The Metropolitan Museum of Art Bulletin

Fall 2006

Recent Acquisitions

A SELECTION: 2005–2006

The Metropolitan Museum of Art

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On the cover: *Bust of the Virgin,* Bohemian, ca. 1390–95 (see pp. 26–27)

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Director's Note

Attentive readers of the Recent Acquisitions Bulletin the Museum publishes each October will have noticed that the Ancient World section, like the supply of archaeological material in general, has been getting progressively shorter. The number of fine antiquities with a satisfactory provenance, one that meets the increasingly strict acquisitions policies of museums, has been rapidly dwindling, while the prices of such objects have just as rapidly climbed. Of the few antiquities the Museum acquired this past year, the most impressive is the imposing strigilated Roman sarcophagus that dates to the early third century A.D. A distinctive type until now not represented in the collection, the sarcophagus is at once massive and elegant, due to the fluted surface decoration. It can be traced back to a French collection in Roanne, near Lyon, where it had been since the early nineteenth century.

For the cover of this publication I have chosen a work of exceptional and tender beauty, a terracotta bust of the Virgin made in Bohemia in the late fourteenth century that was a star of last year's exhibition "Prague: The Crown of Bohemia." In its serenity the sculpture is a counterpoint to Corrado Giaquinto's masterpiece *The Penitent Magdalen,* a work of great emotive poignancy that was purchased with funds provided by Mark Fisch and Rachel Davidson in honor of Keith Christiansen.

Inspired in part by our three Byzantine exhibitions (in 1977–78, 1997, and 2004), which explored aspects of Christian art from far and wide, we have acquired two especially fine examples of Ethiopian art. The double-sided leaf from a fourteenth-century Gospel manuscript, with its compelling image of the Crucifixion, and the highly original triptych honoring Ethiopian visionary monastic Ewost'atéwos, the first large icon from this region to enter the Metropolitan, both reflect a local vernacular as well as more far-ranging artistic traditions. They join a dozen other Ethiopian Christian objects in the collection, among them a rare intact illuminated fifteenth-century Gospel and a unique wooden processional cross that were featured in this Bulletin in 1998 and 1999.

From our longtime benefactress the late Rita Markus the Museum received a number of fine Dutch paintings and drawings that she and her husband, Frits, collected over many years. The eight paintings in the Markus bequest include a still life by Willem Claesz. Heda that is the first of its kind in our collection. Perhaps the most important drawing to be acquired last year is the masterful chalk study by Agnolo Bronzino that we were able to add to the collection thanks to the continued generosity of Leon D. and Debra R. Black. Thanks to a most handsome gift in memory of the late Stephen M. Kellen we were also able to add a stunning eighteenth-century silver toilet set in its original leather case. Walter and Leonore Annenberg and The Annenberg Foundation made possible the acquisition of a remarkably well-preserved tapestry designed by Karel van Mander the Elder and woven in the famed Delft workshop of Frans Spiering in the late sixteenth century. To this impressive list of donors we can add Lila and Herman Shickman, who gave the Museum *The Virgin Adoring the Host,* one of the first of Ingres's series of Raphaelesque pictures.

In the field of Asian art we were pleased to add further fine paintings from the C. C. Wang collection, due to the generosity of the Oscar L. Tang family. The Metropolitan's holdings of twentieth-century art were spectacularly enriched this year by Muriel Kallis Newman's outright gift of her outstanding collection of post–World War II art, which she had promised to the Museum in 1980. The collection of sixty-five works includes one of Pollock's best mural-size "drip" pictures, *Number 28, 1950,* which markedly strengthens what are already exceptionally rich holdings of this artist's work at the Metropolitan. Thanks to a half-interest promised gift from Steven A. Cohen, the first work by Rauschenberg entered the collection in 2005: *Winter Pool,* a prime example of his Combine paintings.

Once again, we are deeply grateful to the many donors whose generosity has allowed us to enrich the Museum's collections for the benefit of its large and discriminating public. To all those mentioned on the pages of this Bulletin, as well as to those whose benefactions are acknowledged either on the gallery labels or in the Annual Report, we extend our profound thanks.

Philippe de Montebello
Director

Votive Offering

Egyptian, second half of Dynasty 18, ca. 1400–1295 B.C.
Wood with remains of black pigment, l. 5 in. (12.7 cm)
Provenance: [Joseph Altounian, Mâcon]; sale, Christie's, London, April 20, 2005, lot 146; [Peter Sharrer, New York].
Purchase, Lila Acheson Wallace Gift, 2006 (2006.16)

The smoothed edges on this foreleg of an ox indicate that it is not a fragment from an animal figure but a complete three-dimensional object in its own right. In fact, this masterpiece of wood carving is a miniature representation of a *khepesh,* the most important meat offering that ancient Egyptians presented to the gods and the deceased.

The *khepesh* played a role, for instance, in the consecration ceremony called "opening the mouth," which was believed to instill life into a newly made statue or a just completed building. Initially, real joints of meat were deposited, together with other objects, under the foundations of sacred buildings, but from at least the nineteenth dynasty (ca. 1295–1070 B.C.) onward, small *khepesh* models became part of foundation deposits. The elongated shape and delicate rendering of this *khepesh,* however, suggest a date in the second part of the eighteenth dynasty, when the art of animal representation was at its peak. Either the piece is the first evidence of the custom's earlier existence or it served in some other dedicatory capacity.

DA

Head of a Princess

Egyptian, late Dynasty 18, reign of Amenhotep IV/Akhenaten (1352–36 B.C.)
Quartzite and paint, h. 6 in. (15.2 cm)
Provenance: [Charles D. Kelekian, New York]; to Rose Choron, New York, 1960s; [Robert Haber Ancient Art, New York].
Purchase, Lila Acheson Wallace Gift, 2005 (2005.363)

Soon after he succeeded his father in 1352 B.C., the pharaoh Amenhotep IV emphasized worship of the Aten (Sun Disk), changed his name to Akhenaten, and moved his capital to the site of el-Amarna. In Amarna art, the six daughters of Akhenaten and his queen Nefertiti express the tenets of the new solar religion. Gathered playfully near their parents, they suggest creative force, emphasize the sacred grouping that is the royal family, and enact the intimacy that was a subject for the newly expressive art. The exaggerated extension of the skull behind the small face of this head is perhaps the most recognizable characteristic of the pharaoh's family, rendering superfluous the words "king's daughter" on the back pillar. The princess's minutely detailed cranium and face, with traces of the traditional child's sidelock on the right, seem almost unsettlingly vulnerable.

The slight turn of the head and the rise of the stone just at the break on the left side of the face indicate that this was originally part of a group sculpture, probably with another princess who may have walked slightly ahead of this child. A very similar head excavated in 1931 in the sanctuary of the Small Aten Temple at Akhenaten's capital, Akhet-aten, and now in the San Diego Museum of Man could belong to a pendant group.

MH

Patera Handle in the Form of a Youth

Greek, ca. late sixth century B.C.
Bronze, h. 6¾ in. (17.1 cm)
Provenance: Stark and Michael Ward, New York, before 1991 (exhibited at the Metropolitan Museum since 1999).
Gift of Stark and Michael Ward, in honor of Carlos A. Picón, 2005 (2005.457)

From the third quarter of the sixth through the middle of the fifth century B.C. bronze paterae, or shallow basins, with figural handles were produced in Greece as well as in southern Italy. This handle belongs to an early type in which the youth carries a capital formed of two diverging volutes (only the lower parts are preserved), usually flanked by half-palmettes that he grasps with his hands. Typically, the youth stands on either a palmette or a ram's head, but here it is a cicada, a potent symbol in antiquity.

Along with honeybees, cicadas were the most popular insects in ancient Greece. The Muses and the god Apollo loved cicadas for their song. Because cicadas appear earthborn, spontaneously generated from the soil, they were a symbol of autochthony, and they occur on the coinage of Athens, Zankle, and other city-states. The juxtaposition of the cicada and the youth may allude to the myth of Eos, goddess of the dawn, and her Trojan lover, Tithonos, whom the god Zeus made immortal at Eos's behest. Because Eos forgot to request eternal youth for Tithonos, he grew old and shriveled away until nothing was left but a wizened, chirping cicada.

SH

Torque

Pre-Roman Celtic Europe, 6th–4th century B.C.
Gold; 7½ x 7½ x ½ in. (19 x 19 x 1.2 cm), weight 17½ oz. (500 g)
Provenance: Otto P. Wenger, Switzerland; Georges Brosi, Basel, 1978; [Ariadne Galleries, New York].
Purchase, 2005 Benefit Fund, Rogers Fund, Audrey Love Charitable Foundation Gift, and Gifts of J. Pierpont Morgan and George Blumenthal and Fletcher Fund, by exchange, 2005 (2005.366)

This elegant and technically accomplished solid gold torque, which weighs more than a pound, is a superb example of the mastery of goldsmiths in Iron Age Europe. Such an imposing object would have been an emblem of status and power. Its excellent condition suggests that it might have served as a ritual offering or been placed in a tomb to accompany the dead into the afterlife. It may also simply have been deluxe jewelry. In about 50 B.C. the Roman historian Diodorus Siculus wrote that Celts in Gaul "gather gold that is used for ornaments not only for women but men as well, for they wear bracelets on their arms and wrists and also massive solid-gold collars around their necks."

The torque may have been made from a cast gold blank that was deeply incised or channeled along its length on four sides, evenly notched along some of the edges, and then twisted. Or it may have been constructed of four graduated square lengths of gold that were evenly notched and then twisted. Such techniques employing single or multiple strands of gold were used in several cultures in the first millennium B.C., but they were most widespread among the Celts, who populated much of western Europe.

CTL

Hinged Ring

Greek, Hellenistic, 2nd–1st century B.C.
Gold with garnet, h. 1⅜ in. (3.5 cm)
Provenance: [John Hewitt, London], until 1983; [Ward and Company, New York], 1983–2003; Deanna Anderson, New York, 2004–5.
Purchase, Patricia and Marietta Fried Gift, 2005 (2005.278)

This large and flamboyant ring belongs to an unusual group of finger rings distinguished by the fact that they are hinged. Despite their wide distribution across the Mediterranean world and the minor variations in their design, this and the few other known examples were most likely produced in a single workshop. The size of the hexagonal bezel set with a plain but impressively large oval garnet and the circular bezel with a smaller garnet placed on the bottom of the ring suggest that it was meant to be worn on the thumb, and in fact the hinge mechanism allows it to be fitted securely onto the thumb below the knuckle. The mechanism, with its tiny gold pins, must have been rather awkward to open

Ritual Food Container (Dui)

China, Eastern Zhou dynasty (770–256 B.C.), ca. 4th century B.C.
Bronze inlaid with composition of bone black and lacquer, diam. 8¼ in. (21 cm)
Provenance: Tokyo gallery; to [Wui Po Kok Gallery, Hong Kong], 1983.
Purchase, Bequest of Dorothy Graham Bennett, 2006 (2006.117a, b)

Three small animals cast in the round embellish the dome-shaped lid of this bronze *dui,* or ritual food container. The animals also function as feet when the lid is inverted to serve as a tray. The surface of the vessel, a round bowl supported on a ring foot, is elaborately decorated with paired dragons and rolling curls. The composition of bone black and lacquer that fills the cast depressions of the design enhances the interplay between figure and ground. The sumptuous decoration was a major innovation in China's bronze tradition during the late Eastern Zhou dynasty, when Chinese craftsmen, inspired by the nomadic art of the steppes, added rich, colorful, and sophisticated designs to the surfaces of otherwise austere bronzes. By then, the function of bronze vessels had also changed, and they were seen more as symbols of wealth and status than simply as paraphernalia for solemn rituals.

ZJS

and shut, however, and probably required the assistance of a servant. The use of garnets is typical of jewelry of the late Hellenistic period, when it became fashionable to decorate gold ornaments with colorful exotic gemstones and pearls. This ring is a striking example of the extravagant and ostentatious lifestyle of the rich in the Hellenistic world.

CSL

Strigilated Sarcophagus

Roman, Late Severan, ca. A.D. 220
Marble, 32¼ x 85½ in. (82 x 217 cm)
Provenance: Private collection, on the Loire River near Roanne, France, probably before 1830; sale, Drouot-Montaigne, Paris, November 11–12, 2001, lot 320; to [Alain Moatti, Paris].
Purchase, Ruth E. White Bequest and Leon Levy Foundation, Philodoroi, Renée E. and Robert A. Belfer, The Concordia Foundation, Dr. Lewis M. Dubroff, Roger and Susan Hertog, and The Rosen Foundation Inc. Gifts, 2005 (2005.258)

Vertical rows of wavy channels are the most distinctive feature of strigilated sarcophagi, so called because the decoration resembles the curved and hollowed blade of a strigil (skin scraper). Most of these distinctive sarcophagi were produced in the city of Rome, principally during the third century, but they were widely exported. This sarcophagus, carved from a single block of Proconnesian marble imported from northwestern Asia Minor, is the product of one of the leading workshops in the capital. In both quality and preservation, it is an outstanding example of its type.

The massive sarcophagus, furnished with a lid, would have been placed inside a monumental tomb. The powerful lions' heads reflect a longstanding tradition of ferocious funerary animals guarding tombs. The heads stand out against the two symmetrical halves of the undulating background, and the eye is also drawn to the small lidded vase, likewise decorated with fluting, in the middle of the front panel. The two short sides of the coffin are embellished with weapons and round and oblong shields carved in low relief, but the back is plain and relatively smooth. The holes inside the lions' mouths are modern, indicating that the sculpture was reused, probably as a fountain.

CAP

Head of a Buddha

Cambodia, Angkor Borei, second half of 6th century
Stone, h. 24 in. (61 cm)
Provenance: Doris Wiener, New York, from before 1985.
Gift of Doris Wiener, 2005 (2005.512)

This monumental Buddha head is a superb testament to the earliest phase of Buddhism in the lower Mekong Delta. All that survive of the large-scale sacred images that must have existed in the region are a few heads like this one. They give us an indication of the grandeur and spirituality such sculptures must have achieved as well as a sense of the importance imparted to Buddhist ideology in this region. Typical of Buddha images from the early site of Angkor Borei are the ovoid face, prominent arching eyebrows, outlined eyes and mouth, mouth with upturned corners, and large, close-cropped, snail-shaped curls. The Museum already owned a small Angkor Borei–style seated Buddha and a related half-lifesize standing Buddha, but this head, with its impressive scale and superb modeling, represents the zenith of that great sculptural tradition. SMK

Lunette with Buddha Surrounded by Adorants

Afghanistan, Hadda, 5th–6th century
Stucco, h. 16½ in. (42 cm)
Provenance: Private collection, Venice, from 1994; [John Eskenazi Ltd., London].
Purchase, Walter Burke Gift, and Anonymous Gift, Rogers Fund, and Gift of George D. Pratt, by exchange, 2005 (2005.314)

This lunette, one of only two complete examples known, is a rare survival from the once extensive Buddhist complex at Hadda, which was destroyed in the late 1980s during fighting between the Russians and the Mujahideen. Probably one of a series of lunettes that embellished the high base of a Buddhist stupa, or relic mound, it would have been viewed during ritual circumambulation.

Shakyamuni, the historic Buddha born as Prince Siddhartha, is shown as a bodhisattva wearing the jeweled turban and ornaments of a royal. The elephant and the adjacent bowed figure may refer to an episode from his youth, but his halo, meditating posture, and hierarchic relationship with the surrounding devotees all anticipate his enlightenment—the sculptor's answer to the problem of presenting an icon as an object of veneration and also in the temporal context of a sacred biography. Given that the relief was sculpted in the fifth or sixth century, when classical traditions in the West had become formulaic, the naturalistic anatomy and complex treatment of the interacting devotees seem remarkable. But renewed Western influence would not have been necessary in this period of artistic renaissance, as classical motifs had been part of the Afghan heritage since Alexander's campaign in the fourth century B.C.

