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# Recent Acquisitions

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The Metropolitan Museum of Art

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On the cover: *A Mercenary Holding the Banner of the Glarus Canton*, by Urs Graf, 1521 (see p. 15)

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# Director's Note

Every year *Recent Acquisitions* not only provides an attractive and informative illustrated survey of works new to our collections but also makes manifest the generosity of those friends of the Museum who have given works of art or funds for their purchase. Indeed, this volume—because of budgetary restraints the most slender in recent decades—no less than its predecessors brings to the public's attention the Metropolitan's important acquisitions in a somewhat lean year.

Among the major gifts and bequests that lifted the level of our acquisitions, those of the late Bill Blass and of Muneichi Nitta stand out. We are deeply grateful for their generosity and their collecting acumen. In addition to the fine group of ancient bronze helmets of the Blass bequest, and along with his gift of substantial funds for the Greek and Roman capital project, are two monumental Roman statues that will inhabit with pride the new Leon Levy and Shelby White Court scheduled to open in spring 2007. Muneichi Nitta's remarkable donations include three

Buddhist bronzes, the most extraordinary of which may well be the small Gandharan seated Buddha Shakyamuni, perhaps the earliest of its type.

We continued to benefit from the generosity of Anna-Maria and the late Stephen Kellen, with the acquisition of the splendid album of lithographs by the nineteenth-century German master Ferdinand Olivier. Another purchase well worthy of note is the group of twelve engravings by the fifteenth-century master Israhel van Meckenem included in the album known as *The Groenendaal Passion*.

Coincidentally, two fine works by the seventeenth-century French painter Philippe de Champaigne were acquired this year; they are an imposing red-chalk study, a view of Jerusalem, and a meticulously painted and inspired Annunciation, commissioned by Anne of Austria. In a wholly different vein, the first paintings by Watteau's most gifted follower, Nicolas Lancret, to enter the collection were acquired this year: two lively,

exquisitely painted subjects based on the fables of La Fontaine.

Another first for the Metropolitan's collection is the large, imposing, and lively marble relief by the major Danish Neoclassical sculptor Bertel Thorvaldsen. Representing Nessus abducting Deianira, it will be a welcome addition to our European Sculpture and Decorative Arts galleries.

I also wish to single out the purchase of a pivotal work by the Chilean Surrealist Matta, a mural-size canvas painted at the end of World War II. This picture expresses, with exceptional pictorial inventiveness, the angst of the period.

Finally, my deepest thanks go to all the donors of funds and works of art who could not be mentioned here but whose generosity helped contribute to the betterment of the Museum's collections.

Philippe de Montebello  
Director



## ***Seated Goddess***

*Syria/Levant, 14th–13th century B.C.*

*Copper alloy*

*H. 10 7/8 in. (27.6 cm)*

**Purchase, Fletcher Fund and Joseph**

**Pulitzer Bequest, 2003**

*2003.294*

Statues of Canaanite deities were dedicated to temples and are among the finest objects of the mid-second millennium B.C., the time of the great empires of the Late Bronze Age. Cast in one piece, this copper-alloy statue is a significant representation of a goddess from Canaan, which encompasses modern Israel, Jordan, Lebanon, and western Syria. The tall conical headdress with a bulbous top identifies the female figure as divine, as does her posture; both of the arms are outstretched and the right hand is clasped, probably to grasp

a staff or scepter that is now missing. The flat body is formed from a strip of metal that bends at the hips and again at the knees, and the head is raised so that the face gazes upward. The lower part of the long skirt is decorated with bosses similar to those encircling both the neck and the bottom of the headdress. Tangs emerging from the feet and underneath the torso indicate that this figure was part of a composite statue that was probably inserted into a throne. JE





***Helmet of Corinthian Type***

*Greek, Archaic period, 7th–6th century B.C.*

*Bronze*

*H. 8 7/8 in. (21.9 cm)*

**Bequest of Bill Blass, 2002**

*2003.407.3*

***Helmet of Illyrian Type***

*Greek, Late Archaic period, early 5th century B.C.*

*Bronze*

*H. 10 1/2 in. (26.7 cm)*

**Bequest of Bill Blass, 2002**

*2003.407.6*

***Helmet of Chalkidian Type***

*Greek, Classical period, 5th–4th century B.C.*

*Bronze*

*H. 9 1/2 in. (24.1 cm)*

**Bequest of Bill Blass, 2002**

*2003.407.2*

***Helmet of Apulian-Corinthian Type***

*Greek, South Italian, Late Classical–Early*

*Hellenistic period, mid-4th–mid-3rd century B.C.*

*Bronze*

*H. 12 in. (30.5 cm)*

**Bequest of Bill Blass, 2002**

*2003.407.4*

***Helmet of South Italian–Corinthian Type***

*Greek, South Italian, Late Classical–Early*

*Hellenistic period, mid-4th–mid-3rd century B.C.*

*Bronze*

*H. 7 1/4 in. (19.7 cm)*

**Bequest of Bill Blass, 2002**

*2003.407.5*

These five beautifully preserved helmets illustrate the rich variety of military headgear worn by the ancient Greeks from the Archaic period to the early Hellenistic age. In addition to offering significant protection for the head, helmets were one way of distinguishing warriors on the battlefield. Particularly important is the Corinthian helmet (top left, acc. no. 2003.407.3), an early variant of one of the most popular helmet types of the Archaic period. Unlike most Corinthian helmets, which were fashioned from a single piece of metal, this one is made from three separate pieces, and the numerous small rivets served to attach an exterior covering, probably of leather.

SH



***Torso from an Equestrian Statue  
Wearing a Cuirass***

*Hellenistic or Roman, 2nd century B.C.–2nd century A.D.*

*Bronze*

*H. 25 in. (63.5 cm)*

**Bequest of Bill Blass, 2002**

*2003.407.7*

This impressive torso, slightly larger than life-size, wears a short cape and an ornate cuirass of Hellenistic type, which is cinched with a belt across the abdomen and decorated with two running friezes in high relief. Arimaspeans, a legendary tribe from the distant north, combat griffins in the upper frieze; sea griffins, dolphins, and palms decorate the lower frieze. Such potent imagery alludes to victory and heroic valor across the sea on the fringes of the world.

Although the torso is fragmentary, its pose suggests that the figure was originally riding a rearing horse, the left hand holding the reins while the right wielded a weapon. Dynamic equestrian bronze statues have a long tradition in Hellenistic and Roman art, stemming from Lysippos's famous group showing Alexander the Great and twenty-five of his soldiers fighting on horseback, which commemorates the Macedonian leader's first major victory over the Persians at the Granikos River. The Romans sometimes adopted cuirasses of Hellenistic type. This fact, the widespread popularity of the equestrian statue as a public monument in antiquity, and the dearth of preserved examples hamper close dating of the torso. Technical and stylistic considerations lean toward a somewhat provincial, likely Roman, workshop.

SH

***Two Statues of Half-Draped Young Men***

*Roman, 27 B.C.–A.D. 68*

*Marble*

*H. (.8a,b) 47 in. (119.4 cm), (.9) 46 in.*

*(116.8 cm)*

**Bequest of Bill Blass, 2002**

*2003.407.8a,b; 2003.407.9*

These two statues are impressive and important additions not only to the Museum's collection but also to the body of Roman imperial sculpture. From the Classical period onward, such standing semidraped figures were used to represent the gods and as portraits of individuals. These two works, however, were probably part of a statuary group portraying and honoring members of the Julio-Claudian dynasty that ruled Rome from the time of Augustus to Nero.

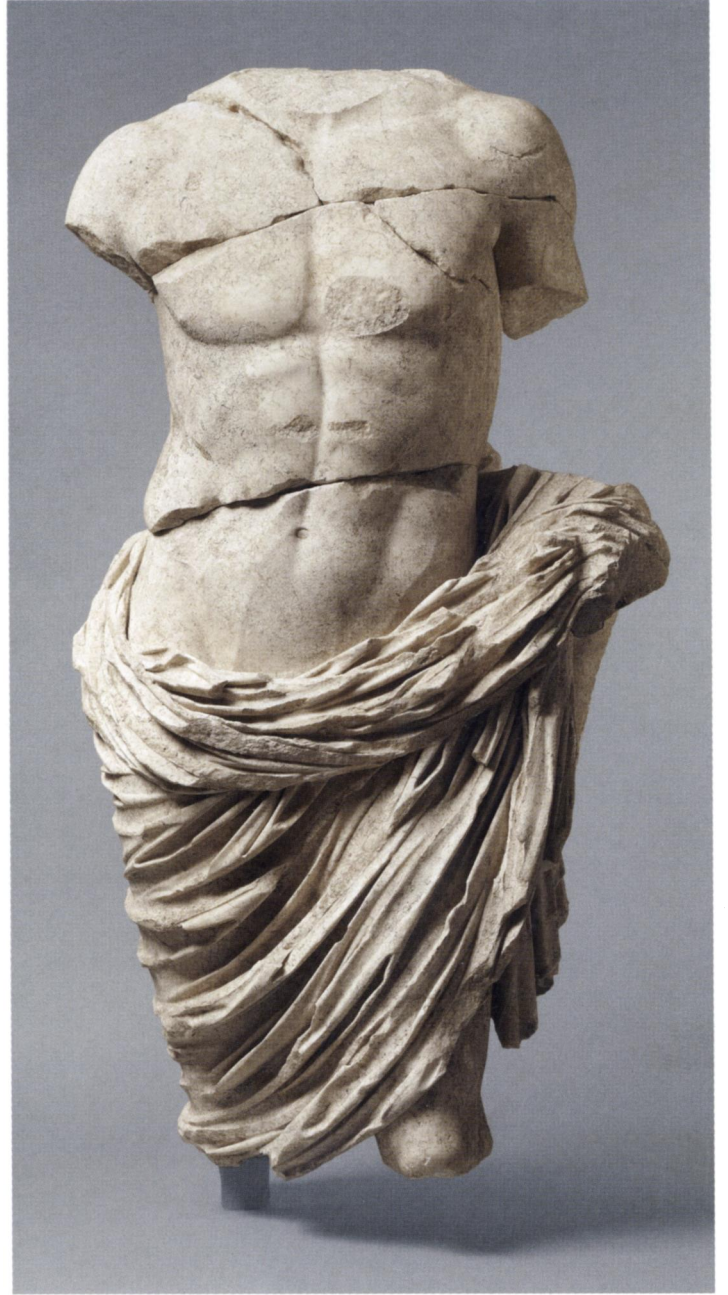
Their stance brings to mind the canonical works of Polykleitos, one of the most famous Greek sculptors of the fifth century B.C., and was almost certainly intended to give a heroizing aura to the statues. It has been argued that the draping of the mantle around the hips and over the arm was a specific iconographic indication that the individual being honored was already deceased. What remains of a narrow purple border is visible on the edge of drapery hanging at the proper left side of one statue (acc. no. 2003.407.9). Microscopic analysis has shown the color to be a mixture of blue and pink organic pigment and has revealed traces of gilding. This extremely unusual feature, together with the excellent workmanship of both statues, makes them important additions to the small number of standing half-draped male figures known today that were part of Julio-Claudian dynastic commemorative groups.

EJM





2003.407.8a,b



2003.407.9





### **Folio from the "Blue Qur'an"**

*Probably North Africa (Tunisia), late 9th–early 10th century*

*Gold and silver on indigo-dyed parchment  
12 × 15½ in. (30.5 × 40.3 cm)*

**Purchase, Lila Acheson Wallace Gift, 2004**  
2004.88

This folio was once bound in a multivolume manuscript known as the *Blue Qur'an* because of its unique indigo-dyed surface. It is one of the most memorable and celebrated works of Islamic art. Although the calligraphy is the type of angular kufic common to most contemporaneous Qur'an manuscripts, it was copied in gold instead of black ink. The gold and the use of now-oxidized silver to mark verse separation make it a uniquely lavish, prized, and costly work. Firm chronology and places of production for early Arabic calligraphy are far from understood, but it seems likely that the *Blue Qur'an* was copied in North Africa—probably intended for endowment for the mosque of Kairouan (Tunisia)—in the early tenth century. If so, it may have been commissioned by the recently established and fast-rising Fatimid dynasty (909–1171) that would conquer Egypt and Syria and found the city of Cairo. The choice of blue, gold, and silver may represent an attempt to emulate and surpass imperial purple-dyed Byzantine codices in richness, thereby making a powerful political-religious statement. The largest section of the manuscript is in Tunis, and the volume from which the present page comes was apparently dispersed during the Ottoman domination in North Africa.

SC

### **Bowl**

*Central Asia or Iran (probably Samarkand, Uzbekistan)*

*10th–11th century*

*Underglaze painted earthenware  
Diam. 11½ in. (29.5 cm)*

**Purchase, Lewis and Gemma Hall Gift and Harvey Plotnick Gift, Louis and Theresa S. Seley Purchase Fund for Islamic Art, and Rogers Fund, 2003**  
2003.415

This type of ware—an earthenware vessel covered with a white slip, painted in black and reddish colors, and sealed with a thin transparent glaze—was produced in the eastern Islamic world in roughly the tenth and eleventh centuries. Bowls with straight flared

walls were among the most common objects decorated in this manner.

The two most important centers of production can be identified, according to archaeological evidence, as Nishapur (Iran) and Samarkand (Uzbekistan). It is still difficult to distinguish clearly between the two productions. However, it appears that Samarkand's potters favored rather busy bichromatic compositions similar to the decoration on this bowl, whereas Iranian craftsmen preferred all-black, bold calligraphic patterns that left much of the white background untouched. This is the main reason for a tentative attribution of the present vessel to this well-known Uzbek center, which was destined to become one of the richest cities of the Islamic world during the Timurid period in the fifteenth century, when Tamerlane chose it as his capital. The widest decorated band is divided into eight sectors, each containing the same pseudo-calligraphic motif that, with some stretch of the imagination and the help of comparable material, might be read as the words *bi-l-yumn* ("with happiness").

SC

### **Bhavanidas**

*Mughal, later Kishangarh, active late 17th–early 18th century*

***The Emperor Aurangzeb Carried on a Palanquin***

*India, Mughal school, ca. 1700*

*Opaque watercolor and gold on paper  
22⅞ × 15⅞ in. (58.1 × 38.4 cm)*

**Louis V. Bell Fund, 2003**  
2003.430







The Mughal emperor Aurangzeb and his courtly party are shown here in a royal hunting scene painted by the leading court artist Bhavanidas. Preparations for the chase are in progress, evident from the green-coated huntsmen lined up in a row and others who lead deer as bait and carry leafy screens. The emperor, seated on a jeweled palanquin below a pearl-fringed umbrella, has a stooped profile and a gray beard and bears an iconic similarity to the few other known images of him in his old age. In the far distance an imperial army is on the march, with foot soldiers, caparisoned elephants, cavalry, and palanquins bearing flags and an imperial Mughal fish standard, a motif that appears frequently in the work of Bhavanidas. Hunting scenes were a well-established genre in Mughal painting; at least three known compositions show Aurangzeb in pursuit of wild prey.

Early in his career Bhavanidas executed several important princely commissions for Mughal patrons. He later moved to the Rajput court of Kishangarh, became its preeminent

artist, and founded its famous school of painting. This scene displays the refined brushwork, sensitive rendering of rich detail, subtle play of color, and overall grandeur of vision that are the hallmarks of his influential style. NH

#### Ahmad Nairizi (calligrapher)

*Persian, active 1682–1739*

#### Attributed to Muhammad Hadi (illuminator)

*Persian, active 1715–1760*

#### *Book of Prayers, Sura Yasin and Surat al-Fath*

*Iran, dated A.H. 1132/A.D. 1719–20*

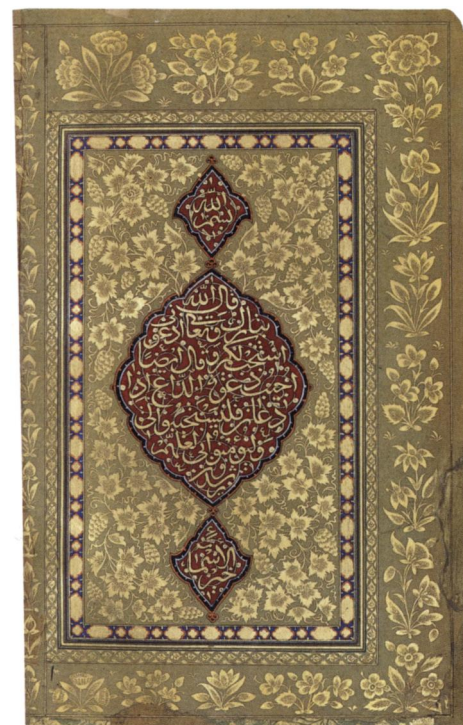
*Ink, colors, and gold on paper; lacquer binding*  
9 3/4 × 6 1/8 in. (24.8 × 15.6 cm)

**Purchase, Friends of Islamic Art Gift, 2003**  
2003.239

This illuminated manuscript is a book of prayers containing the Sura Yasin and Surat al-Fath copied by the celebrated calligrapher

Ahmad Nairizi. The illuminations are attributed to Muhammad Hadi, who created the lavish borders in the famous Saint Petersburg Album in that city's Academy of Sciences. The manuscript is signed twice, once in a colophon and once on the lacquer binding. It has eighty-one leaves, with fourteen lines of text on each page, written horizontally and diagonally in fine *naskhi* script in black ink on a wide array of rich colors. Some pages contain interlinear Persian translations in red or purple *nasta'liq*, while others have interlinear illumination in gold. It contains four finely illuminated double pages with central medallions. The original lacquer binding is decorated with gold-stemmed flowers on a dark brown ground with calligraphic borders in *naskhi* signed by Ahmad Nairizi and dated A.H. 1132/A.D. 1719–20.

