



Recent Acquisitions

A SELECTION: 2004–2005

The Metropolitan Museum of Art

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On the cover: *Madonna and Child*, by Duccio di Buoninsegna, ca. 1295-1300 (see p. 14)

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Director's Note

Two acquisitions dominate the crop of works of art that have entered the Metropolitan's collection this past year. One is a single, supreme masterpiece of Western painting, Duccio's *Madonna and Child*. This exquisite panel is a turning point in art history, as Curator Keith Christiansen's brief essay makes clear, but perhaps more importantly it is one of those works that will give unending pleasure to the visitor who allows the picture to reveal its ineffable beauty over prolonged and attentive viewing. Works such as these are immediately appealing, of course, yet they yield much more, and more deeply, to the patient viewer. The Duccio *Madonna and Child* is also a "signature" piece, one that will henceforth be associated with the Metropolitan Museum in the way that other consummate masterpieces define the institution, among them Bruegel's *Harvesters* or Velázquez's *Juan de Pareja*, to speak only of Western painting.

Our other major acquisition, the Gilman Collection, is of an altogether different sort. It

comprises a selection of works that in the aggregate forms an ensemble of unmatched importance that all at once enriches and transforms an entire field, in this instance that of photography. Curator Malcolm Daniel's entry provides more information about its relative strengths, but it should be said that especially welcome is the presence, in this large group of more than eight thousand images, of a number of unique prints, several extremely rare ones, and a great many that are among the very best impressions of the image.

In the area of archaeology we are especially pleased by the acquisition of the Cycladic terracottas, works of enormous rarity and importance, purchased from Eton College, where they had been since 1857. What makes this addition to the Metropolitan's holdings so notable is that acquisitions of significant works of ancient art with provenance dating back more than one hundred years are rare. Most works of ancient art come with histories that are more difficult to ascertain,

requiring analysis of foreign cultural patrimony laws and evolving United States law. The recent guidelines on the acquisition of antiquities issued by the Association of Art Museum Directors will help member museums formulate their own responses to museums' dual responsibilities: on the one hand to acquire and make known major works of antiquity, and on the other to help protect archaeological sites from looting. I should add that in the future far fewer works will pass art museums' new litmus test.

In conclusion, I ask the reader to note carefully the credit lines of the works illustrated in this publication. These chronicle the enormous generosity on the part of many of which we, and by extension the public, are the beneficiary, and we extend to these donors of works of art and of funds for their purchase our deepest gratitude.

Philippe de Montebello
Director



Kernos (vase for multiple offerings)

Early Cycladic III–Middle Cycladic I,

ca. 2300–1900 B.C.

Terracotta

H. 13³/₈ in. (34.6 cm)

Purchase, The Annenberg Foundation

Gift, 2004

2004.363.1

Jar

Early Cycladic III–Middle Cycladic I,

ca. 2300–1900 B.C.

Terracotta

H. 16³/₈ in. (41.6 cm)

Purchase, The Annenberg Foundation

Gift, 2004

2004.363.2

Jug

Early Cycladic III–Middle Cycladic I,

ca. 2300–1900 B.C.

Terracotta

H. 10⁵/₈ in. (27 cm)

Purchase, The Annenberg Foundation

Gift, 2004

2004.363.3

These vessels were found on Melos in 1829 by Captain Richard Copeland, whose widow gave them to Eton College in 1857. Of the three, the *kernos* is the most intriguing and complex. The vessel features two concentric rings of twenty-five flasklike containers around a central bowl that is attached to a stand with a flaring foot. A series of struts connects the components. The struts attest to the intricacy of this type of Cycladic vessel, most of which come from Melos, notably the

cemetery at Phylakopi. Their purpose is unknown, but they must have had a ritual, ceremonial, or funerary use, perhaps to hold offerings of seeds, grains, fruit, or liquids. Most have between three and twelve containers and are simpler than the present example, which is one of the largest, most elaborate, and elegant *kernoi* to have survived.

The painted decoration of the jar (right) is similar to that of the *kernos*, with rows of alternating narrow and broad chevrons and designs in dark glaze over white slip. The jug is more extensively decorated with comparable motifs. Complete examples of the type of similar quality are exceedingly rare. All three vessels represent Cycladic pottery at its most precise and accomplished, and presumably they came from the same tomb, probably at Phylakopi.

CAP

Canopic Jar of Minmose

New Kingdom, mid-Dynasty 18

(ca. 1450–1400 B.C.)

Egyptian alabaster with remains of black paint over red on eyelids, brows, and cosmetic lines; traces of Egyptian blue paste in the hieroglyphs
H. 16½ in. (42 cm)

Purchase, Liana Weindling Gift, in memory of her mother, 2005

2005.106a,b

During mummification in ancient Egypt, the deceased's organs were deposited in four canopic jars, so called because early Egyptologists associated this type of object, mistakenly, with the vessel-shaped image of the Greek hero Kanopus. Made of alabaster and finely polished, canopic jars are often true art objects. The combination of a human (or animal) head with the abstract vessel form places them beside quintessentially Egyptian sculptural inventions such as the block statue with its cubelike body. In this masterly example the wide-eyed, smiling face is surrounded by a head cloth with a subtly curved outline



that forms a pleasing counterpoint to the more rigid contour of the jar.

The “troop captain” Minmose, whose name and title appear in the incised inscription, lived when Egypt’s military power was at its peak. The text contains a prayer to the goddess Nephthys, sister of Isis, to protect the organ in the jar and identifies the organ with Imseti, one of the four mythical “sons of Horus.” On a companion piece to this jar (Thorvaldsens Museum, Copenhagen), also inscribed for Minmose and once in the possession of the sculptor Bertel Thorvaldsen, Isis and the “son of Horus” Qebehsenuef are invoked.

DoA

Pointed Neck Amphora with Stand

Greek, ca. 500–450 B.C

Bronze

H. (amphora) 19 in. (48.3 cm); h. (stand) 6¾ in. (17.1 cm)

The Bothmer Purchase Fund, 2004

2004.171a,b

jars and occasionally as vessels for carrying water. Some notable terracotta examples of the fifth century B.C. in the Attic red-figure technique have survived in good condition, but pointed amphorae of bronze are a great rarity. This amphora is outstanding among the few extant examples for its preserved conical stand.

Both amphora and stand bear delicate decoration in very low relief, which exhibits the sharpness and restraint characteristic of the best products of the late Archaic and early Classical periods. The quality of the chasing on the amphora is particularly fine. On the shoulder is a tongue pattern in shallow relief; below are bands and running spirals with a chain of horizontal palmettes between them. The separately cast handles terminate at the shoulder in spotted feline heads fringed with flamelike tufts of hair. Of particular interest is the patina, which has not significantly altered the exterior. The gleaming golden color on the surface of the vessel provides an exceptional glimpse of the original appearance of a bronze from classical antiquity.

SH

Pointed amphorae often are represented in scenes on painted Greek vases as wine or oil



Textile Fragment

Central Asia, Sasanian, 5th–7th century
Silk

7½ × 42 in. (19 × 106.7 cm)

**Purchase, Friends of Inanna Gifts and
Rogers Fund, 2004**

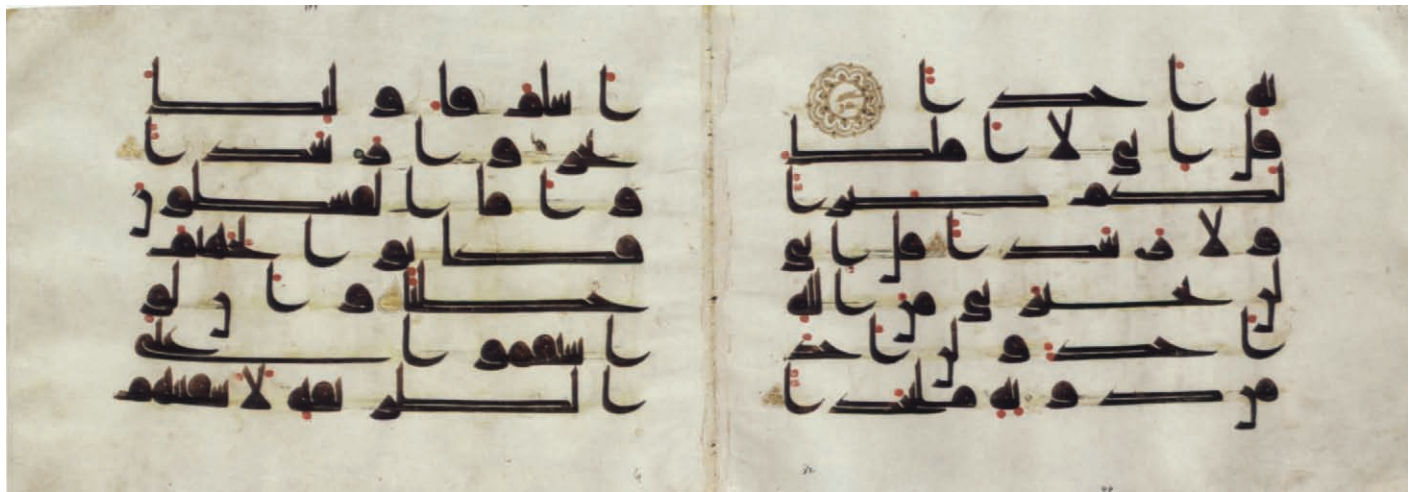
2004.255

This vertical strip of silk-weave fabric has a repeating pattern of winged horses in pearl roundels. In the background a stylized blossoming tree is flanked at the base by floral elements. Each horse has outstretched wings. A pearl band with fluttering ribbons encircles the horses' necks, and a ball and crescent supported by a shaft projects from their heads. The animals also have ankle fillets and knotted tails.

A thriving export, Sasanian textiles were dispersed throughout the ancient world, with the majority surviving from Central Asia. The motif on this textile is characteristically Sasanian. Such patterns with pearl roundels appear on the rock reliefs of Taq-i Bustan, Iran, and the winged horse is depicted on Sasanian stamp seals and metalwork; the ball-and-crescent headdress is known from royal crowns depicted on Sasanian coins. The winged horse has a long history in the ancient Near East, and from there the motif likely found its way into Greco-Roman imagery, where it was identified with the mythological Pegasus. JME



Detail



Qur'an Bifolium

*Central Islamic Lands (possibly Syria),
late 9th–10th century*

Ink, colors, and gold on vellum

Each page: 9 1/8 × 12 5/8 in. (23.2 × 32.1 cm)

Purchase, Friends of Islamic Art Gifts,

2004

2004.268

Once bound in a large-scale, multivolume Qur'an manuscript, the pages of this double folio are still attached, and the text is consecutive (verses sixteen to twenty-two of the seventy-second *sura*, or chapter), meaning that the two pages represent the innermost section of a quire. In Islamic manuscripts each quire was typically composed of four double pages. The calligraphy was copied in the Kufic style with a large reed pen in black ink, seven lines to a page. The writing (verses fourteen to sixteen and twenty to twenty-two) on the side shown here is crisp and easy to read, whereas the text on the coarser, or "bad," side of the vellum has partially faded. Gilded verse markers include a cluster of dots arranged in a pyramid after each verse, an H-shaped marker every five verses, and a large lobed medallion every twenty verses. Vocalization is indicated with red or green dots. Few Qur'ans produced in the early centuries of Islam exhibit this high quality, with bold, precise, and yet fluid script that reveals the hand of a master. In the Museum's collection, the only comparable object in terms of style, quality, and size is a single page from the celebrated Riefstahl Qur'an (acc. no. 30.45).