SMK and KB

Pair of Book Covers for a Buddhist Text

India, Pala period, 11th–12th century
Rosewood(?) with traces of paint, gilt copper alloy mounts inlaid with semiprecious stones and silver gilt; each 8⅞ x 27¾ in. (22.5 x 70.5 cm)
Provenance: Private collection, Europe, by 1994; [John Eskenazi Ltd., London]; to Cynthia Hazen Polsky, New York, 2000.
Gift of Cynthia Hazen Polsky, 2005 (2005.436.1a, b)

This rare and extraordinary pair of book covers attest to the interaction between eastern India and Tibet in the eleventh and twelfth centuries. This was a period when Tibetan Buddhism was purified by Indian religious masters and by Tibetan monks who studied in the great South Asian monastic universities. Like Tibetan book covers made in the twelfth and thirteenth centuries, these have canted sides and a distinctive decorative lattice format and are of a width to accommodate paper pages. However, the use of tropical hardwood embellished with mounts of gilt copper inlaid with semiprecious stones and silver gilt was unknown in Tibet. The style of the figures in the medallions and the inhabited vine borders relates them to eastern Indian art of the Pala period in the eleventh and twelfth centuries. But the format of the medallions—deities in mandalas surrounded by their retinues—though known from contemporary South Asian sutras, is rarely encountered in Indian art of the period. Such esoteric Buddhist iconography was more popular in Tibet. Thus it seems likely that these sumptuous, large-scale covers were fabricated in India to suit the wishes of a Tibetan patron. SMK

Seated Buddha

Burma, Pyu, 8th–early 9th century
Bronze, h. 7⅞ in. (20 cm)
Provenance: Private collection, Bangkok; private collection, Japan; [Downey Holdings Inc., London].
Lindemann Fund, 2006 (2006.53)

The Pyu kingdom flourished in central and northern Burma from the early years of the first millennium A.D. to about 832, when Halin, the capital, was sacked by forces of the Nanchao kingdom of southern China. Pyu sculpture is extremely rare. Characteristic of the finest early Southeast Asian sculpture, the fluid modeling of this Buddha image emphasizes soft, flowing volumes rather than linear form. The large ovoid head topped by a wiglike coiffure with a tall, beehive-shaped *ushnisha* (cranial protuberance) is typical of Pyu bronze Buddhas, as are the full, sensual lips and the long, fleshy nose with a slight hook at the end, perhaps a vestige of Indian influence. (Ritual handling has partially effaced the modeling of the eyes.) The authoritative chest, with its exaggeratedly low pectoral muscles, forms a plane that sweeps down from the broad shoulders to the subtle transition to the soft belly below, where a deep indentation indicates the waist of the Buddha's garment. The thighs are naturalistically proportioned, but the lower legs and feet are somewhat stunted; emphasis is given instead to the large surviving hand, one of the distinguishing characteristics of a Buddha.

This Buddha originally held both of his hands in *vitarkamudra,* the teaching gesture (the small metal tenon that supported his now broken hand can be seen on his right thigh). This two-handed gesture is an iconography that originated with Buddhas produced by the contemporary Mon Dvaravati culture in neighboring Thailand. SMK

ZHAO CANGYUN
Chinese, active late 13th–early 14th century

Liu Chen and Ruan Zhao Entering the Tiantai Mountains

Yuan dynasty (1271–1368)
Handscroll: ink on paper, 8½ in. x 18 ft. 6¼ in. (.22 x 5.64 m)
Provenance: C. C. Wang family, New York.
Ex coll: C. C. Wang Family, Partial and Promised Gift of the Oscar L. Tang Family, 2005 (2005.494.1)

Painted by Zhao Cangyun, a member of the Song royal family who lived through the Mongol conquest in 1279, this handscroll chronicles the legend of two Han dynasty men who stumble upon a magical realm of immortals. Returning home after what had seemed like half a year's time, they discover that seven generations have come and gone and that they are alone in the world. The men's loss of home and paradise evokes the disorientation and alienation the Chinese elite must have felt after the Song dynasty fell to the Mongols. Delineated in rich shades of monochrome ink on paper in a style that revives the monochrome drawing manner of the scholar-artist Li Gonglin (ca. 1041–1106), the story unfolds as an episodic narrative, with individual scenes set off from one another by blank spaces inscribed with text. In the section illustrated here, Liu and Ruan are guests at an elaborate outdoor banquet.

Because he never married or served as an official and withdrew to the mountains to live as a recluse, we know nothing about Zhao Cangyun except what is contained in several later colophons, which tell us that he was known for ink wash landscapes and delicate figure paintings. MKH

Attributed to Kano Takanobu
Japanese, 1571–1618

Meeting of Emperor Wen and Fisherman Lü Shang

Momoyama period (1573–1615), ca. 1600
Two six-panel folding screens: ink, color, and gold on gilt paper; each 5 ft. 6½ in. x 12 ft. 5½ in. (1.69 x 3.8 m)
Provenance: Betty M. MacNeill, La Jolla, 1950s–2005; [Leighton R. Longhi, Inc., New York], 2005.
Purchase, Gift of Mrs. Russell Sage, Bequest of Stephen Whitney Phoenix, and other gifts, bequests and funds from various donors, by exchange, Joseph Pulitzer Bequest, and Rogers, Fletcher, Harris Brisbane Dick, and Louis V. Bell Funds, 2006 (2006.42.1, 2006.42.2)

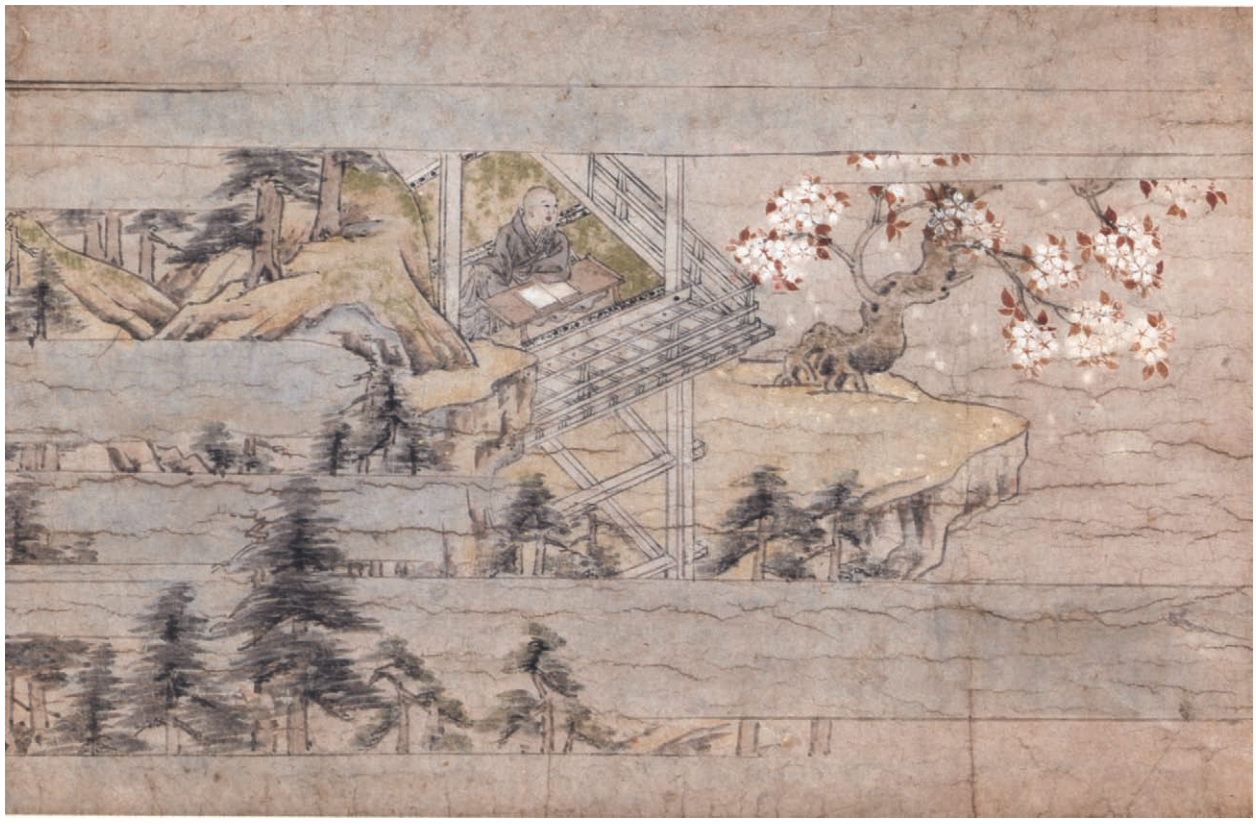
This stunning pair of folding screens illustrates the legendary meeting between Emperor Wen of ancient China's Zhou dynasty (1046–256 B.C.) and an impoverished fisherman named Lü Shang. On the right screen the emperor, full of pomp and splendor, approaches with his retinue, while on the left, separated by a vast void, the lone fisherman awaits his destiny. Although the screens bear neither the seal nor the signature of the artist, several stylistic features point to the painter Kano Takanobu, second son of Eitoku and father of Tan'yū, the two giants of the successful Kano school. His signature is apparent in the gold ink highlights on the tree trunks and rocks and in the bamboo and flowering plants on the right screen and the tall trees with withering leaves on the left, which provide lyrical relief to the otherwise austere composition. Most important, the figures' rather unusual fish-shaped eyes are shared by the figures in *Hotei,* a painting with Takanobu's seal and signature that the Museum recently purchased. These screens and the signed work will serve as benchmarks for the attribution and analysis of Takanobu's works. MM

Fragment from A Long Tale for an Autumn Night

Japanese, Nanbokuchō period (1336–92), late 14th century
Ink and color on paper, 12 x 18¼ in. (30.5 x 46.4 cm)
Provenance: [Setsu Gatōdō Co., Ltd., Tokyo], 2005; to [Kōichi Yanagi, New York] (exhibited at Complesso del Vittoriano, Rome, April 2005).
Purchase, Friends of Asian Art Gifts, 2005 (2005.312)

This small fragment originally belonged to the first of a set of three *emaki* (handscrolls depicting romantic tales, battle epics, or religious legends) that the Museum acquired in 2002. The scrolls, by an unknown artist, illustrate the *Akino yono naga monogatari* (A Long Tale for an Autumn Night), the oldest example of a literary genre called *chigo monogatari* (love tales of young male acolytes) that became popular in Japan in the mid-fourteenth century.

The scene on this fragment represents the first episode in the complicated and tragic love story of two young monks, Keikai and Umewaka. In the pictorial method typical of Japanese handscrolls, this scene, showing Keikai sitting in his room gazing at a cherry tree, appeared with two others against a single unified landscape. In the second scene Keikai travels to Ishiyamadera, where he spent seven days in prayer, and in the third he leans against a table and dreams of Umewaka. Reuniting the detached piece with the parent scroll restores the great expressive power of the original composition. MM



Liu Jun
Chinese, active ca. 1475–ca. 1505

Remonstrating with the Emperor

Ming dynasty (1368–1644)
Hanging scroll: ink and color on silk, 65 x 41⅞ in. (165 x 106.5 cm)
Provenance: C. C. Wang family, New York.
Ex coll: C. C. Wang Family, Gift of the Oscar L. Tang Family, 2005 (2005.494.3)

This imposing work by a leading court artist is a major addition to the Metropolitan Museum's collection of Ming court paintings. A depiction of an imperial audience in a palatial garden, it is evidence of the continuation of the Song academic tradition of narrative art under the sponsorship of the Ming. Following Song precedents, paintings of loyal officials remonstrating with their sovereign were commissioned to enhance the image of the emperor as a just ruler who welcomed frank criticism and encouraged honest admonitions from his officials. The reality was often quite the opposite.

Here the emperor sits on a throne backed by a large freestanding screen. He leans forward to hear the words of an earnest official, who stands his ground despite the efforts of a palace guard to drag him off. A second guard, behind the screen, seems to be debating whether or not to intervene, while two attendants, one with a fan, the other with the imperial sword, gesture nervously as they exchange glances. The two officials bowing in the foreground hold the ivory tablets traditionally used in imperial audiences.

MKH

Surcoat (Jimbaori)

Japanese, Edo period (1615–1868), 17th century
Silk, felt, metallic thread, and lacquered wood; h. 38⅜ in. (97.3 cm)
Provenance: [Oriental Antique Art, Kyoto].
Purchase, Charles and Ellen Baber Gift, 2006 (2006.95)

A high-ranking samurai would have worn a *jimbaori* like this over his armor not only for protection against the elements but also as a highly visible display of his status and his *mon* (family crest). The *mon* appliquéd at the top of the back of this outstanding example identifies its original owner as a member of the Makino family, who were *daimyos* (lords) of Tanabe (modern Kyoto Prefecture).

Jimbaori are derived from a jacket known as a *dofuku,* which was worn by important samurai beginning in the late sixteenth century and often incorporated fabric imported from China or Europe. Beginning in the early seventeenth century *dofuku* developed into two types: a short coat with sleeves called a *haori* and the sleeveless *jimbaori*. *Jimbaori* have broad lapels, to display the rich fabric of the lining, and a single slit up the back. The lively and highly original design of tossing waves on this *jimbaori* was rendered in appliqués of subtly shaded silks embroidered with highlights in gold and silver thread. The unusual motifs, the high quality of the materials and workmanship, and the relatively early date make it one of the finest *jimbaori* in our collection. MO

Jar with Decoration of Flowers and Insects

Korea, Chosŏn dynasty (1392–1910), mid-18th century
Porcelain with underglaze of cobalt blue, h. 13½ in. (34.3 cm)
Provenance: Private collection, Japan, before 1980; [Christie's, New York], 2005.
Purchase, Parnassus Foundation/Jane and Raphael Bernstein Gift, and Diane Carol Brandt Gift, 2005 (2005.406)

The form of this handsome jar—most likely a wine container—and the cobalt blue surface design of floral sprays and flying insects are representative of blue-and-white porcelain produced at court-patronized kilns in eighteenth-century Korea. The fluid, calligraphic lines of the decoration and the abundance of white space are what differentiated Korean porcelain from its Chinese, Japanese, and European counterparts, especially in the eighteenth century.

Porcelain with underglaze cobalt blue painting was first produced in Korea in about the middle of the fifteenth century as imperial ware. The technique, as well as the cobalt itself, was imported from China, and early pieces have a stylistic affinity with Chinese examples from the Ming dynasty. The eighteenth century ushered in a period of more distinctly "Korean" aesthetics and styles in art, including porcelain. At the same time, the clientele for paintings and objects, even porcelain produced at the court-patronized kilns, expanded to include not just royal patrons but also elite families. SL

Xu Beihong
Chinese, 1895–1953

Plum, Bamboo, and Rock

Dated 1942
Hanging scroll: ink and color on paper, 36 x 12 in. (91.5 x 30.5 cm)
Provenance: Lin Yutang family, Washington, D.C., area.
The Lin Yutang Family Collection, Partial and Promised Gift of Richard M. Lai, Jill Lai Miller, and Larry C. Y. Lai, in memory of Taiyi Lin Lai, 2005 (2005.509.13)

Last year the Museum received an important group of forty-three partial and promised gifts of Chinese painting and calligraphy from the family of the noted literary figure Lin Yutang (1895–1976), including multiple works by such modern masters as Zhang Daqian (1899–1983), Qi Baishi (1864–1957), Feng Kanghou (1901–1983), Zhao Shao'ang (1904–1998), and Lin Yutang himself. Among the highlights are three extraordinary paintings by Xu Beihong: an auspicious image of a magpie and a willow, an iconic horse painting, and the lyrical *Plum, Bamboo, and Rock* illustrated here. Xu, one of the towering figures of twentieth-century Chinese art, was a leading exponent of integrating Western representational techniques with Chinese traditional brush painting.

Also part of the gift to the Museum are seventeen letters Xu wrote to Lin Yutang and his daughter Taiyi between 1938 and 1948 seeking their help in organizing an exhibition of contemporary Chinese painting in America. One of Xu's letters specifically mentions the Metropolitan Museum, and in 1943 the Metropolitan did hold an exhibition of contemporary Chinese painting that included the three paintings by Xu in Lin's collection. It is most fitting that these three paintings that bore witness to the Museum's early efforts to present modern Chinese art should now become part of its permanent collection.

MKH

Harada Shūroku
Japanese, b. 1941

Bizen Jar

2004
Stoneware with natural ash glaze set with small stones, h. 16½ in. (41.9 cm)
Provenance: [Joan B. Mirviss, Ltd., New York].
Purchase, The B. D. G. Leviton Foundation Gift, 2005 (2005.244)

This sculptural jar is made of reddish clay typical of the Bizen area of Okayama Prefecture, in western Japan along the Inland Sea. Harada Shūroku, who was trained initially as an agronomist, was born in Bizen, where the tradition of pottery making goes back as far as the sixth century. Bizen is one of the few kiln centers in Japan that even to this day shuns the practice of controlled glazing while steadfastly maintaining the practice of using the clay itself, rich in organic materials, to produce stunningly bright shades of red.

This large, heavy vessel has the scarlet color and scorched look that are unmistakable characteristics of Bizen ware. The artist carved it from a huge lump of clay and then cut into it diagonally with a spatula. In places he also made deep, clear-cut gouges that seem to counteract the sense of diagonal movement created by his spatula. For a decorative effect, he embedded small whitish pebbles into the clay. The vibrant and exuberant vessel is further enlivened by the tactile impression that the wet clay body is still preserved under the deeply singed surface.