Copied in Isfahan, the manuscript reflects the collaboration of two prominent late Safavid-period masters. Ahmad Nairizi is considered the uncontested master of the revival of *naskhi* in Iran and was responsible for popularizing it at the end of the seventeenth century. He served at the court of the last Safavid ruler, Shah Sultan Husayn (r. 1694–1722). His calligraphy was a model for generations of eighteenth- and nineteenth-century Iranian calligraphers. ME







***The Adoration of the Magi with the Virgin and Child Enthroned***

*German (Altenberg-an-der-Lahn, Hesse, Praemonstratensian Convent church), 1290–1300*

*Pot-metal glass and grisaille paint*

*Magi: 29 $\frac{7}{8}$  × 15 $\frac{3}{4}$  in. (75.9 × 40 cm);*

*Virgin and Child: 30 × 15 $\frac{3}{4}$  in. (76.2 × 40 cm)*

**The Cloisters Collection, 2003**

2003.478.1, .2

The convent church in Altenberg-an-der-Lahn in its present form was begun between 1250 and 1267 under the abbacy of Gertrud von Nassau (d. 1297), and construction continued until about 1280. These panels, executed shortly thereafter, came from the apsidal window. Removed during the secularizations, they became the property in 1804 of Graf Franz von Erbach, who had them installed in his private funerary chapel at Schloss Erbach, where they remained until about 1940. The

panels join two more representing the Annunciation that originally came from the same window and were acquired by The Cloisters in 1993. The distinctive style is characterized by the monumentality and bold outlines of the animated figures along with the somewhat archaized treatment of the draperies. The reunited panels will be installed in recently restored windows of the Early Gothic Hall at The Cloisters.

TBH





**Attributed to Alexander of Abingdon**

English, active ca. 1290–1320

***Virgin and Child***

Ca. 1300

Limestone from the vicinity of Caen (France)

H. 59¼ in. (150.5 cm)

**Purchase, Edward J. Gallagher Jr. Bequest, in memory of his father, Edward Joseph Gallagher, his mother, Ann Hay Gallagher, and his son, Edward Joseph Gallagher III; and Caroline Howard Hyman Gift, 2003**

2003.456

As the Museum's first monumental English Gothic sculpture, this work is unusually rare because so many monuments were lost during the dissolution of the monasteries in the sixteenth century. Garbed in a simple chemise and a generous mantle, the Virgin conveys

uncommon physical grace. She wears a crown and veil identifying her as the Queen of Heaven, and originally in her right hand she held a lily—symbol of virtue, purity, and beauty. The Child holds an orb inscribed with divisions of the world, a reference to Christ's dominion.

The sculptor's remarkable ability to capture the weight of the folds and texture of the fabric seems to be a feature of Alexander of Abingdon, one of the leading English medieval sculptors. Active in London, he was celebrated as a "maker of images" (*le Ymagor*), indicating his mastery at portraying the human figure. He is best known for the memorial figures of Queen Eleanor, who died at Harby in 1290. Edward I, her husband, ordered twelve monumental crosses to be erected along the funerary route to Westminster. Alexander is linked to important commissions (Charing Cross, West Cheap, and Waltham), now mostly destroyed or restored, containing multiple figures of the queen. They correspond stylistically to our new Virgin, suggesting strongly that Alexander carved these works at the same time. CTL

***Heraldic Roundel with Saints John the Evangelist and Christina of Bolsena***

Southern Lowlands, 1500–1510

Colorless glass, grisaille paint, and silver stain

Diam. 8⅞ in. (22.5 cm)

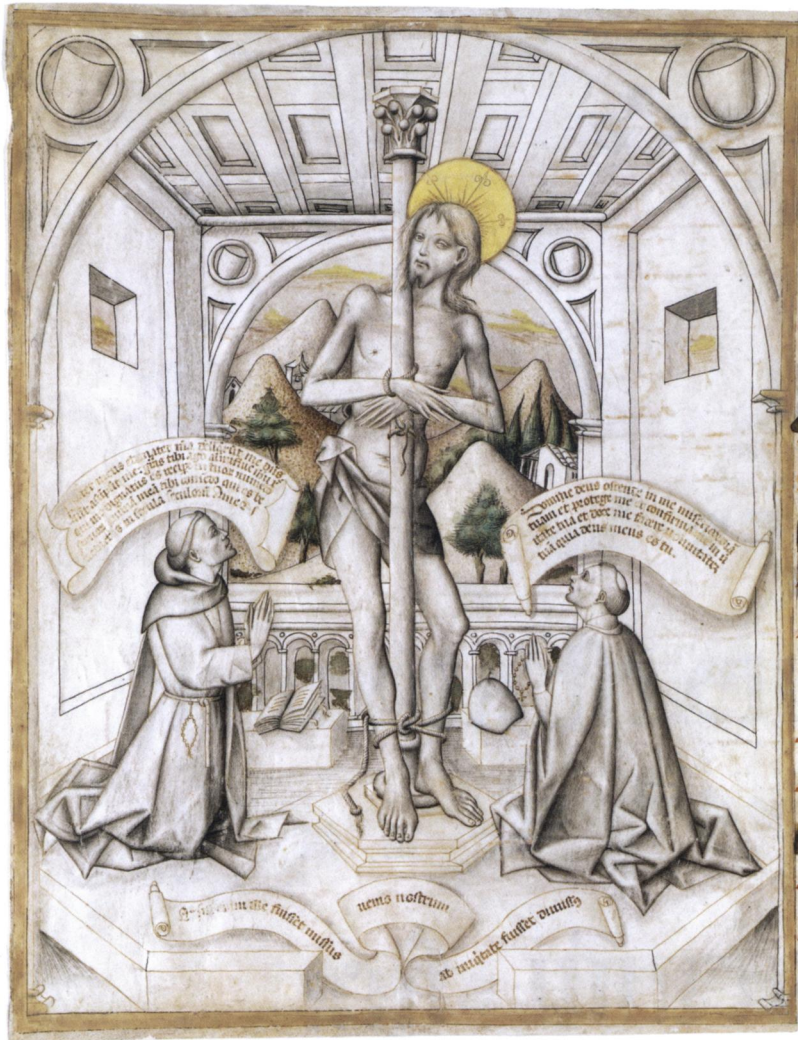
**The Cloisters Collection, 2003**

2003.346

The standing saints, John the Evangelist and Christina of Bolsena, hold their attributes, a chalice with an emergent serpent and a sword and millstone, respectively. The female saint is further identified by an inscription in Dutch: *St kerstijn*. Set in a landscape of diminutive hillocks, the saints are each flanked by a tree from which a heraldic shield is suspended. Though unidentified, the heraldic devices are likely to be those of either burgers or confraternities. The style of the roundel relates to the Pseudo-Ortkens, a designer of both stained glass and tapestries who was active in Brussels. The painter employed a technique of exceptional refinement. Progressively thinning layers of unfired matte with brush and stylus, he achieved velvetlike textures, subtle gradations of light and shadow, and convincing volumetric forms. Only decorative details and accent lines were applied with a point of the brush. TBH







## Delli Brothers

*Florentine, active in Spain 1430s–1460s*

### **Christ at the Column with Two Donors**

*Ca. 1440–50*

*Pen with brown and black carbon ink, brush with gray wash, watercolor, and gouache on vellum; inscriptions in brown ink of a different type*

*Sheet: 15 7/8 × 12 in. (40.3 × 30.4 cm)*

**Rogers Fund, 2004**

2004.137

This rare drawing was produced in the Spanish workshop of the Florentine-born artists Dello, Niccolò, and Sansone Delli. The Delli brothers painted (1437–45) one of the greatest monuments of Early Renaissance Spain, the main altarpiece of the Old Cathedral of Salamanca. The present sheet is close in style and technique to the altarpiece's early scenes and reflects the International Gothic

style practiced by Italian artists from 1430 to 1450, as evidenced by the attenuated proportions of Christ's figure and by the steeply foreshortened architectural space with landscape in roving perspective. The drawing also incorporates elements indebted to the Netherlandish painting tradition that predominated in Spain between 1430 and 1500, such as the broken, angular drapery of the donors, the curlicues of the inscribed scrolls, and the pronounced scale of the figures, with the large iconic Christ in the center and the two small donors at the sides.

The 1445 contract for the cathedral's apse fresco, awarded to Niccolò, states that he was to base his work on "drawings done on vellum" that had been previously approved. It is reasonable to assume that this sheet, on vellum, may have been a preliminary drawing that was then reworked in color for use as a devotional image.

CCB

## **The Groenendaal Passion**

*Late 15th century*

*Twelve engravings by Israhel van Meckenem (German, ca. 1440/45–1503), two touched with gold; one hand-colored woodcut, Netherlandish School, 15th century; one hand-colored metal cut, Cologne School, 15th century; and 32 leaves of manuscript text in Dutch and Latin in brown ink with initials in red, bound in Netherlandish blind-stamped leather*

*Engraving: 8 1/2 × 6 in. (21.5 × 15.3 cm); book: 10 1/4 × 8 1/8 in. (26 × 20.4 cm)*

**Purchase, Joseph Pulitzer Bequest and 2002 Benefit Fund, 2003**

2003.476

In the fifteenth century, prints were frequently integrated into devotional manuscripts; they were pasted or bound into books and annotated with commentary. In this way many engravings and woodcuts have survived, although most have since been separated from those volumes. This fascinating album thus provides vivid testimony to the way in which prints were used at the time. Twelve outstanding early impressions of Van Meckenem's lively engravings of the Passion (the Flagellation is illustrated) are interleaved with manuscript text of the *Hundred Meditations on the Passion of Christ*. The album also includes two rare, hand-colored devotional prints, a woodcut of Christ as the Man of Sorrows, and a metal cut of Saint Jerome in Penitence, as well as liturgical calendars and several devotional texts. The entirety is bound into a now well-worn fifteenth-century Netherlandish leather flap binding, decorated with geometric patterns and a stamp with animals and text.

Various features of the Dutch and Latin text and the binding indicate that the album was assembled in an Augustinian house of Canons Regular in the southern Netherlands. References in the calendars and the list of canons at the front of the book suggest that it may have been compiled at the monastery of Groenendaal near Brussels.

NMO





**Urs Graf**

Swiss, ca. 1485–1529/30

**A Mercenary Holding the Banner of the Glarus Canton**

1521

Pen and brown ink

11 3/8 x 7 1/2 in. (28.8 x 19 cm)

**Promised Gift of Leon D. and Debra R. Black and Purchase, Harris Brisbane Dick Fund, 2003**

2003.323

In calligraphic yet firm lines of pen and ink, Graf, one of the most original and gifted artists of the Early Renaissance in Switzerland, created a powerful depiction of a *Reisläufer* (mercenary) holding the banner of the Glarus canton. The presence on the banner of Fridolin, an Irish monk who converted the citizens of Glarus—in the eastern part of Switzerland, near Liechtenstein—to Christianity in the sixth century, leaves little doubt about the identification. The inclusion of a scene from Christ's Passion—the Resurrection—stemmed from the fact that the Swiss helped Pope Julius II to defeat the French in Lombardy in 1512. After that the Swiss were granted the inclusion of such holy images in their banners, sometimes called "Julius" banners.

Mercenaries were a new phenomenon in northern Europe in the first half of the sixteenth century, and depictions of them quickly became popular.

MCP







watercolors follow in this vein, combining highly naturalistic detail with exquisite color harmonies and a playful sense of mise-en-page.

PS

**Joachim Antonisz. Wtewael**

*Dutch, 1566–1638*

***Adam in the Garden of Eden***

*Pen and black ink and gray wash heightened with white*

*12¾ × 8¼ in. (32.5 × 21 cm)*

**Purchase, 2002 Benefit Fund and Mrs. Howard J. Barnet Gift, 2003**

2003.279

This sparkling drawing is a characteristic example of Wtewael's draftsmanship. In a rarely depicted scene from the Old Testament Book of Genesis, Adam is shown naming the animals in the Garden of Eden. Among all the living creatures that fill the earth and the sky in this biblical paradise, Wtewael included the mythical unicorn (at right in the background). Elements of the Mannerist style, such as Adam's emphatic musculature, are combined with a more naturalistic approach, including the careful study of the various species. Wtewael, an artist living in Utrecht in the northern Netherlands, completed this drawing after his return from France and Italy (ca. 1588–92). He may have created it about the same time as his related painting *Adam and Eve*, dated 1614 and now in the Shipley Art Gallery, Gateshead, England.

MCP

**Jacques Le Moyne de Morgues**

*French, ca. 1533–before June 1, 1588*

***A Sheet of Flower Studies: A Rose, a Heartsease, a Sweet Pea, a Garden Pea, and a Lax-Flowered Orchid***

*Watercolor and gouache, over black chalk*

*8¼ × 5⅞ in. (21.1 × 15 cm)*

**Purchase, David T. Schiff Gift, 2004**

2004.78

Born in Dieppe, a center for cartography and manuscript illumination, Le Moyne de Morgues emigrated to London, probably following the Huguenot massacre of 1572. This sheet of flower studies belongs to a group that has recently come to light. They are stylistically similar to a set of fifty-nine watercolors in the Victoria and Albert Museum, London, which bear inscriptions in French and Latin and are assumed to date from Le Moyne de Morgues's French period.

Sixteenth-century French botanical and natural history drawings are very rare. This sheet of studies and the *Kingfisher on a Branch* (acc. no. 2004.77), acquired at the same time, are the first works of this type to enter the Museum's collection. While the medieval interest in plants revolved around their medicinal properties and religious symbolism, the Renaissance saw a growing passion for the cultivation and representation of plants both as scientific inquiry and as objects of beauty. Le Moyne de Morgues's







**Alessandro Allori (designer)**

*Italian (Florence), 1535–1607*

***The Gathering of Manna***

*1595–96*

*From a set of Old Testament prefigurations*

*of the Eucharist and Passion of Christ*

*Italian (Florence), workshop of Guasparri di*

*Bartolomeo Papini*

*Wool and silk*

*14 ft. × 14 ft. 8 in. (427 × 446 cm)*

**Purchase, The Isak and Rose Weinman  
Foundation Inc. Gift and Rogers Fund,**

**2004**

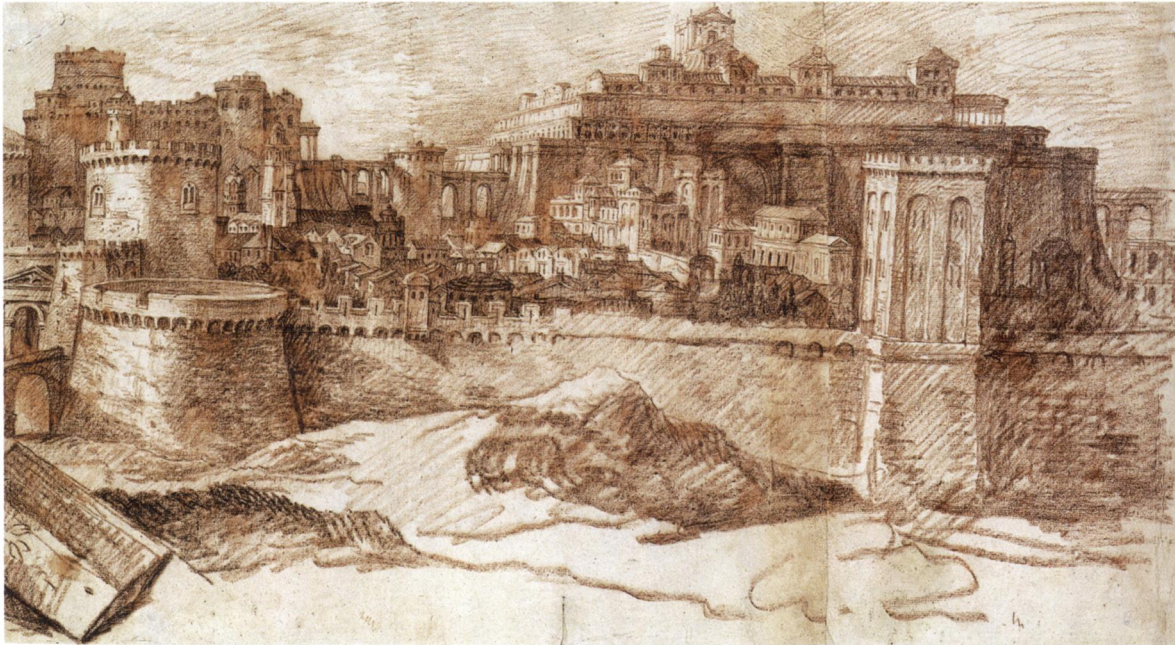
*2004.165*

Depicting the Children of Israel gathering manna (Exodus 16) and Moses holding the tablets on which he inscribed the Ten Commandments, this tapestry was one of three (of an intended set of five) made in 1595–96 for the cathedral of Como. It is a rare example of a private commission undertaken by the Florence tapestry workshops, whose production was largely reserved for the Medici. According to contractual documents, the tapestries were to be of medium-quality weave and each would be woven in eight

months (two were required for the cartoons). Combining multiple narrative, an all-over composition, and an elaborate sculptural border, the designs typify those that Allori produced for the Medici workshop during the last quarter of the sixteenth century.