SC

Writing Box

*India (Gujarat or Sindh), late 16th–early
17th century*

Wood with ivory and sadeli decoration

13 1/2 × 20 7/8 in. (34.3 × 53 cm)

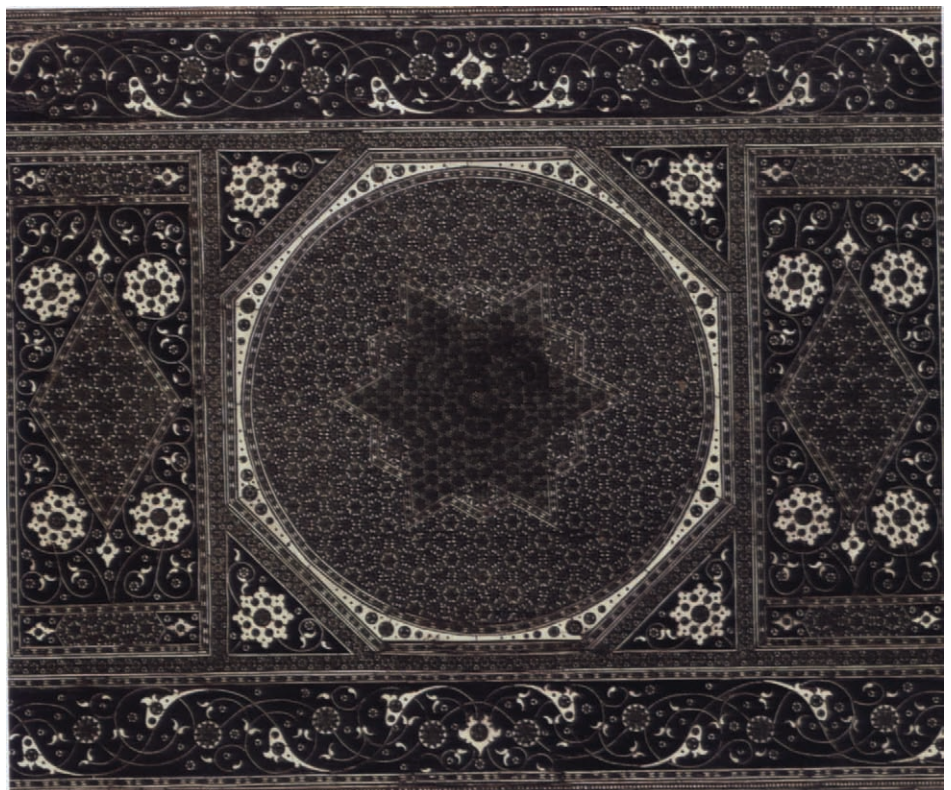
Purchase, Pat and John Rosenwald Gift,

2004

2004.439

The surfaces of this writing box are veneered with ebony and inlaid with ivory and *sadeli*, a micromosaic technique in use since antiquity.

It is associated with the eastern Mediterranean lands from whence it spread to Iran and India. This technique consists of binding together sections of diverse materials (tin, wood, ivory, bone, etc.), which are sliced transversally and formed into thin sheets of repeating patterns that are adhered to a wooden support. An earlier method of mother-of-pearl inlaid into wood, in the sixteenth century destined primarily for the Turkish market, predates *sadeli* in western India; this box, however, resembles a later



Detail



group, some of which were made for export to Europe.

The overall decorative scheme of the box closely relates to a wider Islamic taste. In particular, the areas of complex geometric patterning and medallion forms, especially the central star motif, recall the distinctive and influential formula that evolved in the Mamluk and Ottoman worlds, where it became a familiar treatment for the surfaces of furniture, doors, ceilings, carpets, and textiles. The borders around the edges of the box contain scrolling vines bearing half-palmette motifs in a contrasting and more fluid drawing style.

NH

including one made for the duke of Alba in the late sixteenth century (Kunsthistorisches Museum, Vienna). The stone was usually a compound of organic and inorganic materials, including bezoar, shell, amber, musk, resin, and crushed precious gems, which would be scraped and ingested with tea or water.

The egg-shaped gold container enclosing this stone consists of hemispherical halves, each covered with a layer of pierced, chased, and

chiseled gold foliate openwork. An arabesque surface pattern is overlaid with an ogival trellis containing a variety of beasts, some highly Europeanized, including unicorns and griffins. The source of these images is likely to have come into Goa through the Portuguese and may also reflect a particular European patron. (This example was brought to England in the eighteenth century by a British officer in the East India Company.)

NH

Goa Stone Container, with Stone and Stand

India (Goa or western India), late 17th–early 18th century

Container and stand: worked gold; Goa stone: organic and inorganic material, gilded

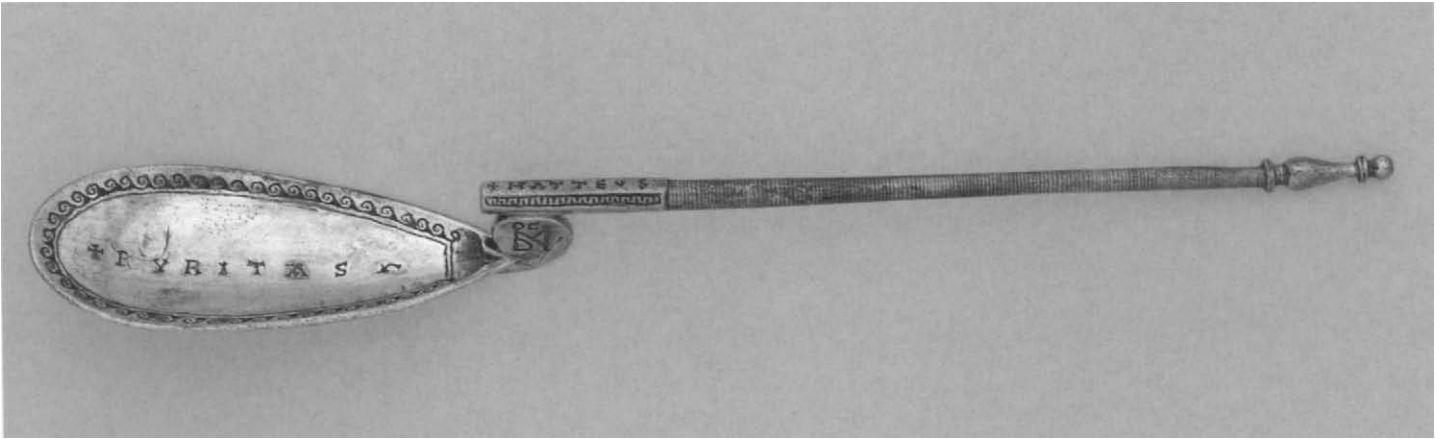
H. (container) 6³/₈ in. (16.2 cm); h. (stone) 2⁷/₈ in. (7.3 cm)

Rogers Fund, 2004

2004.244a–c

Goa stones, named for the place where they were manufactured by Jesuits in the late seventeenth century, were man-made versions of bezoars (gallstones from ruminants). Both types were used for their medicinal and talismanic powers. These treasured objects were encased in elaborate containers of gold and silver and often exported to Europe. Surviving examples are recorded in European treasuries,





Spoon

Byzantine, 500–700

Silver with niello decoration, traces of gilding

L. 10 in. (25.3 cm)

Purchase, John C. Weber Gift, in honor of Helen C. Evans, 2005

2005.39

Probably once part of a set, this handsome spoon exemplifies the exceptional quality of the finest Early Byzantine silver. The spoon's bowl, outlined in an elegant wave pattern worked in niello, contains an inscription in Latin: *puritas*, or "purity." The tapering stem with traces of gilding displays in niello the name *Matheus*, possibly a reference to the evangelist Matthew. Small crosses beside the inscriptions and on the disk connecting the bowl and the stem place the work within a Christian context. Also on the disk is the monogram of the as-yet-unidentified owner. The use of Latin for the inscriptions associates the spoon with Roman imperial tradition, which was transferred to the new Rome, Constantinople, in the fourth century. HCE

Pectoral Cross

Byzantine, 1200–1400

Gold with pearls

H. 1 7/8 in. (4.8 cm)

Purchase, John C. Weber Gift, in honor of Pete Dandridge, 2005

2005.38

Byzantine interest in elaborate small religious works made for personal adornment is clearly reflected in this elegant cross. Careful study by the Museum's Objects Conservation Laboratory identified the varied techniques—

gold filigree, granulation, and wire laid over sheets of gold—used to create the sophisticated interplay of patterns, light, and shadow on the front and back surfaces of the cross. While its shape, with flared arms ending in roundels, is long known in Byzantium, the metalwork decoration relates the cross to the empire's last centuries. Similar designs appear on earrings and other decorative works of the thirteenth and fourteenth centuries from throughout the Late Byzantine sphere, especially Greece and the Balkans. HCE



Ring

German (Ottonian), ca. 950–1050

Gold with cloisonné enamel

Diam. 3/4 in. (1.7 cm)

The Cloisters Collection, 2004

2004.274

This rare object is one of the most opulent and technically complex gold rings to survive from the early Middle Ages. The micro-architectural form, with two opposing felines gripping the bezel, holds in the center a cloisonné enamel with a flower shape, possibly intended for apotropaic purposes. Originally the floral design was encircled by seed pearls. Such complexity is found on contemporary brooches but seldom on rings. Because of its small size, this ring may have been made for an aristocratic woman. Probably produced in a workshop serving the Ottonian court (named for Otto the Great, 912–973, and his descendants), this exceptional work joins two contemporary gold and jeweled Ottonian brooches in the collection. CTL





Head

Upper Rhenish (Strasbourg), ca. 1280–1300
Sandstone

H. 11 $\frac{3}{4}$ in. (30 cm)

The Cloisters Collection, 2004

2004.453

This imposing head is carved in the distinctive red sandstone of the Upper Rhine. With its long hair in deep ringlets framing the face, thick curling mustache, and protruding beard, the head may represent an apostle, but the possibility that it depicts another figure from the Hebrew scriptures cannot be ruled out. Undoubtedly, it surmounted a column statue, which probably featured an attribute for precise identification.

In the treatment of the hair, the furrowed brow defined by nesting “chevrons,” and the parted lips, the head is remarkably close to the late-thirteenth-century sculptures of the central portal of the west facade of Strasbourg Cathedral. This key monument suffered greatly during and after the French Revolution. It is possible that the head was part of the sculptural program of the cathedral or of another local site dating from the end of the thirteenth century.

PB



Virgin and Child in Glory with Donor

German (Cologne), ca. 1510

Colorless glass, vitreous paint, and silver stain

Diam. 9½ in. (24 cm)

**The Cloisters Collection, by exchange,
2004**

2004.382

A popular devotional image of the late Middle Ages, the Virgin and Child on a crescent moon surrounded by rays of glory appears before a kneeling donor as though a miraculous vision. A plaque inscribed with his name, Peter Schlebusch, identifies the donor, wearing robes with a cowl. Schlebusch was a prominent family in Cologne; documents refer to a Johannes Schlebusch who matriculated at the University of Cologne in 1512, and others in the family are connected with the church of Saint Peter. The style is typical of the late-fifteenth- and early-sixteenth-century Cologne school of painting—a blending of Netherlandish and Lower Rhenish traditions. Reaching out toward the pious donor, the squirming Christ Child tempers the austerity of this iconic image.

TBH

Jean Bourdichon

French (Tours), 1457–1510

Annunciation from a Book of Hours

Ca. 1485–90

Tempera and gold on parchment

3¾ × 2¾ in. (9.6 × 6 cm)

Gift of Peter Sharrer, 2004

2004.564

As part of a daily cycle of prayers in honor of the Virgin, Matins is habitually illustrated by an Annunciation, with the angel Gabriel announcing to Mary that she will bear the infant Jesus. Inhabitual, however, are details of this composition by Jean Bourdichon of Tours, the foremost illuminator to the court of France during the reigns of Louis XI, Charles VIII, Louis XII, and Francis I (1461–1547). Despite his magnificent wings, the angel appearing from the right with crossed arms seems less a heavenly apparition than a confidant. However, it is the golden light suffusing the scene that conveys an other-worldly aspect. Originally the image would have been framed by a floral border, partly visible at the upper left and upper right, and by the opening words of the prayers. BDB





Duccio di Buoninsegna

Italian (Sienese), act. by 1278, d. 1318

Madonna and Child

Ca. 1295–1300

Tempera and gold on wood, with original engaged frame

11 × 8 1/8 in. (28 × 20.8 cm)

Purchase, Rogers Fund, Walter and Leonore Annenberg and The Annenberg

Foundation Gift, Lila Acheson Wallace Gift, Annette de la Renta Gift, Harris Brisbane Dick, Fletcher, Louis V. Bell, and Dodge Funds, Joseph Pulitzer Bequest, several members of The Chairman's Council Gifts, Elaine L. Rosenberg and Stephenson Family Foundation Gifts, 2003 Benefit Fund, and other gifts and funds from various donors, 2004

2004.442

Painted about 1295 to 1300, this exquisite *Madonna and Child* by the great Sienese painter Duccio di Buoninsegna is among the most important single acquisitions of the last two decades. Although well known in the literature, the painting has been inaccessible, even to scholars, for over half a century. Nonetheless, its innovative qualities and intrinsic beauty have been much discussed:

the use of an illusionistic parapet behind which the Madonna and Child appear (a feature of countless later Renaissance paintings); the tender gesture of the child, who reaches upward to push aside his mother's veil; the Virgin's distant, melancholy, yet deeply moving expression; the use of the drapery folds to describe the underlying forms of the body (note, for example, the area between the spread legs of the Christ Child, or the falling pattern of the inner veil of the Virgin); and the refined sense of color. On all these counts this picture marks the opening page of the most glorious chapter of Duccio's art, culminating in his great *Maestà* altarpiece in the Museo dell'Opera del Duomo in Siena (1308–11)—a milestone of Western art, comparable only to Giotto's frescoes in the Scrovegni Chapel in Padua. Duccio unquestionably knew Giotto's work, and the illusionistic parapet is adapted from the Florentine painter's experiments in his frescoes at Assisi. Both artists rejected the flat codified schemas of medieval and Byzantine tradition, attempting to enrich their depictions of sacred history by reference to the complex and varied world of human experience. In this regard their work offers an analogy to Dante's sublime poetry and a response to the devotional literature promoted by the followers of Saint Francis. Duccio explored this new world of sentiment and empathetic emotional response with a lyricism and sensitivity to color that became the basis of Sienese painting. His refined vision attains its first cogent statement in the Metropolitan's *Madonna and Child*, and it is for this reason that this panel, intended for private devotion, is so notable.