MM

Pendant with Seated Figure

Mexico or Guatemala, Maya, 7th–8th century
Jadeite, h. 2⅝ (6.7 cm)
Provenance: Ina L. Schnell, New York, before 1965.
Gift of Ina L. Schnell, in memory of Eugene A. Schnell, 2005 (2005.444.1)

On this jadeite pendant a man sits on a low dais in one of the cross-legged postures of Maya royalty. His left foot is relaxed over the edge of the bench, and his left hand is raised to his chest in a gesture of command. Dressed in the traditional costume indicative of high status, he wears wide beaded ankle and wrist bracelets, a long beaded necklace, and a large feathered headdress.

The pendant was worn strung as an ornament. In the seventh or eighth century a royal Maya personage would have worn it around his neck as another declaration of his importance and rank. Jadeite was much favored in ancient America and was used for personal ornaments of all sorts. The shades of green and blue gray that occur naturally in the stone here were carefully incorporated in this carving. The greenest part of the stone, the most prized, was used for the head and torso of the royal figure.

JJ

Double-Sided Gospel Leaf

Ethiopia (Tigray), first half of 14th century
Tempera on parchment, 11 x 7½ in. (27.8 x 19 cm)
Provenance: Roger Wolcott-Behnke, England, and his heirs, 1956?–94; sale, Sotheby's, London, December 5, 1994; [Sam Fogg, London], 2005.
Purchase, Oscar de la Renta Ltd. Gift, 2006 (2006.100)

The Tigray region of Ethiopia converted to Christianity in the fourth century and became a very important ally of the Byzantine Empire ruled from Constantinople (Istanbul) in controlling the trade routes to India. Tigray also maintained contacts with other Christian communities of the eastern Mediterranean, including those in Syria and Egypt. The compelling images on this double-sided leaf are from a group of early fourteenth-century Gospels that feature a revival of motifs that reached Ethiopia from the eastern Mediterranean, probably in the seventh century.

Both sides of the leaf are inscribed in Ge'ez, the ancient language of Ethiopia. On the front is a dramatic octagonal Fountain of Life flanked by peacocks, which are identified in the inscriptions as "ostriches" (royal birds in Ethiopia), and gazellelike "babula." The text within the domed space refers to the arrangement of the Eusebian Canon Tables, or index to the Gospels, which preceded the image in the original manuscript. On the reverse, the Crucifixion is represented by a monumental jeweled cross topped by a Lamb of God, symbol of Christ's sacrifice. At the sides are the two thieves bound to their crosses. Other leaves from this Gospel are in the Nationalmuseum in Stockholm.

HCE

Ewost'atéwos and Eight Disciples

Ethiopia, late 17th century
Wood, tempera; h. 22 in. (56 cm)
Provenance: Mitrano and Vesecchi collection, Milan; Andrea Mitrano, Varese; [Sam Fogg, London].
Louis V. Bell Fund, 2006 (2006.98)

This highly original icon is a tribute to the revered Ethiopian visionary Ewost'atéwos, who was born in about 1273. The House of Ewost'atéwos is one of the two major monastic orders of the Ethiopian Orthodox Church. Ethiopia's earliest state adopted Christianity as its official religion in the fourth century. During the next two centuries foreign missionaries disseminated Christianity beyond Ethiopia's elite circles and founded monastic centers in the remote northern regions of Ethiopia and Eritrea. The abbots of those centers became the chief figures in the church's local hierarchy. In the fourteenth century, Saint Ewost'atéwos founded several more monasteries in northern Ethiopia before violent doctrinal disputes led to his exile to Egypt and Armenia. He died in exile in Armenia.

The eight acolytes surrounding Ewost'atéwos are depicted in his image to underscore their devotion and allegiance. Only the vibrant, swirling patterns of their colorful robes animate and distinguish the otherwise identical figures. The painting's considerable scale suggests that it was the property of a monastery, whose historical origins and ties to neighboring communities it recorded. According to Jacques Mercier, an authority on Ethiopian culture, this is the only known icon from northern Ethiopia dedicated to a monastic genealogy. AL

Woman's Ceremonial Skirt (Lawo Butu or Lawo Ngaza)

Indonesia, Flores Island, Ngada people, late 19th–early 20th century
Cotton, glass beads, chambered nautilus shell, nassa shells; h. 73¾ in. (187.3 cm)
Provenance: Anita E. Spertus and Robert J. Holmgren, New York; [Thomas Murray, Mill Valley, California].
Purchase, Fred and Rita Richman Foundation Gift, 2006 (2006.2)

Among the most prestigious possessions of the Ngada people of the island of Flores in eastern Indonesia were the lavishly beaded skirts known as *lawo butu*. Worn only by high-ranking women on ceremonial occasions, *lawo butu* were carefully preserved in the village clan house together with gold ornaments and other treasures. Each *lawo butu* was commissioned by a male elder of the clan, and after his death the skirt was known by his name, so *lawo butu* are also sometimes referred to as *lawo ngaza,* or "named skirts." Other Indonesian textiles are produced exclusively by women, but both sexes participated in the creation of *lawo butu*. The women made the intricately patterned cloth using the ikat technique, a complex process that involves tying and dyeing the threads before they are woven. The men created and attached the ornate beadwork appliqués.

The Ngada valued beads as highly as gold and preserved and reused them for generations. According to oral tradition, all beads and other forms of wealth originally grew on a single tree planted by two orphans. When greedy villagers cut the tree down, much of the wealth it bore was lost, and only the beads remained on Flores. The beadwork on this skirt includes images of humans, birds, and stylized quadrupeds that most likely represent horses, which were highly esteemed by the Ngada. EK

Ngombi Harp

Gabon, Tsogo people, mid-20th century
Wood, nylon, hide, fiber; 26¾ x 4½ x 17¼ in. (68 x 11.5 x 43.7 cm)
Provenance: Mert Simpson, New York; [Primitive Art, LLC, New York], 1999.
Purchase, Frederick M. Lehman Bequest, 2005 (2005.458)

From Senegal across central Africa to Uganda, the unique size, playing position, and shape of a people's harp help to reinforce and signify a group's identity. Some African harps are brick-shaped, others have oval bodies, still others are waisted. The harps of Gabon typically have a 7-shaped "shelf" supporting the neck of the instrument, and among the Tsogo this shelf is often modified to form a head, as in this striking example. For the Tsogo and the Fañ the ngombi harp is important in the initiation rites of the Bwiti society. In the ritual, which is of Tsogo origin, a male harpist is positioned at the back of the shrine, sometimes joined during different phases of the ceremony by others playing a percussion beam, bells, a rattle, or a musical bow. The harp is believed to mediate a sense of vision to initiates and to impart secret knowledge to them as they experience transformation. Ngombi harps are also used in societies devoted to spirits and genies and in women's healing ceremonies. JKM

Bottle

Probably Syrian, 12th century
Mold-blown and tooled glass with applied decoration; h. 6¾ in. (17 cm), diam. 3⅛ in. (7.9 cm)
Provenance: Probably private collection, England; [Namkha Dorjee, New York].
Purchase, Friends of Islamic Art Gifts, 2005 (2005.318)

This appealing pale green bottle was initially blown into a mold with narrow vertical ribs and then inflated so that the ribs appear in very shallow, nearly imperceptible relief. A long, thin trail of dark blue glass spirals around the object, forming an irregular pattern. Additional, shorter trails form a festooned design around the base of the neck, and four small blue blobs dot a larger band created by the spiraling trail. Bottles of this shape and decorated with blobs of glass in contrasting colors were made in Syrian glass factories between the late eleventh and the early thirteenth century. A number of comparable objects and fragments have been excavated in Hama, in west central Syria, and Raqqa, on the bank of the Euphrates River some 150 miles to the northeast. Similar bottles are in museums in Saint Petersburg, Kiev, and Berlin. That a majority of these examples were reportedly found in the Caucasus region or along the coast of the Black Sea suggests that they were part of the well-established glass trade between Syria, northwestern Asia, and eastern Europe. SC

Preparations for a Hunt

Indian, Mughal period, ca. 1680
Opaque watercolor on paper, 6⅞ x 11 in. (16.8 x 27.9 cm)
Provenance: Sir Howard Hodgkin, London, ca. 1975; private collection, New York and Miami, ca. 1982; [Terence McInerney, New York].
Purchase, Friends of Islamic Art Gifts, 2005 (2005.235a)

In a landscape rendered in washy earth tones, Mughal hunters look on as a herd of *nilgai* ("blue" deer) graze in a scrubland near a lotus-filled pond. The four imperial huntsmen, dressed in green, conceal themselves behind bushes and camouflage screens as a royal party approaches from the right. This hunting scene represents a classic genre of late seventeenth-century Mughal paintings that depict royal hunts, typically centered around a portrait of the emperor Aurangzeb (r. 1658–1707). In a break from convention, this composition lacks a central portrait of its patron, but the close observation of nature and sensitive rendering of the animals are hallmarks of Mughal painting.

By the end of his reign Aurangzeb had turned away from the patronage of art and was more concerned with religious orthodoxy. Quite possibly this painting was made for his son, Bahadur Shah I (r. 1707–12), under whose influence Mughal painting reflected a blending of nostalgia and innovation. NHH

Pectoral Ornament

China (Khotan), Turkoman, late 19th–early 20th century
Silver with silver filigree, cabochon, and table-cut turquoise; 4⅝ x 4¾ in. (11.6 x 12.2 cm)
Provenance: Marshall and Marilyn R. Wolf, New York, purchased in the Khotan bazaar sometime after 1980.
Gift of Marshall and Marilyn R. Wolf, 2005 (2005.443.7)

The silver jeweled ornaments of the Turkoman tribes of central Asia are characterized by their bold forms, striking profiles, and prominent semiprecious stones, most often carnelians or turquoise. By the nineteenth century the once seminomadic Turkoman people had settled in various parts of Iran, Afghanistan, and Chinese and former Soviet central Asia, but metalworkers' guilds continued to hold an honored position in each center. Turkoman

silversmiths produced a variety of objects in a style and with motifs that reflected both Islamic and shamanist cultural influences: jewelry for women and children; ornaments and fittings for knives, helmets, and belts; and harnesses and other embellishments for horses and other animals.

This pendant, of somewhat unusual form, originally hung from a chain threaded through metal rings attached to the loops on the rectangular plate at the top. The combination of filigree and a thicker silver rim is often seen in Turkoman silver jewelry. The use of blue stones as protection from the "evil eye" has a long history in Islamic culture, particularly in the Persianate world.

The pendant is part of a larger promised gift to the Museum. NHH

Sword Pommel

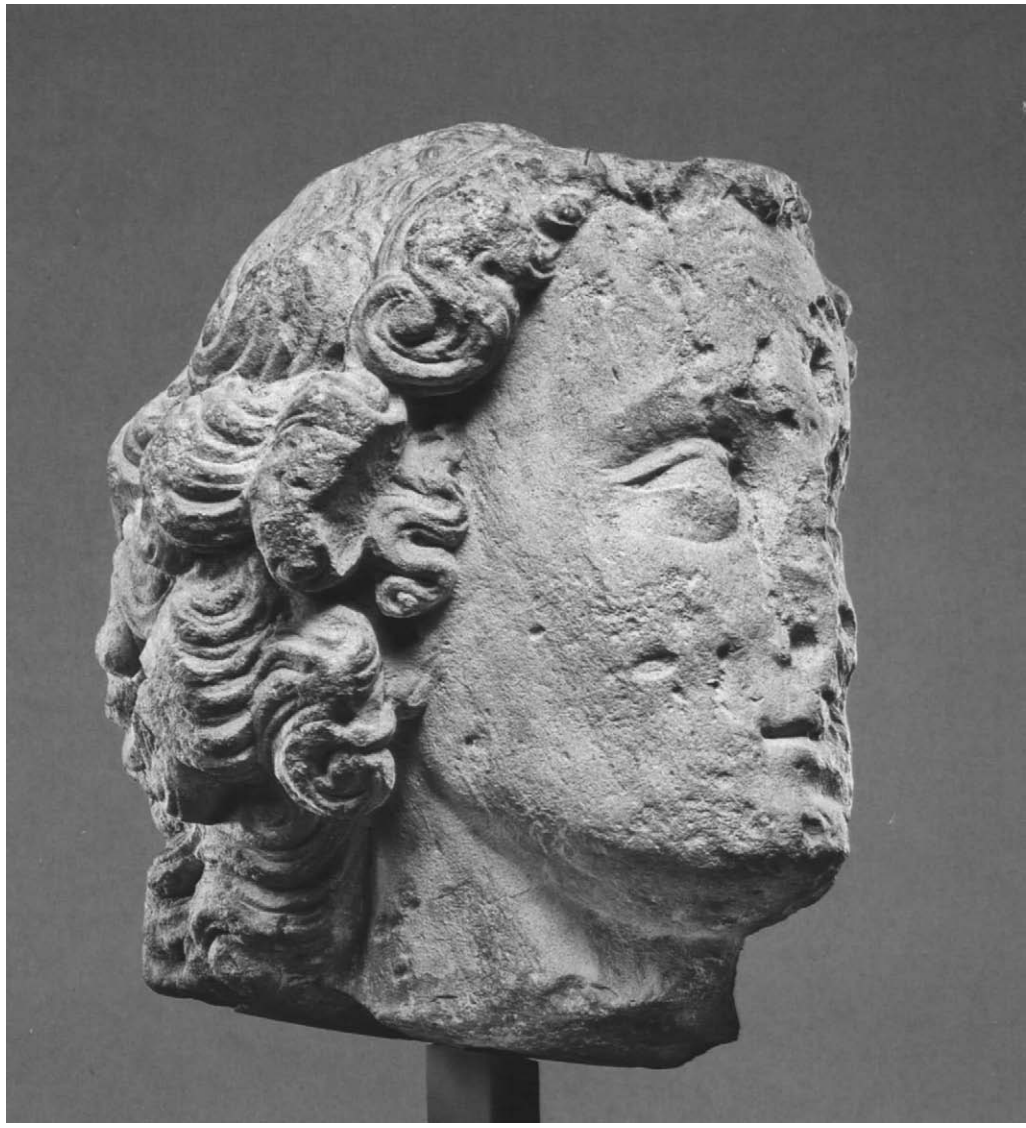
Anglo-Saxon, late 9th century
Cast copper alloy shell with silver-wire and niello inlays, iron; 1⅞ x 3⅞ x ⅞ in. (4.7 x 9.7 x 2.3 cm)
Provenance: [Peter Finer, Shipston-on-Stour, England]; [Daniel Katz Ltd., London].
Purchase, Gift of J. Pierpont Morgan, by exchange, 2005 (2005.344)

This handsome sword pommel is one of the finest surviving fragments of Anglo-Saxon goldsmith work. The pommel's quasi-triangular shell, of cast copper alloy, is decorated with silver panels inlaid with niello patterns and framed with silver strips. The two end terminals are animal heads. Although the "cocked-hat" form and the design of the panels look back to late eighth-century sword pommels (examples of which from Windsor, Chiswick, Eyot, and Saint Ninian's Isle are preserved in London, Edinburgh, and Oxford), the silver-wire and niello technique used to create the inlaid running spiral patterns on the curved sides seems to have been a specialty of East Anglian metalworkers in the ninth century, during the reign of King Alfred the Great (r. 849–99). Some of the niello designs are similar to those on the well-known Fuller brooch in the British Museum, London, which was made in the late ninth century, perhaps in Alfred's court workshop. CTL

Head of an Angel

French (Île-de-France, possibly Paris), mid-13th century
Limestone, h. 11⅝ in. (29.3 cm)
Provenance: [Matthias Komor, New York], 1980; private collection, New York, 1980–2006; sale, Sotheby's, New York, January 27, 2006, lot 404.
Purchase, Audrey Love Charitable Foundation Gift, 2006 (2006.41)