Before completion, the set was appropriated by Ferdinand de' Medici as a gift for Alessandro de' Medici, archbishop of Florence (later Pope Leo XI), before his departure to France as papal ambassador. TC





**Philippe de Champaigne**

French, 1602–1674

***View of Jerusalem with the Temple of Solomon***

Red chalk on two attached sheets of off-white laid paper

13 × 23¾ in. (33.1 × 60.3 cm)

**Purchase, 2002 Benefit Fund and Gift of Dr. Mortimer D. Sackler, Theresa Sackler and Family, 2004**

2004.138

This large, vigorously worked drawing is a study for a view of ancient Jerusalem intended for the background of a painted Crucifixion (Musée du Louvre, Paris) given by the artist to the church of the Chartreuse de Vauvert, Paris. Champaigne's characteristic fidelity to biblical texts is here manifest in the research that lay behind his conception of the Temple of Solomon, the hilltop structure at upper right. Destroyed before the birth of Christ but a significant topic in seventeenth-century theological and archaeological debates, the temple was the subject of several illustrated treatises, including *In Ezechielem explanationes et apparatus urbis ac templi Hierosolymitani*, published in Rome in 1596, a commentary on the Book of Ezekiel with plans and elevations after designs by Juan Bautista Villalpando, a Spanish Jesuit architect and scholar.

While Champaigne's temple may be based on published elevations, its placement within a luminous panoramic view of the ancient city

is a tour de force of his imaginative powers, incorporating borrowed architectural elements into a dense jumble of imagined buildings, which are dramatically lit by the setting sun. In the rushed, abbreviated handling of certain areas (particularly the crenellation of the fortified walls and the foreground), one senses the artist's urgency as he hurried to get his ideas down on paper.

PS

complete work (1730–35), in the imperial gallery in the Stallburg, Vienna, shows the martyr at the center, surrounded by other Christian victims and Roman archers, both freestanding and in relief. A figure resembling the Museum's, its stance similarly evoking that of the Farnese Hercules, appears as a

**Master of the Martyrdom of Saint Sebastian**

Austrian, active mid-17th century

***Relief Figure of a Standing Male***

Probably 1657

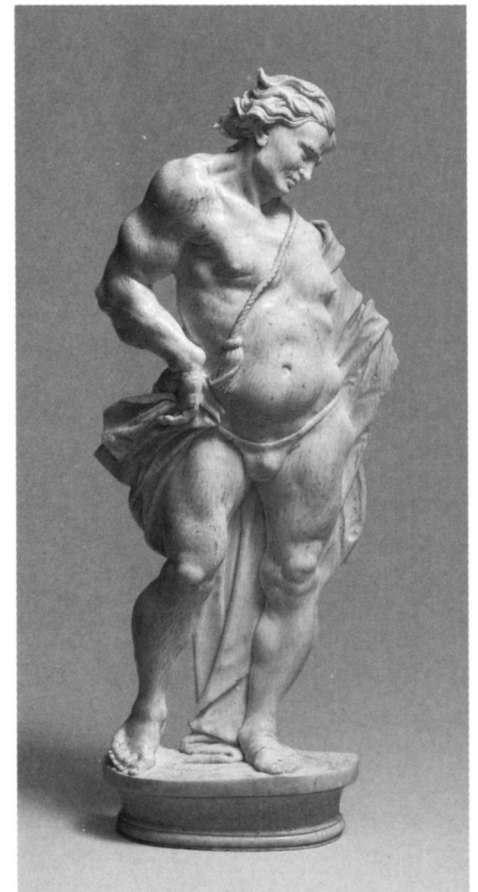
Ivory

H. 8½ in. (21 cm)

**Purchase, Malcolm Hewitt Wiener Foundation, Alexis Gregory, and Friends of European Sculpture and Decorative Arts Gifts, 2004**

2004.127a,b

The sagging musculature of this athlete "gone to seed," the richly detailed accidents of flesh, and the insistently rendered hair point to the figure's maker as the Master of the Martyrdom of Saint Sebastian, a virtuoso ivory carver whose appellation derives from the multipart reliefs that portray this subject in Vienna (1655) and Linz (1657). The present figure is believed to have been part of the latter, now-fragmentary, composition. A depiction of the







pagan statue on a plinth in the background. Some of our ivory's unusual features (areas of razor-thin relief and foreshortened anatomy) are illusionistic devices that convey an impression of greater-than-actual depth. Its fleshy decadence, a contrast to Sebastian's heroic anatomy, may stand for the decline of paganism in the face of inspired Christianity.

The figure is still compelling as an independent object and curiously human for a supposedly lifeless statue. Its rueful gaze, once directed at a scene of carnage, is affecting even in its detached state.

JH

### **Philippe de Champaigne**

*French, 1602–1674*

#### ***The Annunciation***

*Ca. 1644*

*Oil on panel*

*Overall: 28 × 28¼ in. (71.1 × 73 cm)*

**Wrightsmann Fund, 2004**

*2004.31*

In 1643, following the death of her husband Louis XIII, Anne of Austria moved into the Palais Royale and set about renovating her quarters. In 1644 she engaged the leading painters of the day to decorate a private oratory, the appearance of which can be reconstructed from a brief description of 1724. There was an altarpiece depicting the *Assumption of the Virgin* by Simon Vouet and, set into the room's paneling, a series of pictures narrating the life of the

Virgin. We know that Champaigne painted two scenes, a *Marriage of the Virgin* and an *Annunciation*. The *Marriage* (Wallace Collection, London) is universally judged to be among the artist's finest small-scale works. This *Annunciation* is the companion picture, until last year known only from a print and early inventory references.

Its brilliant color, combination of Baroque sensuality (derived from Rubens), and classical restraint epitomize Champaigne's achievement. The art of this protagonist of French classicism, inspired in part by his association with Jansenism (a severe Counter-Reformation movement suppressed by Louis XIV), has been described as combining "a scrupulous perfectionism verging on coldness with an inner life of deep intensity."

KC





2004.85



2004.86

**Nicolas Lancret**

French, 1690–1743

***The Servant Justified***

Late 1730s

Oil on copper

11 × 14 in. (27.9 × 35.6 cm)

**Purchase, Walter and Leonore Annenberg  
and The Annenberg Foundation Gift,**

**2004**

2004.85

***Brother Philippe's Geese***

Late 1730s

Oil on copper

10¾ × 13⅞ in. (27.3 × 35.2 cm)

**Purchase, Walter and Leonore Annenberg  
and The Annenberg Foundation Gift,**

**2004**

2004.86

Lancret was the most gifted and innovative follower of Jean-Antoine Watteau (1684–1721). His work as a painter was not previously represented in the Museum's collection. These two paintings and a number of others from the late 1730s, of the same size and on copper, represent episodes from the fables of Jean de La Fontaine (1621–1695). Engravings of the elegant, sprightly compositions circulated widely.

According to La Fontaine's fable *The Servant Justified*, a master seduces a servant girl and is closely observed by a neighbor, shown here at her window at the upper right. Later he invites his wife into the garden to engage in a similar dalliance. When the neighbor tells the wife of his behavior, the wife responds that it is she whom her friend has seen. "[Then] do not send [the girl] away," responds the neighbor, to which the wife replies, "Why send her away? She serves me well."

*Brother Philippe's Geese* depicts a scene from another fable, in which La Fontaine relates that Philippe dedicates himself to God and retires to a mountain cave, where his son grows up without temptation. When the youth emerges to visit the city, Philippe explains all he sees until they come upon some young women. "What is that?" asks the youth. "A party of geese," his father replies. "Oh, agreeable goose, sing that I might hear your voice," the son cries; "Father, I beg you, let us take one [with us]."

KB

**Philippe Bertrand**

French, 1663–1724

***Lucretia***

Before 1704

Marble

W. 42 in. (107 cm)

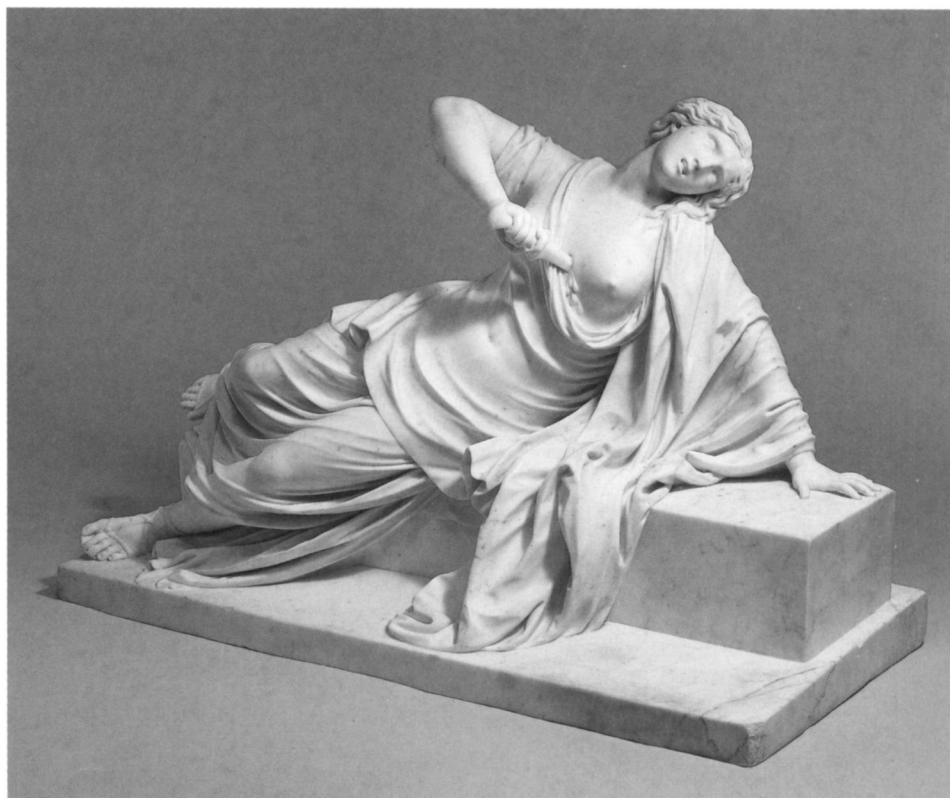
**Purchase, Harris Brisbane Dick Fund,  
Joseph M. Cohen Gift, and Fletcher Fund,  
by exchange, 2003**

2003.296

Lucretia's suicide out of shame for her rape by Sextus Tarquinius—a self-sacrifice that led to the rebellion in Rome against the Tarquins—was frequently depicted in prints and paintings, though less often in sculpture, from the sixteenth through the eighteenth century. In France during this period *femmes fortes*, powerful women from ancient history or myth,

such as Lucretia, Cleopatra, and Dido, as well as from the Bible, such as Esther, Jael, and Judith, were popular paragons of virtue.

This sculpture shares many characteristics of the *morceaux de réception*, works required of candidates for admission to the Académie Royale de la Peinture et de la Sculpture in Paris. About 1700 these showcases of the sculptor's talents tended to be highly dramatic, under-lifesize marble sculptures of classical subjects. *Lucretia* appears to be the figure that Bertrand, one of the talented generation of sculptors who participated in royal projects at Versailles, displayed at the Salon of 1704. Exceptionally, Bertrand submitted a bronze sculpture as his academy reception piece in 1701; possibly, he carved *Lucretia* in the manner of the *morceaux de réception* to demonstrate his talents in marble. IW







**Edward Wakelin**

*English, active 1747–77*

**Pair of Candlesticks**

*London, 1757–58*

*Silver*

*H. 12½ in. (31.8 cm)*

*Punched maker's mark and date letter for 1757–58 and Coventry crest ensigned by an earl's coronet engraved on bases*

**Wrightsman Fund, 2003**

*2003.420.1, .2*

These two candlesticks are part of a set of four ordered by George William, sixth earl of Coventry (1722–1809), for use in his country seat, Croome Court, in Worcestershire, an entire room of which is included among the English period rooms in the Museum. The earl was billed for the set of four on May 8, 1758, according to an entry in Wakelin's ledger—a rare survival now in the Victoria and Albert Museum, London. Although relatively small, the candlesticks adhere to the classical ideal of massive, stately, symmetrical form enhanced by ornament in relief—here acanthus leaves, husks, wave meander, and gadrooning—such as might be found on tall Roman torchères in marble. The candlesticks were cast in sections from carved wood molds and expertly soldered together and finely bur-nished and chased, as one would expect from Wakelin, the leading London goldsmith of his time. They are in keeping with the sixth

earl's taste during the period, starting in 1751, of the rebuilding of his family seat as a Palladian villa. He employed Lancelot Brown (1715–1783) as his architect. The candlesticks demonstrate the strong influence of the works of William Kent (1684–1748), including his signature double-shell motif that decorates their bases.

JMcN

**Plate from the service arabesque**

*French (Sèvres), ca. 1783–85*

*Soft-paste porcelain*

*Diam. 9⅜ in. (23.8 cm)*

**Purchase, Friends of European Sculpture and Decorative Arts Gifts, 2003**

*2003.368*

This plate is from a remarkable service that reflected the most up-to-date Neoclassicism of the late eighteenth century. Known as the *service arabesque* after its ornamented border, it was commissioned for Louis XVI (r. 1774–92), and production began in 1782. The designs for the shapes and the decoration had been ordered from the architect Louis Le Masson, who derived much of his inspiration from engravings done after Raphael's frescoes in the Vatican loggia. The need for new forms and motifs delayed production, as did various technical problems with firing; only 104 pieces had been completed by the outbreak of the Revolution (1789). They remained at the factory until 1795, when a department of the Revolutionary government purchased them for presentation to the Prussian minister Karl August Furst von Hardenberg in recognition of his role in negotiating the end of the Franco-Prussian War. Approximately thirteen other pieces from the service are known to survive.

JM





**Ferdinand Weber**

German, 1715–1784

**Square Piano**

1772

*Mahogany, spruce, and various other materials*

W. 54 $\frac{7}{8}$  in. (139.4 cm)

**Bequest of Murtough D. Guinness, 2002**

2003.300

This plain but versatile little piano epitomizes the ingenious work of Ferdinand Weber, a Saxon keyboard-instrument maker who settled in Dublin when that city's musical culture rivaled London's. To enhance his piano's expressivity, Weber fitted it with two sets of hammers having hard or soft heads that produce contrasting tone colors. To effect more subtle tonal and dynamic gradations, a simple mechanism raises the right front flap of the lid when the main lid is closed. Hand stops shift the hammers and operate the dampers. Two long pedals, possibly additions, supplement those functions. The left pedal shifts the hammers, and the right one raises the lid flap. Formerly, however, the right pedal might also have operated the dampers. The piano's legs fold under the bottom for portability. Ivory and ebony slips cap the fifty-nine keys. A thin mahogany strip that concealed the front of the key frame is missing; otherwise, the piano has been well restored. No other piano of Weber's survives, but this

unique example, the subject of a recent publication, typifies his elegant craftsmanship and innovative designs, which are better known from several plucked-string instruments in British collections.

LL

**Astor and Company (manufacturer)**

*English (London), active 1780–1831*

**Clarinet in D**

1821/22

*Ebony, ivory, and sterling silver*

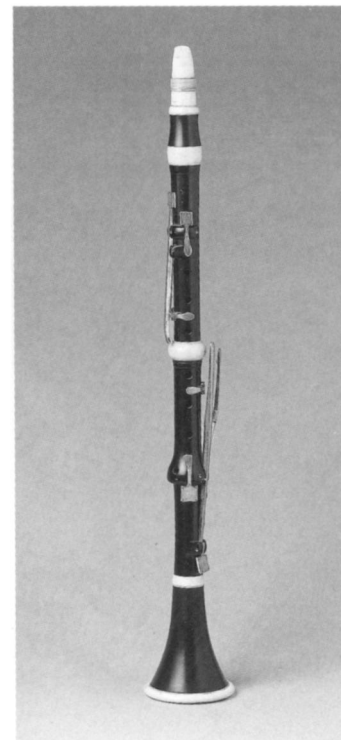
H. 21 $\frac{1}{2}$  in. (54.6 cm)

**Purchase, Robert Alonzo Lehman Bequest,**

**2003**

2003.343

Before John Jacob Astor (1763–1848) acquired his legendary fortune monopolizing the United States fur trade and investing in New York real estate, he worked with his older brother, George Peter (1752–1813), in London's thriving music industry. Emigrating from Germany about 1778, the brothers began manufacturing and selling woodwind instruments and later expanded by offering pianos and organs, as well as by publishing music. The instrument-making branch continued in the hands of George Peter and his wife after John left for the United States in 1783 with seven flutes to sell.



This clarinet with ebony sections and ivory rings is one of the most beautiful and complete woodwind instruments that has survived from the Astor workshop. Its keys bear the London silversmiths' hallmark, allowing us to precisely date the instrument. The ivory mouthpiece appears to be the original and corresponds perfectly to its receiving joint—an extremely rare and fortunate circumstance among the surviving historical examples. The clarinet was assembled at 79 Cornhill, London, the location of the Astors' business from about 1798 to 1831.