Acquired by Count Gregori Stroganoff in the late nineteenth century, it first came to attention when it was exhibited in Siena in 1904, on the occasion of the *Mostra d'arte senese*. In her review of that show, Mary Logan (Berenson) described it as “perhaps the most perfect work . . . which, small though it is, offers so much majesty, dignity, and profound sentiment. Taken alone, it is worth all the other paintings exhibited under the name of Duccio.”

KC

The Annunciation

German (Upper Rhine), ca. 1440

Oil on panel

6¼ × 4⅛ in. (16 × 10.5 cm)

Gift of Julie and Lawrence Salander, in honor of Keith Christiansen, 2005

2005.103

This exceptional early panel exemplifies the influence of Netherlandish art on fifteenth-century German painting. Masterfully executed, it exhibits an appealing palette of warm rose and purple tones. The picture's idiosyncratic style and quirky charm are

conveyed by the topsy-turvy perspective of the domestic interior filled with everyday objects. The Hebrew script over the windows and doorway may be the word *b'terem*, signaling the passage in John 8:58 that refers to God incarnate in Mary's womb. As is relatively common in south German Annunciations, Gabriel presents to the Virgin a document, which frames the Annunciation as a legal transaction and as proof of the new covenant between God and humanity. Red seals were reserved for the business of kings, and here the three seals dangling from the document represent the Trinity.

MA





Master FVB

Netherlandish, act. ca. 1475–1500

Saint Thomas from a Series of Christ and the Apostles

Ca. 1490–1500

Engraving

Sheet: 7³/₈ × 4 in. (18.6 × 10.3 cm)

Purchase, Rogers Fund, Barbara and Howard Fox Gift, and A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest, 2004

2004.434

This compelling portrayal was created by one of the outstanding printmakers active in the Netherlands during the last quarter of the fifteenth century. Master FVB's realistic rendering and psychologically penetrating depiction of subjects, supremely evident in this introspective saint gazing off in contemplation, distinguish his work from that of his Late Gothic contemporaries. The artist's actual identity remains unknown; the name bestowed upon him by scholars derives from the monogram he engraved at the bottom of his prints.

The apostle Thomas, patron saint of builders and architects, holds his identifying attribute, an architect's square. His association with architects arose from a fourth-

century apocryphal romance, the *Acts of Thomas*, in which Thomas was ordered to design and build a palace for an Indian king. Thomas converted the king's subjects to Christianity and ultimately converted the king himself.

NMO

Jacopo Ligozzi

Italian, 1547–1627

Botanical Specimen (Motherwort or Leonurus cardiaca)

1577–91

Brush with watercolor and gouache on vellum

21 × 13¹/₈ in. (53.3 × 33.3 cm)

Promised Gift of David M. Tobey and Purchase, Rogers Fund, 2004

2004.435

In this large and rare drawing we see a finely detailed specimen of Motherwort (*Leonurus cardiaca*), a plant of the mint family with important medicinal properties for treating both heart and gynecological conditions recog-

nized since the ancient Greeks. True to the primarily scientific purpose of describing the specimen, the artist portrayed it frontally and in large scale (the image appears to be lifesize), in order to achieve the greatest amount of identifying detail. He chose to represent the Motherwort in early bloom, with only a few small pale pink blossoms. The square stem shape characteristic of all mint plants is perfectly discernible; the rendition of each of the jagged ash-gray green leaves is precise. While the artist's mastery of perspective and pictorial effects of form in space is everywhere apparent, he nevertheless restrained his use of such devices in order not to compromise the scientific accuracy. The drawing was probably part of the program to illustrate the exotic botanical specimens in the gardens of Francesco I de' Medici (1541–1587) at Florence and Pisa. Ligozzi's career as a scientific illustrator was the most innovative and influential aspect of his life's work, and his botanical drawings stand as milestones in the early modern history of scientific illustration.

CCB





Capricorn and Sagittarius

Italian (Venice), ca. 1530–40

Convex bronze sections of a zodiac frieze

W. (.1) 7 5/8 in. (19.4 cm), (.2) 8 3/4 in. (22.2 cm)

European Sculpture and Decorative Arts

Fund, 2004

2004.440.1, .2

Typically Venetian are the punched grounds against which the forms dance on these frieze sections. More sinuously elegant than reliefs by leading Venetian bronze sculptors of the generation active about 1500–1520—Alessandro Leopardi, Vittore Gambello (known as Camelio), and the Master of the Barbarigo Reliefs—the present two may date slightly later but are still informed by High Renaissance standards of expression and organization. The band to which they belonged was exceptionally large—on the basis of these two of the zodiac's twelve signs, the original ring has been projected at thirty-two to thirty-eight inches in diameter. Its function can only be surmised. At *Sagittarius's* top left are faint remains of an inscription, which is mostly filed away. One can discern *F.CIT A°* (abbreviations for *fecit* and *anno*) and a space for numerals, of which the last may be a two. When first recorded in the mid-nineteenth century, in the fabled Fejérváry-Pulsky collection in Budapest, the fragments were said to be of ancient Roman origin. Working in support of that idea, someone did his best to destroy the inscription's contradictory evidence.

JDD

Giovanni Zacchi

Italian (Bologna), b. 1512–15, d. ca. 1565

Cardinal Fabio Mignanelli

Ca. 1551–57

Silver-gilt medal

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

Purchase, Stephen Scher Gift, 2005

2005.23

The medallist Zacchi was on the sidelines at the Council of Trent, where he modeled the portrait of Cardinal Fabio Mignanelli (1496–1557), emissary of popes from Paul III to Pius V. In keeping with Counter-Reformation aesthetics, the cardinal has an austere but imposing presence. This is the only known cast of the medal in silver. Its burnished lemony gilding serves as a foil for the vestments' tactile weave.

JDD





**Master of the David and Saint John
Statuettes**

*Italian (Florence), act. late 15th–early 16th
century*

The Archangel Michael

Ca. 1510–20

Terracotta

*H. 30½ in. (77.5 cm), mounted on later wooden
base*

Partial and Promised Gift of Alexis

Gregory, 2004

2004.534

Florentine ceramic sculptors about 1500 successfully imbued their statuettes with the charm and solid compositional principles promoted by High Renaissance painters such as Fra Bartolommeo. They must have mar-

keted them successfully as well. Anonymous modelers, later given monikers such as the “Master of the Unruly Children” and the “Master of the David and Saint John Statuettes,” formed sizable studios from which poured a steady stream of terracottas with religious themes. Our archangel is one of the last-named master’s largest and finest moments. Michael, in well-studied contrapposto, stands effortlessly triumphing over a dragon of comic-book mien. His daintily fashioned corselet bears the heads and wings of two seraphim in reference to his role in the sacred mysteries. He has lost his usual attributes, his sword and the scale pan in which he would have weighed the souls of the departed. They were no doubt made of gilt metal or wood.

JDD

(opposite)

Jacques Callot

French, 1592–1635

***Equestrian Portrait of Louis de Lorraine,
Prince de Phalsbourg (1588?–1631)***

Brown ink washes over a black chalk

underdrawing

9¾ × 13¼ in. (24.7 × 33.3 cm)

**Promised Gift of Leon D. and Debra R.
Black and Purchase, 2003 Benefit Fund,
2004**

2004.235

Technical innovation, a fertile imagination, and empathy for the human condition made Callot the most successful printmaker of his era. His services were sought after by the Medici court in Florence and, following the death of Cosimo de’ Medici in 1621, by the ducal court in Nancy, where he depicted subjects ranging from courtly amusements to the ravages of war.

Here, the windblown figure of a prince astride a rearing horse is set against the backdrop of a smoke-filled battlefield. Using brilliant golden-brown washes of varied intensity, Callot intuitively distilled form and landscape into quasi-abstract areas of tone. Although the composition would ultimately be translated into etched lines for the print, Callot’s tonal shorthand anticipated the multiple bitings of the plate, which created a series of gradually lighter planes suggesting spatial recession. Tiny pricked holes around the horse and rider allowed the artist to flip the composition and transfer the central group to the next drawing in the preparatory process.

As childhood friend of Duke Henri II and brother-in-law to his successor, Louis de Lorraine was an important figure in the Lorraine court. The catalyst for Callot’s print must have been Emperor Ferdinand II’s elevation of Phalsbourg to a principality, thereby conferring on Louis the title of prince. PS

Guercino (Giovanni Francesco Barbieri)

Italian, 1591–1666

Seated Nude Young Man

*Modified black chalk (dipped in a gum
solution), traces of white gouache highlights, on
light brown paper*

23 × 16½ in. (58.4 × 41.8 cm)

**Purchase, Rogers Fund and Mr. and Mrs.
David M. Tobey Gift, 2004**

2004.250



This monumental study is probably an exercise, without a final work in mind. The model has nearly feminine features and long, wavy hair, which contrasts with the carefully described, somewhat bulky body; the large feet are typical of the young Guercino's figural vocabulary. The complex pose is designed to show off the artist's virtuosity as an anatomical draftsman.

Guercino used a distinctive technique, dipping black chalk into a gum solution to create dark, dense areas of shadow on the fairly coarse paper. He quickly defined the forms in broad areas of light and shadow, and in many passages he rubbed the strokes of black chalk by stumping to create a smoky effect. The sheet relates to a small group of life drawings of similar subject matter, scale, and medium all dating from 1618 to 1621. Together, they attest to the pedagogic aspect of Guercino's early career. Count Carlo Cesare Malvasia's biography (1678) states that Guercino was widely sought as a teacher of anatomical drawing and that in 1616 he founded an *Accademia del Nudo* in his native town of Cento. By 1617 Guercino seems to have had as many as twenty-three pupils, and his academy functioned successfully until at least the mid-1620s. CCB

C. Lacroix

*Franco-Flemish, act. also in Genoa, late
17th–early 18th century*

Bust of a Nobleman

Ca. 1680–1700

Ivory, mounted on a later wood socle

H. 5¼ in. (13.3 cm)

**Purchase, Friends of European Sculpture
and Decorative Arts Gifts, Edward J.
Gallagher Jr. Bequest, in memory of his
father, Edward Joseph Gallagher, his
mother, Ann Hay Gallagher, and his son,
Edward Gallagher III, and The Isak and
Rose Weinman Foundation Inc. Gift, 2005
2005.243**

The virtuoso Baroque carver, here signing *C. Lacroix fecit* (under the man's left arm), was a Franco-Flemish native whose principal activity was in Genoa; he was possibly the same Lacroix, given name unrecorded, who was in Rome producing sculptures for the gardens at Versailles in 1680. Our subject has not been ascertained, but his identity may someday be unraveled through his distinctive pockmarked face and pugnacious profile. The two-ribbon tie was worn both in Genoa and at the court of Louis XIV. Lacroix established these details, as well as the pseudobrocade, with punctilio, but what really excited him was capturing the arrested flowing movement of wig and lace.

JDD



Johann Daniel Sommer II

German, 1643–1698?

Wig Cabinet (Cabinet de Coiffure)

German (Künzelsau), ca. 1685

Oak, walnut, horn, silver, pewter, mother-of-pearl, and brocaded damask

H. 16 in. (40.6 cm)

**Purchase, Rogers Fund and Cynthia
Hazen Polsky Gift, 2004**

2004.417

Despite the superb quality of his furniture, little is known about the cabinetmaker Johann Daniel Sommer. He must have worked during his travels as a journeyman in Paris. Indeed, a “Jacques Sommer” is recorded in Paris, before 1666, as making elaborately decorated sets of mirrors with matching tables and candlestands for the French court. Sommer’s style suggests





cooperation with the Royal cabinetmaker Pierre Gole (ca. 1620–1684). After Sommer's return to Germany about 1667, he introduced the highly complicated "Boulle" marquetry, incorporating horn, tortoiseshell, and various metals, to his homeland. Sommer made this unusual wig cabinet for Johann Gottfried von Guttenberg (1645–1698), prince-bishop of Würzburg and duke of Franconia, as is indicated by the mirrored monogram JVG on the lid. It was designed as a showpiece for the *levée*, the prince's ceremonial morning rising, attended by the most important guests of the day. Since hairdressing played an essential part in courtly etiquette, the decoration of all accessories needed in this exaggerated procedure had to reflect the owner's aristocratic status.