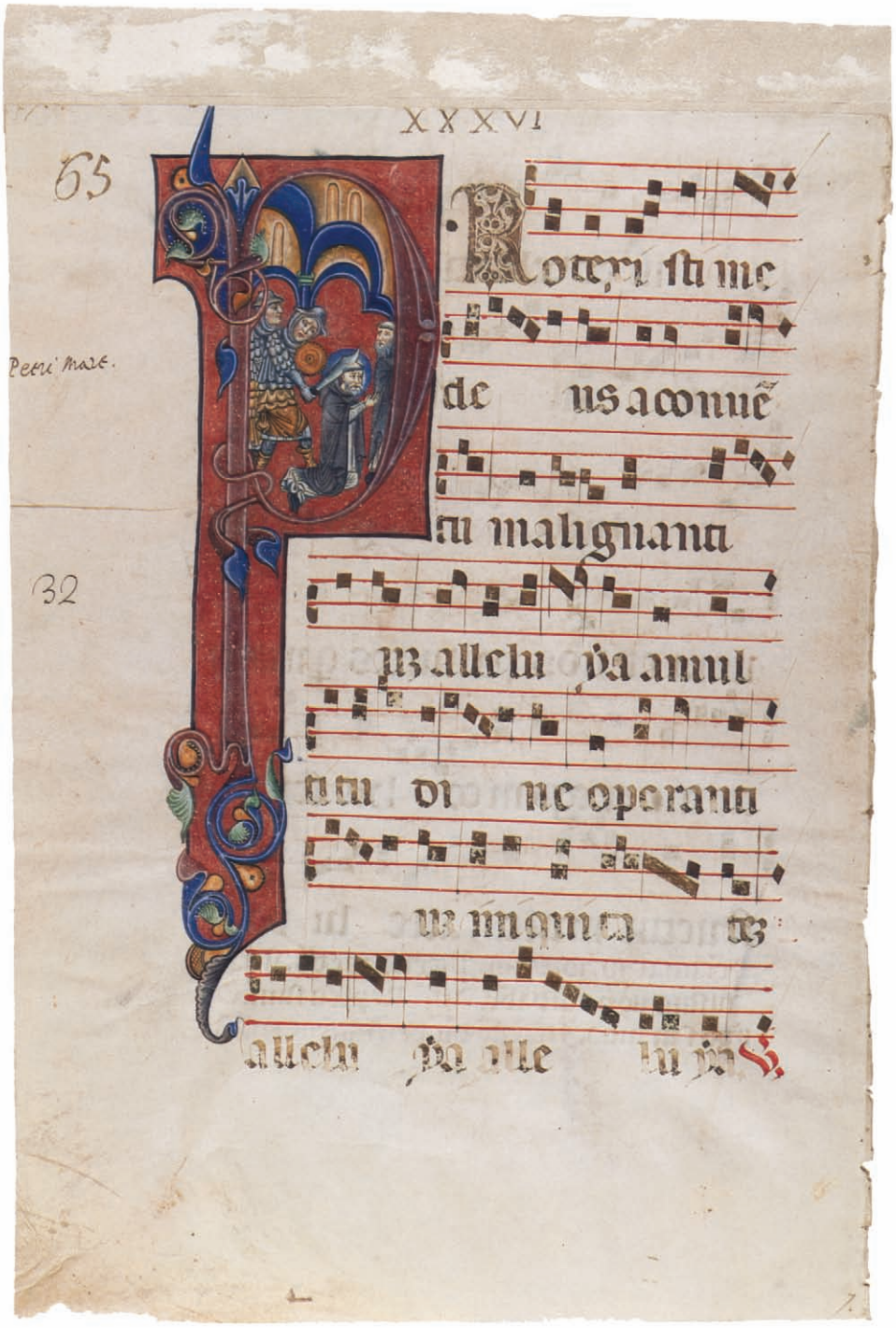
Carved fully in the round in the so-called Precious Style of Paris of the mid-thirteenth century, this imposing head certainly comes from a major monument. Although damaged from erosion and from being forcefully removed from its original context, its aesthetic quality is still intact. The thick, wavy, elastic locks of hair frame the face and cascade elegantly down the back of the neck, and the cheeks and neck muscles are strongly articulated, suggesting that the sculpture was



intended to be viewed from some distance. This head recalls the sculpture in Notre-Dame Cathedral in Paris, especially in the north transept, where life-size angels once framed the portal. The considerable detail and refinement of the carving and the sumptuous locks of hair also relate it to the celebrated life-size sculpture of Adam from the interior of the cathedral's south transept (now Musée National du Moyen Âge, Paris). The limestone from which the angel's head is carved appears to be from a quarry outside Paris. This suggests that the sculptor may have been trained at the cathedral site and then applied his talents elsewhere, disseminating the classic Paris style. CTL

Saint Peter Martyr in an Initial P

South Italian (probably Naples), ca. 1270–80
Tempera on parchment, 18¾ x 13¼ in. (47.5 x 33.5 cm)
Provenance: John F. Murray, Florence, until 1925; Robert Lehman, New York, 1925; his son, Robert Owen Lehman, New York, until 2005; [Jörn Günther, Hamburg].
Purchase, Ronald R. Atkins, James Marrow, Elaine Rosenberg, and R. R. Atkins Foundation Gifts, 2005 (2005.273)



The large letter *P* signals the opening hymn for the feast of Saint Peter Martyr, celebrated on April 29: "Protexisti me deus a conve[n]tu malignantium . . . " (Thou hast protected me, God, from the assembly of the malignant). Peter Martyr (1204–1252) was a Dominican friar and priest, a native of Verona, who spoke out against heresy and became a contemporary hero to Dominicans. The choral liturgy for Saint Peter Martyr was quickly composed after his canonization in 1253, and this illumination to accompany it is one of the earliest scenes of his martyrdom to survive. The depiction of Saint Peter Martyr's execution at the hands of two assailants, Carino and Porro, borrows from the established tradition for representing Saint Thomas Becket: the executioners are dressed as knights, and the saint kneels in prayer in an interior space. Stylistic details of the initials and the combinations of colors suggest that the Gradual this leaf is from was produced in southern Italy; further research should explore a possible link to the Church of San Domenico Maggiore in Naples. BDB

The Crucified Christ

French artist working in northern Europe, ca. 1300
Walrus ivory with traces of paint and gilding, 7½ x 2⅛ x 1⅜ in. (19.2 x 5.3 x 3.5 cm)
Provenance: Private collection, South America, ca. 1964–2004; [Jaime Eguiguren Arte y Antiguedades, Buenos Aires], 2004 (exhibited at TEFAF Maastricht, 2004); [Brimo de Laroussilhe, Paris], 2004–5 (exhibited at Biennale des Antiquaires, Paris, 2004).
The Cloisters Collection, 2005 (2005.274)

From about the middle of the thirteenth until the late fourteenth century Paris was the premier center in Europe for the creation of precious ivory statuettes and reliefs for devotional purposes and mirror cases and caskets for secular use. Hundreds of ivory diptychs and triptychs and more than fifty statuettes of the Virgin and Child survive. Although numerous ivory statuettes of the crucified Christ must also have been made at the time, few northern European examples are known today. This image, with its monumental character and the sensitive rendering of the body of Jesus, is unquestionably one of the finest. The sculpture's style relates it to works produced in Paris about 1300, during the reign of King Philip the Fair, but the use of walrus ivory suggests that it was carved by a Parisian artist (or one who trained for many years in the capital) working in England, Scandinavia, or Cologne, where valuable elephant ivory was less easily obtained. The arms, made separately, have been lost. PB

Bust of the Virgin

Bohemian, ca. 1390–95
Terracotta with several layers of paint, 12¾ x 8⅞ x 5⅜ in. (32.5 x 22.4 x 13.8 cm)
Provenance: Private collection, Regensburg, 1960s; [Brimo de Laroussilhe, Paris], 2004.
The Cloisters Collection, 2005 (2005.393)

Elegiac, dignified, and poised, the Virgin tilts her youthful head as if burdened by the weight of the ornate crown, and her downcast eyes and pursed lips convey her sorrowful resignation. This bust, the upper portion of a standing or enthroned figure that would have included the Christ Child, is a textbook example of the so-called Beautiful Style, which originated in Prague at the end of the fourteenth century. A technical tour de force, it is the only known terracotta sculpture from medieval Bohemia. Artists working in clay normally cut larger figures horizontally with a wire to ensure that they dried evenly. Once fired, the sections were reassembled with mortar, which would be disguised under the polychromy. Thanks to the hardness of terracotta, the sculptural form of this bust is virtually intact except for minor losses, and the details remain as crisp as they were when it left the potter's kiln. The complete original figure, more than a meter high, was probably installed above an altar in a church. Traces of several campaigns of paint attest to its long history as an object of veneration. JC

Purse

French, 15th century
Leather, 6¾ x 7½ x ¾ in. (17 x 18.9 x 1.9 cm)
Provenance: Anonymous gift, 2005.
Anonymous Gift, 2005 (2005.426)

A rare survivor from fifteenth-century France, this purse is made of several pieces of leather stitched and laced together. Similar examples have been excavated from strata datable to the late fourteenth or early fifteenth century. The purse's design addresses both security and ornamentation. The two panels above are folded over and laced into loops, allowing a girdle or belt to be passed through, while the larger flap conceals the pouch. The facings of the loops are each decorated with an impressed eagle displayed within a circular field, and on the flap is an inscription in a French Gothic bâtarde that may be read "Amours metient / metient ence prigon / amours metient" (Love holds me / holds me in this prison / love holds me).

TBH

Roundel with Mary of Egypt Crossing the Jordan

South Lowlands (probably Brussels), ca. 1525
Colorless glass, vitreous paint, silver stain; diam. 9¼ x ¼ in. (23.5 x .6 cm)
Provenance: Private collection; [Rainer Zietz Ltd., London].
The Cloisters Collection, 2005 (2005.313)

Although the details do not entirely accord with the account given in the Golden Legend, this scene appears to represent Saint Mary of Egypt. Tormented by her wanton behavior, Mary received a vision in which the Virgin Mary instructed her to cross over the River Jordan, where she would find solace in the wilderness. As a startled pilgrim standing near a wellspring witnesses the arresting sight, five airborne putti transport her across a great chasm, with the river far below. Finely painted, the composition reflects knowledge of the work of Brussels artists who were active in the 1520s. The putti, for example, find close analogues in the graphic works of Dierick Vellert, and the figure of Mary is stylistically close to the work of an artist known only as the Pseudo-Ortkins. Cobbling together compositions from a variety of sources was not uncommon in early sixteenth-century glass painting workshops.

TBH

DOMENICO PULIGO
Italian, 1492–1527

Virgin and Child with Two Saints

1515–20
Red chalk, 8⅛ x 6⅛ in. (20.5 x 15.6 cm)
Provenance: Carl R. Rudolf, London; his sale, Sotheby's, London, July 4, 1977, lot 61; private collection, Belgium.
Purchase, several members of The Chairman's Council Gifts and Mr. and Mrs. David M. Tobey Gift, 2006 (2006.106a, b)

Domenico Puligo belonged to the first generation of Florentine Mannerist painters. He was closely influenced by his intimate friend Andrea del Sarto, as well as by the young Jacopo Pontormo. According to Giorgio Vasari's biography of him, Puligo enjoyed a financially successful career as a painter of portraits and private devotional panels of the Madonna and Child for the Florentine gentry. This composition study for a painting formerly in the Stanley collection in London is not only rare (fewer than thirty drawings have been definitely attributed to him), it is also one of Puligo's best works. He handled the red chalk medium with great expressive force and technical virtuosity, quickly tracing the contours of the figures with a stick of rather hard chalk and then reworking them over and over to inject movement and angular breaks. Using the chalk almost as if it were a pen, he drew in intermediate shadows with bold patches of parallel lines and crosshatching and then, for the deepest shadows, blended the thickly built-up strokes. In select passages of intense highlights, such as the figures' faces, he erased the drawing down to the white of the paper to create a lustrous, pulsating effect.

CCB

MASTER I.E.
German, active 1480–1500

Christ in the Wilderness Served by Angels

Engraving, second state of two; 11⅝ x 8⅞ in. (29.6 x 22.4 cm)
Provenance: [Daniela Laube, New York].
Purchase, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, and Howard Fox Gift, 2005 (2005.392)

According to the biblical account (Mark 1:12–13), immediately after his baptism Christ was driven into the wilderness, where he remained for forty days, tempted by Satan, surrounded by wild beasts, and ministered to by angels. The wilderness in Master i.e.'s charming rendition of the episode seems hardly threatening, inhabited as it is by playful bunnies, partridges pecking at the ground and other birds soaring in the sky, and, wandering off at the left, a stag and a fawn. On a symbolic level, however, the deer, partridges, and rabbits refer to the sin of lust. And Satan is represented by the monkey in the apple tree on the left, the owl roosting in the oak on the right, and the fox peering out from under rocks at the lower left.

This engraving is one of the most impressive by the artist called Master i.e., about whom little is known. He was most likely active in the workshop of Martin Schongauer, whose initials appear erroneously at the foot of this print. It has even been suggested that the engraving is based on Schongauer's design. The date palm and the owl, among other details, relate directly to the great German engraver's work. NMO

Leather Panel (Allegory of Music)

Northern France, ca. 1570–90
Blind-stamped, embossed, molded, and incised leather on later wooden mount; h. 49¼ in. (125.1 cm)
Provenance: Private collection, New York; [Blumka Gallery, New York].
Purchase, Funds from various donors, Rogers Fund, and Joseph Cohen Gift, 2006 (2006.71)

To create this panel three leather sheets decorated in the *cuir bouilli* technique, whereby the wet leather was manipulated and molded into the desired shape, were joined together. After the material was hardened and dry, the ornamental details were incised and punched into the surface. The decorated panel and the separate egg-and-dart frame, also made of leather

and possibly original to the piece, were then mounted on an oak panel that was at one point installed as a door.

The large elongated female figure clad in a richly draped costume and holding a viola da braccio is most likely Polyhymnia, the ancient Greek muse of sacred music, or the personification of music. The panel may have been part of an extensive wall decoration incorporating the Seven Liberal Arts, a typical Humanist scheme, for a modestly sized *studiolo,* or study. If so, this is the largest known Renaissance leather panel of its kind. The Mannerist scrollwork and grotesque figures recall the ornamental vocabulary of the "second school" of artisans at the Château de Fontainebleau in northern France, hired by King Henry IV (1553–1610). The sculptural creatures and masterfully conceived linear motifs, combined with the architectural texture of the composition, point to an experienced workshop. WK

AGNOLO BRONZINO
(Agniolo di Cosimo di Mariano Tori)
Italian, 1503–1572

Seated Male Nude (Study for the Martyrdom of Saint Lawrence)

Florence, 1565–69
Black chalk; 13 x 18¼ in. (33 x 46.2 cm), corners cropped
Provenance: Sale, Christie's, London, December 9, 1975, lot 16 (ill.); John and Alice Steiner, Larchmont, New York; Steiner family, New York.
Promised Gift of Leon D. and Debra R. Black, and Purchase, Lila Acheson Wallace Gift, 2005 (2005.354)

Agnolo Bronzino, a revolutionary second-generation Italian Mannerist painter, ranks among the greatest draftsmen of all time (although fewer than forty sheets can be securely attributed to him). This powerful, carefully rendered life study is connected to one of his most historically significant paintings, *The Martyrdom of Saint Lawrence* in the Church of San Lorenzo in Florence. It served as the design for a seated river god at the lower right in the fresco. Duke Cosimo I de' Medici commissioned the fresco on February 11, 1565, in a letter written directly to Bronzino (then a distinct honor for an artist). Giorgio Vasari, an exuberant admirer of Bronzino, noted the fresco as a "work in progress" in his *Lives* of 1568. The final work was unveiled on August 10, 1569.

The complex pose of the figure was designed to display Bronzino's mastery of drawing technique, anatomy, and difficult effects of perspective (a competitive allusion to Michelangelo, who died in 1564). The modeling was achieved with seamlessly blended strokes, while the outlines maintain an impressive vigor of stroke and tonal inflection. The head and foreshortened facial features, in particular, were boldly, almost incisively drawn with the stick of chalk so that the design could be seen from a distance.

CCB

Karel van Mander the Elder
(designer)
Flemish, ca. 1548–1606

The Liberation of Oriane

Delft, workshop of Frans Spiering, ca. 1590–95
Wool and silk, 11 ft. 5 in. x 13 ft. (3.48 x 3.96 m)
Provenance: Robert Windsor Clive (1824–1859), after 1852 for Saint Fagans, County Glamorgan, Wales; by descent to the earls of Plymouth; Welsh Folk Museum, Saint Fagans; sale, Sotheby's, London, December 13, 1991, lot 7; [S. Franses Ltd., London].
Purchase, Walter and Leonore Annenberg and The Annenberg Foundation Fund, 2006 (2006.36)

In *Amadis of Gaul,* a chivalric romance popular in European court circles in the late sixteenth century, the knight Amadis falls in love with Oriane, daughter of the king of England. When Oriane and her attendant the Damsel of Denmark are kidnapped by the king's enemy Arcalaus, Amadis rescues her. In the center of the scene depicted here, Amadis defeats each of Arcalaus's soldiers before finally confronting and killing their leader himself. In the foreground, Amadis and Oriane are reunited.