HH





**Antoine-Denis Chaudet**

*French, 1763–1810*

***Belisarius and His Guide***

*Bronze*

*H. 20 in. (50.8 cm), including turning mechanism and molded base*

*Signed and dated year II of the French Revolution (September 22, 1793–September 21, 1794)*

**Rogers Fund and Edith Perry Chapman**

**Fund, 2004**

*2004.113a,b*

The popularity of the victorious sixth-century Byzantine general Belisarius aroused the jealous wrath of his emperor Justinian to the point that he had Belisarius imprisoned, then blinded and turned loose to beg for his living. Antiroyalist elements in French society found parallels in the court of Louis XVI, which was coming under increased criticism. When the terracotta model for this group was exhibited at the Salon of 1791, the sentimental Neoclassical public surely relished its pathos and the contrast between the forms of the

sightless but ever-proud mendicant and his weary young guide. The quality of the bronze's chasing led early commentators to suppose Chaudet carried it out himself, but more likely he turned to a professional foundry for the expertise needed to give the metal its dazzling range of surfaces. The Neoclassical age sometimes had unexpected kinetic moments: fitted within the unpatinated base is the original turntable on which the group can be revolved so as to be appreciated from every angle. JDD

**Antonio Canova**

*Italian, 1757–1822*

***Paris***

*Marble*

*1822–23*

*H. 80 in. (203.2 cm)*

**Bequest of Lillian Rojzman Berkman, 2001**

*2003.21.2*

One of the great Neoclassical sculptor Canova's most famous compositions represents Paris judging which of the three goddesses, Juno, Minerva, or Venus, was the most beautiful. Reputedly the most handsome mortal, Paris wears the Phrygian cap characteristic of the region of present-day Turkey, where he lived. His calm pose and serene gaze give no hint of the aftermath of the moment; once he bestowed the golden apple held behind his back upon Venus and received her bribe of Helen, wife of Menelaus, the disastrous Trojan War ensued.

Canova carved the first version of this subject for Joséphine de Beauharnais between 1808 and 1812; it is now in the Hermitage Museum, Saint Petersburg. Another was made for Prince Ludwig of Bavaria and is now in Munich. Our new acquisition was recorded as unfinished in Canova's studio at his death in 1822. Together with a Venus (acc. no. 2003.21.1), it was completed by the sculptor's assistants the following year on commission from the third marquis of Londonderry, who was returning to England through Rome after representing his country at the Congress of Vienna. rw









**Bertel Thorvaldsen**

*Danish, 1770–1844*

***Nessus Abducting Deianira***

*Marble*

*Modeled 1814*

*47¼ × 49¼ in. (120 × 125 cm)*

**European Sculpture and Decorative Arts Fund, 2004**

*2004.174*

In early-nineteenth-century Rome only Antonio Canova rivaled the sculptor Bertel Thorvaldsen. One area in which the Dane was the acknowledged master was the independent relief; a contemporary critic termed Thorvaldsen the “patriarch of the bas-relief.” While these tended to be small scale, compact, and restrained, in emulation of the ancient compositions that Neoclassical artists revered, this one is unusual for its large size, bold plasticity, and sensual subject. The well-known myth concerns the centaur Nessus’s

betrayal of Hercules’ trust: charged with carrying Hercules’ wife across the river Euenus, the centaur tries to abduct her but is slain by a poisoned arrow shot by Hercules. Against a severe background the sculptor chiseled the dramatic moment when Deianira waves to her husband for help as her abductor twists to kiss her. Thorvaldsen’s starting point for the composition is an ancient Roman relief that he knew from an engraving now in the Thorvaldsen Museum, Copenhagen, completed two years after his death to house the collection he gave his native city. A series of drawings shows the artist’s efforts to intensify the figures’ interaction. This marble was commissioned by Paolo Marulli, brother of the duke of Ascoli, for his residence in Naples, where it joined other Thorvaldsen reliefs.

IW

**Ferdinand Olivier**

*German, 1785–1841*

***Saturday. Graveyard of Saint Peter’s in Salzburg***

*From the series Seven Places in Salzburg and Berchtesgaden, Arranged According to the Seven Days of the Week*

*1823*

*Lithograph first printed in gray and then with a light beige tint stone, mounted on painted and gilt board with attached title printed on brown paper*

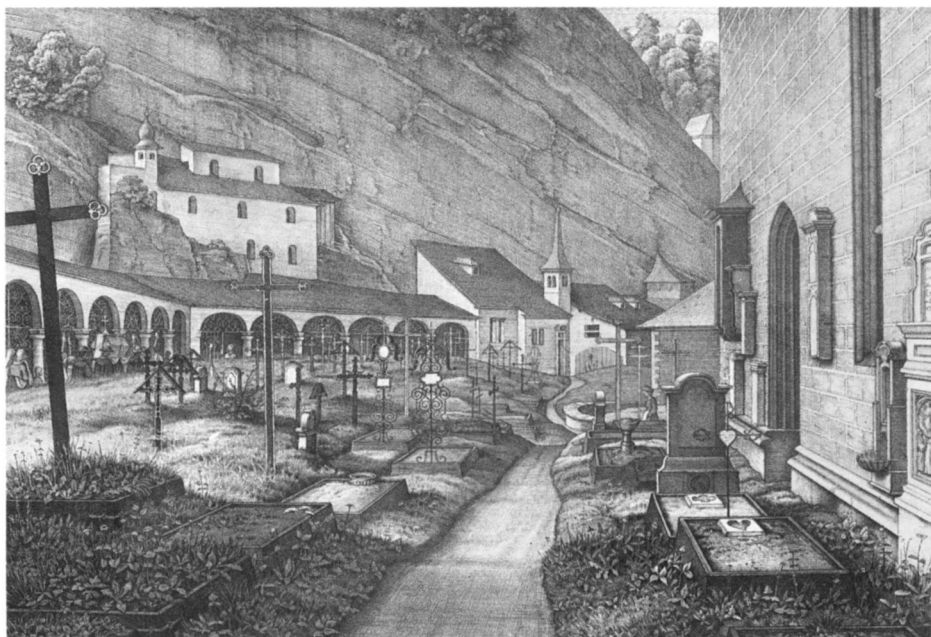
*Image: 11 × 7⅞ in. (27.9 × 19.5 cm)*

**Purchase, Anna-Maria and Stephen Kellen Foundation Gift, 2004**

*2004.116.8*

Olivier was so taken with the landscape around Salzburg when he visited in 1815 and again in 1817 that he determined to create prints that would convey the beauty of these views to his countrymen. This scene of a





burial in the graveyard of Saint Peter's belongs to the series that the artist painstakingly produced over a period of five years and published himself. It is considered not only Olivier's masterpiece but also one of the finest works of early German lithography.

The precision and subtlety of the artist's technique astonished contemporaries. He created golden shadows by printing, with incomparable exactitude, an additional tint stone. The brilliant white highlights are merely the result of the paper showing through. The Museum's set, which includes the original portfolio, was no doubt created as a deluxe edition, since it is mounted on elaborate gilt mats.

Olivier's series ultimately comprised two allegorical pages and seven landscapes organized according to the days of the week. In addition, he wove into the imagery allusions to biblical stories and to the cycle of life, death, and salvation. The burial procession was incorporated into *Saturday*, the final day of the week.

NMO

### Sir David Wilkie

Scottish, 1785–1841

### *Portrait of Abram Incab Messir*

1841

Colored chalks and watercolor, heightened with white gouache, on gray paper

Sheet: 17 × 11¼ in. (43.2 × 28.5 cm)

Purchase, Anne and Jean Bonna Gift and Harry G. Sperling Fund, 2003

2003.104

The large vivid drawings of Middle Eastern characters that Wilkie prepared during his final journey to the Holy Land represent his culminating achievement as a draftsman. Wilkie's distinctive palette—reminiscent of Rubens's *trois crayons* manner but with modern watercolors added to invigorate the traditional chalks—lends such works an effect of glowing color. Here, bold watercolor washes of blue, ocher, red, brown, and gray, enlivened by passages of white gouache, describe the ample figure of a seated man, commandingly positioned as if seen slightly from below. Wilkie typically made such portrait drawings in pairs—one for the sitter and another for himself. He recorded sketching Abram Incab Messir in Smyrna (the modern city of Izmir, Turkey) on January 27, 1841. The slightly later date ("January 29th") inscribed on the bottom of the sheet suggests that Wilkie completed this portrait two days afterward, when it was presumably selected by Messir. The other version, retained by the artist and later engraved by Joseph Nash, is now in the Wadsworth Atheneum, Hartford, Connecticut.

EEB







**Benedetto Pistrucci**

*Italian, 1783–1855*

***Head of the Medusa***

*Ca. 1840*

*Jasper, mounted as a brooch  
in gold and white enamel*

*Diam. of carving 2 1/8 in. (5.4 cm)*

*Incised (lower left): PISTRUCCI*

**Purchase, Assunta Sommella Peluso, Ada  
Peluso, and Romano I. Peluso Gift, in  
memory of Ignazio Peluso, 2003**

*2003.431*

The Neoclassical age prized hardstones engraved with subjects drawn from classical antiquity. None was more widespread than the Gorgon Medusa. Her head, chopped off by Perseus, decorated Minerva's shield. Over the centuries it evolved into a popular talisman that challenged artists' ability to combine horror and elegance. This splendid jasper carving is finely but freely adapted from an ancient Roman marble mask, the famous Rondanini Medusa in the Glyptothek, Munich.

In 1815 the Roman gem engraver Pistrucci relocated to England, where cameos were bought avidly. His skills came to the attention of George III, then greatly concerned with perfecting his coinage. Pistrucci became the leading talent at the Royal Mint but never gave up hardstone carving. The *Medusa* was commissioned by Samuel Cartwright, a London dentist and collector. The contemporaneous gold-and-enamel mount contains elements of the caduceus, the winged snake-encircled staff of Mercury that became the emblem of the medical profession and here advertises Cartwright's art of healing. JDD

**Charles Hippolyte Aubry**

*French, 1811–1877*

***[Study of Leaves on a Background of  
Floral Lace]***

*1864*

*Albumen silver print from glass negative*

*18 3/8 x 14 1/2 in. (46.7 x 36.8 cm)*

**Gilman Paper Company Collection,  
Purchase, Howard Gilman Foundation  
Gift, 2004**

*2004.106*

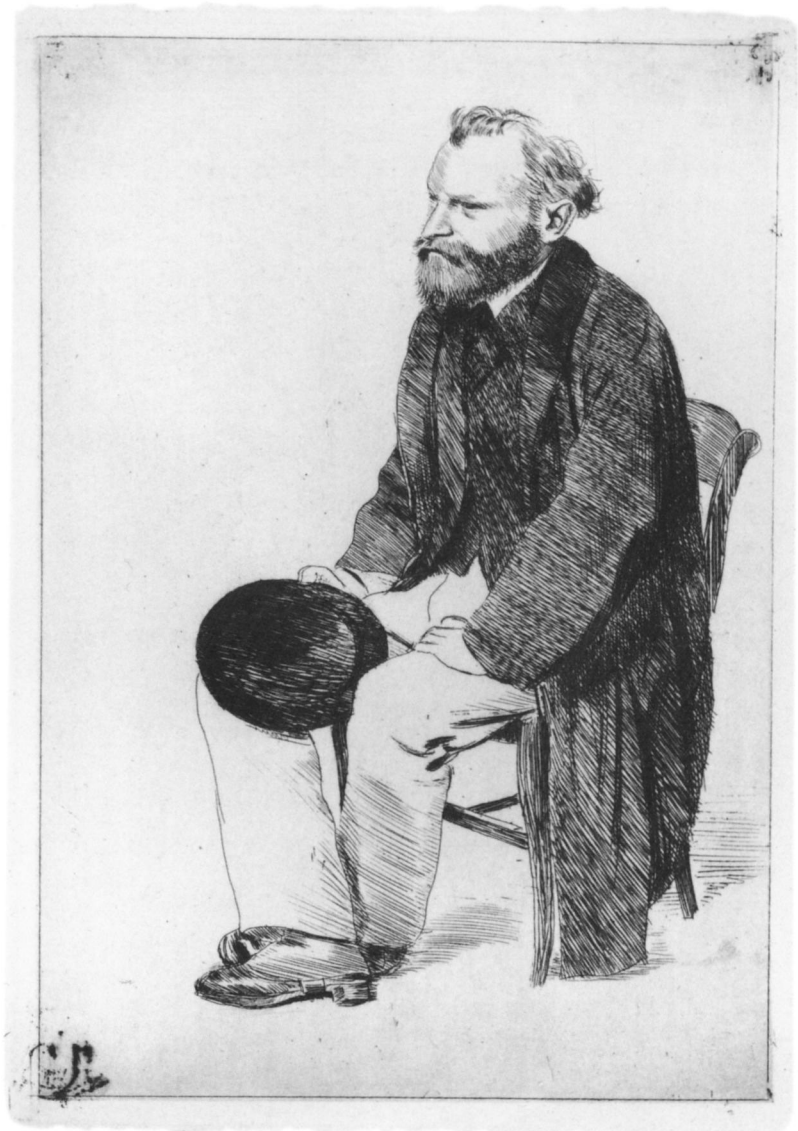
In addition to more traditional floral compositions, Aubry produced studies of leaves, individual or grouped, dipped in plaster and photographed in raking light to reveal their exquisite forms and structures. Halfway between the natural world from which they were plucked and the realm of carved trophies, printed wallpaper, and woven carpets that they were meant to serve, Aubry's leaves



possess an extraordinary sculptural presence and skillfully blend natural and stylized beauty.

In 1864 Aubry was a newcomer to photography, having spent his entire career until then as a designer of decorative arts. His self-education in photography and his creation of leaf studies “after nature” came at a moment of crisis in French decorative arts, when British competitors seemed to have surpassed the French in the design of industrial goods, particularly for the middle class. Hoping to provide part of the solution—and to profit in the process—Aubry proposed that the French government purchase his series of several hundred photographs and distribute them to art and industrial schools throughout France. He overestimated the potential of government support, however, and anticipated a change in the design curriculum that never wholly materialized; by January 1865 he was forced to declare bankruptcy.

MD



**Hilaire-Germain-Edgar Degas**

*French, 1834–1917*

***Manet Seated, Turned to the Left***

*Ca. 1866–68*

*Etching, first state (one of four known impressions)*

*Plate: 6¾ × 4¾ in. (17.1 × 12 cm)*

**Purchase, Mr. and Mrs. Derald H. Ruttenberg Gift, and several members of The Chairman’s Council Gifts, 2003**

2003.329

Two titans of Impressionism are said to have met about 1861 in the Musée du Louvre when Manet chanced upon Degas copying a Spanish painting. A friendship developed between them and continued intermittently until Manet’s death in 1883.

During a period when he was active as a portraitist, Degas made Manet the subject of a small group of drawings and prints, examples of which are in the Museum’s collection. This etching is based on our black-chalk drawing (acc. no. 19.51.7) showing Manet seated casually on a simple wood chair. Degas seems to have worked directly from his chalk study for the etching; the printed image is

reversed but otherwise alike in nearly all respects. Only three impressions from the plate (printed before Degas’s fussing ruined it) had been known until recently.

Degas survived Manet by more than three decades, but he continued to admire the work of his old friend, acquiring a number of his prints, drawings, and paintings. “He was greater than we thought,” Degas remarked, ambiguously, after Manet died. Earlier, he had lamented: “Everything he [Manet] does, he always hits off straight away, while I [Degas] take endless pains and never get it right.”

CI





**Emmanuel Frémiet (designer)**

*French, 1824–1910*

**Émile Muller (manufacturer)**

*French, 1823–1889*

**Lizard**

*La Grande Tuilerie, Ivry, ca. 1887*

*Glazed stoneware*

*H. 25 $\frac{5}{8}$  in. (65.1 cm)*

**Purchase, Friends of European Sculpture and Decorative Arts and Roy R. and Marie Neuberger Foundation Inc. Gifts, 2003**

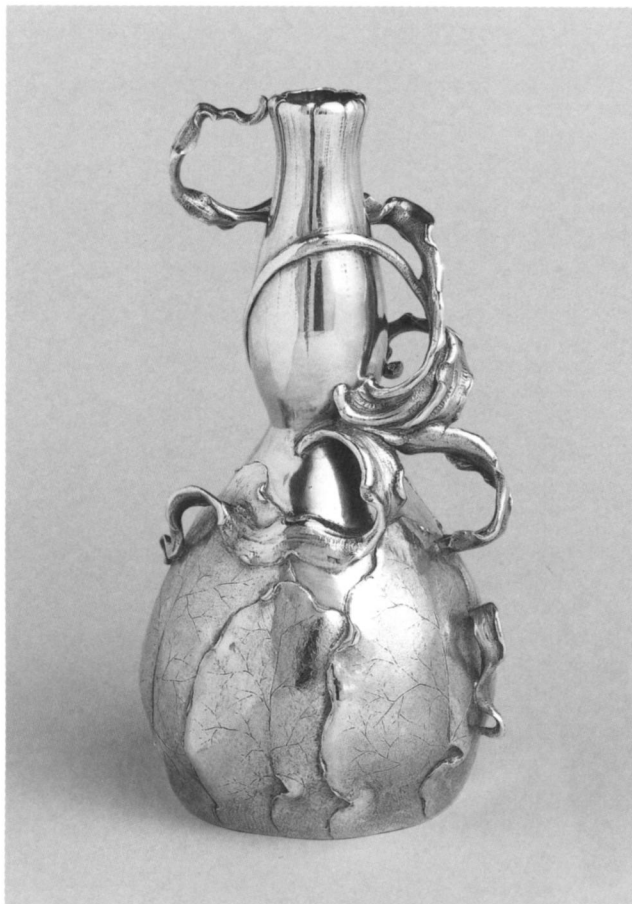
2003.280

This ceramic sculpture of an imaginary animal is the product of two unusual and creative collaborations: the first between the sculptor Emmanuel Frémiet and the architect Viollet-le-Duc, and the second between Frémiet and the ceramist Émile Muller. In the early 1870s Frémiet supplied plaster models of four fantastic creatures for the medieval château of Pierrefonds, which Viollet-le-Duc was restoring for Napoleon III. Viollet-le-Duc's restorations were intended to embody the spirit of the ruined feudal castle, and Frémiet's sculptures for Pierrefonds deliberately evoked a highly romanticized medieval past. The four plaster animals were carved in stone in the

mid-1880s; several years later Frémiet arranged for Muller's ceramic factory, La Grande Tuilerie, to cast the animals in stoneware.