WK

Ewer and Basin (Lavabo Set)

Moldavian (Chisinau), most likely court

workshop, ca. 1680–85

Silver, partially gilded

H. (ewer) 15¾ in. (40 cm)

Wrightsmen Fund, 2005

2005.62.1, .2a,b

This set is the most important example of seventeenth-century goldsmith work to survive from the culturally united regions of Moldova, Transylvania, and Wallachia. The floral repoussé decoration is related to a design book of the goldsmith Andreas Tar dating from about 1680 preserved in the Transylvanian National Museum (Kolozsvár, Romania). Combining the ornate Northern Baroque flower style with the exotic shape of Islamic vessels, the set reflects its unusual history.

The coat of arms is that of Ioan Serban Cantacuzino, grand duke of Wallachia (r. 1678–88). The weight (nearly ten pounds) suggests that it was intended for the 1699 marriage of his daughter Cassandra to the Moldavian Grand Prince Dimitri Cantemir (1673–1723). Cantemir's attempt to liberate his country from the Ottomans in 1711 ended in disaster, and he went into exile in Russia. The set is recorded in an Imperial Russian treasury inventory in 1859 and declared a monument to "mankind's artistic creativity" in metalwork, leading to its electrotype reproduction by the English firm Elkington. Later it was described as an "object of significance" in the 1901 inventory of the Private Cabinet of Peter the Great and Treasure Gallery of the Hermitage Museum, Saint Petersburg, and was sold in 1932 by the Soviet government.

WK

**Antonio Gai***Italian (Venetian), 1686–1769***Meleager***1735**Marble**H. 56¼ in. (142.9 cm)***Gift of Mrs. Judith M. Taubman, 2005***2005.107*

Meleager, the mythological hero, led the team of hunters who banded together to slay the Calydonian boar, a ferocious beast sent by the goddess Artemis to terrorize his family kingdom. He is typically portrayed with the boar's head at his feet; here he also wears an animal pelt draped gracefully around his shoulders. According to legend, Meleager fell in love with the huntress Atalanta, the only woman among the band, and offered her the trophy in recognition of her prowess. Our sculpture was originally paired with one of Atalanta when it was acquired by Joseph Smith (1682–1770), the British consul to Venice, a great supporter of the arts known for his patronage of Canaletto.

The under-lifesize figure shows a round-cheeked youth just on the verge of manhood. His stance and elegantly chiseled mop of hair evoke the widely reproduced portraits of the Roman emperor Hadrian's favorite, Antinoüs, and contribute to an overall impression suggestive of the Neoclassical taste that prevailed later in the century. Gai, one of the more gifted practitioners of Venetian garden sculpture, enjoyed a particular vogue among the English travelers on the grand tour who were great promoters of Neoclassical style. JH

Ewer and Basin*French (Sèvres), 1795**Hard-paste porcelain**H. (ewer) 9⅞ in. (25.2 cm); w. (basin) 15¾ in. (40 cm)***Purchase, Mrs. Sid R. Bass Gift, in honor of Mrs. Charles Wrightsman, 2004***2004.158a,b*

For the Sèvres porcelain factory, the years of the French Revolution were difficult ones. The majority of the aristocratic clientele that had traditionally purchased its products were either killed or driven into exile, and the demand for luxury products such as porcelain was much diminished in the ruinous econ-



omy created by the Revolution. Despite these challenges, however, the Sèvres factory managed to survive, and some of its most original products date from this period.

This ewer and basin reflect several stylistic currents at the forefront of fashion in the last decade of the eighteenth century. The spare, elegant lines of both the ewer and basin embody the austerity of the most up-to-date Neoclassical taste, and the contemporary fascination with hardstones can be seen in the imitation porphyry surfaces that decorate the exterior of the basin and the bottom half of the ewer. Lapis lazuli, marble, and porphyry were among the surfaces imitated by the painters at Sèvres; the complex speckled patterns and the deep purple hue of porphyry must have been especially difficult to achieve, for this type of decoration is rare even on expensive objects such as this ewer and basin.

JM

John Croker

German, 1670–1741, act. in England from 1691

John Sigismund Tanner

German, d. 1775, act. in England from 1728

The Children of George II

1732

Reverse of a silver medal of George II and Queen Caroline

Diam. 2 7/8 in. (6.9 cm)

Gift of Assunta Sommella Peluso, Ada Peluso and Romano I. Peluso, in memory of Ignazio Peluso, 2004

2004.353

The obverse of the medal of George II and Caroline shows them formally confronting each other. On the reverse, however, the bust of Frederick, prince of Wales, is surrounded by those of six siblings, whose pert profiles may bring to mind children by Hogarth. Each prince's or princess's name is inscribed in the scroll that forms the exergue. This, a die-struck medal, is an extremely fine specimen of the type George II presented to foreign dignitaries.

JDD





Maurice-Quentin de La Tour

French, 1704–1788

Préparation for a Portrait of Louis XV

Pastel on blue paper

12 $\frac{3}{4}$ × 11 $\frac{3}{4}$ in. (32.5 × 30 cm)

Gift of Mary Tavenor Holmes, in honor of Donald Posner, 2005

2005.66

In the age of Enlightenment, when the medium of pastel gained immense popularity, La Tour was perhaps its most gifted practitioner. He was distinguished from his peers by his ability to capture not only a likeness but also the inner spirit of his sitters. In pursuit of this end he developed a method of preparing his works through preliminary studies of the head, seen from different angles and with different expressions. Described by the French term *préparation*, these rapid drawings in pastel, often done on blue paper, showcase La Tour's virtuoso talents.

This previously unknown pastel study was made as part of the preparatory process for La Tour's first portrait commission of King Louis XV, exhibited in the 1745 Salon. This close study was undoubtedly done from life and makes clear the access granted him by

the king. The sense of underlying bone structure and the tone and texture of the complexion are expertly achieved, but most impressive is La Tour's ability to convey the quality of mind behind the young king's eyes, projecting an animated and engaged intellect.

PS

Smallsword

Possibly Dutch, ca. 1750–60

Gold and steel

L. 36 $\frac{3}{8}$ in. (92.5 cm)

Gift of Peter Finer, 2004

2004.525

Smallswords, like snuffboxes, cane handles, and other male accessories, were invariably decorated with ornament of the most current fashion. Sword hilts in the French-inspired Rococo style were popular throughout Europe from the 1730s to as late as 1770, but few demonstrate the originality of design, superb craftsmanship, and pristine condition of this example. Embodying the asymmetry of the Rococo, every element of the hilt twists and turns. The principal surfaces are spirally gadrooned, the deep furrows

separated by engraved ridges. The baluster grip has an elegant, sinuous profile, and the guard tips end in flower buds or foliate flourishes. The design is flamboyant yet controlled. The hilt's delicate quality is enhanced by its small proportions, which suggest that it was made for an adolescent.

The absence of hallmarks raises questions about its place and date of manufacture and the identity of its maker. The bulbous grip and "boat-shell" guard are typically found in combination on Rococo hilts made in Germany, Holland, and Russia. The blade, however, offers a clue as to the hilt's origin: its etched and gilt decoration includes a crowned rampant lion holding a saber and a bundle of seven arrows, emblem of the United Provinces of the Netherlands. If the blade is original to the sword, this hilt would rank among the finest known Dutch examples. SWP





Gabriel de Saint-Aubin

French, 1724–1780

The Triumph of Pompey

Watercolor, gouache, and graphite, over pen and black ink and black chalk

8 1/4 × 15 3/8 (20.8 × 39.2 cm)

Promised Gift of Leon D. and Debra R. Black and Purchase, Rogers Fund, 2004

2004.436

Saint-Aubin began but never completed the training required of a history painter at the Royal Academy. Instead, he prowled the sale-rooms, exhibitions, parks, and boulevards of Paris, sketching incessantly the world around him, melding observation, allegory, and erudition in visions of unequalled inventiveness. Aside from a handful of paintings and a small corpus of prints, Saint-Aubin's legacy is to be found in his drawings, thousands of which were left in disarray in his studio at his death.

Among his few commissions was a series of designs for prints presenting major events of Roman history published by historian Philippe de Prétot beginning in 1762 under the rubric *Spectacle de l'histoire romaine*. This recently discovered drawing represents the triumphal entry into Rome in 61 B.C. of Pompey, onetime ally and eventual enemy of Julius Caesar. To celebrate his military victories around the Mediterranean, the laurel-crowned general is borne in a serpentine procession winding through an imaginary view of ancient Rome illuminated by the glow of the setting sun. The streets and balconies overflow with elegant spectators gazing upon the exotic spoils of war paraded

before them: richly adorned prisoners, soldiers carrying trophies, and a row of elephants bearing the golden crowns of deposed foreign rulers.

ps

Snuffbox

German (Nymphenburg), ca. 1770

Hard-paste porcelain and gold

H. 3 1/8 in. (8 cm)

Purchase, Friends of European Sculpture and Decorative Arts Gifts, 2004

2004.512

This snuffbox is notable for the high quality of its painting and for the ambitiousness of its decorative scheme. The exterior of the cover is painted with a view of Munich copied from a painting by Bernardo Bellotto of 1761, and the sides and bottom of the box

are decorated with views of south German castles associated with the Bavarian court. Among the structures depicted are those at Schleissheim, Fürstenried, Dachau, Lichtenberg am Lech, and Nymphenburg, the latter housing the small porcelain manufactory where this snuffbox was made. The castles on the snuffbox are based on watercolors by Maximilian de Geer (1690–1768) that in turn were copies of paintings by Franz Joachim Beich (1665–1748), the court painter in Munich.

The interior of the box displays a scene of a deer hunt on Lake Starnberg and, unusually, a finely detailed lozenge pattern evocative of the contemporary textiles that often lined a coffer's interior. The decoration of the box's gold mounts includes the letter *S*, presumably the initial of the as-yet-unknown original owner of this small yet highly refined luxury object.

JM





Jean-Auguste-Dominique Ingres

French, 1780–1867

**Admiral Sir Fleetwood Broughton
Reynolds Pellew**

1817

Graphite on wove paper

12 × 8¾ in. (30.5 × 22.3 cm)

**Gift of Mrs. Charles Wrightsman, in
honor of Philippe de Montebello, 2004**

2004.475.1

Fleetwood Pellew was one of the fortunate Englishmen to have found himself in Rome and in the sight of Ingres's steady gaze during a singularly productive chapter in the artist's career. The British naval officer and his wife were probably on their honeymoon when they posed for drawn portraits.

Fleetwood's arrogant expression, the affected casualness of his stance, and the studied contradiction between his decorations and the exposed insides of his hat coalesce in an unforgettable characterization. Here is the proud figure of the favorite son of Admiral Edward Pellew (Viscount Exmouth), supreme commander of the British fleet first on the South Seas and then the Mediterranean.

At the tender age of nine Fleetwood joined his father in service of the Royal Navy and by eighteen was captain of his own ship. The elder Pellew was uncommonly pleased with this offspring, whom he described as a "firm, Manly, decided young man of the mildest manners and civillest deportment. . . . The management of his ship is excellent, his officers and men love him—so just and so temperate . . . he is." However in 1814, while in command of the forty-six-gun warship *Resistance*, the favored young Fleetwood was suddenly ordered back to England. His crew had staged a mutiny. CI



Charles-Ernest-Rodolphe-Henri Lehmann

French, 1814–1882

Faustine Léo (1832–1865)

Oil on canvas

39³/₈ × 32 in. (100 × 81.3 cm)

Signed, dated, and inscribed (lower right):

Henri Lehmann St Cloud / 20 Sept 1842, Oct 10

Purchase, Wolfe Fund and Mr. and Mrs.

Frank E. Richardson Gift, 2004

2004.243

The German-born Lehmann was, after Chassériau, J.-A.-D. Ingres's most accomplished student. The portrait, with stylized linearity that evokes that of Ingres, might well be Lehmann's response to Chassériau's *Comtesse de La Tour-Maubourg* of 1841 (2002.291), which Lehmann had seen in Rome. Yet its intensely saturated palette and intimate mood set Lehmann's work apart from that of Chassériau. Along with Lehmann's portraits of his lover, the Comtesse d'Agoult, and her lover, Franz Liszt, this canvas ranks among his best works in the genre.

The sitter, who was the artist's first cousin, appears in an earlier bust-length portrait of 1837; Lehmann also executed a reduced-scale replica of the present picture and several drawings of his cousin during the 1840s.