Woven from a design by Karel van Mander the Elder, this tapestry from a set with scenes from *Amadis of Gaul* is a rare example of late sixteenth-century Dutch production. It was made in the Delft workshop of the merchant-weaver Frans Spiering (ca. 1550–1620), who had left Antwerp because of the religious turmoil there. The Spiering enterprise enjoyed great success between 1590 and 1620, providing high-quality tapestries to the Protestant courts of northern Europe who were no longer able to buy them from Brussels. The high silk content of Spiering's tapestries renders them especially vulnerable to light damage. This one is remarkable for the intensity and richness of its color. TC

MERCVRIVS ET HERSE

CAMILLO MARIANI
Italian, 1567–1611

Mother Ape

1596
Bronze, h. 24¾ in. (63 cm)
Provenance: Duke Francesco Maria II della Rovere, Villa Miralfiore, Pesaro; apparently at Miralfiore until ca. 1777; private collection, Belgium; art market, Geneva; [Daniel Katz Ltd., London].
European Sculpture and Decorative Arts Fund, 2006 (2006.35)

In 1595 the architect Vincenzo Scamozzi recommended his fellow Vicentine Camillo Mariani to Francesco Maria II della Rovere, duke of Urbino. The following year "the Venetian sculptor," whom scholars reasonably identify with Mariani, was paid for "the apes of the fountain of Miralfiore." *Mother Ape* was the crowning element of the waterworks at Miralfiore, the villa in Pesaro, still extant, that served the duke as hunting lodge and guesthouse. The Miralfiore fountain, which revealed a phenomenal gift for naturalism, was Mariani's only known animal sculpture and his sole work in bronze. He worked chiefly in stucco. The eight colossal stucco saints by him in the church of San Bernardo alle Terme in Rome, made after he relocated there in 1597, are among the most arresting and profoundly spiritual figures of the late Counter-Reformation era.

The mother ape, of the tailless Barbary variety, once steadied two gamboling babies, of whom only pieces of arms and legs remain. Water flowed from a wide hole near her left shoulder, and her prehensile left foot is poised as if to test the water in the fountain's basin. Three lesser apes from the fountain are now in the Boboli Gardens in Florence, having arrived there among the possessions of the duke's granddaughter Vittoria della Rovere when she married Ferdinando II de' Medici.

JDD

Jacques de Gheyn II
Netherlandish, 1565–1629

Studies of Eleven Heads

Pen and brown ink, 12½ x 9⅛ in. (31.8 x 23.3 cm)
Provenance: Aubrey Beese, Cirencester, until 1954; Michael Ingram, Cirencester, until 2005; sale, Sotheby's, London, December 8, 2005, lot 19; [Kunsthandel Katrin Bellinger, Munich].
Purchase, Harris Brisbane Dick Fund, Rita and Frits Markus Fund, and Charles and Jessie Price Gift, 2006 (2006.101)

This outstanding drawing, a group of studies intended no doubt as part of a repertoire of figures for practice and reference, is one the most significant and most intact of several such sheets composed by Jacques de Gheyn II, a printmaker, painter, and draftsman who played a significant role in the transition from Mannerism to naturalism in Dutch art. This sheet combines images from life (the young man viewed from several angles, blowing on a conch shell and opening his mouth wide) with images invented by the artist (the two strange long-haired figures, possibly Gypsies, in the center; the Medusa head and the head of a bearded man in profile at the bottom).

The varied styles of drawing suggest that De Gheyn created this sheet during at least two distinct periods in his career. As technical examination reveals that he used three different recipes of ink, he may even have made the drawings in three separate campaigns. The heads of the young man and the older bearded man relate stylistically to works by De Gheyn from about 1604; the long-haired figures and the two smaller ones at the bottom relate to later drawings, possibly of the 1620s.

NMO

Domenico Pieratti
Italian, 1600–1656

Young Saint John the Baptist

Ca. 1625
Marble, h. 28 in. (71 cm)
Provenance: Marchesi Tempi, Casa de' Tempi, Florence, by 1677; marchesi Bargagli, Palazzo Bargagli-Petrucci, Florence, until at least 1910; [Thomas Howard-Sneyd, London], by 1982; sale, Sotheby's, London, December 9, 2005, lot 114.
European Sculpture and Decorative Arts Fund, 2006 (2006.70)

As their patron saint, John the Baptist was a prominent fixture in the homes of civic-minded Florentines. This large, lyric statuette by Domenico Pieratti, the city's first important Baroque sculptor, shows exacting yet expansive compositional experimentation. A masterly study in frozen motion, it evinces Pieratti's discerning responses to lessons learned from great masters. The virile type, an artfully unkempt boy of the people, is Michelangelesque, with a nod to the head of *David*. From Caravaggio comes the adjustment of limbs in angles to maximize contrasts of light and shadow. Strikingly Caravaggesque is the youth's arm hooked over his chest, holding a honeycomb (a reference to the Baptist's wilderness diet). His other hand holds the remnants of his shepherd's crook and a scroll that undoubtedly originally announced "ecce agnus dei" (behold the Lamb of God) in deference to his cousin Jesus. The surface of the sculpture is abraded; it stood in a garden about a hundred years ago but not long enough to diminish its authority and charm. JDD

Willem Claesz. Heda
Dutch, ca. 1594/95–1680

Still Life with Oysters, a Silver Tazza, and Glassware

1635
Oil on wood, 19⅞ x 31¼ in. (49.8 x 80.6 cm)
Provenance: Baron Grote, Schloss Wedesbüttel, Germany, until 1886; his sale, Heberle and Lempertz, Cologne, June 7–8, 1886, pt. 2, lot 93; to [Galerie Oldenbourg, Amsterdam], 1886–1924; sale, F. Muller, Amsterdam, June 26, 1923, lot 18 (bought in), and June 25, 1924, lot 131; Rita and Frits Markus, New York.
From the Collection of Rita and Frits Markus, Bequest of Rita Markus, 2005 (2005.331.4)

The Dutch New Yorkers Frits Markus (d. 1996) and his wife, Rita (d. 2005), were discerning collectors of Dutch paintings and drawings. Of the eight pictures they generously left to the Museum, the "monochrome banquet piece" (as these richly nuanced works are inaccurately termed) by Willem Claesz. Heda is perhaps the most important, as it is our first example of this much admired type of still life painting. Like landscapes and seascapes in a tonal style, monochrome still lifes flourished in Haarlem from the late 1620s onward. Heda and Pieter Claesz (1596/97–1660), by whom the Museum has an exceptionally fine *vanitas* still life, were the leading practitioners. Works by Heda are especially prized for their mesmeric descriptions of metal and glass, which are here combined with allusions to human frailty and passing time. The other paintings in the Markus bequest include the Museum's earliest winter landscape (of about 1610), by Christoffel van den Berghe, a beautiful beach scene and a view of The Hague by Jan van Goyen, a pair of small portraits by Thomas de Keyser, a superb marine by Salomon van Ruysdael, and a study of a young woman long attributed to Rembrandt and probably by one of his best pupils, Samuel van Hoogstraten. WL

Rembrandt Harmensz. van Rijn
Dutch, 1606–1669

Figure Studies

Ca. 1638–39
Pen and brown ink, 8⅝ x 6½ in. (22 x 16.4 cm)
Provenance: Baron Adalbert von Lanna, Prague, 1836–1909; Paul Mathey, Paris; sale, Hôtel Drouot, Paris, February 13, 1939, lot 68; Rita and Frits Markus, New York.
From the Collection of Rita and Frits Markus, Bequest of Rita Markus, 2005 (2005.330.16)

Rembrandt often picked up pen and paper to capture a briefly glimpsed pose or a fascinating character he observed on the street, and he also made sketches to work out the expression or stance of figures destined for prints or paintings. He may have drawn the figures on this sheet from life, but the costume of the old woman viewed from several angles and her pose and the pose of the young man in the center suggest that they were ultimately intended as studies for biblical characters. In a few loose strokes of iron-gall ink, Rembrandt masterfully communicated surprise in the old woman at the top and humble submissiveness in the man at the center. Both these sketches relate loosely to figures in Rembrandt's etching *The Angel Departing from Tobit's Family,* dated 1641, and may represent his initial thoughts for these characters. The combination of broad pen strokes (in the drapery) and more refined lines (in the face of the old woman at the top and on the right) is typical of Rembrandt's drawing style of the late 1630s.

NMO

AELBERT CUYP
Dutch, 1620–1691

View of Calcar with Monterberg in the Distance

Ca. 1642–46
Black chalk, gray wash, green and ocher watercolor, partly brushed with gum arabic; 7½ x 19½ in. (19.1 x 49.5 cm)
Provenance: Eduard Cichorius, Leipzig, late 19th–early 20th century; Oskar Huldschinsky, Berlin (d. 1931); Siegfried Kramarsky, New York; Rita and Frits Markus, New York.
From the Collection of Rita and Frits Markus, Bequest of Rita Markus, 2005 (2005.330.4)

Aelbert Cuyp, one of the great landscape painters of Holland's Golden Age, drew several large panoramas in the mid-1640s, among them this splendid view. In all his drawings, which date to only a brief period between about 1639 and 1650, Cuyp minimized man's presence; man's work blends with nature and is enfolded by the play of light and shadow across the land. Despite the apparent imprecision of these landscapes, Cuyp strove for topographical correctness. Here, he depicted the German town of Calcar, near the Dutch border, with its two church towers, and, in the distance, the Monterberg, with the ruins of the castle of the duke of Cleves on its summit.

Cuyp's drawing technique was distinctive. He drew first in black chalk and then heightened the effects with a limited palette of watercolors. He added a varnishlike substance, gum arabic, to the foreground, partly to fix the chalk but probably also to intensify the contrast between the light in the foreground and in the background. Cuyp intended sheets like this to be autonomous works. He used this one, however, as a model for the background of the painting *Landscape with Herdsmen* of about 1650–52 (Corcoran Gallery of Art, Washington, D.C.). NMO

Claude Gillot
French, 1673–1722

The Scene of the Two Carriages

Pen and black ink, brush and red wash, 6¼ x 8⅜ in. (15.9 x 21.3 cm)
Provenance: Princess Murat, Paris, by 1923; her sale, Hôtel Drouot, Paris, February 4, 1942, lot 6; to [Wildenstein and Company, New York].
Purchase, David T. Schiff and Oscar de la Renta Ltd. Gifts, 2006 (2006.93)

Primarily a graphic artist, Claude Gillot specialized in scenes of satire and whimsy, often using theatrical figures or satyrs as protagonists. Typically, his characters embody both the base human instincts that lend the scenes their humor and the elegant, dancelike comportment that situates them in the realm of witty Rococo *divertissements*. Gillot's ideas were transmitted to his most famous student, Antoine Watteau, whose *fêtes galantes* brought the fantasy and theatrical inspiration of Gillot's work into the mainstream of French art.

The irreverence of the commedia dell'arte provided many of Gillot's most memorable subjects. This drawing relates to his best-known painting, *Les deux carrosses* (Louvre, Paris). It was directly inspired by a short sketch appended to a three-act comedy, *Foire Saint Germain,* which was first performed in 1695. An altercation breaks out between two cabmen and their passengers (commedia dell'arte characters Arlequin and Scaramouche, both dressed in women's clothing) when the carriages meet in a narrow alley and each refuses to back up and let the other pass. The sketch concludes when a passing judge attempts to mediate the conflict but instead becomes the focus of the collective ire and is chased offstage. PS

GEORG HENRICH SCHERER
German, 1703–1778

Walking Stick–Flute/Oboe

Butzbach, Germany, ca. 1750
Narwhal ivory, gilt brass; l. 42¼ in. (107.3 cm)
Provenance: Possibly Frederick II of Prussia, mid-18th century; Friedrich von der Horst, Berlin; by descent to Berthold von der Horst (exhibited at Musikinstrumenten-Museum, Berlin, 2004–5); sale, Sotheby's, London, November 8, 2005, lot 389.
Purchase, Amati Gifts, 2006 (2006.86a–c)

Only two walking stick instruments made of an undivided narwhal tusk are known; one is in the Hessische Landesmuseum in Darmstadt, and this is the other. Both are stamped SCHERER. The upper part of the stick is fashioned as a transverse flute, the lower part as an oboe. To play the instrument as an oboe, a double reed must be inserted at the lower end and the key repositioned.

Before walking stick–flutes became fashionable gadgets of the romantic and Biedermeier dandy, they were requisites of the nobility and royalty. They are first mentioned in the inventories of Henry VIII (r. 1509–47). According to the previous owner, Berthold von der Horst, this instrument belonged to Frederick II of Prussia (1712–1786), who gave it to his finance minister, Friedrich von der Horst. It remained in Von der Horst's family until it was offered for sale at Sotheby's in 2005. No documentary evidence has so far come to light to substantiate Frederick the Great's ownership. HH

Toilet Set with Leather Case

Germany (Augsburg), ca. 1743–45
Silver gilt, hard-paste porcelain, cut glass, walnut, carved and partially gilt coniferous wood, blind-tooled and partially gilt leather, partially gilt steel and iron, textiles, moiré paper, hog's bristle; case 16½ x 28 in. (41.9 x 71.1 cm), h. with lid 37¼ in. (95.9 cm); silver-gilt mirror 29½ x 23½ in. (74.9 x 59.7 cm)
Provenance: Counts Schenk von Stauffenberg, Schloss Jettingen, Germany, until 1990s; art market, England; [Galerie Neuse, Bremen].
Purchase, Anna-Maria and Stephen Kellen Foundation Gift, in memory of Stephen M. Kellen, 2005 (2005.364.1–48)

This set is a survival of the utmost rarity. Not only is the set complete and in its original leather case, but the design and craftsmanship of each of the forty-eight items are unusually distinguished. This elaborate showpiece formed part of the *levée,* or ceremonial dressing, of a high-ranking European aristocrat during the ancien régime. The ritual, which took place every morning in the bedchamber, played an essential role in courtly etiquette and was frequently attended by important guests. All accessories had to reflect noble splendor.

Customarily a husband gave his bride a dazzling set of this type as his "morning gift" following the wedding night. In an age when marriage was an arranged, formal procedure of crucial political consequence, these toilet

sets were often assembled on very short notice. In the eighteenth century Augsburg silversmiths specialized in the coordination and production of extensive and intricate table services and toilet sets of superior quality. No fewer than fourteen different masters created the pieces of many shapes and functions that comprise this sophisticated and refined ensemble. The service belonged to the imperial counts Schenk von Stauffenberg at Schloss Jettingen in Swabia. One memorable and courageous member of the family was Claus von Stauffenberg, who was executed in 1944 following an unsuccessful attempt to assassinate Adolf Hitler. WK

Corrado Giaquinto
Italian, 1703–1766

The Penitent Magdalen

Rome, ca. 1750
Oil on canvas, 63 x 46½ in. (160 x 118.1 cm)
Provenance: A. Casagrande, Caracas, 1958; sale, Sotheby's, New York, January 26, 2006, lot 73.
Purchase, Mark Fisch and Rachel Davidson Gift, in honor of Keith Christiansen, 2006 (2006.54)

According to the Golden Legend, Mary Magdalen ended her life in a cave near Marseille, where she was visited daily by angels. Their songs were her only nourishment. In this exceptionally beautiful and moving painting Corrado Giaquinto shows her in penitential dishabille, with a cilice (a sort of spiked metal belt), her head resting languidly on a stone, her gaze focused on the gesturing angel and the crown of thorns displayed by a cherub. Giaquinto was a master of still life details; here he depicted a devotional book, a crucifix, a skull, and the ointment jar containing the perfumes with which Mary Magdalen reputedly anointed Christ's feet. The combination of sensuality and mystic fervor seems to be a conscious reference to the work of Bernini.

Painted in Rome about 1750 and still in its original frame, this masterpiece of religious painting serves as a counterpoint to Giaquinto's reputation as the foremost decorative fresco painter after Tiepolo. After working in Turin, Cesena, Rome, and Naples, in 1753 Giaquinto moved to Madrid, where he was appointed first painter to the king, director of the Academia di San Fernando, and director of the royal tapestry factory. He trained a generation of Spanish painters and had a determining influence on the young Goya (the triad of sea green, turquoise blue, and delicate ochers in this picture were taken up by the Spaniard). A detailed preparatory drawing is in the Museo di San Martino in Naples. KC

Anton Raphael Mengs
German, 1728–1779

Pleasure

Pastel on paper, laid down on canvas; 24⅜ x 19¼ in. (61.9 x 48.9 cm)
Provenance: Baron d'Holbach, Paris, by 1756–89; private collection, Rome, 1960–61; private collection, Italy, until 2004; sale, Il Ponte Casa d'Aste, Milan, March 25, 2004, lot 556 (as "'Flora,' Maestro francese del sec. XIX"); [Eric Coatalem, Paris], 2004–5.
Victor Wilbour Memorial, The Alfred N. Punnett Endowment, and Marquand Funds, 2005 (2005.231)

Artist and theorist Anton Raphael Mengs was a central figure in the development of Neoclassicism. He must have lived in Dresden as a child, but he was trained in the Italian capital, where he spent the greater part of his adult life. As *Pleasure* demonstrates, the principal influences on Mengs were Raphael and the antique, in this case possibly the famous Roman relief fragment representing Antinous, which was then, as it is now, in Villa Albani, Rome. For the subject of his pastel, Mengs adhered precisely to the description in Cesare Ripa's *Iconologia* (1611). Ripa specified that pleasure should be personified as a handsome, smiling youth of about sixteen, dressed in green, wearing a wreath of flowers and holding a bouquet, and also that he should be surrounded by a rainbow. Mengs achieved the smooth, painterly quality of the surface by blending the colors, so that there is virtually no evidence of the individual strokes of the pastel crayon.