In the cast stoneware versions Frémiet and Muller were able to introduce color through the use of copper-based glazes. The mottled rich red and turquoise glaze was the result of oxidation in the glaze firing, and the variations in the coloration were deliberately sought and valued. The stoneware animals apparently were produced in very limited quantities. This animal is numbered 1 and is one of only two examples of this model known.

JHM



**Philippe Wolfers (designer)**

*Belgian, 1858–1929*

**Vase**

*Brussels, ca. 1896*

*Silver, partly gilded*

*H. 8½ in. (21.5 cm)*

**Purchase, Friends of European Sculpture and Decorative Arts Gifts, 2003**

2003.236

In 1892 Philippe Wolfers, with his brothers Max and Robert, took over his father's prosperous goldsmith firm and became its design director. The shape of this vase, which is one of a kind, reflects his earlier training as a sculptor and draftsman. The object employs the quintessential sculptural form, the *figura serpentinata*, which lures the observer into handling, turning, and admiring it from all sides. Naturalistic cyclamen floral elements had intrigued Wolfers since 1895. Here the leaves embrace the restrained double-gourd shape and create a playful contrast to the wildly curling shoots sprouting at the waist. These shoots encase the body and culminate in a lobed handle. This vase is a highly individual interpretation of seventeenth-

and eighteenth-century ceramic ornament forms: Wolfers freed the typically painted décor and transformed it through the metal's malleability into three-dimensional ornament.

The preparatory drawing was shown at the Paris Salon of 1897, and one year later the vase was published as an icon of Art Nouveau in *Studio-Talk*. The vase is a highly important document of the style in Brussels, a city that celebrates Art Nouveau in the legacy of versatile artists such as Henry van der Velde, Paul Hankar, and Victor Horta. Between 1909 and 1910 Horta designed the new Wolfers Frères offices in that city. WK

**Georges Fouquet (maker)**

*French, 1862–1957*

**Alphonse Mucha (designer)**

*Czech, 1860–1939*

**Brooch**

*Ca. 1900*

*Gold, enamel, mother-of-pearl, opal, emerald, colored stones, and gold paint*

*L. 6½ in. (16.5 cm)*

**Gift of Eva and Michael Chow, 2003**

2003.560

This remarkable brooch is a highlight of the three-year partnership of Fouquet, the French jeweler known for his inventiveness and high-quality execution, and Mucha, the Czech graphic artist whose work perhaps best epitomizes the decorative luxuries of the Art Nouveau style. The two men collaborated from 1899 to 1901. At a time when the emphasis had been on precious stones in traditional settings usually derived from the Louis XVI period, they redefined fine jewelry design, espousing the belief that the beauty of a jewel depends on its artistic conception. Materials were chosen for their contribution to the overall design, not for their intrinsic value.

Mucha conceived a spectacular series of elaborate jewels to be executed by Fouquet in his Paris atelier. Those objects formed the centerpiece of Fouquet's display at the Paris exposition of 1900. In 1901 he asked Mucha to carry out an idea that he had kept in mind for a number of years: Fouquet wanted new premises in which the interior decoration harmonized with the jewelry he was creating. By the end of the year he had moved his business to the rue Royale, where the interiors were of unparalleled Art Nouveau sumptuousness. JA





**Attributed to John Townsend***American, 1732–1809***Side Chair***Newport, Rhode Island, ca. 1760**Mahogany**H. 38 in. (96.5 cm)***Purchase, Anthony W. and Lulu C. Wang  
Gift, 2004**

2004.97

Recently, when an antiques dealer in Washington State read that the Metropolitan was planning an exhibition on the legendary Rhode Island cabinetmaker John Townsend, he decided to offer the Museum a chair he believed to be by that maker. His attribution was correct. The chair exhibits multiple features characteristic of Townsend's work. The wood is of the finest quality, the craftsmanship neat and refined.

In style the piece is heavyset, with its feet firmly planted on the floor; the framing elements, in particular the back legs and stiles, are thick, their surfaces flat and angular; the ornament is abstract and understated. The

chair is a hitherto-unrecorded Newport model, combining the pierced strapwork splat and scrolled ears found on a set of chairs that descended in the cabinetmaker's family with the trapezoidal seat frame, cabriole legs, and pad feet of another important set associated with him. When the Townsend show opens in the American Wing in May 2005, the Museum's chair will be shown together with examples from the other two sets for the first time.

MHH

**Joseph Richardson Sr.***American, 1711–1784***Punch Bowl***Philadelphia, ca. 1755**Silver**H. 3⅞ in. (8.6 cm)***Gift of Jane Wyeth, in memory of her  
mother, Gertrude Ketover Gleklen, and  
her father, Leo Gleklen, 2003**

2003.481

Punch, a popular beverage in seventeenth- and eighteenth-century England and on the Continent, also became fashionable in colonial America. It was served in bowls of varying size, which were made of ceramic or more rarely of silver. Stylish Philadelphians were among those who enjoyed imbibing the exotic brew of water, spirits, citrus fruit, sugar, and spices.

This small silver punch bowl bears the mark of Joseph Richardson Sr., one of Philadelphia's leading eighteenth-century silversmiths and a member of a successful silversmithing dynasty that included his father, brother, and two sons. Silver marked by members of the Richardson family is



outstanding in quality and is also rich in social history, thanks to the rare survival of account books, letter books, and other family papers. The design of this bowl, with its unusual engraved band of flowers, shells, and diaperwork, is reminiscent of London silver made in the 1720s and 30s, which was influenced in turn by contemporary French Régence ornament. Richardson was one of many Philadelphia silversmiths and merchants who imported silver from abroad, making him especially conversant with sophisticated London fashions. BCW

and left to posterity their likenesses on a silver-plated sheet of copper. Although the portraitist embossed his name on the paper mat below the image, the sitters' identities will likely remain unknown. It seems certain, however, that the artist's studio was in or near Philadelphia, as the painted black mat with gilded motifs is similar to ones found on plates by the celebrated Philadelphia daguerreans William and Frederick Langenheim and by other artists in the area. JLR

The son of a Boston banker stationed in Paris, Greene grew up in the French capital and adopted the techniques and aesthetic sensibilities of the pioneering French photographers of the early 1850s. A well-to-do amateur archaeologist, he made two trips to Egypt, in 1853–54 and 1854–55, and there produced an impressive body of photographs of monuments, hieroglyphic inscriptions, and landscapes.

In late 1855 Greene set out on another photographic and archaeological expedition to a site in Cherchell, Algeria. Sometime in the new year, between visits to Cherchell, he traveled east from Algiers to the city of Constantine and created a series of striking landscapes that constitute a more personal, artistic, and expressive aspect of his oeuvre than his relatively didactic archaeological views. This boldly geometric composition, richly printed and exquisitely preserved, shows the towering cliffs and waterfalls of the Rhumel Gorge, a place that Théophile Gautier celebrated as “wildly picturesque” and reminiscent of the paintings of Salvator Rosa.

Greene returned to Paris in spring or summer 1856 and soon departed once more for Egypt, hoping that the warmer climate would prove salutary. He died there before year's end at the age of twenty-four. MD



**John Beasley Greene**

*American, 1832–1856*

**[Waterfall, Constantine]**

1856

*Salted-paper print from paper negative*

*9¼ × 11¼ in. (23.5 × 28.6 cm)*

**Purchase, Alfred Stieglitz Society Gifts, Anonymous Foundation Gift, W. Bruce and Delaney H. Lundberg Gift, and Marian and James H. Cohen Gift, in memory of their son, Michael Harrison Cohen, 2004**

2004.251

**Bennet**

*American, active 1840s–1850s*

**[Siblings]**

*Ca. 1850*

*Daguerreotype*

*7⅞ × 6 in. (18.1 × 15.2 cm)*

**Purchase, W. Bruce and Delaney H. Lundberg Gift, 2004**

2004.4

In this extremely well-preserved daguerreotype, a young boy and girl address the camera with natural curiosity and a dash of youthful insouciance. Dressed in crisp plaids and gingham, the children seem to pose forever, never to tire, whine, or age. One wonders what became of these charming kids who one day climbed up to the posing floor of a daguerrean studio, lovingly clasped hands,





**Worthington Whittredge**

*American, 1820–1910*

***The Brook in the Woods***

*Ca. 1885–86*

*Oil on canvas*

*28 × 36 in. (71.1 × 91.4 cm)*

**Gift of Maurice J. Cotter in memory of his mother, Muriel Josephine Cotter**

**(1902–2003), 2003**

*2003.435*

Ohio-born Whittredge was self-taught as a landscape painter. With the support of Cincinnati art patrons, he spent the decade from 1849 to 1859 traveling in Europe before settling in New York City. Allied with members of the second generation of the Hudson River School, such as John F. Kensett and Sanford R. Gifford, Whittredge specialized in views of the Catskills, New England, and the American West, which he visited several times. Whittredge's later works demonstrate his growing attraction to the poetic landscapes of the French Barbizon painters, especially Camille Corot and Théodore Rousseau. They also suggest his appreciation for the evocative canvases of George Inness, who worked in Montclair, New Jersey, not far from the home that Whittredge occupied in Summit from 1880 to 1910.

*The Brook in the Woods* is the Metropolitan's only example of Whittredge's

Barbizon-inspired mode. Thickly painted and coloristically subtle, the canvas evokes a silent, mossy forest interior, one of the artist's favorite subjects. It is probably a prototype for a larger picture of the same title shown at the National Academy of Design, New York, in 1888 and at the 1889 Exposition Universelle in Paris, where Whittredge was accorded an honorable mention.

HBW

**Augustus Saint-Gaudens**

*American, 1848–1907*

***David Johnson Clark***

*1886*

*Plaster and shellac*

*H. 10½ in. (26.7 cm)*

**Purchase, Gift of Alice and Evelyn Blight and Mrs. William Payne Thompson, by exchange, 2003**

*2003.303*

The subject of this elegant portrait is David Johnson Clark, Saint-Gaudens's longtime model, muse, and mistress. He gave her this bust as a token of affection soon after it was cast from the original clay model. A rare example of a presentation plaster by the artist, it has an impeccable provenance, having remained in the Clark family for a century. While Saint-Gaudens considered the sculpture an independent effort, even



shellacking the surface to give it a more finished appearance, he also used it as the inspiration for the facial features of two major public pieces—*Diana* (acc. no. 28.101) and *Amor Caritas* (acc. no. 19.124); bronze casts of each are installed in the Charles Engelhard Court of the American Wing. Modeled at a high point in Saint-Gaudens's career, the portrait offers an intimate glimpse of his confident and fluid handling of form.



The creative process in its preliminary, most spontaneous stage is evident in the sweeping incised lines indicating strands of hair and the casual modeling of the bangs. The finesse and flair that make sculptures by this preeminent master of the American Beaux-Arts style so appealing are epitomized in this small jewel of a portrait. TT

**Smith and Wesson (manufacturer)**

*Springfield, Mass., est. 1852*

**Tiffany and Company (decorator)**

*New York City, est. 1837*

**Two Revolvers**

*Springfield, Mass., and New York City, 1883, 1889–90*

*Steel, partly nickel-plated, laminated metal, and silver*

*L. (overall) (.2) 8 in. (20.4 cm); (.1) 7 7/8 in. (18.1 cm)*

**Gift of Gerald Klaz, M.D., Trustee—The Gerald Klaz Trust, 2003**

*2003.546.2, .1*

During several periods in its long history, Tiffany and Company (est. 1837) designed and decorated arms. During the Civil War the firm created elaborate swords for presentation to heroes of the Union forces. Beginning in the 1880s Tiffany experimented with the embellishment of firearms, particularly those of Smith and Wesson, as commissions for wealthy clients and as showpieces.

With the gift of these two pistols the Department of Arms and Armor has acquired its first Smith and Wesson revolvers and also its first examples of Tiffany-decorated arms. One of these, above, a .38-caliber double-action revolver, has a hammered silver grip embossed with rhythmically entwined salamanders, the design for which, dated 1883, is preserved in the Tiffany archives. The other, below, a .32-caliber single-action revolver dating to 1889–90, has a silver-sheathed grip etched with foliage around shaped panels inlaid with laminated metal, a technique called in Japanese *mokume* (“wood grain”). Both reflect the fascination of Tiffany’s chief designer, Edward C. Moore (1827–1890), with oriental metalwork and his innovative exploration of Japanese-inspired design, materials, and techniques that helped establish Tiffany’s international reputation. The free-flowing lines and naturalism evoke the emerging Art Nouveau style. SWP



**James C. Callowhill (decorator)**

*American (b. England), 1838–1917*

**Plate**

*Ca. 1885–90*

*Porcelain*

*Diam. 7 in. (17.8 cm)*

**Purchase, Barrie A. and Deedee Wigmore Foundation Gift, 2004**

*2004.94*

Porcelains in the Royal Worcester style, with raised gold-paste decoration in the Japanesque mode, were among the most fashionable in America during the late nineteenth century. Such decoration exhibited at the Centennial Exposition of 1876 by the English firm was highly praised, generating popularity in the

domestic market. American potteries, wishing to cater to luxury tastes, sought skilled workers from abroad to perform this delicate ornamentation. An influx of talented Englishmen, Callowhill among them, found ready employment, often moving from pottery to pottery at the major ceramic-producing centers in Greenpoint, New York, and Trenton, New Jersey. Callowhill, an important decorator at the Worcester Royal Porcelain Works before emigrating to America, was renowned for his raised gold-paste technique. He came to the United States in the 1880s with his equally gifted brother, Thomas, and his son Sidney, and they were recognized for their highly accomplished work. ACF







**Louis Comfort Tiffany**

*American, 1848–1933*

***Louise Tiffany, Reading***

1888

*Pastel on buff-colored wove paper*

22 × 31¼ in. (55.9 × 79.5 cm)

**Partial and Promised Gift of the Family of Dorothy Tiffany Burlingham, 2003**

2003.606

Tiffany, renowned for his successful career in the decorative arts, began as a painter, yet to date the Museum owns only one oil painting, one watercolor, and this pastel by the artist. The pastel depicts his second wife, Louise, reading a book while reclining on a chaise. The setting is the incomparable interior that Tiffany designed for his own studio in his home at 72nd Street and Madison Avenue in New York. His father, Charles, had hired McKim, Mead and White to design the large multifamily dwelling, which was completed in 1885. The studio was especially noteworthy for its avant-garde décor and its exotic atmosphere.

The work coincides with the rediscovery of the pastel medium by contemporary American and European artists. This example, rare within Tiffany's oeuvre, displays highly saturated colors and superb drawing. Its evocation of textures, especially in the play of light on the rich silk-velvet upholstery and pillows and the glossy finish of the green-glazed vase of hydrangeas on the table, is a testament to

Tiffany's mastery of the medium. In addition, the picture reflects the preoccupation of artists of that period with the theme of women at leisure. The pastel descended directly from Tiffany to his daughter, in whose memory the family is giving it.