Thanks to Ingres's influence, Lehmann was awarded many prestigious commissions in Paris in the 1840s and the 1850s. From 1875 until his death he taught at the École des Beaux-Arts, where Camille Pissarro and Georges Seurat were his students. GT

Edgar Degas

French, 1834–1917

[Self-Portrait with Christine and Yvonne Lerolle]

Probably 1895–96

Gelatin silver print

14⁵/₈ × 11¹/₂ in. (37.1 × 29.3 cm)

**Purchase, Anonymous Foundation Gift
and Rogers Fund, 2004**

2004.335

While Degas was certainly aware of photography from the beginning of his career, his direct involvement with the medium was brief. In the mid-1890s, after making the majority of his paintings and experimenting with pastel and monotype, Degas took up photography with a passion. Characteristically, he eschewed the accepted standards of photographic practice, the rigid fashions of the portrait studio, and the aesthetics of the “photo-club” artist: instead, his approach to his materials was novel, driven exclusively by the effect he wished to achieve. “Daylight is too easy,” he wrote to Guillaume Tasset, his photographic supplier and printer in Paris, “what I want is difficult—the atmosphere of lamps and moonlight.” With his eyesight gradually failing and the precious daytime hours reserved for working on pastels and sculptures, Degas preferred to photograph in the evening, when he could impose greater control over the lighting. Most of his surviving works are figure studies, self-portraits, and portraits of his circle of intimate friends—including the family of the painter Henry Lerolle—in settings suggestive of realms more psychological than physical. In this magical image—one of Degas’s finest—the artist seems to lean back deep in thought, conjuring up a vision of youthful feminine grace in the form of the white-clad Lerolle daughters.

MD



Thomas Townsend*American, 1742–1827****Chest on Chest****Newport, Rhode Island, 1772**Mahogany, chestnut, and tulip poplar**H. 86¼ in. (220.3 cm)*

Purchase, Friends of the American Wing Fund, Mr. and Mrs. Robert G. Goelet Gift, Sansbury-Mills Fund, and Leigh Keno and The Hohmann Foundation Gifts, 2005

2005.52

To its unsurpassed collection of furniture by members of the Townsend and Goddard dynasty of cabinetmakers in colonial Newport the Museum has recently added a chest on chest that has everything in the way of quality, condition, authenticity, and provenance that a collector could desire. The design, with flanking fluted quarter columns and a scroll pediment top enclosing paired circular blind openings, is characteristic of the best Newport work. The craftsmanship is refined, the proportions particularly pleasing, and the condition wonderfully “untouched”: the wood’s deep purple hue shines through surface oxidations and accumulations of two centuries. The chest, which descended in the Gardiner family of Long Island, bears the paper label of its maker, Thomas Townsend, the name Nicholas Easton (presumably that of its first owner), and the date 1772.

MHH





(opposite)

Mather Brown

American, 1761–1831

General George Eliott

1790

Oil on canvas

$98\frac{1}{4} \times 64\frac{3}{8}$ in. (249.4 × 163.5 cm)

Purchase, 2003 Benefit Fund; Morris K. Jesup, Maria DeWitt Jesup, Dale T. Johnson, John Osgood and Elizabeth Amis Cameron Blanchard and Joel B. Leff Charitable Funds; Iola Haverstick, Dorothy Schwartz and David Hicks Gifts; and Gift of Alice and Evelyn Blight and Mrs. William Payne Thompson, by exchange, 2004

2004.276

Painted deliberately to attract attention at the Royal Academy of Arts, London, this spectacular portrait captures both the painter and his subject at the pinnacle of their respective careers. American by birth, Brown moved to London in 1780 and spent a decade successfully mimicking fashionable English portrait style.

Brown brilliantly depicted Sir George Augustus Eliott, a celebrated national hero, using a fully loaded brush to portray this radiant and virtuous leader of the most important victory Britain had seen in a long time, the battle against Spanish and French allied troops for the Rock of Gibraltar. Eliott's triumph occurred after three and a half years of combat. Brown's pyrotechnic portrait shows him during the battle of September 13–14, 1782, two days of fighting characterized by the British deployment of a newly devised red-hot shot that annihilated their foe.

CRB



John Wood Dodge

American, 1807–1893

Mary Louise Dodge

1836

Watercolor on ivory

$4\frac{3}{4} \times 3\frac{3}{8}$ in. (12.1 × 9.2 cm)

Purchase, Martha J. Fleischman Gift, in honor of Lillian Brenwasser, 2005

2005.29

The prolific and meticulous miniaturist John Wood Dodge made this inspired portrait of his wife, Mary Louise, for exhibition at the National Academy of Design. His imaginative composition derives from Baroque precedents—a figure swathed in sumptuous fabric behind an ornate balustrade—but is executed

in the popular Neoclassical style that favored crisp handling. The combination made the work altogether contemporary. The subject's direct gaze and beauty make it a bewitching image. This cherished portrait was passed down in the artist's family until its sale to the Museum this year.

CRB



with the keyed bugle in one hand instead of a baton; when playing the solo they would turn around and face the audience.

The instrument is equipped with eleven keys and a screw-tuning device, which is built into the separate shank to tune the pitch down to E-flat. Standard bugles have six to eight keys; the additional ones on this instrument guaranteed the best possible intonation.

HH

Ball, Black & Company

American, incorporated 1851

Pitcher

New York, ca. 1872

Silver

H. 11¼ in. (28.6 cm)

**Purchase, William Cullen Bryant Fellows
Gifts, 2005**

2005.10

The opening of the Suez Canal in 1869 fueled an international passion for Egyptian culture in the arts. Verdi's *Aida* was first performed in Cairo in 1871 and opened two years later in New York. In the decorative arts, Egyptomania inspired cabinetmakers, potters, glassmakers, and interior designers. Egyptian motifs appeared on silver flatware and electroplated hollowware, but large silver objects such as this pitcher are exceptionally rare.

Ball, Black & Company was one of America's leading retail establishments during the second half of the nineteenth century. Its finest designer was the German-born silversmith Johann Rudolph Wendt (1826–1907), who was probably responsible for this pitcher. According to the engraved inscription, it was presented to J. W. Bowdish, first cashier of the Bank of Pawling, upon his retirement in 1872.

BCW

Elbridge G. Wright

American (Boston), act. 1841–71

Keyed Bugle

1854

Silver

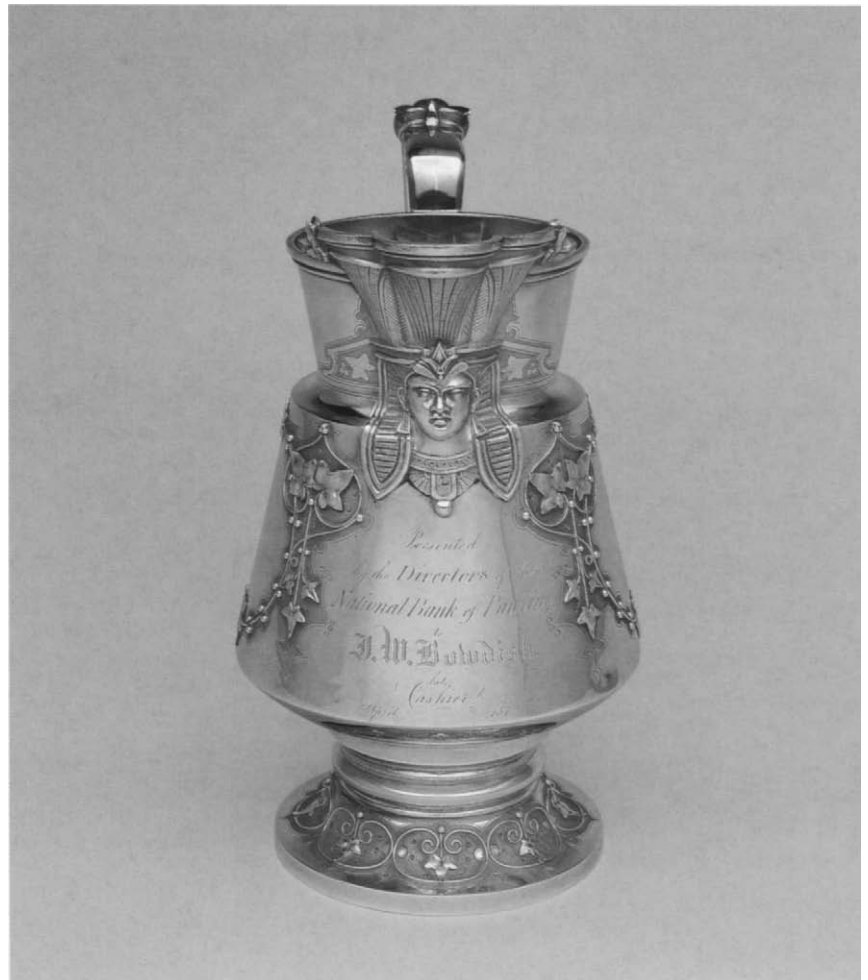
H. 13⅞ in. (33.3 cm)

**Purchase, Robert Alonzo Lehman Bequest,
2004**

2004.269a–e

Wright is considered the preeminent maker of keyed-brass instruments in America. His presentation keyed bugles were highly sought after and prized. This example is one of thirteen known presentation keyed bugles produced by his workshop.

During the nineteenth century silver presentation instruments were commissioned to honor outstanding cornet and keyed-bugle players. The instruments were beautifully decorated with engraved ornament and dedications. Members of the Portland Band in Maine gave this instrument in 1854 to Daniel H. Chandler, who was both its leader and E-flat keyed-bugle soloist from 1843 to 1872. Bandleaders like Chandler often conducted



**Edward Steichen**

*American (b. Luxembourg),
1879–1973*

Rodin—*The Thinker*

1902

*Gum bichromate print
15 1/8 × 19 in. (39.6 × 48.3 cm)*

**Gilman Collection, Purchase,
Harriette and Noel Levine Gift,
2005**

2005.100.289

THE GILMAN COLLECTION

With exceptional examples of nineteenth-century French, British, and American photographs, as well as masterpieces from the turn-of-the-century and modernist periods, the Gilman Collection has long been regarded as the world's finest collection of photographs in private hands. Formed by Howard Gilman and his curator, Pierre Apraxine, between 1977 and 1997, the collection contains more than 8,500 photographs, dating primarily from the first century of the medium, 1839–1939. In addition to many individual icons of photography by such masters as Julia Margaret Cameron, Roger Fenton, Nadar, Gustave Le Gray, Mathew Brady, Carleton Watkins, Edward Steichen, and Man Ray, the Gilman Collection

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In addition to those donors cited in the credit lines for the works reproduced on the following pages, support for the Gilman Collection acquisition was received from Mr. and Mrs. Andrew M. Saul; Mrs. Walter H. Annenberg and The Annenberg Foundation; Joseph M. Cohen; Jennifer and Joseph Duke; Mr. and Mrs. Henry R. Kravis; Cynthia Hazen Polsky; the William Talbott Hillman Foundation; Robert Rosenkranz; W. Bruce and Delaney H. Lundberg; the Sam Salz Foundation; Heidi S. Steiger; and two anonymous donors.

MD



Onésipe Aguado

French, 1827–1894

[Woman Seen from the Back]

Ca. 1862

Salted paper print from glass negative

12 $\frac{1}{8}$ × 10 $\frac{1}{8}$ in. (30.8 × 25.8 cm)

**Gilman Collection, Purchase,
Joyce F. Menschel Gift, 2005**

2005.100.1



John H. Fitzgibbon

American (b. Great Britain), 1816–1882

Kno-Shr, Kansas Chief

1853

Daguerreotype with applied color

7 × 5⁷/₈ in. (17.9 × 14.8 cm)

Gilman Collection, Purchase, Alfred Stieglitz

Society Gifts, 2005

2005.100.82



Adrien Tournachon

French, 1825–1903

[Self-Portrait]

Ca. 1855

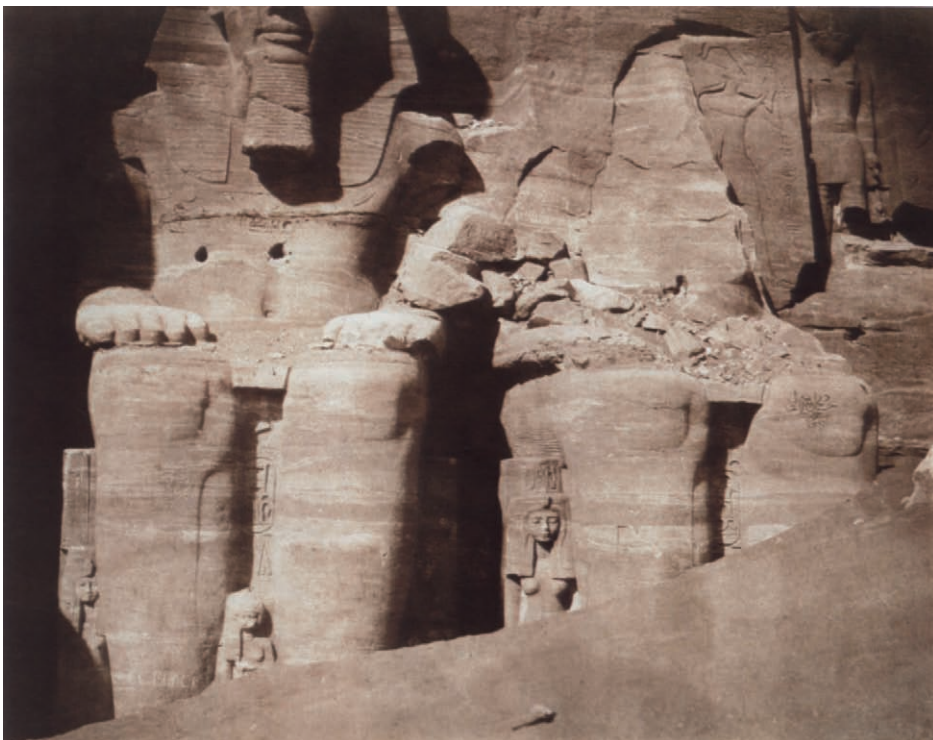
Gelatin coated salted paper print from glass negative

9¹/₄ × 6⁷/₈ in. (23.6 × 17.6 cm)

Gilman Collection, Purchase, The Horace W.