In 1756 *Pleasure* and its pendant, *Innocence* (present whereabouts unknown), were in a private collection in Paris, where they were admired by France's leading pastelist, Maurice Quentin de La Tour. KB

Antoine Watteau
French, 1684–1721

Recruits Going to Join the Regiment

1716–17
Etching with drypoint, first state of three; 8⅞ x 13½ in. (22.6 x 34.2 cm)
Provenance: Private collection, Switzerland; [Paul Prouté S.A., Paris].
Purchase, Gift of Dr. Mortimer Sackler, Theresa Sackler and Family, and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 2006 (2006.43)

Recruits Going to Join the Regiment is part of a group of works Antoine Watteau made early in his career that depict military subjects, not with bloodshed and violence but focusing instead on the mundane aspects of the soldier's itinerant existence. A lively and flickering ink line animates what might otherwise be a dreary subject: young recruits trudging toward the front to replace soldiers who have deserted or died. The soldiers' progress from right to left traces an arabesque across and into the composition, and their poses suggest the elegant and precise moves of contemporary dance.

Although prints were made after much of his painted and drawn oeuvre, etchings by Watteau's own hand are exceedingly rare. Watteau was not trained as a printmaker, but on a few occasions he made an initial design with an etching needle on a copper plate. In the process of preparing the plate for a large edition, a professional engraver—in this case Henri-Simon Thomassin the Younger (1687–1741)—using a burin, would reinforce the image with deeper engraved lines, largely obliterating Watteau's delicate and animated etched lines. This is a rare impression of the first state of the print, made before the plate was reworked. PS

GIOVANNI BATTISTA TIEPOLO
Italian, 1696–1770

Head of a Young Man in Three-Quarter View Facing Left, Looking Upward

1750–60
Red chalk, highlighted with white chalk, on blue-gray paper; 10⅜ x 7½ in. (26.4 x 19 cm)
Provenance: Rita and Frits Markus, New York.
From the Collection of Rita and Frits Markus, Bequest of Rita Markus, 2005 (2005.330.7)

Giovanni Battista Tiepolo is most famous for the spontaneity of his copious quick sketches in pen and ink with wash. But as his much rarer chalk drawings demonstrate, he was also a brilliantly deliberate draftsman with exceptional powers of description. In his life studies, in particular, he was able to convey the psychological depths of his models through animated gestures and closely observed naturalistic details.

This fresh, beautifully preserved study of a young boy's head is a superb example of Tiepolo's mature drawings in red chalk on blue-gray paper (a medium he used from 1740–43 onward). It is exactly comparable in technique, style, and scale to two autograph sheets from the mid-1750s (Kupferstichkabinett, Berlin) that were preparatory to Tiepolo's two famous altarpieces depicting the martyrdom of Saint Agatha (Gemäldegalerie, Berlin, and Basilica of Sant'Antonio, Padua). This young boy, with his watery gaze and tremulous, half-open mouth, was probably a study for an onlooker in one of Tiepolo's late, deeply moving religious pictures. Beginning with quick, dry strokes, the artist thickly layered the red chalk, then apparently wet it to deepen the shadows and added vibrant touches of white chalk close to the edges of the forms. The blue-gray hue of the paper provides the middle tone for the drawing.

CCB

Franz Adam Weber
German, active to 1759(?)

Console Table

Fulda, ca. 1758
Gilt lindenwood and pine, green marble;
h. 31 in. (78.7 cm)
Provenance: Adalbert II von Walderdorff, prince-bishop of Fulda, ca. 1758; art market, New York, 1980s; John B. Ritter, New York.
Purchase, Friends of European Sculpture and Decorative Arts Gifts and John B. Ritter Gift, 2006 (2006.114a, b)

This is one of two console tables carved by Franz Adam Weber for the abundantly decorated Spiegelkabinett, or Cabinet of Mirrors, the Rococo highlight of the palace of Adalbert II von Walderdorff, prince-bishop of Fulda (r. 1757–59). The other table is still preserved in situ. Such mirrored cabinets were standard in the stylish staterooms that were manifestions of the absolute authority of the rulers who occupied them. In eighteenth-century Germany a prince-bishop ruled not only as the spiritual head of the regional Catholic church but also as an independent prince of the Holy Roman Empire. In the Fulda palace the Cabinet of Mirrors occupied the most important space on the second floor, next to the prince-bishop's bedchamber.

The figure in the central cartouche on the table's apron is Simplicius, a patron saint of the local diocese. The extravagant rocaille ornaments and the vividly characterized hippocampus on the crossed stretchers of the feet exemplify the sculptural quality and inventiveness of the carving on furniture made in the Hesse region during the Rococo period. Despite the superb craftsmanship of his artistic carvings, almost nothing is known about Franz Adam Weber, although he must have been very familiar with the work of his contemporaries in neighboring Franconia.

WK

Johann Christian Sick
German, 1766–1824

Four Silver Boxes

Stuttgart, ca. 1800
Silver; small boxes: 5¾ x 5⅞ x 4⅞ in. (14.5 x 15 x 12.5 cm), large boxes: 8⅞ x 5½ x 4¾ in. (22.5 x 14 x 12 cm)
Provenance: Queen Charlotte Augusta Mathilde, Württemberg, Germany, ca. 1800–1828; dukes of Württemberg; private collection, Germany; [Galerie Neuse, Bremen].
Purchase, Gift of Dr. Mortimer D. Sackler, Theresa Sackler and Family; Friends of European Sculpture and Decorative Arts and The Isak and Rose Weinman Foundation Inc. Gifts; Rogers Fund; and Cynthia and Steven Brill, Werwaiss Family Charitable Trust, and Anna-Maria and Stephen Kellen Foundation Gifts, 2005 (2005.259.1a, b–.4a, b)

These four octagonal boxes are part of a larger silver service. Their form and tightly closing lids suggest they were used to keep sweets or other delicacies. The cipher *CAM* engraved beneath a closed crown on each of their lids belongs to Charlotte Augusta Mathilde (1766–1828), the princess royal, oldest daughter of King George III and Queen Charlotte of England. "Royal," as she was called in all of Europe, married Duke Frederick II of Württemberg in 1797. Even before her husband became King Frederick I in 1806, Charlotte Mathilde was entitled to use the royal crown above her armorials. Her dowry allowed her a lavish lifestyle, and her fondness for gourmet delights is well documented.

The large boxes have deep, oblong bowls; the two small ones form perfect octagons. The formal reduction of shape and geometry

embodies the Neoclassical principles of German silver design in the Age of Enlightenment. But the regular shape of the smaller boxes also evokes Japanese porcelain of about 1700, and the daring juxtaposition of plain, polished areas with mat ornament is astonishingly modern. Johann Christian Sick, whose maker's mark appears on the boxes, was born into a dynasty of silversmiths in Stuttgart who were frequently employed by the Württemberg court.

WK

Karl Friedrich Schinkel
German, 1781–1841

Predjama Castle in Carniola, Twelve Hours from Trieste

Berlin, 1816
Lithograph, sheet 17¾ x 14⅛ in. (45.2 x 36 cm)
Provenance: [Helmut H. Rumbler, Frankfurt].
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 2005 (2005.469)

Early in his career, the great master of nineteenth-century German architecture Karl Friedrich Schinkel was a landscape painter and draftsman. During a trip to Italy in 1803 he visited the castle of Predjama, in present-day Slovenia, and marveled at length in his diary at the majestic castle improbably set in a cave atop a high cliff. The dramatic merging of God's and man's creations on the site of this thirteenth-century castle no doubt appealed to the architect's Romantic sensibility. During that visit he drew a detailed view upon which he based this print, which was created in Berlin thirteen years later. As he translated his earlier drawing (Kupferstichkabinett, Berlin) into another on the lithography stone, Schinkel made some compositional changes that emphasize the monumentality of both the rock face and the castle. The result is one of the high points of early German lithography.

NMO

Eduard Gaertner
German, 1801–1877

Parochialstrasse in Berlin

Oil on canvas, 16 x 11 in. (40.6 x 27.9 cm)
Signed and dated lower left: *E. Gaertner fec. 1831*
Provenance: Private collection, Germany; Olga Kahn, California, 1946–2005; to [C. G. Boerner, LLC, New York], 2005.
Catharine Lorillard Wolfe Collection, Wolfe Fund, and funds from various donors, by exchange, 2006 (2006.258)

In this picture Eduard Gaertner, Berlin's finest architectural painter between 1823 and 1879, displayed his usual clear-eyed Biedermeier objectivity yet added a rare touch of whimsy. In narrow Parochialstrasse, which lies in the heart of historic Berlin, time stands still. The afternoon sun hits the upper parts of the early eighteenth-century houses as local shopkeepers and workers take a rest at the end of the day. Delightful vignettes abound on the cobblestone street, at whose end rises the gray steeple of Saint Nikolai, the city's oldest parish church.

Gaertner was so enchanted by the street's bustling everyday life that he painted three versions of this scene, with only slight variations in the staffage. The first was in the Märkische Museum, Berlin, and was destroyed during World War II. The second is in the Alte Nationalgalerie in Berlin. This third version has only recently been discovered.

SR

JEAN-AUGUSTE-DOMINIQUE INGRES
French, 1780–1867

The Virgin Adoring the Host

Oil on canvas, 15⅞ x 12⅞ in. (40.3 x 32.7 cm)
Signed and dated along bottom edge: *Ingres à Madame Louise Marcotte, 1852*
Provenance: Given by the artist to Mme Charles Marcotte d'Argenteuil, Paris, 1852; her daughter-in-law Mme Joseph Marcotte, Paris; her daughter Mme Marcel Pougin de la Maisonneuve, née Marcotte; private collection, London, 1954 until at least 1968; Lila and Herman Shickman, New York.
Gift of Lila and Herman Shickman, 2005 (2005.186)

While serving as director of the French Academy in Rome, Jean-Auguste-Dominique Ingres received a commission from the Russian czarevitch, the future Alexander II, for a devotional image of the Virgin and the Host, with two of the patron saints of Russia, Alexander Nevsky and Nicholas. Ingres as usual labored over the commission but was extremely proud of the finished result, which he exhibited in Paris in 1842 before sending it to Saint Petersburg (it is now at the State Pushkin Museum, Moscow). Regretting what he considered to be the loss of the picture to a foreign land, he made five variants of the rigorously Raphaelesque composition over the ensuing years. This immaculately preserved version is the first of all the sequels. He made it for his close friend Louise Marcotte, replacing the Russian saints with French ones, Louis and Helena, who must have had a special significance for Madame Marcotte. GT

Charles Henri-Joseph Cordier
French, 1827–1905

La Capresse des colonies and *La Juive d'Alger*

Algerian onyx-marble, bronze and gilt bronze, enamel, white marble socles, on red and white marble stands with gilt-bronze mounts and ornaments, *La Juive* with amethyst eyes; *La Capresse* with socle 38⅝ x 22 x 11 in. (98.1 x 55.9 x 27.9 cm), *La Juive* with socle 39⅛ x 24 x 11 in. (99.4 x 61 x 27.9 cm), pedestals: h. 41⅜ (105 cm)
La Capresse signed *C Cordier* and dated *1861* on arm bracelet; *La Juive* signed *Cordier* and dated *1862* at bottom center of bust.
Provenance: Sold by the artist to Cercle des Phocéens, Marseille, by 1863 and there until 1975; private collection, Marseille, 1975–2005; sale, Sotheby's, London, November 15, 2005, lot 80.
European Sculpture and Decorative Arts Fund, 2006 (2006.112a–d, 2006.113a–d)

"My art incorporated the reality of a whole new subject, the revolt against slavery and the birth of anthropology," Charles Cordier wrote in his unpublished memoirs, citing the law of April 27, 1848, that abolished slavery in France and its colonies. In pioneering ethnography as a subject for sculpture, Cordier aimed to illustrate what he described as "the idea of the universality of beauty." His busts were often pairs, usually of a man and a woman. This rare instance of matched busts of women was a request by the purchaser, a gaming club in Marseille, which also commissioned the sumptuous Second Empire pedestals from Cordier.

The busts revel in the period taste for polychromy in sculpture, an international phenomenon sparked by artistic debates about the painting of ancient statuary and inspired by ancient Roman and Renaissance sculpture composed of variously colored marbles. On a trip to Algeria in 1856 Cordier discovered onyx deposits in recently reopened ancient quarries and began to use the stone in busts such as these. He ingeniously fitted enameled bronze heads into the vibrantly patterned stone, creating exciting though costly representations of Africans that appealed to the highest levels of European society.

IW

Mervyn Macartney (designer)
English, 1853–1932

Desk

W. Hall for Kenton and Co., London, 1890–92
Mahogany veneered with Macassar ebony, silver molding, silver-plated brass knobs; 38 x 29½ x 14 in. (96.5 x 74.9 x 35.5 cm)
Stamped on inside back edge: *KENTON & C^{o} L^{d}; M.E.M.; W. HALL*
Provenance: [Martin Levy, H. Blairman and Sons, Ltd., London].
Purchase, The James Parker Charitable Foundation Gift, 2006 (2006.4)

In a review of an Arts and Crafts exhibition at the New Gallery in London in 1893, *The Cabinet Maker and Art Furnisher* called this desk (or the nearly identical one now in the Minneapolis Institute of Arts) "quite a gem. Original in design, dressed up with lovely wood, and perfectly made . . . , it is one of the few miniature woodwork triumphs of the exhibition. Hitherto the French have had a monopoly in dainty things of this sort. The buyer who has the means need not now go to Paris to satisfy the taste of his lady-love." Indeed, the desk is a perfect expression of the objectives of the short-lived London firm of Kenton and Co.: to supply furniture of good design and the best workmanship. This elegant piece designed by Mervyn Macartney, one of four architects who founded Kenton and Co. in 1890, is reminiscent of eighteenth-century French furniture, but the exquisite Macassar ebony veneer also foreshadows the work of Art Deco artist Émile Jacques Ruhlmann (1879–1920). DKG

Lucien Lévy-Dhurmer
French, 1865–1953

Clément Massier
French, 1844–1917

Jardinière

Golfe-Juan, France, ca. 1893
Earthenware with metallic glaze, h. 9½ in. (24.1 cm)
Provenance: [Jason Jacques Inc., New York].
Purchase, Funds from various donors, The Charles E. Sampson Memorial Fund, and Jerome M. Cohen and The Isak and Rose Weinman Foundation Inc. Gifts, 2005 (2005.220)

French ceramist Clément Massier first explored the aesthetic potential of metallic luster glazes in 1887, when he began collaborating with Lucien Lévy-Dhurmer. Lévy-Dhurmer was a collector of Hispano-Moresque ceramics decorated with iridescent glazes derived from metals such as copper, gold, and silver. The influence of the Spanish earthenware, with its bright, reflective metallic glazes, is evident in the objects he produced in Massier's studio during the nine years he was employed there, and Massier continued to explore the effects of luster glazes long after Lévy-Dhurmer's departure in 1896.

To create the scattered copper-red oak leaves silhouetted against the mottled green and beige ground of this jardinière, Lévy-Dhurmer achieved a range of iridescent colors that give the surface a sense of depth not possible with more conventional glazes. The natural, organic quality of both the richly patterned luster glaze and the irregular shape, which resembles a large gourd, marks this highly original piece as a superb example of Art Nouveau ceramics. JM

JOHN SINGLETON COPLEY
American, 1738–1815

Moses Gill

Ca. 1759
Oil and gold leaf on copper, 1⅝ x 1⅛ in. (4 x 3 cm)
Provenance: Lionel Stewart, London; to Elle Shushan, 2000.
Purchase, Martha J. Fleischman Gift, in memory of her father, Lawrence A. Fleischman, 2006 (2006.1)

The affluent Boston hardware merchant Moses Gill (1733–1800) commissioned this exquisite miniature from colonial America's finest painter as a wedding gift for his wife, Sarah Prince, in about 1759. It is one of only six miniatures John Singleton Copley is known to have painted in oil on copper. To add radiance to this portrait, Copley painted it on a gold leaf ground. Still in its original gold locket (with extraordinarily rare hair-work in the reserve on the back), the portrait was meant as a token of affection for Gill's wife to wear on a necklace.

Miniatures like this were commonly tiny replicas of larger works, but in this instance the routine was reversed and the diminutive likeness initiated the relationship between Copley and his affable, lavishly dressed young subject. Gill returned to the painter, with his wife, in 1764 for a pair of large portraits, which are now in the Museum of Art at the Rhode Island School of Design in Providence.

