

Purchase, Friends of Asian Art Gifts, 1999
1999.261

Early Southeast Asian bronze objects with narrative scenes are exceptionally rare, and nothing like this fine and fascinating dish has been recorded in the art-historical literature. Depicted in low relief are three armed, mounted hunters with elephants, tigers, and a deer, interspersed among different species of trees. The central part of the dish has a small depressed receptacle surrounded by lotus petals, then a circle of florets followed by a band containing six different animals, including a rhinoceros, enclosed in a band with a pattern of double rectangles. The perimeter has a narrow band of stylized florets. The undecorated underside is supported by a shallow flared foot. The creator of this dish skillfully depicted the animals and hunters in a variety of lively postures, manipulated through the shallow space in a very convincing manner. This dish was possibly intended for secular use but more probably served some unknown ritual purpose.

Based on cognate representations on stone reliefs, the dish could be dated as early as the late seventh century or as late as the ninth century and must be considered a very significant addition to the corpus of early Southeast Asian art.

ML



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