Goldsmith Foundation Gift, 2005

2005.100.44



Félix Teynard

French, 1817–1892

Abu Simbel

1851–52

Salted paper print from paper negative

9⁵/₈ × 12¹/₈ in. (24.3 × 30.8 cm)

Gilman Collection, Purchase, The Horace W.

Goldsmith Foundation Gift, 2005

2005.100.60



Lewis Carroll

English, 1832–1898

Alice Liddell as “The Beggar Maid”

ca. 1859

Albumen silver print from glass negative

6⁷/₁₆ × 4⁵/₁₆ in. (16.3 × 10.9 cm)

**Gilman Collection, Gift of The Howard
Gilman Foundation, 2005**

2005.100.20



Julia Margaret Cameron

English, 1815–1879

Philip Stanhope Worsley

1864–66

Albumen silver print from glass negative

12 × 9⁷/₈ in. (30.4 × 25 cm)

**Gilman Collection, Purchase, The Horace W. Goldsmith
Foundation Gift, 2005**

2005.100.27

Timothy O’Sullivan

American (b. Ireland), 1840–1882

**Fissure Vent of Steamboat Springs,
Nevada**

1867

Albumen silver print from glass negative

8⁵/₈ × 11³/₈ in. (21.9 × 28.8 cm)

**Gilman Collection, Purchase,
Marlene Nathan Meyerson Family
Foundation Gift, 2005**

2005.100.105





Man Ray

American, 1890–1976

[Rayograph]

1923–28

Gelatin silver print

19 1/4 × 15 5/8 in. (49 × 39.8 cm)

**Gilman Collection, Purchase, The Horace
W. Goldsmith Foundation Gift, 2005**

2005.100.140



Diane Arbus

American, 1923–1971

Girl in a watch cap, N.Y.C. 1965

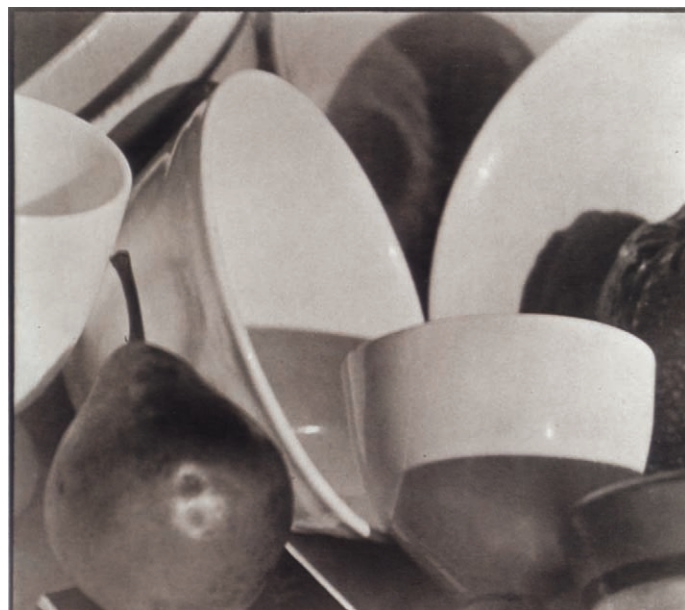
1965

Gelatin silver print

7 1/8 × 7 1/2 in. (18.2 × 18.9 cm)

**Gilman Collection, Purchase, Ann
Tenenbaum and Thomas H. Lee Gift,
2005**

2005.100.335



Paul Strand

American, 1890–1976

[Pears and Bowls]

1916

Silver-platinum print

10 1/8 × 11 3/8 in. (25.7 × 28.8 cm)

**Gilman Collection, Purchase, Ann
Tenenbaum and Thomas H. Lee Gift,**

2005

2005.100.137



Camille Pissarro

French, 1830–1903

Haystacks, Morning, Éragny

1899

Oil on canvas

25 × 31½ in. (63.5 × 80 cm)

Bequest of Douglas Dillon, 2003

2004.359

In 1884 Pissarro settled in the village of Éragny-sur-Epte. Painted the same year as his bird's-eye views of the Tuileries, this idyllic image of rural Éragny offers a counterpoint to his depictions of modern urban life. Its subject looks back to Impressionist iconography of the 1870s as well as to the more recent Haystacks series by Claude Monet.

The picture belongs to a group of ten views of the meadow surrounding his house, presumably painted in summer 1899. The works reveal Pissarro's interest in recording the light effects at different times of day; the same haystacks appear in an afternoon view. The vibrant greens that dominate *Haystacks, Morning, Éragny* are applied with a lively touch suggesting the fleeting moment Pissarro sought to capture.

KCG



Gabrielle “Coco” Chanel

French, 1883–1971

Ensemble

1922

Russet silk chiffon with red, blue, green, and russet foliate-patterned Kitmir cornély silk-thread embroidery

L. (at center back) 40 in. (101.6 cm)

Purchase, Friends of The Costume Institute Gifts, 2005

2005.114a,b

An apparent consequence of Chanel’s relationship with the Russian Grand Duke Dimitri Pavlovich was her association with the growing Russian aristocratic *émigré* population in Paris,

as well as her interest in Russian culture and aesthetics, which ultimately evolved in the affiliated Kitmir embroidery workshop. The Kitmir fusion of oriental stitching and stylized folk motifs was highlighted in Chanel’s early 1920s collections.

This afternoon ensemble from Chanel’s “Russian” collection of 1922 champions a Kitmir *cornély*, or chain-stitched machine embroidery, in a folkloric pattern across the entirety of the garment, which appears as well on the center square of a matching “babushka” scarf. The sheath bears the rare original “Gabrielle Chanel” label, later reduced to the *couturière*’s last name in a large, sans-serif type consistent with the designer’s emerging modernist aesthetic.

ESD

Hanna Nagel

German, 1907–1975

Woman in Blue Dress

1928

Lithographic crayon and watercolor on paper, mounted on cardstock

9⁷/₈ × 6⁵/₈ in. (25.1 × 16.9 cm)

Purchase, Lila Acheson Wallace Gift, 2004

2004.502

Between 1925 and 1929 Nagel created a series of drawings, using as models muscular nude athletes, corpulent female factory workers, ethereal young women, and prim provincial matrons. Exceptional among these usually placid sitters is this young woman, who projects a fierce willfulness. Her wild mane of black hair surrounds a sharp-featured face, and her gaze is determined yet far away. She might be a maid on her day off. The ill-fitting, sleeveless blue dress covers a sunken chest and reveals her bony arms; her strong worker’s hands clutch a small woman’s purse.

SR

Hanna Nagel

German, 1907–1975

Male Portrait

1928

Lithographic crayon and watercolor on paper, mounted on cardstock

12¹/₂ × 9 in. (31.8 × 22.9 cm)

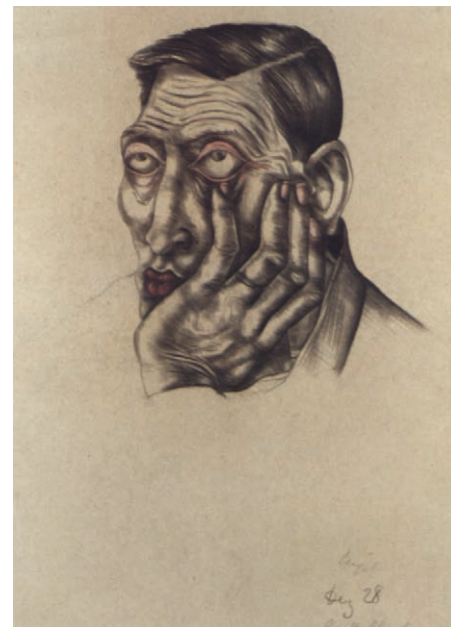
Purchase, Lila Acheson Wallace Gift, 2004

2004.503

Nagel employed lithographic crayon to masterly effects, suggesting subtle modeling in *Woman in Blue Dress* and dramatic play of light and shade here in *Male Portrait*. The man’s wrinkled, weather-beaten face appears older than his fleshy hand. The pink eyelids and surprisingly handsome full red mouth add an eerie touch to the slightly sinister sitter.

Nagel remains little known even in her native Germany; these are the first works by this artist to enter the Museum’s collections.

SR





Jim Dine

American, b. 1935

Gray Palette

1963

Watercolor, gouache, ink, acrylic, metallic paint, and torn-and-pasted papers on tracing paper

Inscribed (under palette): Merry Xmas N 1963

Jim Dine

23 × 23¹/₈ in. (58.4 × 58.7 cm)

Partial and Promised Gift of Stanley Posthorn, 2004

2004.432.3

In his Pop work of the early 1960s Dine often used images of palettes, a traditional attribute of the artist, as surrogate self-portraits. This watercolor with collage relates closely to two works already in the collection: a watercolor of the same dimensions and date, *Red Palette* (acc. no. 1991.128.4), and the tall oil-and-acrylic diptych *Two Palettes* (Sears, Roebuck; Francis Picabia) of 1963 (acc. no. 1994.25 a,b).

Gray Palette is one of five works by Dine given by the donor last year, including *Forty Blues of Norman Mann* (ca. 1950–60, oil on canvas with collage); *Eleven Formal Fingers* (1961, gouache and nail polish on paper); a watercolor diptych, *The Great American Cock and Crack* (ca. 1962); and a pastel, *Toothbrush and Tumbler Holder #6* (ca. 1962). NR

Alberto Giacometti

Swiss, 1901–1966

Head/Skull

1934

Plaster

W. 8⁵/₈ in. (19 cm)

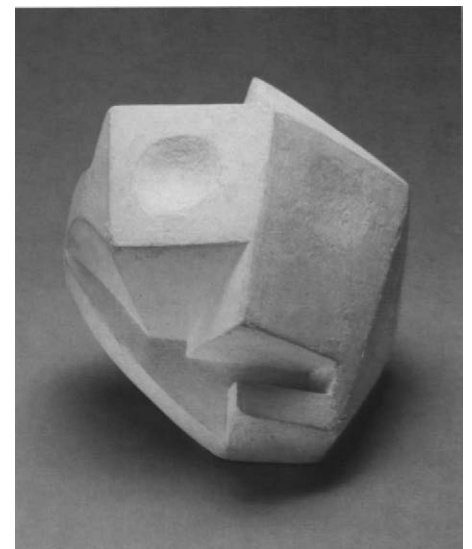
Incised on the base and written over in blue ballpoint pen: Alberto Giacometti/1934

Gift of Estate of Sylvia Slifka, 2004

2004.209

The title *Head/Skull* references the sculpture's markedly different two sides. The figure's left profile, with its solid facial planes, resembles a head; the right profile suggests the hollowed-out, bony structure of a skull. Expressing a Surrealist morbidity—Giacometti was a member of the Surrealists from 1930 to 1935—the work may have been prompted by two recent deaths: one of a young acquaintance, the other of his father, Giovanni, in June 1933.