ACF

**Thomas Moran**

*American, 1837–1926*

***The Grand Canyon: Head of the Old Hance Trail***

Ca. 1892

*Watercolor, pen and black ink, gouache, and graphite underdrawing on light gray wove paper*

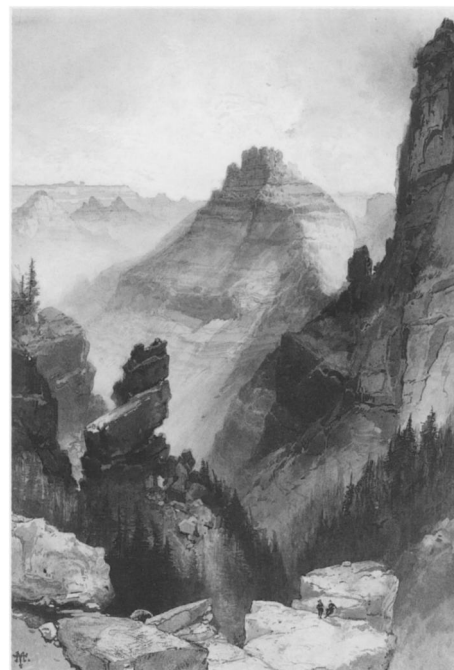
*Signed (lower left) with the artist's monogram*  
14½ × 10⅞ in. (37 × 25.7 cm)

**Purchase, Morris K. Jesup Fund and several members of The Chairman's Council Gifts, 2003**

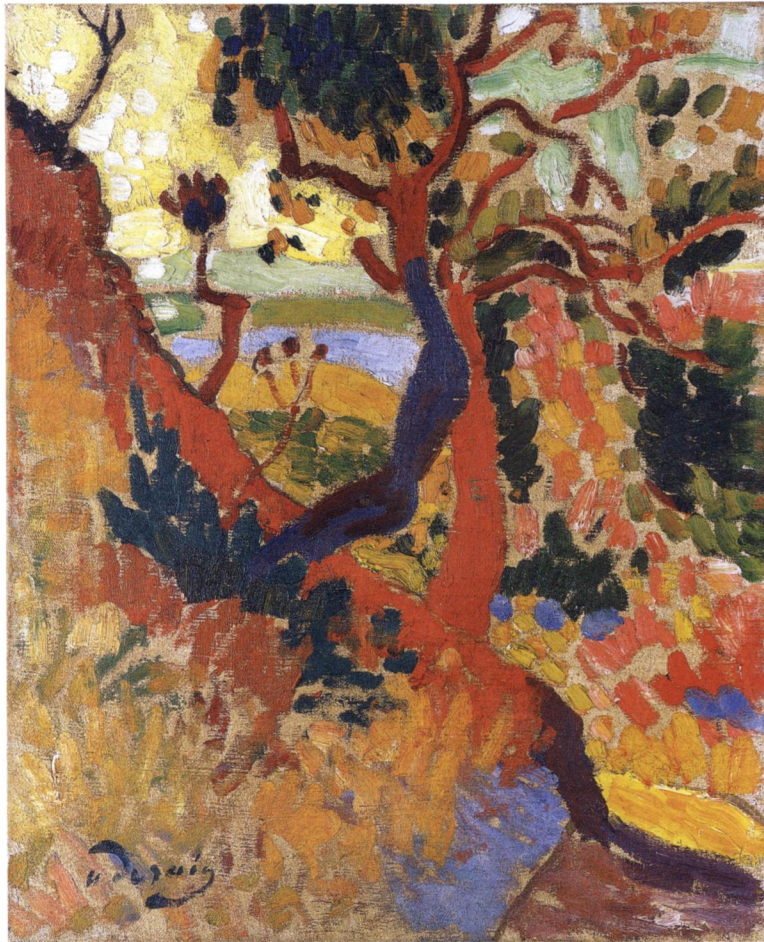
2003.421

This is the first watercolor by Moran to be acquired by the Museum. Moran was one of the earliest American artists, and certainly the most talented, to portray both Yellowstone and the Grand Canyon, which he visited with the U.S. Geological Survey in 1871 and

1873, respectively. His pictures of the former helped stimulate the founding of the first national park. He returned to the Grand Canyon in May 1892 to the south rim, to produce images for the Santa Fe Railroad. This monochrome watercolor is one of at least eleven by Moran reproduced as half-tones, along with works by Henry Farny, H. F. Lungren, and H. G. Peabody, for *Grand Cañon of the Colorado River, Arizona*, published by the railroad in 1893. Hance Trail at the time was one of the few accesses to the Colorado River, a mile below the rim. Through the tall format Moran conveyed vividly the abysmal depth—the plunging rock walls and thrusting chimneys, the misty void supporting Ayres Butte at center, and the cricketlike figures on the foreground platform. An admirer of J. M.W. Turner, Moran attained a comparable mastery of the watercolor medium and with it communicated a similar balance of timelessness and flux. KJA







**André Derain**

French, 1880–1954

***The Turning Road, L'Estaque***

Ca. 1906

Oil on canvas

16¼ × 13⅞ in. (41.3 × 33.3 cm)

**Bequest of Louis W. Bowen, 2002**

2003.253

When Derain painted this work a century ago, L'Estaque was still a small independent port. Situated against a rocky hill, it offered a sweeping view over the Bay of Marseilles. Today it has been swallowed up and become part of the industrial outskirts of Marseilles.

Paul Cézanne discovered L'Estaque in the 1860s, and he immortalized its picturesque setting over many years in more than forty canvases. In a letter to Pissarro in 1867, he described the optical effect of the sun, recounting that its fierce strength seemingly silhouetted objects not only in black and white but in blue, red, brown, and violet. It would be forty years until the Fauve painters actually painted blue, red, or violet tree

trunks, as Derain did in this small and exuberant early Fauve work, applying those colors directly from the tube in swirls and dabs. The only areas of green are those of the olive and pine trees that keep their foliage year-round in this Mediterranean region. SR

**Georges Braque**

French, 1882–1963

***Composition (Still Life with Glasses)***

1911

Etching

Plate: 13¼ × 8⅞ in. (34.9 × 21 cm)

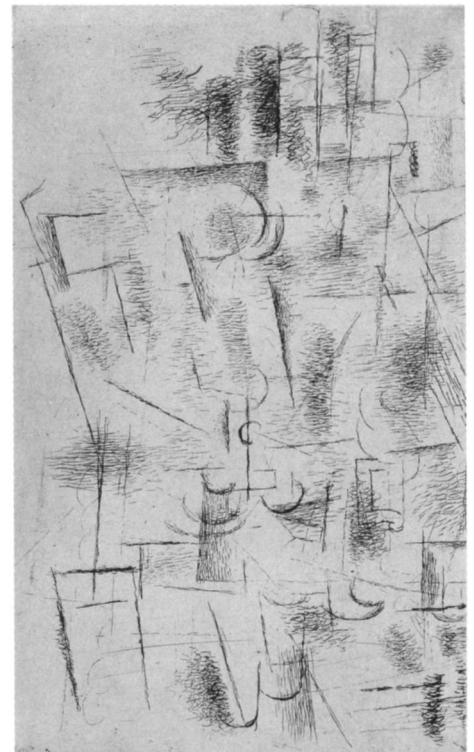
**Anonymous Gift, 2003**

2003.446.5

From early 1909 through the summer of 1914, the artistic careers of Braque and Picasso ran a parallel course unlike any others in the history of modern art. They engaged in a visual and intellectual dialogue that resulted in the unprecedented and remarkably influential style known as Cubism. Using portraiture

and still life as their primary subjects, Braque and Picasso systematically dissolved three-dimensional form into a series of faceted planes and oblique lines.

This large etching is one of ten Cubist prints Braque made between 1909 and 1912. The composition, set in a shallow space and built around a diffuse armature of carefully etched lines, graceful circular forms, and elaborate hatch marks, is among Braque's most rigorously abstract. It has been convincingly argued that the artist originally conceived this etching as half of a monumental horizontal composition executed on a single copper plate. Likely dissatisfied with the composition as a whole, Braque cut the plate down the center, creating two distinct etchings, this one and *Composition (Still Life I)*. The prints, disregarded for many years, were published as separate works in 1950. Only two of Braque's Cubist prints were published contemporaneously with their making. SJR







**René Lalique**

*French, 1860–1945*

**“Tourbillon” Vase**

*Ca. 1925*

*Glass and enamel*

*H. 8 in. (20.3 cm)*

**Cynthia Hazen Polsky and Leon B. Polsky  
Fund, 2004**

*2004.120*

Lalique began designing glass at the turn of the twentieth century, first incorporating decorative panels of molded glass in jewelry and then creating ornamental and useful objects entirely out of the material. His vases and stemware became immensely popular, and before long his glass could be purchased all over the world. The great majority of his wares were machine-made from reusable metal molds; however, he did continue to produce some unique objects using the *cire-perdue* technique, pressing the molten glass into clay molds, each of which was destroyed after the glass object had cooled.

His “Tourbillon” (whirlwind) vase is extraordinary. Although the design was produced in quantity, the boldness of its concept and the complexity of the finish suggest that it was made by hand. Lalique sold “Tourbillon” vases in a variety of hues, but by far his most effective scheme was the one seen here: a body of clear, colorless glass with the outer edges of the deep walls highlighted in black enamel. The strong pattern of swirling lines gives it a dynamism that stands alone in his work. JSJ

**Michel Dubost (designer)**

*French, 1879–1952*

**Soieries F. Ducharne (manufacturer)**

*French (Lyon), est. 1920*

***L'Oiseau dans la lumière* (Bird in Light)**

*Ca. 1925*

*Silk and metallic thread brocade*

*66¾ × 49⅛ in. (169.5 × 124.8 cm)*

**Gift of Monsieur et Madame Jean  
Ducharne, 2004**

*2004.84*

This textile is the collaborative effort of the designer Michel Dubost and the manufacturer François Ducharne. An important silk weaver in Lyon, Ducharne supplied high-quality silks for the haute-couture and luxury markets in Europe and America; Dubost was his firm’s principal designer. Ducharne specialized in fabrics that were at once technically complicated, aesthetically innovative, and expensive.

Metallic threads are woven through the panel’s sheer background with varying degrees of opacity according to the composition. The bird-and-flower motif, a conventional and often recurring one in the history of textiles, is here treated in an avant-garde manner: a superimposed pattern of intersecting arcs and parabolas suggests not only the rapid movement of the bird’s feathered wings but also a changing play of light and shadow. The shimmering gold threads, offset by the black background, enhance the dazzling, luminous effect.

Probably intended as a decorative panel for an evening cloak or gown, this panel was featured in Ducharne’s pavilion at the important Exposition des Arts Décoratifs et Industriels Modernes held in Paris in 1925. That state-sponsored fair promoted France as a leader in the luxury trades while also encouraging the alliance of art and industry exemplified by this textile. JG



**Otto Dix**

German, 1891–1969

**Marga Kummer**

1914

Charcoal on paper

17 3/8 × 13 3/8 in. (44.1 × 34 cm)

**Purchase, Anna-Maria and Stephen Kellen Foundation Gift, 2004**

2004.121

Marga Kummer was probably the artist's first love, when both were students at the School for Arts and Crafts in Dresden between 1909 and 1914. Not much else is known about Kummer, except that she later worked in various couturier houses in Dresden.

Dix drew the catlike features of this willful-looking young woman using the precise lines that herald his celebrated Verist style of the early 1920s. One loose lock falls over his subject's narrow, diagonally set eyes. The rest of her hair is hidden under a modish cap of interlaced ribbons, one of which trails around her long neck.

SR



**Pablo Picasso**

Spanish, 1881–1973

**Les Métamorphoses**

Book with 30 etchings by Picasso (published by Albert Skira, Lausanne, 1931), with an extra suite of 30 etchings with remarques in bister 1931

Page: 13 × 9 7/8 in. (33 × 25.1 cm)

**Purchase, Anne Cox Chambers Gift, 2003**

2003.422a—uuuuuu

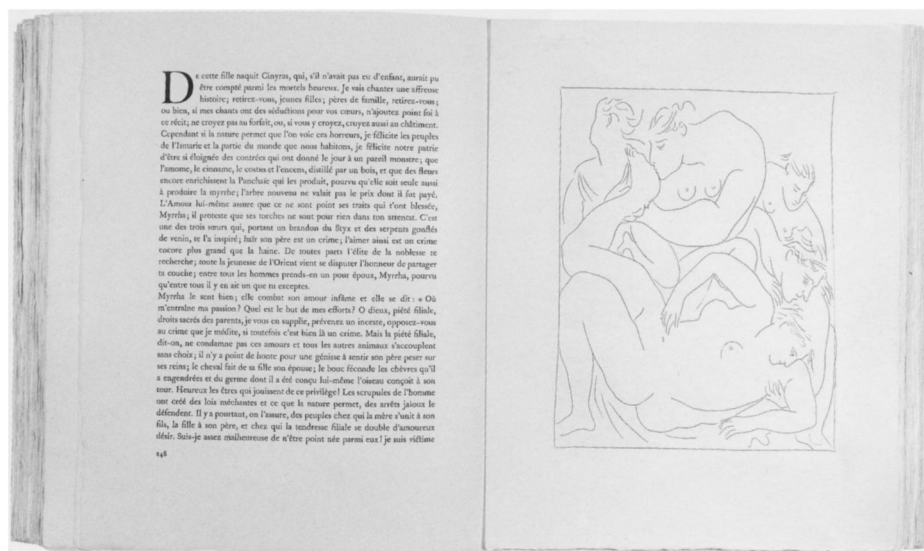
In autumn 1930 Picasso accepted a commission from the Swiss publisher Albert Skira to illustrate a selection of poems from the *Metamorphoses*, the famed volume by the ancient Roman poet Ovid. Having studied the work in French translation, Picasso executed a suite of thirty etchings, which, with one exception, are classical in style. Thin, uninflected, and energetic outline drawing, reminiscent of Neoclassical illustrations of Greek and Roman texts by the British artist John Flaxman (1755–1826), describes solid forms with sensitivity and precision. The subjects relate only loosely to specific poems by

Ovid, which were written in Latin hexameters and were concerned with myths invoking miraculous transformations.

Picasso used his young mistress Marie-Thérèse Walter as the model for several of the etchings. The 145 copies of the book that were printed include thirty deluxe editions

accompanied by a separate series of an additional thirty etchings with handwritten remarks but no printed text. The present copy of the book, numbered 23, is one of the few complete extant examples of the deluxe edition.

MSD







**Bill Brandt**

*British (b. Germany), 1904–1983*

**Halifax**

1937

*Gelatin silver print*

*9 × 7¼ in. (22.9 × 19.7 cm)*

**Gift of Simon and Bonnie Levin, 2003**

2003.568.4

One of the most significant street photographers of the twentieth century, Brandt is best known for his photographs of London and northern England in the 1930s. Like Brassai, who documented the nightlife of Paris during the same era, Brandt was fascinated by the everyday activities of the urban populace between the wars. This image from Brandt's 1937 exploration of working-class life in Halifax underscores what is perhaps Brandt's greatest strength—his visceral rendering of atmosphere—achieved here through an expert combination of point of view, subject matter, and a heavy printing style that seems to substitute coal dust and fog for silver and gelatin. The vibrant immediacy of Brandt's photographs made them popular with contemporary picture magazines such as *Lilliput* and *Picture Post*, where they left an indelible

impression on historical memory that virtually subsumes all other representations of English life between the wars.

This photograph is part of a larger gift to the Metropolitan containing images from series not previously represented in the collection, such as his photographs of Halifax and London during World War II, in addition to early Surrealist work and examples from all his postwar series, including portraiture, landscapes, and nudes. LH

**Matta**

*Chilean, 1911–2002*

***Being With (Être Avec)***

1946

*Oil on canvas*

*87 × 180 in. (221 × 457.2 cm)*

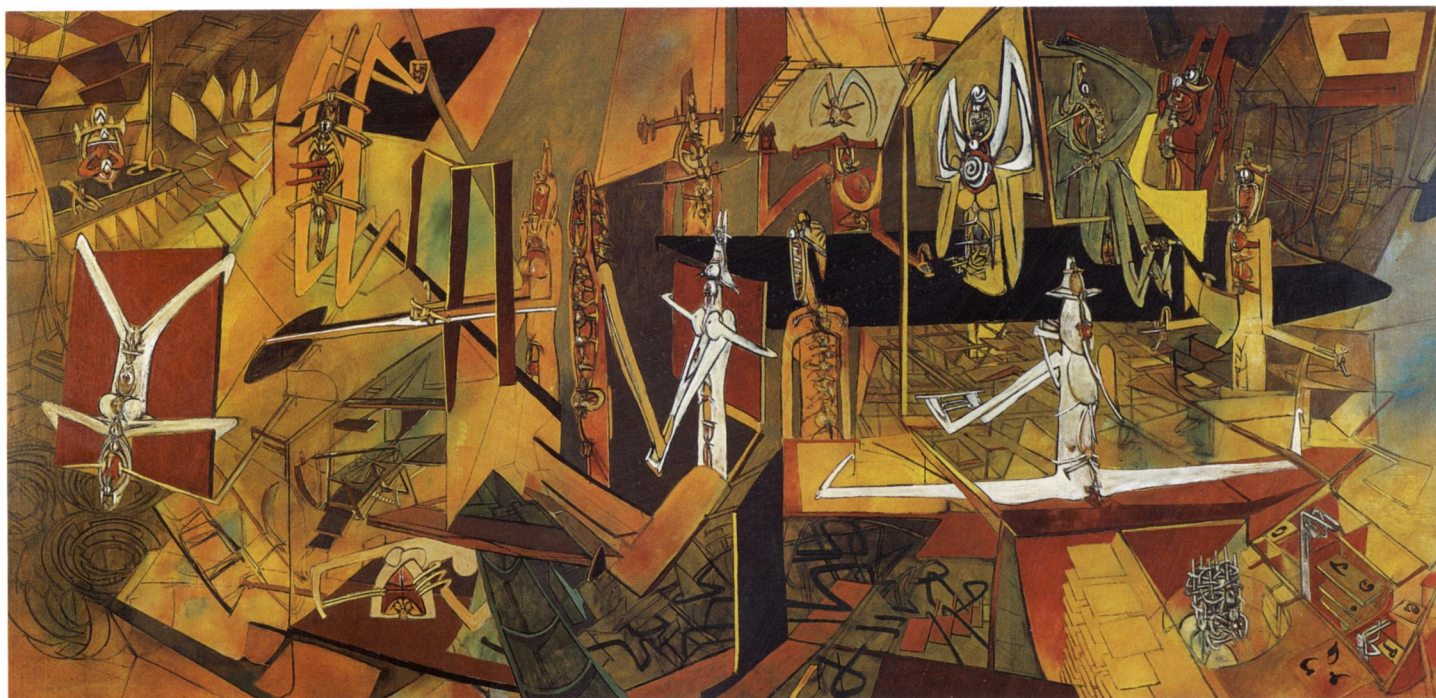
**Purchase, Lila Acheson Wallace Gift, and Gift of The Glickstein Foundation, by exchange, 2003**

2003.270

Matta painted this fifteen-foot-long, mural-size canvas in 1946, while he was living in New York (1939–48). It is a complex

labyrinth of architectural structures seen from various perspectives and primitive humanoid figures contorted unnaturally and exploding with sexual exhibitionism. Such imagery drew from Matta's familiarity with architectural design (he worked for Le Corbusier in Paris from 1935 to 1937) and from Surrealism (he joined the Paris group in 1936).