CRB

MYRA BATES WILLCUTT
American, 1798–1885

Quillwork Shadow Box

Cohasset, Massachusetts, ca. 1817
Paper, mica, silk, maple, pine, and glass; 14 x 12 x 3 in. (35.6 x 30.5 x 7.6 cm)
Inscribed: *Made by / Myra Bates-Wilcut / About the year / 1817*
Provenance: [M. Finkel and Daughter, Philadelphia].
Purchase, Jan P. and Warren J. Adelson, Theodore J. Slavin, Fern Hurst, and Mrs. George Kaufman Gifts, 2006 (2006.45)

Myra Bates (Willcutt), who as a young woman made this fascinating cut-paper floral shadow box, lived her entire life in a large house along the common in Cohasset, a town on the Massachusetts coast south of Boston. Her ancestors were among the first settlers of the town in the 1680s. Later generations made their fortune in shipping. Willcutt probably made this shadow box, one of only three others like it known today, at a Boston-area school. It is an unusual nineteenth-century example of the female accomplishment known as "quillwork"—the art of fancy paperwork. The sprightly bouquet of flowers is formed completely of pressed and crimped cream-colored paper that was starched so that each petal has held its curved shape for almost two hundred years. The paper was sprinkled with mica flakes so that it glitters in the light. The cut and formed paper pieces were glued into the silk-lined maple box, which is embellished with painted grapevines. A sheet of glass slides into grooves in the edges of the box, which was hung by the two small brass rings at the top in a place of honor in the family's home.

AP

John Hewson
American (b. England), 1744–1821

Quilt Center

Philadelphia, ca. 1790
Cotton, 27⅞ x 29½ in. (70.2 x 74.9 cm)
Provenance: Mr. and Mrs. Jay Howard Dilts, Montclair, New Jersey; sale, Bonhams and Butterfields, San Francisco, June 20, 2005, lot 6042; to [Cora Ginsburg LLC, New York].
Purchase, David S. and Elizabeth W. Quackenbush Gift, 2005 (2005.284)

John Hewson, the first important and well-documented textile printer in America, arrived in Philadelphia from London in September 1773 at the invitation of Benjamin Franklin. Trained to produce the highest quality block-printed textiles at Bromley Hall in London, Hewson set up a "Calicoe Printing Manufactory" almost immediately. He quickly gained fame for his flowered dress goods and printed coverlets, and for panels like this one. Though they may have been originally intended as handkerchiefs, many of the dozen or so that survive were used as center panels in quilts. These treasured high-style bedcovers usually have several wide borders of vibrant chintz, some with complex pieced or appliquéd areas. The center panels are known to be Hewson's work because one was included in a quilt made by his wife that descended through the family and is now in the Philadelphia Museum of Art. The panels all show a graceful urn filled with flowers and surrounded by birds and butterflies. The fabric was printed in stages with several different blocks, and certain colors were hand painted. This is the first piece of rare eighteenth-century American printed fabric to enter the Museum's collection. AP

Henry Kirke Brown
American, 1814–1886

Choosing of the Arrow

1849
Copper alloy, 22 x 11⅜ x 5⅝ in. (55.9 x 28.9 x 14.3 cm)
Provenance: American Art-Union lottery distribution, 1849 or 1850; private collection, Upstate New York; [James Graham and Sons, New York].
Purchase, Mia R. Taradash and Dorothy Schwartz Gifts, and Morris K. Jesup and Rogers Funds, 2005 (2005.405a–d)

In 1848 the American Art-Union, a New York–based art lottery organization, commis-

sioned Henry Kirke Brown to produce an edition of twenty casts of *Choosing of the Arrow* for its annual distribution to subscribers. The Art-Union managers stipulated a statuette "illustrative of Indian form and character," and Brown modeled a male nude in a classic contrapposto pose reaching with his right hand to draw an arrow from a quiver strapped on his back. Responding to the growing interest in depicting American themes, Brown was among the first sculptors to study Native American physiognomy, dress, and customs firsthand. In summer 1848, in preparation for *Choosing of the Arrow,* he traveled to Mackinac Island on Lake Huron, where he spent time among the Ottawa and Chippewa tribes and completed drawn and sculpted sketches. Brown was a pioneer in fine art bronze casting in the United States, establishing a foundry in his Brooklyn studio where he produced carefully finished small sculptures, including *Choosing of the Arrow.* His exacting attention to detail is visible in the subtle handling of the rib cage, back musculature, and ornamental hair knot on this particularly fine cast, the earliest American metal sculpture in the Metropolitan's collection.

TT

A. J. Hedges and Co.
American, established 1877

Bracelet

Newark, New Jersey, 1879–90
14-karat gold, diamond, and Montana sapphires; l. 7½ in. (19.1 cm)
Provenance: Private collection, California; [Historical Design Inc., New York].
Purchase, Jacobsen Foundation Gift, 2005 (2005.449)

Nineteenth-century Newark, New Jersey, was home to some of America's most accomplished jewelry manufacturers. Beginning in 1801 with the establishment of the first jewelry production workshop in America, the Newark industry flourished and prospered until its demise with the stock market crash of 1929. The city's two hundred or more factories manufactured everything from gold collar buttons to diamond brooches, coupling exquisite workmanship with technological innovation and supplying clients worldwide. The industry's success was bolstered by the introduction of steam-powered machinery to American factories, the discovery of gold in California in 1849, and the growth of the transcontinental railroad, which transported bars of gold directly to Newark from the California mines.

In this unusual design for a link bracelet, the firm of A. J. Hedges and Co. utilized their

patented process for mottling yellow, white, red, and green gold, a technique inspired by Japanese metalwork. Here the multicolored gold links imitate squares of checked cloth joined together by tiny gold pins. Set with a single diamond and two Montana sapphires, this clever trompe l'oeil conceit becomes a statement of both Aesthetic Movement sensibilities and forward-looking modernist taste.

BCW

Tiffany Glass and Decorating Company
American, founded 1892

Sketch of Enamel Bowl

New York, ca. 1898–99
Watercolor and graphite, 11⅜ x 16 in. (28.9 x 40.6 cm)
Provenance: Leslie H. Nash, New York; to his widow, 1958; to their daughter, Marjorie Nash Carhart; to her three sons; sale, Christie's, New York, December 8, 2000, lot 307; Bruce Barnes and Joseph Cunningham, New York.
Gift of Drs. Bruce Barnes and Joseph Cunningham, in memory of Catherine Hoover Voorsanger, 2005 (2005.495)

The Museum has a large collection of watercolor drawings from the studios of Louis Comfort Tiffany that depict windows, interiors, lighting, and other individual decorative objects. This highly finished work is the only drawing of an enamel object. More important, it depicts a large repoussé enameled bowl by Tiffany's workshops that is in the Museum's collection. The medium of watercolor was particularly effective for evoking the luminous purple and green translucent enamels of the bowl. The drawing provides a wealth of information that is critical for understanding how the bowl was made. The notations indicate the number of days that were required to make the piece (April 10–19) as well as the total hours (50). The drawing also shows an alternative profile of the piece and gives the formulas for the enamel colors of the "Plumbs," stems, leaves, background, and green lining. The name "Munson" written on the sheet refers to Julia Munson, who was in charge of Tiffany's enameling workshops. The drawing descended in the family of Leslie Nash, whose name at the lower right was a later addition. Nash's father, Arthur, superintended Tiffany's glassmaking operations in Corona, Queens, New York, beginning in 1893, and Leslie himself worked at Tiffany Furnaces from 1908, eventually becoming production manager.

ACF

PIET MONDRIAN
Dutch, 1872–1944

Field with Gate and Trees at Right, Drawing ca. 1907

Charcoal on paper, 28¾ x 37⅝ in. (73 x 95.5 cm)
Provenance: Johannes Fredericus Samuel Esser, Amsterdam (from 1939 in U.S.), by ca. 1907–12; his heirs, 1946; J. N. Streep, New York; [Allan Frumkin Gallery, New York and Chicago], by 1964; [B. C. Holland, Inc., Chicago]; [Richard Gray Gallery, Chicago]; private collection, Chicago; [Galerie Thomas Borgmann, Cologne], by 1980; sale, Sotheby's, London, June 30, 1982; private collection(?); sale, Sotheby's, London, February 13, 1985; [Stephen Mazoh, New York], 1985–2005.
© 2006 Mondrian/Holtzman Trust c/o HCR International, Warrenton, Virginia
Gift of Stephen Mazoh & Co., Inc., 2005 (2005.480)

Piet Mondrian is usually identified with his pure abstractions, canvases divided by black lines into compositions of various-sized rectangles. Lesser known is his oeuvre of the late nineteenth and early twentieth centuries, which makes up eighty percent of his entire output. These works evolved gradually from a somber realism evoking early Van Gogh, toward Fauvism, a mystical Symbolism, and a severe Cubism, until he arrived at his trademark Neoplasticism in 1920.

During visits to the historic farmstead that belonged to a friend's family in Twente, the easternmost region of the Overijssel province of the Netherlands, between 1906 and 1908, Mondrian created a series of landscapes on both canvas and paper. In this large charcoal drawing he captured the characteristic "tree wall" of oaks, pines, poplars, beeches, and other trees that lines the region's heaths, roadways, meadows, and, as here, fields bordered also with split-rail fences. An expansive Dutch sky occupies two-thirds of this impressive sheet, which might have been intended as a study for a painting either now lost or never executed. SR

MARY CASSATT
American, 1844–1926

Denise at Her Dressing Table

Ca. 1908–9
Oil on canvas, 32⅞ x 27⅛ in. (83.5 x 68.9 cm)
Signed in lower left corner: *Mary Cassatt*
Provenance: Joseph King, New York (d. 1980); Mrs. Joseph (Gioconda Castro) King, New York.
Bequest of Gioconda King, 2004 (2005.129)

Holding a hand mirror backed with green moiré, a pretty auburn-haired young woman—apparently a professional model that Mary Cassatt painted several times—studies her coiffure in a dressing table mirror. Although Cassatt portrayed a commonplace moment in daily life, she implied the broader theme of female vanity by emphasizing the play of reflections.

Many of Cassatt's late works signal her declining artistic skills (she stopped painting in 1914 because of failing eyesight). Yet *Denise*

at Her Dressing Table shows her to have been in command of composition and the handling of paint as late as 1908–9. The model's head and face are especially appealing, and there are ravishing chromatic passages, notably in the soft pink-lavender dressing gown. The unfinished upper right corner reveals the gray ground and Cassatt's rapid brushwork.

With the addition of this painting to its collection the Metropolitan owns twelve oils by Cassatt, twenty watercolors and drawings, and an excellent selection of her prints in color and black and white. We now can trace her career from her 1878 self-portrait, when she first responded to the Impressionists' influence, to this engaging image of a young woman at her toilette, created three decades later.

HBW

PAUL POIRET
French, 1879–1944

Evening Coat

1919
Brown silk velvet, fuchsia silk crepe, and multicolored wool embroidered with gold metallic thread; l. at center back 90 in. (228.6 cm)
Provenance: Denise Poiret; sale, Piasa, Paris, May 10–11, 2005.
Purchase, Friends of The Costume Institute Gifts, 2005 (2005.207)

In the annals of fashion history Paul Poiret, who worked for the houses of Doucet and Worth before opening his own couture business in 1903, is best remembered for freeing women from corsets and further liberating them through pantaloons. It was Poiret's innovations in the cut and construction of clothing, however, made all the more remarkable by the fact that he could not sew, that secured his legacy.

Working with fabric directly on the body, Poiret helped pioneer a radical approach to dressmaking that relied more on the skills of drapery than of tailoring. Based on classical and non-Western practices, this approach is elegantly expressed in the "Paris" coat, which was worn by Poiret's wife and muse, Denise. Created from a single length of silk velvet with only one seam, it is a development of the "Confucius" coat Poiret made for Princess Bariatinsky (the actress Lydia Yavorska) while he was at Worth, the shocking modernity of which resulted in his dismissal. Anchored with an elaborate fastening that is a Poiret trademark, the coat's visual intensity is heightened in movement by the tensile dynamism and textural spontaneity of its asymmetric construction, which conveys the impression of mercurial, limbless liquidity.

AB

MAX ERNST
French (b. Germany), 1891–1976

Gala Eluard

1924
Oil on canvas, 32 x 25¾ in. (81.3 x 65.4 cm)
Signed at upper right: *Max Ernst*
Provenance: Paul Eluard, Paris; André Breton, Paris; Edouard Loeb, Paris(?); [Richard L. Feigen Gallery, Chicago]; Muriel Kallis Steinberg Newman, Chicago.
The Muriel Kallis Steinberg Newman Collection, Gift of Muriel Kallis Newman, 2006 (2006.32.15)

The poet Paul Eluard and his Russian wife, Gala, first met Max Ernst in Cologne in 1921. Eluard had come to Cologne to meet this German artist who had so impressed the French avant-garde poets with the extraordinary Dada collages he had sent to them in Paris. The Eluards' visit began a lifelong friendship between the two men and initiated a sudden passion between Ernst and Gala.

In 1922 Ernst moved to Paris, leaving behind his young wife and son. He lived with the Eluards in a ménage à trois in a Paris suburb until 1924, when he took his own studio in the city, having by then become one of the founding members of Surrealism. At the end of their affair Ernst evoked the eyes of the thirty-year-old siren in this painting he based on a photograph by Man Ray. The top of Gala's head peels away and scrolls forward like a poster from a wall, revealing a mottled yellow-green sky. Three whole or partial disks created by rubbing the canvas over a textured object complete the haunting image.

SR

ARSHILE GORKY
American (b. Armenia), 1904–1948

Study after an Antique Sculpture

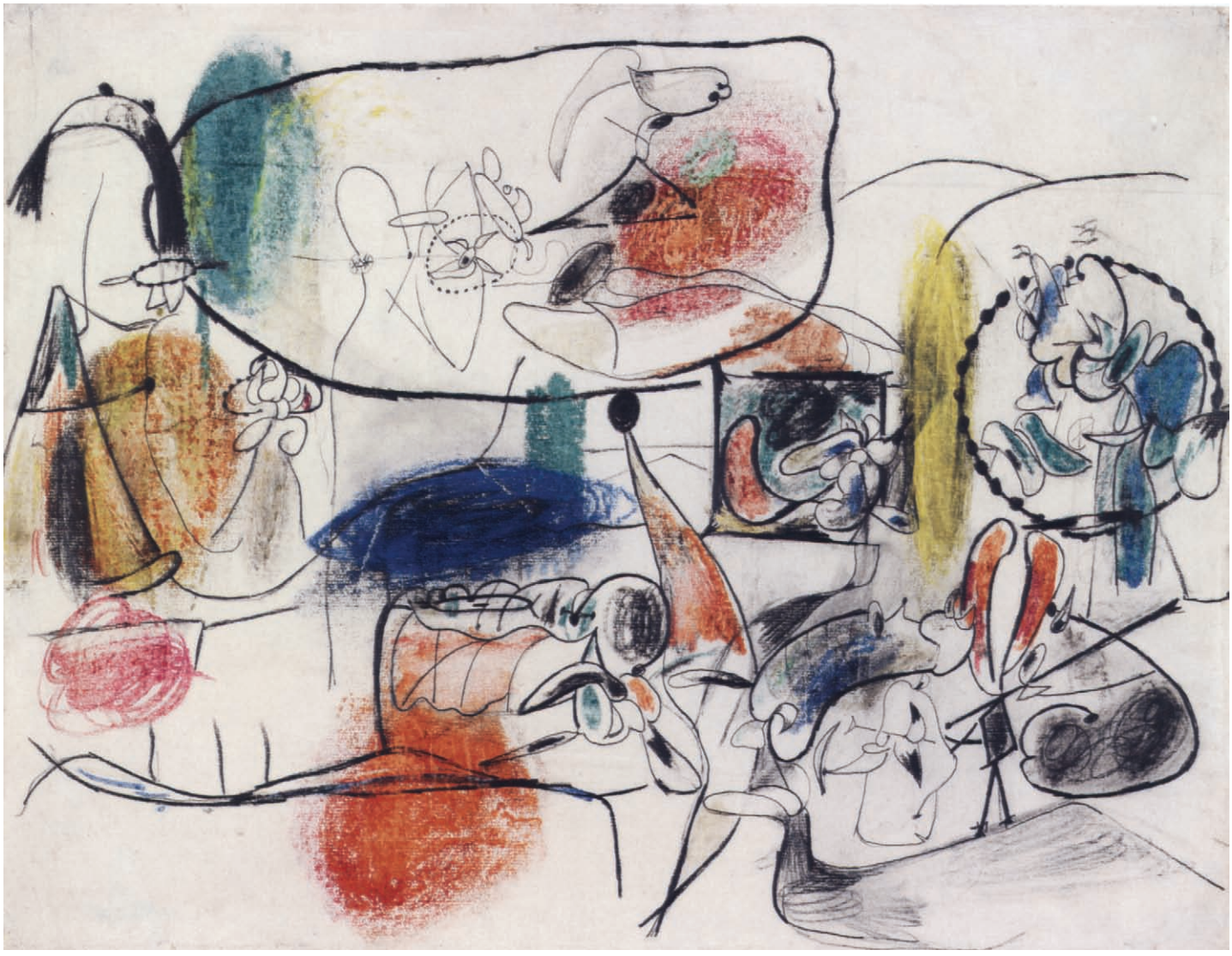
Ca. 1926–29
Charcoal and watercolor on paper, 22 x 15¼ in. (55.9 x 38.7 cm)
Provenance: Helen (Mrs. Nat) Austin, New York, ca. 1930; private collection, New York; [Kate Ganz Fine Art, New York].
Purchase, Gift of Sam A. Lewisohn, by exchange, 2005 (2005.232)

Arshile Gorky was a key figure in the development of Abstract Expressionism in New York in the years following the Second World War, and his mature compositions are highly valued for their poetic imagery and delicate color. Yet the early work that led to his signature style is rarely seen and little known.