Several plasters, marbles, and terracottas of this subject exist and were widely shown in Surrealist group exhibitions between 1934 and 1936. In 1934 Giacometti made an etching of *Head/Skull*. SR





László Moholy-Nagy
American (b. Hungary), 1895–1946
[Climbing the Mast]
 1928
Gelatin silver print
 13⁷/₈ × 11 in. (35.4 × 28 cm)
Purchase, several members of The
Chairman's Council Gifts, 2004
 2004.275

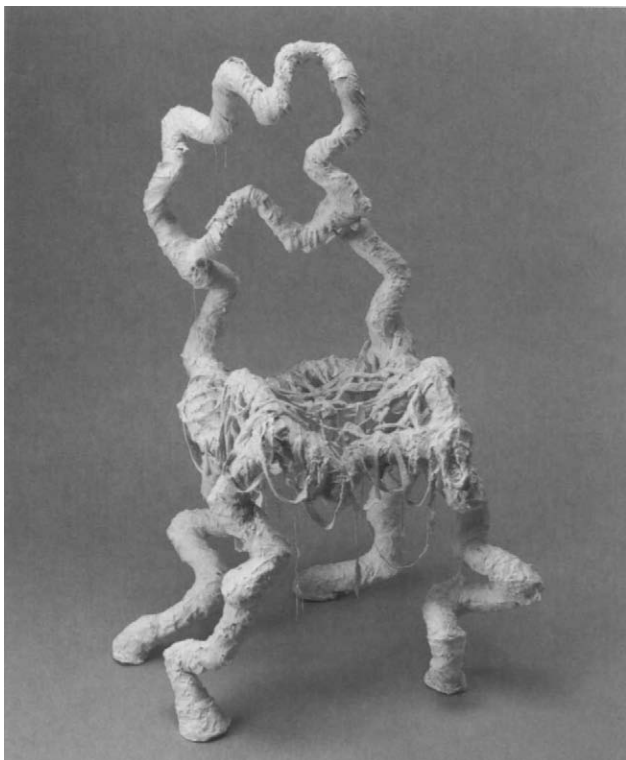
This large, rare, and surprisingly dynamic photograph by the Hungarian-born Moholy-Nagy is a superb example of a type of picture making that revolutionized the medium in

the mid- to late 1920s. Armed with a small handheld camera and a freewheeling spirit, Moholy made bird's-eye and worm's-eye views that transformed the pictorial conventions of perspective and proposed a new way of experiencing and representing the world. Their disorienting, topsy-turvy viewpoints viscerally communicated the dynamism of the modern world and paralleled the social revolutions of the Weimar Republic.

Beginning in 1923, Moholy introduced photographic materials and techniques into the curriculum at the Bauhaus, the innovative German design school. Perhaps because

he came with credentials as an avant-garde painter, sculptor, and graphic designer—but with none as a professional photographer—he was not burdened by tradition as he set out to reshape the medium. His innovations included abstract cameraless “photograms,” photomontages, negative prints, and a highly unconventional use of the camera. This exciting and unexpected view up the rigging of a sailboat, made in 1928 on the Spree River near Berlin, is a prime example of Moholy’s “new vision,” wringing abstraction from the camera and claiming for art a wholly new type of picture making.

MD



Lucas Samaras

American (b. Greece), 1936

Chair Transformation #7

1969–70

Plastered cloth on wire

H. 32½ in. (82.6 cm)

Anonymous Gift, 2004

2004.508

Chair Transformation #7 was first exhibited in 1970 at the Pace Gallery, New York. The show featured a great range of Samaras chairs removed from their original functional state and made into neo-Surrealist works, many of them brilliantly colored. The curvaceous, twisting forms and delicate materials of white plastered cloth on wire render #7 impossible to sit on. Instead, the forms suggest an image of the artist himself, posing with knees bent or dancing. Samaras has listed many influences on his chair transformations, among them the designers Thonet, Eames, and Rietveld; the toilet; Rauschenberg's chair attached to a painting and touching the floor; the throne at Knossos; and the electric chair.

NR

William Sawaya (designer)

Italian (b. Lebanon), 1948

Heller Incorporated (manufacturer)

Italy

Calla Side Chair (model no. 1005)

Designed 2001, manufactured 2002

Fiberglass-reinforced polypropylene

H. 31½ in (80 cm)

Gift of Heller Incorporated, 2005

2005.48

In 1960 Verner Panton designed the first injection-molded, single material, monoblock stacking chair. Building on this precedent forty years later, Sawaya reinvented the concept. Advances in technology allow his dynamic design to be at once bolder and lighter than its predecessor. Indeed, technology and material jointly define the appearance of the chair: its decorative effect is achieved entirely through the sculptural quality and vivid color of the molded plastic. Paradoxically, its formal inspiration represents the antithesis of high tech: gentle curves—clearly drawn from nature—suggest the rolled edges of a calla lily. Inexpensive and easy to mass-produce, this chair is eminently practical (it can be stacked and used indoors or out), as well as comfortable, and brings affordable fine design to the general public. JG



Christian Dior Haute Couture

French, founded 1947

By John Galliano

British (b. Gibraltar), 1960

Evening Dress

Autumn/winter 2002–2003

*Hand-painted and knotted green to yellow
ombré silk plissé*

L. (at center front) 41 in. (104.1 cm)

Gift of Mrs. Randolph Hearst, 2004

2004.323.1



Originally shown in a state of such asymmetrical slippage as to expose one breast, this dress, in its transit from the runway to its haute-couture client, has stabilized its relationship to the body. The decorative zone of cording and knotted openwork, once loosely shifting on the upper hipbone, is now anchored at the waist. The lining is cleverly pieced to preserve the effect of the garment's bareness while securing the wearer's modesty.

In his use of tie-dye and macramé effects, Galliano clearly alludes to 1967 and the "Summer of Love," while also suggesting the softly draped disco dresses of the period that followed. Galliano's handkerchief hemlines play with the coquettish exposure of the legs and introduce the possibility of animation on the dance floor.

HK

Bonnie Seeman

American, b. 1969

Coffeepot and Tray

2003

Porcelain

H. (of pot) 10 in. (25.5 cm)

Funds from various donors, 2005

2005.88a–c

Seeman is a young ceramicist who teaches at the University of Miami. Evoking the naturalistic vegetable forms of mid-eighteenth-century British makers—Longton Hall and Chelsea—her coffeepot appears nostalgic and perhaps even retrograde. But on closer examination, the motifs, looking at first glance like rhubarb and cabbage leaves, actually represent human tissue—bones, cartilage, and muscle. When the top is removed, the underside reveals pulp and seeds reminiscent of pomegranate, but which may also be interpreted as bone and red corpuscles. Thus she attracts viewers with genteel, familiar forms, and then repulses them with unexpected surprises. This dialectic of attraction/repulsion and the play of baroque shapes and morbidity is a dominant theme of contemporary art today, as practiced by artists from Jeff Koons to Damien Hirst.

GT



Richard Hamilton

British, b. 1922

Picasso's meninas

Hard, soft-ground, and stipple etching; roulette; open-bite and lift-ground aquatint; drypoint; and burnishing

Inscribed (lower left): Picasso's *meninas*; signed (lower right): R Hamilton EA 12/15

29 $\frac{7}{8}$ × 22 $\frac{3}{8}$ in. (75.9 × 57.5 cm)

Van Day Truex Fund, 2005

2005.16

Hamilton's print sets Picasso's many styles in a composition paraphrasing Velázquez's *Las Meninas* (Prado), which Picasso had parodied in 1957. Hamilton replaced Velázquez's self-portrait with that of Picasso. The infanta in the foreground is in the style of Picasso's

Analytic Cubism. To her left is a maid based on Picasso's 1930s Surrealism. Behind are a maid in Picasso's 1920s Neoclassical style and a manservant reminiscent of his vocabulary drawn from African sculpture. Hamilton replaced Velázquez's page and mastiff with a Rose-period harlequin and a 1930s Picassoesque bull. On the wall are Picasso's *L'Aubade* (1942) and *Three Musicians* (1921). For the "mirror" showing Philip IV and his consort, Hamilton substituted depictions of himself and his wife, the artist Rita Donagh.

NR



Arnulf Rainer

Austrian, b. 1929

Fra Angelico Christ

1985

Oilstick, crayon, and colored inks on a photograph

23 $\frac{5}{8}$ × 19 $\frac{1}{2}$ in. (59.9 × 49.5 cm)

Signed (lower right): A Rainer; stamped (on verso, upper left): FRA ANGELICO—Serie 1985

Gift of Gabriella De Ferrari, in honor of Gary Tinterow, 2004

2004.528a,b

In this expressionistically executed drawing are several distinctive characteristics of Rainer's work: overdrawing on a photograph; images of Christian iconography and concern for spirituality; and dialogue with the work of another artist, in this case the fifteenth-century Italian painter Fra Angelico (Florentine, act. by 1417, d. 1455). Focusing in on a single element of a Fra Angelico composition—most likely a Transfiguration—Rainer appropriates and transforms the image of Christ's head. Christ's face is obscured by a thicket of dark gestural lines, suggesting long hair, but his identity is made clear by the halo, with its three radiating bands signifying the cross, a frequent device in Renaissance painting. The black tonalities contribute poignancy and a haunting reference to suffering and death.

ALS

R. B. Kitaj

American, b. 1932

Moonlightist

1998

Oil on canvas

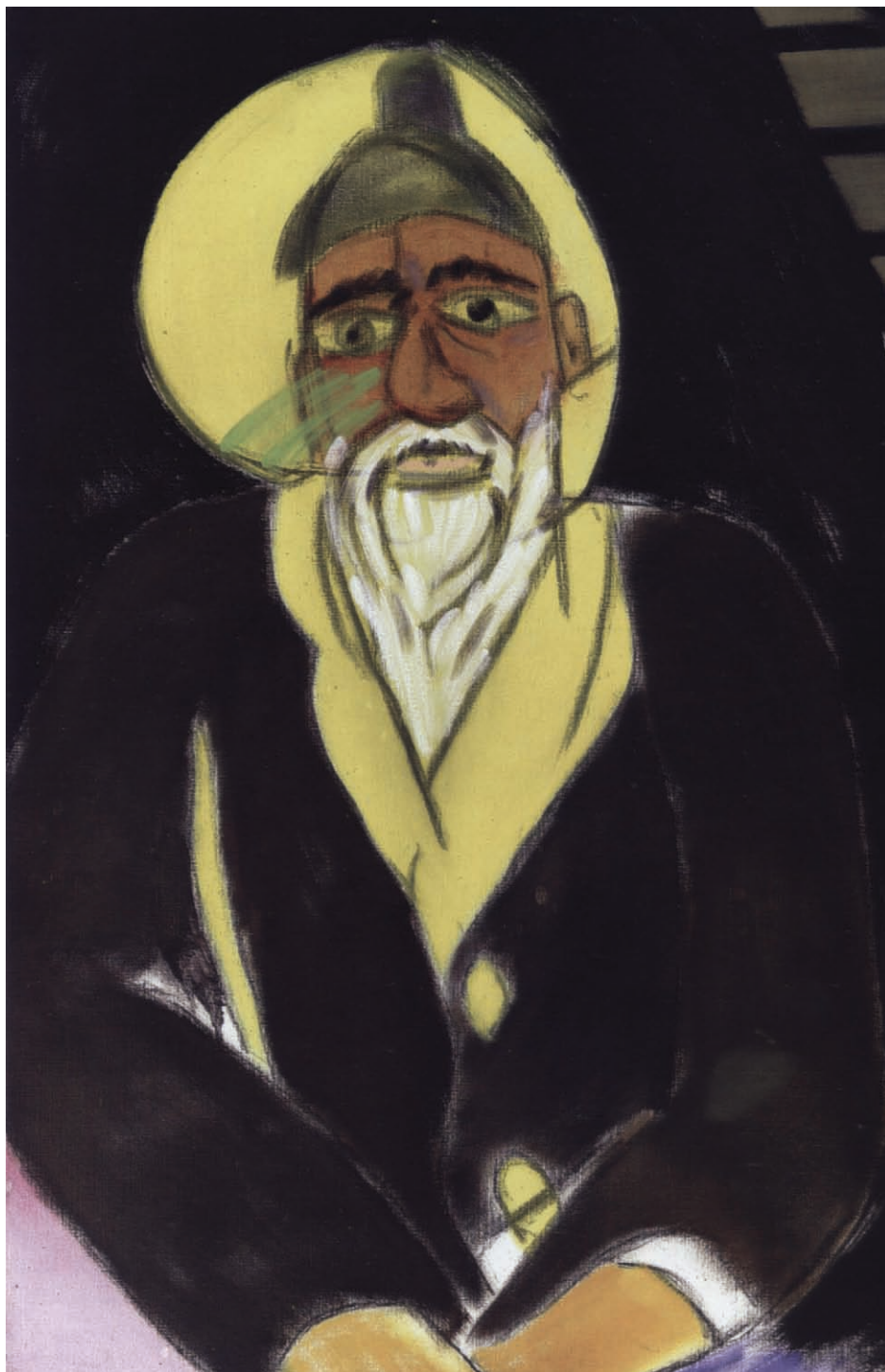
28 × 18 in. (71.1 × 45.7 cm)

Gift of the artist, in honor of William S. Lieberman, 2004

2004.487

In a single portrait Kitaj pays homage to two great American artists. The painting's composition is closely modeled after Marsden Hartley's less colorful 1938 portrait *Albert Pinkham Ryder* (acc. no. 1992.24.4), which was on view at the Metropolitan during Kitaj's 1995 retrospective. Kitaj's choice of title and his inclusion of a large yellow moon (not in the 1938 painting), derive from Hartley's poem "Albert Ryder, Moonlightist." Kitaj, whose career and reputation were established in England (where he lived for forty years until his return to the U.S. in 1997), here reminds us that his artistic roots are nevertheless firmly planted in the romantic, expressionist traditions of late-nineteenth- and early-twentieth-century American art.