Like so many other modern artists who emigrated from Europe to the United States, Matta was physically removed from the horrors of World War II, yet this painting clearly expresses his distress at the state of the world. Unlike his previous Surrealist works (called "psychological morphologies") that looked within and invented visual equivalents for various states of consciousness, his paintings and drawings of the mid- to late 1940s (called "social morphologies") attempted to address the broader societal crisis that the artist felt he was a part of, or as the title of this painting suggests, being with. These changes in approach alienated him from the Surrealists and brought him closer to the nascent Abstract Expressionist group in New York (particularly Robert Motherwell and Arshile Gorky), who were eager to experiment with Surrealist techniques and imagery. LMM



# **Jacob Lawrence**

*American, 1917–2000*

## ***Struggle Series—No. 10: Washington Crossing the Delaware***

1954

*Egg tempera on hardboard*

*Signed and dated (lower right): Jacob Lawrence 54*

12 × 16 in. (30.5 × 40.6 cm)

**Purchase, Lila Acheson Wallace Gift, 2003**  
2003.414

Lawrence was one of America's premier storytellers for more than sixty years. His subjects most often relate to the African-American experience, but sometimes he also addressed broader issues, depicting events from American history that tell about hardship, determination, and other challenges to the human spirit. Between 1954 and 1956 Lawrence produced thirty pictures about the American Revolution and Constitution, the Western Migration, the Civil War, and the Industrial Revolution, which he collectively entitled *Struggle . . . from the History of the American People*. Those images, plus thirty more unexecuted, were intended for publication with captions written by

Lawrence's friend Jay Leyda (the project was never realized).

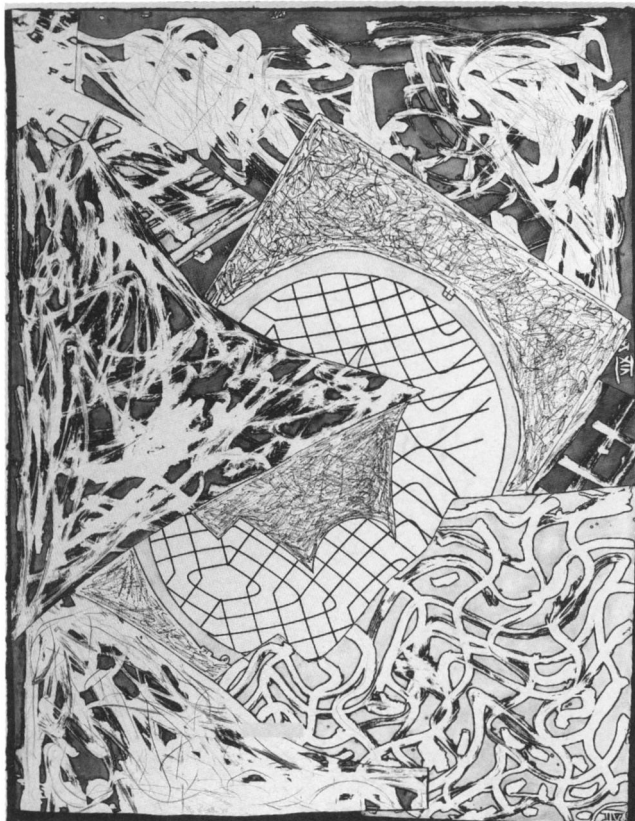
The caption for *Washington Crossing the Delaware*, the tenth panel in the *Struggle* series, relates: "We crossed the River at McKonkey's Ferry 9 miles above Trenton . . . the night was excessively severe . . . which the men bore without the least murmur. . . . —Tench Tilghman, 27 December 1776."

Lawrence interpreted this scene of war-weary soldiers huddled under blankets and three small rowboats on choppy waters as a series of jagged triangular forms punctuated by strong diagonal lines. At the helm at lower left is their leader, General George Washington, his head and back bent stalwartly into the oncoming wind.

LMM







**Frank Stella**

*American, b. 1936*

***Swan Engraving II***

*From the Swan Engraving Series, 1982*

*Etching*

*66½ × 51½ in. (168.9 × 130.8 cm)*

**Gift of Tyler Graphics Ltd., in honor of William S. Lieberman, 2003**

2003.433.144

In 1978 Stella visited the racetracks of the BMW training project in Europe, where novice race-car drivers refine their skills. The experience led him to select the name Circuits for a series of relief paintings that soon followed. The Circuits borrow the curvilinear forms of a racetrack and interpret them in cut and painted metal.

The Swan Engraving Series is the last of three series of prints related to the Circuit paintings. Experimenting for the first time with intaglio and relief printing processes, Stella used as etching plates pieces of metal that remained from the fabrication of the paintings. In *Swan Engraving II* he maintained the speed and tension of the colorful paintings while rendering the composition in grisaille. A notable characteristic of all the Swan Engraving prints is their sense of

balance, achieved even while standard geometric forms such as the grid are bent and distorted.

This work is part of a gift of 199 prints given to the Museum by Tyler Graphics Ltd. of Bedford Village, New York. Kenneth Tyler, who founded Tyler Graphics in 1974, was also one of the founders of Gemini G.E.L. in 1965 in Los Angeles, where many prominent postwar artists first became involved in printmaking.

NR

**Ettore Sottsass**

*Italian (b. Austria), 1917*

***I Designed It for Pitagora***

*Desk*

*1987*

*Briarwood and pearwood veneers, marble, and painted wood*

*28½ × 90½ in. (72.4 × 229.9 cm)*

**Gift of Mr. and Mrs. Joseph Helman, 2003**

2003.600a-m

Sottsass is best known for his wide range of iconoclastic and mass-producible consumer objects that challenge the bourgeois audience, at whom they are aimed, to reassess its assumptions about the limits of "good taste." He has

also accepted private commissions for one-of-a-kind designs, of which this desk is an example. For it, Sottsass used only natural materials, in contrast to the artificial wood veneers and the plastic laminates he prefers for his production designs. Characteristically, however, intentional juxtapositions of materials, colors, and finishes prevent the desk from becoming a conventionally beautiful luxury object and lend it a pleasingly subversive quality.

As its name suggests, the desk is an exercise in geometry. "Pitagora," Italian for Pythagoras, refers to the sixth-century-B.C. philosopher whose influential principles of mathematics are the foundation of Euclidean geometry. Sottsass's assemblage of basic geometric forms—flat rectangular surfaces with cylindrical supports stacked in parallel planes or on angle—forms a near triangle in plan. The effect is abstract and sculptural. The form, however, is eminently functional and is indeed based on historical prototype; three evenly placed vertical elements serve as bookends, echoing an eighteenth-century *cartonnier*, a series of compartments placed atop one end of a desk to hold books and papers.

JG

**Sharon Lockhart**

*American, b. 1964*

***Untitled***

*1996*

*Chromogenic print*

*73 × 109 in. (185.4 × 276.9 cm)*

**Purchase, Neuberger Berman Foundation Gift and Lila Acheson Wallace Gift, 2004**

2004.62

Lockhart is a Los Angeles-based photographer and filmmaker whose work draws on a specific strain of Western visual culture, characterized by precise, contemplative observation of the everyday, that stretches from northern European paintings by Vermeer and Friedrich to the structuralist and ethnographic cinema of Michael Snow and Jean Rouch.

In 1996 Lockhart made a now-classic suite of large-scale color photographs showing figures posed in interior spaces. Known for her "directorial" style of location scouting and obsessively realized mise-en-scènes, the artist displayed a bravura talent for atmospheric and psychological effects, redolent

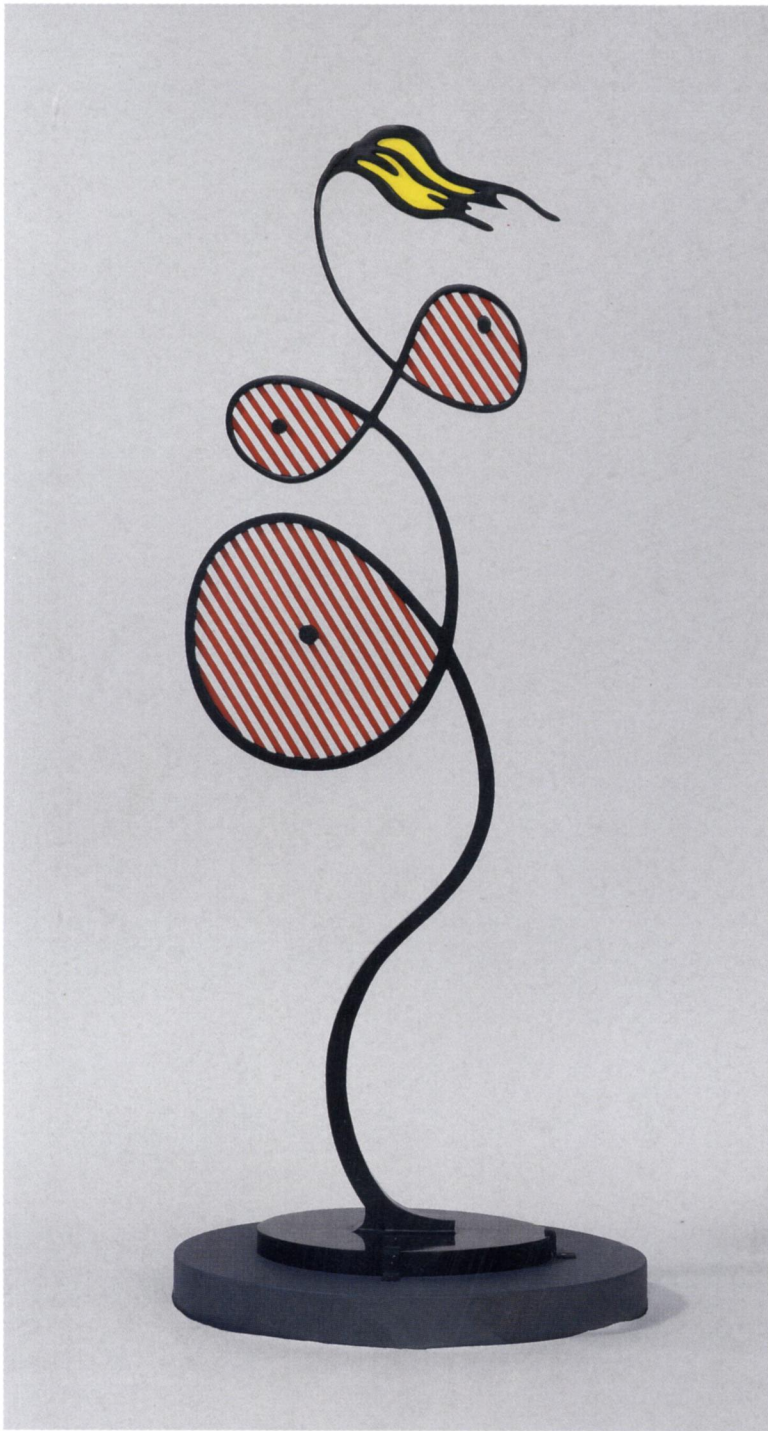


with mystery, that both provoke and frustrate the viewer's desire for narrative resolution. The work is also a remarkable object lesson in the nature of photographic seeing: the play of reflections and doublings across a grid of windows that thrust the protagonist forward into our space; the camera's automatic production of significance and drama from

each individually banal detail, from the American flag to the aircraft warning lights to the wrinkles on the young man's shirt; the uncanny replacement of the real by its surrogate. In its synthesis of the quotidian and the ineffable, Lockhart's picture is an important statement on the nature of subjective experience in our time. DE







**Roy Lichtenstein**

*American (1923–1997)*

***Galatea***

1990

*Painted and patinated bronze*

*H. 90½ in. (229.9 cm)*

*Inscribed (etched on side of base): r f*

*lichtenstein o/6 '90*

**Gift of Dorothy Lichtenstein, in memory of Roy Lichtenstein, 2003**

2003.597

This curvaceous bronze *Galatea* gets her form from a single narrowing line that begins at her base and describes her torso as three ovals—a belly and two breasts. The line continues upward to suggest the silhouette of a head and culminates in a wavy tress of blond hair outlined in the cartoonlike style Lichtenstein used for decades to depict brushstrokes. He probably had in mind the mythical Galatea. According to the Greek myth, the sculptor Pygmalion fashioned an

ivory statue of her so beautiful that he fell in love with it. In answer to his prayers, Aphrodite brought the sculpture to life.

The forms in the bronze resemble Picasso's 1932 paintings of his nubile mistress Marie-Thérèse Walter. Lichtenstein gave his flat *Galatea* an illusion of roundness—and thus volume—using several amusing means. The slanting parallel lines of red bronze that fill the contours of her belly and breasts signal conventions used in painting for shading or modeling, and three short cylinders protrude from these ovals to act as nipples and a navel. Also, with the reverse curve of her single supporting leg, counterbalanced by her off-center belly, Lichtenstein hints that Galatea is standing in a contrapposto posture. NR

**Doug Aitken**

*American, b. 1968*

***Passenger***

1997

*Chromogenic print*

*39⅝ × 48 in. (100.6 × 121.9 cm)*

**Purchase, Alfred Stieglitz Society Gifts, 2004**

2004.223

Aitken is best known for multiscreen video installations that examine the ways in which perception and consciousness are transformed by our newly global, technology-driven existence. *Passenger* belongs to a group of still photographs made in 1999 showing planes in flight, most of which focus on the faint traceries of takeoffs and landings over desolate airport landscapes. In its emphasis on luminosity, color, and atmosphere, this elegant and minimal example reveals Aitken's debt to older California artists such as James Turrell and Robert Irwin. It is also unabashedly sensual: Aitken's high production values—reminiscent of Technicolor cinematography and glossy advertising—refer directly to the media images that unavoidably condition our responses to the world.

There is something of the sublime in Aitken's photograph, however, in that it describes the limits of the visible while being almost overwhelmingly sumptuous to the eye. Starting from an experience familiar to all air travelers of "two ships passing" in the ether,

the artist proposes a more complex statement about the way we perceive reality, namely, that the one thing we cannot see is ourselves seeing and thus that our understanding of the world is always partial and incomplete. DE

**Alexander McQueen**

*British, b. 1969*

***"Oyster Dress"***

*Spring/summer 2003*

*Shredded ivory silk chiffon and tiered silk organza*

*L. (at center back) 72 in. (182.9 cm)*

**Purchase, Gould Family Foundation Gift, 2003**

*2003.462*

The designs of Alexander McQueen, a 1992 graduate of Central Saint Martin's College of Art and Design, are generally informed by challenging political, social, and cultural critiques. Credited alongside peers such as John Galiano at Christian Dior with the revival of couture in the 1990s, McQueen is among a handful of young designers who explore audacious concepts through dress. His thematic collections typically cite both aesthetic or artistic movements and emotionally resonant historic events. In an especially controversial collection, "Highland Rape," McQueen addressed a period of British oppression of the Scots with tattered dresses and bloodied models. This example, the "Oyster Dress" from McQueen's "Transitions" collection, is a seemingly poetic rendering of a disaster at sea. The gown's complex construction of sand-colored chiffon and organza in graduated layers results in a texture similar to the mille-feuille ridging on a shell's surface. The hem of the skirt resembles the wavy lip of a giant mollusk, further emphasizing the gown's seashell look. However, the raw finish and "dirtied" surface are less an evocation of Aphrodite born in the foam of the sea and carried to shore on a scallop than of a bruised pearl encased in a deconstructing oyster, the tumbled survivor of the violent action of waves.

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## **Pair of Cuffs**

Peru (Chavin)

7th–5th century B.C.

Hammered gold

1 $\frac{7}{8}$  × 8 in. (4.8 × 20.3 cm)

**Purchase, Jan Mitchell Gift, 2003**

2003.274a,b

Gold ornaments made to be worn on the hands and wrists are rare among the personal adornments that remain from the Precolumbian era. Perhaps such adornments were of fragile organic materials that do not survive burial, but even pieces of more durable precious metals, such as these, exist in few examples today.

The working of this uncommon set of cuffs would have required a master metal-smith, as they are made of extremely thin sheet gold. Centered on each cuff is the repoussé image of a broad, wide-eyed feline face with one large fang extending from the upper lip on either side of the mouth. The tongue extends downward in the middle. The image—and variations of it, including full-figure depictions—is believed to have been sacred. It is known from works of art in many media labeled Chavin in style, after Chavín de Huántar, a well-known and imposing archaeological site in the north-central highlands of Peru. Visible since colonial times, its sculpture, particularly relief sculpture, formed the basis for characterizing the style. Numerous other archaeological sites, contemporary with and earlier than Chavín de Huántar, are now known where the style, or variants of it, is present. JJ



Spanish into the indigenous tapestry technique of the south Andean highlands. The field, densely patterned with foliage and blossoms interspersed with animals and surrounded by a border of palmettes, reflects the far-reaching influence of Near Eastern textiles. However, the interpretation is distinctively Andean. Collared lions with curled, extended tongues were popular with weavers of the period, as were palmettes and grotesque masks sprouting from vines while birds perch among them. Many of the creatures retain the brilliant colors of natural dyes—cochineal pink and golden yellow—employed before

the Conquest; the silver-wrapped thread of other elements is of European origin.

The art of weaving double-sided tapestry, referred to as *cumbi* by the Inka, was brought to perfection in pre-Conquest Peru and maintained long into the viceregal era. Seat covers in *cumbi* cloth are listed in seventeenth-century church inventories, and it is likely that this small tapestry is such an object. The weaving was acquired by the Department of European Sculpture and Decorative Arts, which already counts several important Andean tapestries among its holdings of Spanish colonial art. EP/JH

## **Seat Cover**

South Andean, late 17th–early 18th century

Tapestry weave: cotton warp and camelid hair, silver, gilt silver, and silk weft

20 $\frac{3}{4}$  × 19 $\frac{1}{2}$  in. (52.5 × 49.5 cm)

**Purchase, Paul W. Doll Jr. and Payne Foundation Gifts, Gift of Estate of James Hazen Hyde, by exchange, and funds from various donors, 2003**

2003.412

This small cover brilliantly represents the hybrid textile tradition of colonial Peru, incorporating patterns brought by the







***Mwana Pwo Mask***

*Angola, Chokwe peoples*

*Early 20th century*

*Wood, fiber, brass, and pigment*

*10 7/8 x 7 in. (27 x 17.8 cm)*

**Purchase, Daniel and Marian Malcolm,  
Mr. and Mrs. James J. Ross, Sidney and  
Bernice Clyman Gifts, and Rogers Fund,  
2003**

*2003.288a,b*

Mwana Pwo, or “beautiful woman,” masks in this style represent a form of idealized portraiture. Their abstract design distills the features of an archetypal woman. Mastery of the idiom is apparent in the beautifully balanced graphic placement of this Pwo mask’s features, at once bold and delicate. This example is among the most exceptional achievements of a specific workshop in the Xassenge region. The incised linear motifs on the forehead and cheeks are classic graphic designs that enhance

Pwo masks. The cruciform has been interpreted as a cosmogram, while the disc and the linear design refer to the sun and to tears. Such masks are frequently worn at the conclusion of initiations into adulthood that mark the dissolution of a mother’s bonds of intimacy with her son. The tear motif alludes to the fact that, in addition to being a source of immense pride to women, the event is also an inevitable cause for sadness. AL



**Weather Charm (Hos)**

*Caroline Islands, Yap (?)*

*Late 19th–early 20th century*

*Wood, stingray spines, fiber, and lime*

*H. 13¼ in. (33.7 cm)*

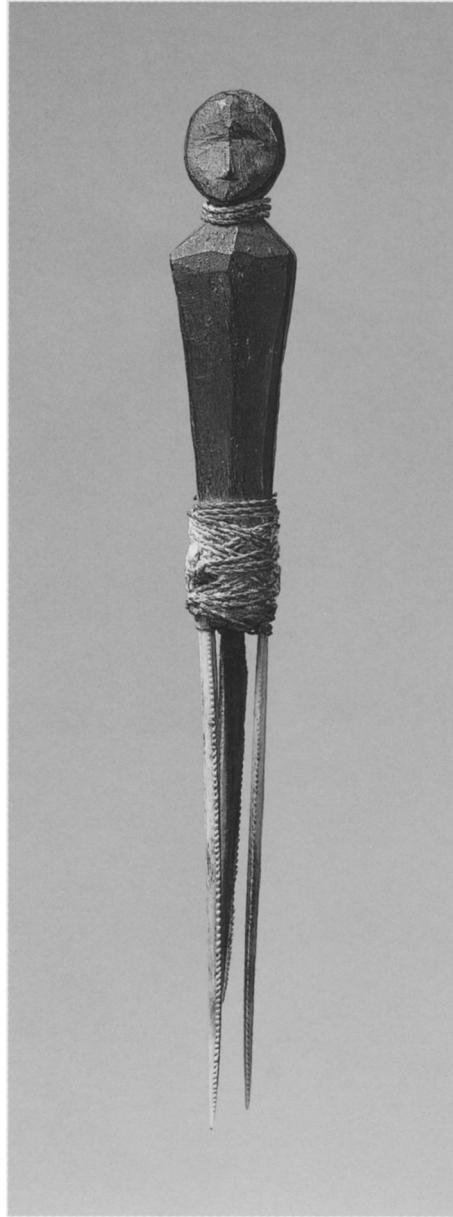
**Gift of Faith-dorian and Martin Wright  
Family, in memory of Douglas Newton,  
2003**

*2003.243*

The Caroline Islands in Micronesia are home to some of the most accomplished long-distance voyagers and traditional navigators in the Pacific. Among the greatest hazards facing Carolinian sailors are powerful storms with high winds and towering waves that can destroy a sailing canoe, drowning the crew or stranding them far from land. To avert such disasters, *pelu* (canoe navigators) employ specialized weather magic, believed to have the ability to prevent or alter the paths of approaching storms.

An indispensable element in Carolinian weather magic is the *hos*, a potent charm typically consisting of a stylized human image whose “legs” are formed from the daggerlike spines of stingrays. Before going to sea, the *pelu* takes his *hos* to a sacred coconut tree. There he recites incantations to the *yalulawei* (benevolent sea spirits), asking them, through the charm, to protect the vessel and its crew. The *hos* is later carried aboard the canoe to ensure safe passage.

With its subtle facial features and stylized angular torso, this remarkable *hos* embodies the spare minimalist approach to the human figure typical of Micronesian sculpture. Although relatively small in scale, its compact understated form nonetheless emanates an aesthetic power that echoes its supernatural potency. EK



**Gustave Viaud**

*French, 1836–1865*

***Ilot Motu Uta, Papeete, Tahiti***

*1859*

*Waxed-paper negative*

*3¼ × 7¼ in. (9.5 × 19.7 cm)*

**Purchase, Fred and Rita Richman,  
Stephanie H. Bernheim, Harold and  
Maureen Zarembor, Gulton Foundation  
Inc., and Martin E. Kantor Gifts, 2003  
*2003.289***

Visitors to islands of the South Pacific created numerous works of art representing their experiences. This photograph by Viaud is thought to be one of a group of the earliest surviving paper negatives made in Tahiti. Viaud was a surgeon in the French military stationed in Papeete from 1859 to 1862 and the older brother of Pierre Loti (Louis-Marie Julien Viaud), an artist and writer who also traveled to the Pacific. Viaud began making photographs a few months after his arrival in Tahiti and produced a series of views that he intended to publish when he returned to France.

This delicate image embodies a moment during Viaud's stay in Tahiti. The daylight that illuminated the landscape has etched the details of Motu Uta into the exquisite translucent sensitized paper. The scene radiates with the feeling of the warm air that gently caressed the foliage as Viaud made the exposure. The dazzling clarity of the light is embedded in the carefully prepared sheet, marking the line in reverse and rendering the image all the more powerful. One can understand why in the nineteenth century, negatives themselves were highly regarded as objects of great beauty. VLW





### Tankard

Chinese, Ming dynasty (1368–1644); Xuande mark and period (1426–35)

Porcelain painted in underglaze blue  
H. 5½ in. (14 cm)

Purchase, Rogers Fund, Denise and Andrew Saul Gift, and The Vincent Astor Foundation Gift, 2004

2004.163

Two types of Chinese porcelain tankards were manufactured in the early fifteenth century; both of them are likely to have originated in Middle Eastern metalwork. These forms were introduced into China by traders from the Islamic world at the time of the Mongol rule (1279–1368). After the Mongols left, Chinese potters continued to produce vessels in “Islamic” forms like this one for export to the Middle East and for domestic use.

This tankard is inscribed *Da Ming Xuande nian zhi* (made during the reign of the Xuande emperor of the Great Ming dynasty), written in a horizontal line on its shoulder. This inscription indicates that the vessel was intended for the use of the Xuande emperor, who reigned from 1426 to 1435.

Archaeological evidence has shown that the tankard was produced in the imperial Zhushan kiln complex in Jingdezhen city,

Jiangxi Province. Significant manufacture of porcelains decorated in underglaze cobalt blue had begun at these Zhushan kilns during the preceding Yuan dynasty, about the middle of the fourteenth century. By the early fifteenth century this decorative technique had been refined to the point that connoisseurs include Xuande blue-and-white porcelains among the great classics in the long history of Chinese ceramics.

JCYW/SGV

### Flask-Shaped Bottle

Korean, Chosŏn dynasty (1392–1910), 16th century

Stoneware with iron-brown glaze  
H. 9¼ in. (23.5 cm)

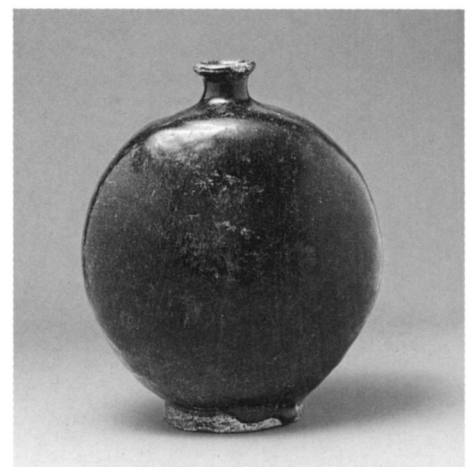
Purchase, Parnassus Foundation/Jane and Raphael Bernstein Gift, 2004

2004.27

This flask-shaped bottle with a diminutive mouth and a circular foot was formed on the wheel and roughly flattened on two sides. It is covered with a brown-black iron glaze that has pooled at the base. The circular body of the bottle is of uneven contour. Its surface is lumpy in parts and shows minor scratches. These irregularities, far from being flaws, define the vessel’s aesthetic value. Its strong form and color create a robust presence.

Iron-glazed bottles of this type date primarily from the fifteenth and sixteenth centuries. They are similar in shape to *punch’ŏng* ware examples and have been found at *punch’ŏng* kiln sites in southern Korea, in the provinces of Kyŏngsang, Chŏlla, and Ch’ungch’ŏng. Along with *punch’ŏng*, a popular group of ceramics vibrantly decorated with white slip, iron-glazed ware represents ceramic traditions of the regional kilns during the early Chosŏn dynasty. In contrast, the court-patronized *punwŏn* kilns near the capital, Hanyang (present-day Seoul), produced mostly porcelain. By the end of the sixteenth century, however, the demand for porcelain spread beyond the court and the capital, compelling kilns all over Korea to turn to porcelain production.

SL







***Cherry, Plum, and Willow Trees***

*Japanese, Momoyama period (1573–1615), late 16th century*

*Six-panel folding screen; ink, color, and gold on gilded paper*

*60⅞ × 137½ in. (153.4 × 349.4 cm)*

**Gift of Mary and Jackson Burke Foundation, 2003**

2003.334

Growing from the foreground edge in the center of the screen are two slender cherry trees swaying in opposite directions; the trunk of a third tree is almost hidden by blossoms. The white flowers in full bloom, raised in relief with *gofun* (ground seashells), fill the screen almost completely with the joyous spirit of spring. A slender willow tree in the middle ground sends down cascades of new tender leaves, while a curving branch bearing red plum blossoms protrudes from the left edge, suggesting that the screen was once the right side of a pair. The tree branches emerge from and disappear into golden clouds capturing the warm mistiness of the season.

Cherished in the hearts of the Japanese since ancient times, cherry trees were an essential theme in painting, yet extant folding screens with the subject are surprisingly rare; ironically, they may have been victims of their own popularity. The gently swaying, slender tree trunks, the grouping of the trees in the center rather than to a side—as is usual in folding screens—and the soft curves of the scalloped edges of the gold-colored clouds point to an artist working close to Kano Mitsunobu (1565–1608), eldest son of the great Momoyama-period master Eitoku (1543–1590).

MM

***Seated Buddha Shakyamuni***

*Afghanistan or Pakistan, ancient Gandhara, 1st–2nd century*

*Bronze*

*H. 6⅞ in. (16.8 cm)*

**Gift of Muneichi Nitta, 2003**

2003.593.1

***Standing Buddha Shakyamuni***

*Afghanistan or Pakistan, ancient Gandhara, 5th–6th century*

*Copper alloy*

*H. 13 in. (33 cm)*

**Gift of Muneichi Nitta, 2003**

2003.593.2

Alexander the Great (d. ca. 323 B.C.) left a legacy of strong links to the classical world in the ancient region of Gandhara, today within the borders of Pakistan and Afghanistan. Reinforced by subsequent rulers and continued contact through Mediterranean trade, this legacy led to a Gandharan style of art dependent upon Hellenistic and Roman prototypes. Other influences contributed to this style, but the classical flavor of Gandharan sculpture under the Kushans







(r. 1st–3rd century) is strong and unmistakable. The iconography, however, is almost completely Buddhist, resulting in a marriage that makes Gandharan art unique.

Gandharan sculptural styles are well preserved by rich remains in stone and stucco. A few rare small bronze images of the Buddha, usually following styles in stone, have also survived. The earliest and most important is this seated Buddha from the Nitta collection, often published and of incalculable importance to the early history of the Buddha image. No other Asian Buddha owes so strong an allegiance to classical prototypes. Rather than following styles of early Gandharan stone Buddhas, it closely follows that of Roman portrait sculptures.

The Buddha sits in the cross-legged yogic posture of *vajraparyankasana*, with the soles of both feet facing upward. His right hand makes the fear-allaying *abhayamudra*; his left holds part of his robe. The heavy folds of the garment are atypical for Gandhara. The Buddha's hair is in a bun on top of wavy locks, and he has a mustache. Behind his head there is an unusual spoked halo.

A few rare, bronze representations of the standing Buddha have also survived. These, however, are at some as-yet-undetermined chronological remove, probably as many as three centuries, from their stone prototypes. This standing Buddha's right hand is raised in *abhayamudra*, and his lowered left holds a portion of his robe. The treatment of the locks of hair is neither Gandharan (the wavy "Hellenistic" manner seen on the seated Buddha) nor that of the Mathura school, with its small individualized whorls. Instead, it follows a late Kushan development in Gandhara of radiating half-concentric bands of hair.

This figure is a particularly fine representative example of the Gandharan-style metal standing Buddha. It is distinguished by large size, refined modeling, and very sculptural treatment of fabric folds. Also, the physiognomy seems closer to Gandharan stone sculptures than to that of most other cognate examples.

ML



***Standing Bodhisattva Maitreya***

*India, Jammu and Kashmir, or Pakistan*

*Ca. 7th century*

*Gilded and silvered copper alloy inlaid with silver*

*H. 18½ in. (47 cm)*

**Gift of Muneichi Nitta, 2003**

*2003.593.3a, b*

Maitreya, the messianic bodhisattva who waits to become the Buddha of the next great world age (*kalpa*), stands in a straight upright posture (*samabhanga*), with his right hand raised in the reassuring gesture, *abhayamudra*. In his lowered left hand there is the upper part of the sacred-water vessel usually held by this deity.



The sumptuous jewelry, including necklace, armbands, bracelets, and belt, is of unusual shape and size, particularly the necklace and armbands. These features, along with the atypical arrangement of garments, may refer to a historical ruler depicted as Maitreya. The suggestion is reinforced by the expression on this majestic image of the royal bodhisattva, which projects an aura of restrained authority and compassion. The size, superb modeling, great precision in the handling of the drapery folds, and detailing of the elaborate hair arrangement (the “Parthian bob”) make it a very important sculpture.

It is unusual for images from this region to be gilded, and, even more so, to be silvered (evident on the garments). This distinctive Maitreya has some aspects in common with sculptures recently attributed to the western Tibetan kingdom of Zhang Zhung. The composite base is not original. ML

### ***Standing Female Deity***

*Cambodia, Angkor period, Koh Ker style, 1st half of 10th century*

*Stone*

*H. 61½ in. (156.2 cm)*

**Partial and Promised Gift of Doris**

**Wiener, in honor of Martin Lerner, 2003**

*2003.605*

This almost lifesize image of a female deity is in a style associated with Jayavarman IV's new capital of Koh Ker, some forty miles northeast of Angkor. It is likely that it was originally the left-hand figure of a triad consisting of a god flanked by his two consorts. The deity's hair is drawn up into a tall chignon composed of individual braids, and she wears a flaring diadem across her brow. She is nude except for a long, finely pleated *sampot*, a wraparound skirt that flares at the bottom and has a section of drawn-up and folded-over fabric at the front of the waist that spills down in a large crescent shape. This feature, the lower edge of which is partly broken in our sculpture, is characteristic of the Koh Ker style. The sculpture greatly enhances our eminent holdings of Khmer art. SMK







***Seated Buddha on a Double-Lotus Base***

*Burma, Pagan period, late 11th century*

*Bronze with silver and copper inlay*

*H. 9¼ in. (23.5 cm)*

**Purchase, Florence and Herbert Irving and  
The Vincent Astor Foundation Gift, 2003**

*2003.295.a,b*

This superb statue is a major addition to our collection of Burmese art. Dating from the earliest period of the ancient capital of Pagan, this sculpture is closer than most other Burmese examples to contemporaneous Pala-period Indian models from Bodh Gayā (Bihar), the site where Buddha reached

enlightenment. In addition, it is unique in retaining its separately cast original base, which, like the statue, is richly inlaid. Stylistic tendencies that later become exaggerated in most Burmese images of the Buddha can be seen in incipient form in our statue's sharp facial features and abstract body. SMK

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