LMM





Seated Ballplayer

Mexico (Jalisco)

100 B.C.—A.D. 300

Ceramic

H. 19¼ in. (49.8 cm)

Gift of The Andrall and Joanne Pearson Collection, 2005

2005.91.1

Images of ballplayers were made in ancient Mexico for millennia. The game, played with a large rubber ball, was fast paced and had many layers of meaning—from that of sport to that of ritual—and it was always a significant male activity. Depictions of both game and players appear in the ceramic sculptures of Jalisco, a state on the west coast of Mexico, where such works were produced in the centuries around the turn of the first millennium when their makers flourished. This impressive seated player, in the Ameca-Etztatlán style of Jalisco, holds the large ball reverentially high, in a manner of presentation. His short “pants,” a typical player costume, protect the lower body as the ball was propelled with the hips low to the ground. In

remote areas of Mexico a game was played in this manner well into the twentieth century.

The ceramic sculpture of Jalisco was used as funerary offerings in the tombs of members of important families. It is conjectured that depictions of ballplayers were meant to accompany the burial of a man who had been a skilled player. JJ

Nose Ornament

Peru or Ecuador

2nd century B.C.—2nd century A.D.

Hammered gold

W. 3⅞ in. (9.8 cm)

Gift of Jan Mitchell, 2004

2004.463

In Precolumbian America as early as the middle of the first millennium B.C. men of high status used nose ornaments for embellishment. Nose ornaments were of particular importance in the northern and central Andes (present-day Colombia, Ecuador, and Peru), where at least one distinguished first-century ruler was laid to rest with five different types on or near his face. Made in a range of materials such as bone, wood, stone, and precious metal, depending on the status of the wearer, the ornaments were worn in the nasal septum. Those of gold were crafted in an infinite variety of shapes and sizes, from simple rings to elaborate multipiece constructions. This semicircular example, of hammered sheet gold, has lateral extensions decorated with cutout profile birds over stepped triangles arranged as mirror images. Three stylized birds with spread wings are suspended from the bottom on either side.

The cultural attribution of the ornament is problematic. The birds and craftsmanship point to northern Peru, at the time an important gold-working area, where a number of distinct gold styles were produced. In its form, however, the ornament recalls later Ecuadorian and Colombian styles. HK





Mask (Mbulo)

Côte d'Ivoire; Baule

Late 19th–early 20th century

Wood and pigment

H. 16½ in. (41.9 cm)

Purchase, Rogers Fund and Daniel and Marian Malcolm Gift, 2004

2004.445

Portrait masks embody the core Baule sculptural style that is echoed in figural sculpture and decorative arts. They also have provided Baule sculptors with their prime opportunity for artistic invention, and the corpus demonstrates enormous formal diversity. This diversity is often apparent in imaginative decorative passages extending above the face: the quiet tranquil visage of this example is crowned with a fantastical series of wild-animal horns.

The mask is exceptional for its nuanced individuality, highly refined details, powerful presence, and considerable age. It is especially appealing for its unusual depth that affords strong three-quarter views. The broad forehead and downcast eyes are classic features associated with intellect and respect in Baule aesthetics. The departure from a rigidly symmetrical representation suggests an individual physiognomy. The expression is one of intense introspection. Its serenity is subtly animated by two opposing formal elements: the flourishes of the coiffure and beard at the summit and base.

Such masks appeared as the final sequence of an operatic public entertainment known as *Mbulo*. Mbulo performances consist of a succession of dances that escalate in complexity and importance, culminating ultimately in tributes to the community's most distinguished member. Individuals honored in this way are depicted by a mask that is conceived of as their artistic double or namesake.

AL

Canoe Prowboard (kora ulu)

Indonesia, Tanimbar Islands

19th–early 20th century

Wood

H. 60 in. (152.4 cm)

Purchase, The Fred and Rita Richman Foundation Gift, 2004

2004.485

The dramatic openwork prowboards, or *kora ulu*, of the Tanimbar Islands, in eastern Indonesia, are among the most visually complex forms of wood sculpture in Island Southeast Asia. Carved separately, *kora ulu*

were attached as decorative accents to the prows of large seagoing vessels. When not in use, they were typically removed and stored to protect the delicate carving. The precise nature of the boats on which the *kora ulu* were employed is uncertain. However, it is probable the prowboards adorned the specially constructed ceremonial boats used in trade, warfare, or the renewal of alliances between villages rather than more utilitarian vessels. The majority share a similar formal composition in which a mythical animal (or, in some instances, a rooster or fish) at the base is surmounted by a vast field of sinuous openwork spirals, the forms of which recall the curling of ocean waves or the tendrils of plants. The fantastic dragonlike creature on this work is a chimera with a crocodile-like head, jaws that merge into the surrounding spirals, a long slender body ending in a fish's tail, and numerous legs, which resemble those of centipedes. Its jaws, slightly open, reveal menacing teeth, a reminder that the intentions of those who rode within were not always peaceful.

EK





Myriad Chinese Children

*Japanese, Edo period (1615–1868), 18th century
Six-panel folding screen: ink, color, and gold on
gilded paper*

49 × 111½ in. (124.5 × 283.2 cm)

Gift of Susan Dillon, 2004

2004.505

A sumptuous estate, including a bridge and pavilion over a lake, is set off by a shimmering gilded background and gold-colored clouds and enlivened by cavorting children. The conventional motif of One Hundred Children has obvious auspicious connotations in the Chinese tradition. Here, the ancient subject is combined with the moralizing theme of the Four Gentlemanly Accomplishments (calligraphy, painting, music, and the game of *go*), which engage the children.

One Hundred Children became one of the most popular themes among Kano painters, the official artists who worked for the shoguns and their vassals during the Edo period. A number of folding screens with variants of this subject were painted by Kano-school masters throughout the Edo period, and the anonymous artist of this screen seems to have based his example on a readily available model. The dry, mannered execution of the landscape elements points to a date in the eighteenth century for this work.

MM





Comb

Chinese, Eastern Han dynasty (25–220)

Jade (nephrite) with gold

H. 2 in. (5.1 cm)

**Purchase, The Rosenkranz Foundation
and Shelby White Gifts, 2004**

2004.322

This exquisite comb is a rare example among the late Eastern Han jades that combine Chinese and Western elements. Made of white nephrite, it has the conventional form of rounded back and straight, pointed teeth. While the band of incised lozenges above the teeth is typical of decorative motifs seen on contemporary lacquer, bronzes, and textiles, the filigree and granulation on the gold mount reflect the influence of West Asian metalwork. Most significant is the floral design in the center of the comb, which is an imported decorative element executed in the traditional openwork technique.

A major addition to the Museum's collection, this beautifully crafted comb will be a delightful exhibit in the gallery and will provide important visual evidence for early contact between China and the West. zjs

Portrait of a Warrior

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

Hanging scroll; ink and color on silk

Image: 47 3/4 × 33 1/2 in. (121.4 × 85.2 cm)

Purchase, 2003 Benefit Fund, 2004
2004.309

Here a handsome, middle-aged samurai is depicted in a lively, fleeting moment as he grasps the end of his long beard. His eyes seem to twinkle with mischievous pleasure. He is seated cross-legged on a tatami mat. The warrior wears a sumptuous-looking kimono under an overvest that bears two family crests of wild oranges shown against black diamond shapes. The same crest decorates his trousers. His socks, buff with brown stripes, may be leather. As was the custom,





the samurai wears a short sword and holds a longer one with his right hand.

This unusually fine large portrait was probably made as a commemorative work and accompanied by a eulogistic colophon that identified the sitter. It was most likely inscribed by a Buddhist monk, who was possibly the samurai's spiritual mentor, and dedicated to the temple where the sitter was interred. The loss of the colophon means the loss of his identity.

Stylistic analysis of the clothing and the painting suggests that the portrait was made shortly after the sitter's death in the late sixteenth century by a member of the Kano school, which monopolized the patronage of important samurai leaders at that time.

MM

Watanabe Shikō

Japanese, 1683–1755

Landscape

Japan, Edo period (1615–1868), 1st half of the 18th century

*Two-panel folding screen; ink on paper
59½ × 66½ in. (151 × 169 cm)*

**Purchase, Friends of Asian Art Gifts, 2004
2004.366**

In this painting we see a cove with a low water's-edge landscape, a tall cliff at the left, and low-lying hills in the distance. Travelers move into this scene from the left, while a single sailboat glides in from the right.

While the artist of this screen and his activities are not well known, this work reveals his dependence on the academic art of the Kano school on the one hand and the

more lyrical, elegant style of Rinpa art on the other. Shikō is believed to have learned Rinpa style when he apprenticed as a young man under Ogata Kōrin (1658–1716), a Rinpa master, and Kōrin's younger brother Kenzan (1663–1743) in their commercial venture producing ceramics. Shikō's training in the two antithetical schools is manifest in his use of such pictorial elements as the sailboat at the right, the cluster of roofs in the foreground, and the travelers below the cliff, which sprouts a bent tree, at the left, all hallmarks of Kano-style landscapes. However, the dry academicism that made the Kano style an object of derision among some artists and patrons is replaced by soft ink washes defining rocks and hills and by the elegant lyricism reflecting the art of Rinpa.

MM



(opposite)

***Trinity with a Preaching Buddha
Flanked by the Bodhisattvas
Avalokiteshvara and Vajrapani***

*Indonesia, Java, Early Eastern Javanese period,
2nd half of the 10th century*

Bronze

H. 11½ in. (29.2 cm)

**Purchase, Rogers Fund and Gift of
Dr. Mortimer D. Sackler, Teresa Sackler
and Family, 2004**

2004.259

Within the corpus of small-scale, jewel-like Javanese bronzes, this extraordinary trinity stands out: it is a work of great beauty, unusually large size, and nearly pristine condition, retaining all seven of its original separately cast pieces. Whereas Javanese miniatures are often fragmentary, missing their bases, back plates, or umbrellas, this complete group, with its elaborate thrones and high plinth, is an uncharacteristically large-scale ensemble.

The central figure is either Shakyamuni, the historic Buddha, or Vairocana, his transcendent manifestation. His hand gesture signifies preaching of the dharma, and he is seated with pendant legs in the so-called European posture. A lion, a reference to the Buddha's clan, emerges from the center of the base. To the left a four-armed Avalokiteshvara is seated before his bull vehicle, and to the right Vajrapani is seated in front of his mount, a *makara* (fantastic crocodile-elephant). The group can be dated to the early Eastern Javanese period by the somewhat baroque elaborations of jewelry and throne backs. The Museum has an extraordinary collection of Javanese bronzes within which this one ranks among the finest.

SMK



Amitayus Buddha in His Paradise

Tibet, ca. 1700

Distemper with gold on cloth

55¼ × 38 in. (143 × 96.5 cm)

**Purchase, Barbara and Willam Karatz Gift
and funds from various donors, 2004**

2004.139

Amitayus, the Buddha of Eternal Life, also known as Amitabha, is one of the five Cosmic Buddhas of Esoteric Buddhism. He is shown in his paradise, Sukhavati—alternately called

the Western Pure Land—enthroned beneath a giant flowering tree festooned with strings of jewels and auspicious symbols. The sky is filled with throngs of ecstatic demigods who bear offerings and scatter flowers. Below are seated the eight great bodhisattvas, and between them are placed two large, low tables covered with offerings. At the sides congregate the vast throngs who receive Amitayus Buddha's message. Below, set amid a vast panoramic landscape, are courtyards, giant lotus flowers, and pools, from which the purified are being reborn.

For the last twenty years we have concentrated on collecting early Tibetan *thankas* of the eleventh to fifteenth century. Among this group is a large eleventh-century painting of Amitayus surrounded by bodhisattvas that is stylistically dependent on Indian models. Our new *thanka* is also grand in scale, but its style and iconography are instead indebted to Chinese models. It is the first post-fifteenth-century Tibetan painting to have been purchased by the Museum in over thirty years.

SMK

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