Gorky was essentially self-taught. He became a modernist by working through the styles of artists whom he admired, from Cézanne to Picasso. For this handsome watercolor, rather than copying a work by Cézanne, he drew an antique sculpture as if he were Cézanne. He assimilated Cézanne's characteristic wet-on-wet watercolor technique and applied it to a rendering of the Nike from the Temple of Asklepios (National Archaeological Museum, Athens). It is not known whether Gorky worked from a photograph or a plaster cast of the sculpture, but it is known that at the time he made this watercolor he haunted the galleries of the Metropolitan Museum, where a similar Nike was displayed.

From 1926 to 1931 Gorky taught drawing at the Grand Central Art School in New York. One of his students, Helen Austin, was the first owner of this watercolor.

GT



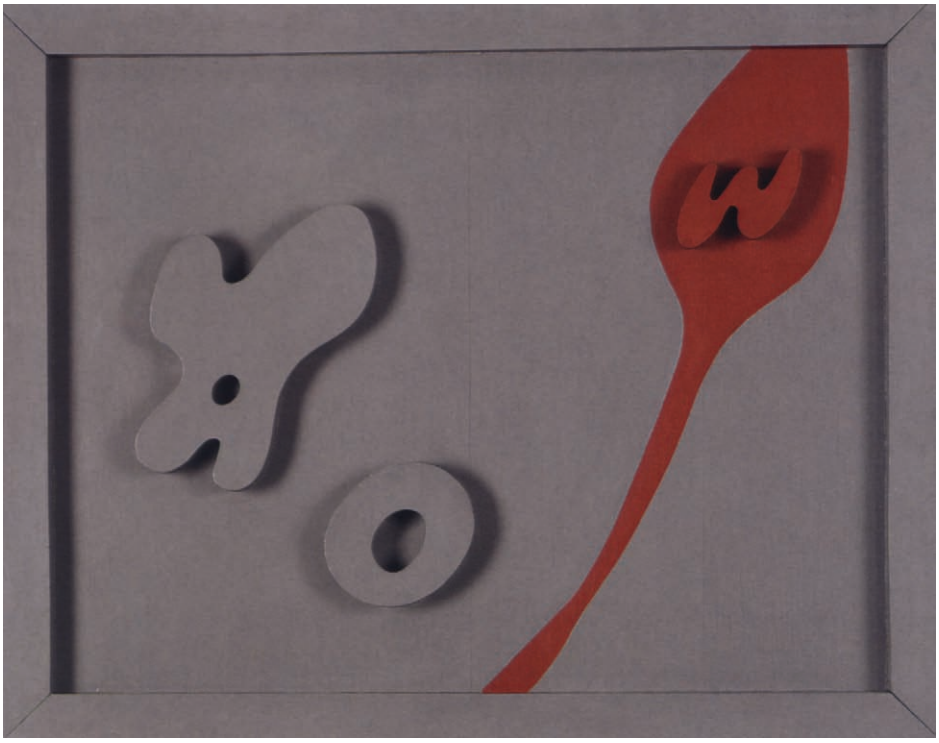
ARSHILE GORKY
American (b. Armenia), 1904–1948

Virginia Landscape

1943
Pencil and colored crayons on paper, 17 x 22 in. (43.2 x 55.9 cm)
Provenance: [Everett Ellin Gallery, Los Angeles], to 1962(?); Muriel Kallis Steinberg Newman, Chicago, by 1962.
The Muriel Kallis Steinberg Newman Collection, Gift of Muriel Kallis Newman, 2006 (2006.32.20)

In the 1940s Arshile Gorky's paintings and drawings combined the psychological content and biomorphic abstraction of Surrealism with the linearity and gesturalism of Abstract Expressionism, although he felt himself to be a member of neither group. *Virginia Landscape* is a classic example that cryptically references people, places, and events from the artist's life without being a literal narrative or landscape. During the summer of 1943, Gorky lived on the country estate of his wife's family, where he produced many drawings, including this one. The rolling hills, open fields, and wooded thickets reminded him of his childhood home in Armenia, and such memories colored his compositions, both literally and figuratively. His pictures captured "the rich colors of our [homeland's] fruits," he said in a letter in 1944. "Apricots, peaches, apples, grapes." In *Virginia Landscape* seemingly random patches of these same colors are scrawled with wax crayon over very dark pencil lines, creating accent points within the complex composition. Such drawings were truly a window into the artist's soul. As he wrote in 1942, "I communicate my most private perceptions through art. . . . In trying to probe beyond the ordinary, and the unknown, I create an inner infinity."

LMM



Jean Arp
French (b. Germany), 1887–1966

Torso, Navel, Man with a Moustache

1930
Oil on wood relief, 31½ x 39¼ in. (80 x 99.7 cm)
Provenance: [Sidney Janis Gallery, New York]; Muriel Kallis Steinberg Newman, Chicago.
The Muriel Kallis Steinberg Newman Collection, Gift of Muriel Kallis Newman, 2006 (2006.32.1)

Poetry and wit mark the oeuvre of German-born Jean Arp, which spans half a century. These qualities shaped even Arp's early work, as a Dadaist in Zürich and Cologne from 1915 to 1920 and as a Surrealist in Paris from 1920 on. Unlike his friend Max Ernst, who used a figurative vocabulary to surrealist effect, Arp reduced organic forms to their most basic shapes, which might evoke leaves, flowers, seeds, or clouds.

Arp first made painted wood reliefs in 1916 and 1917, and he returned to them throughout his career. Here three biomorphic pieces of wood represent the elements in the title: a curvy torso, a large belly button, and a handlebar moustache. The torso and navel are painted battleship gray to match the color of the support panel and frame; the moustache and the spoon shape it is pasted on are red. Arp regarded the navel as the beginning of life. The moustache, which features often in his work, harks back to a childhood experience in his native Strasbourg, where he remembered seeing "the moustache of Kaiser Wilhelm" riding past his window in a military parade. SR

David Smith
American, 1906–1965

Song of the Landscape

Iron and bronze, 19 x 32 x 19½ in. (48.3 x 81.3 x 49.5 cm)
Signed and dated on base: *David Smith / 1950*
Provenance: [Willard Gallery, New York], 1951; Muriel Kallis Steinberg Newman, Chicago, by 1951.
The Muriel Kallis Steinberg Newman Collection, Gift of Muriel Kallis Newman, 2006 (2006.32.58)

David Smith was undoubtedly one of the most inventive, prolific, and influential sculptors of the twentieth century, despite his relatively short career (he died at age fifty-nine in a car accident). His welded metal works of the late 1940s and 1950s, in particular, forged a new path for modern sculpture, toward flat, two-dimensional, linear constructions (made from found objects) that bore a close resemblance to the paintings of the Abstract Expressionists. Like the paintings of Jackson Pollock or Willem de Kooning, these works depict energy as line and pattern and, in this case, also suggest a modern perspective on landscape, as seen from an airplane.

Smith was trained as a painter in the 1930s, and his early forays into sculpture remained tied to a two-dimensional format, although he often conceived of his sculptures as part of an outdoor arrangement and carefully considered their relationship to the environment. *Song of the Landscape* allows the

viewer to look through its many openings to the world beyond. Indeed, the artist photographed this piece in the fields of his home in Bolton's Landing in upstate New York from an angle that lets it soar against the open sky, high above the mountains. LMM

CHRISTIAN DIOR
French 1905–1957

Eventail Dress

1948
Black wool crepe, black silk taffeta and pink silk velvet; bodice l. at center back 11 in. (27.9 cm), skirt l. at center back 40 in. (101.6 cm)
Provenance: Costume dealer, Pennsylvania; Patricia Pastor, New York; sale, Doyle, New York, November 17, 2005.
Isabel Shults Fund, 2006 (2006.20a–c)

In 1948 Christian Dior presented a series of gowns that advanced the exquisite opulence of his prophetic New Look. The technical virtuosity of these creations aptly reflected their motile descriptors: "Drag," "Envol," "Cyclone." Each version exploited the lavish drapery and controlled tailoring of Dior's 1947 New Look, but with a novel emphasis on asymmetry that was to become a Dior leitmotif. In the "Eventail" dress from the autumn/winter 1948–49 Zig Zag collection, a rigorously structured columnar silhouette is animated by sloping hems and a series of skewed panels that gently fan open to produce the requisite Z shape. Dior's preoccupation with the fundamentals of menswear is expressed here through discrete references to the tuxedo, including a cummerbund that serves as a mannish foil to a coy pink silk fichu. The stunning aerodynamics of Dior's zigzag panels and the rich textural interplay of taffeta, crepe, and velvet give "Eventail" the sumptuous elegance that is typical of the couturier's signature works. EDC

ALEXANDER CALDER
American, 1898–1976

Necklace

Ca. 1940
Brass, 21¼ x 22 x 10 in. (54 x 55.9 x 25.4 cm)
Provenance: [Klaus Perls Galleries, New York]; to Muriel Kallis Steinberg Newman, Chicago, 1968.
The Muriel Kallis Steinberg Newman Collection, Gift of Muriel Kallis Newman, 2006 (2006.32.5)

During his lifetime Alexander Calder made about 1,500 pieces of jewelry, most of them between 1933 and 1952. Many of these pieces were made specifically for family members or friends and given away on special occasions. Each necklace, bracelet, ring, pin, or earring was a unique and handcrafted design, often incorporating the intended wearer's name or initials, to which he applied his skills as a metalworker and his visual wit, just as he did when he created mobiles and bent wire sculptures. Calder's jewelry was never intended to be mass produced. Nevertheless, several galleries held exhibitions where numerous pieces were sold and commissions accepted: the Artek Gallery, Helsinki (the first art gallery to feature his jewelry only), in 1938; the Marian Willard Gallery, New York, in 1940 and 1941; the Arts Club of Chicago in 1943; and the Klaus Perls Galleries in 1966. In 1946 his jewelry was included in "Modern Jewelry Design" at the Museum of Modern Art in New York.

Calder's early jewelry pieces were constructed in brass, but later, when he could afford it, he also worked in silver and gold. This necklace was made by hammering brass wire into flat strips and then fashioning it into a decorative linear design that relates directly to his early wire portraits. JA

Jackson Pollock
American, 1912–1956

Number 28, 1950

Enamel paint on canvas, 68⅛ x 105 in. (173 x 266.7 cm)
Signed and dated at lower right: *Jackson Pollock 50*
Provenance: [Sidney Janis Gallery, New York]; Muriel Kallis Steinberg Newman, Chicago, 1953. *The Muriel Kallis Steinberg Newman Collection, Gift of Muriel Kallis Newman, in honor of her grandchildren, Ellen Steinberg Coven and Dr. Peter Steinberg, 2006 (2006.32.51)*

Jackson Pollock painted this stunning work early in the summer of 1950. It is one of his classic mural-sized "drip" pictures, executed on the floor of his Long Island studio on a canvas roll that he later cut and stretched. To make the "drip" paintings Pollock worked from four sides of the rectangle. With various techniques—pouring enamel paint from a hole in the can, dripping from a stick, flinging, and drizzling—he applied paint from a distance above the surface, using gravity and motion to form linear skeins. In *Number 28, 1950* webs of gray, aluminum, and white and swirls of yellow, green, pink, and blue are surmounted by ribbons and splotches of black. Unusually for his "drip" pictures, Pollock used a brush in a few areas to mix the blacks into the underlying whites, so that the top layer appears integrated with the rest of the work.

Number 28, 1950 joins the Museum's extensive collection of Pollock's drawings and three paintings made between the mid-1930s and mid-1950s, notably the larger poured painting *Autumn Rhythm,* which was executed later in the summer of 1950 and purchased by the Museum in 1957. NR

FRANZ KLINE
American, 1910–1962

Nijinsky

1950
Enamel on canvas, 45½ x 34⅞ in. (115.6 x 88.6 cm)
Provenance: [Charles Egan Gallery, New York]; Muriel Kallis Steinberg Newman, Chicago, 1952.
The Muriel Kallis Steinberg Newman Collection, Gift of Muriel Kallis Newman, 2006 (2006.32.28)

One of Franz Kline's earliest abstract paintings, this black-and-white work was shown in the artist's first one-man exhibition in New York in October of 1950. Vaslav Nijinsky (born in 1890 in Kiev), the renowned star of Sergei Diaghelev's Ballets Russes, had just died that year in London. Kline had never seen Nijinsky dance (he retired in 1919 after being diagnosed with schizophrenia), but the painter did see a famous photograph of him dressed in black and white for the title role in Stravinsky's ballet *Petrouchka.* Nijinsky premiered the part of the rebellious clown-marionette, supposedly his favorite role, in Paris in 1911 for Diaghelev's company.

The photograph of Nijinsky as Petrouchka was the inspiration for a number of oil portraits by Kline, one of which, from 1940, is already in the Metropolitan's collection. In a succession of related works, the dancer's expressive features and dynamic costume were rendered increasingly abstract as Kline developed an austere, signature style of painting in black and white on a monumental scale. Although the lyric brushstrokes on this 1950 canvas appear spontaneous, they echo Kline's earlier, representational portraits of Nijinsky in his Ballets Russes costume.

NR

Willem de Kooning
American (b. The Netherlands), 1904–1997

Two Women

1953
Oil, enamel, and charcoal on paper; 21⅞ x 30 in. (55.6 x 76.2 cm)
Inscribed at lower right: *To Muriel and Jay / with best wishes from / Bill*
Provenance: A gift from the artist to Mr. and Mrs. Jay Steinberg (Muriel Kallis Steinberg Newman), Chicago, ca. 1953.
The Muriel Kallis Steinberg Newman Collection, Gift of Muriel Kallis Newman, 2006 (2006.32.33)

Willem de Kooning said that "flesh was the reason oil painting was invented." He began painting two figures side by side in the late 1930s and continued the motif in paintings and drawings for many years, particularly in the early 1950s when he worked on his large oils of women. In this painting on paper of two nearly nude females (the figure on the right wears light green panties) the intense colors—yellow, red, green, and pinkish flesh color—shape two voluptuous ladies with huge oval breasts outlined in blue, broad buttocks and hips, and very small heads with barely discernible features.

In the summers of 1952 and 1953 de Kooning and his wife, Elaine, were guests of Leo and Ileana Castelli, who would later become art dealers, at their rented house in East Hampton, Long Island. The artist used the enclosed porch as a studio, and it is believed that *Two Women* was made there (photographs by Hans Namuth show it tacked to a wall on the porch). The painting joins seventeen other de Koonings in the Museum's collection, including an important painting on paper of a woman from 1950.

NR

Robert Rauschenberg
American, b. 1925

Winter Pool

1959
Combine painting: oil, paper, fabric, wood, metal, sandpaper, tape, printed paper, printed reproductions, handheld bellows, and found painting, on two canvases, with ladder; 89½ x 58½ x 4 in. (227.3 x 148.6 x 10.2 cm)
Provenance: [Leo Castelli Gallery, New York], by 1960; Count Biuseppe Panza di Biuma, Varese, Italy; [Leo Castelli Gallery, New York]; Mr. and Mrs. Victor W. Ganz, New York, 1963; sale, Sotheby's, New York, November 10, 1988, lot 8; Mr. and Mrs. Peter Brant, Greenwich, Connecticut; David Geffen, Los Angeles; [Gagosian Gallery, New York]; Steven A. Cohen, Greenwich, Connecticut.
Jointly owned by Steven A. Cohen and The Metropolitan Museum of Art; Promised Gift of Steven A. Cohen, and Purchase, Lila Acheson Wallace Gift, Bequest of Gioconda King, by exchange, Anonymous Gift and Gift of Sylvia de Cuevas, by exchange, Janet Lee Kadesky Ruttenberg Fund, in memory of William S. Lieberman, Mayer Fund, Norman M. Leff Bequest, and George A. Hearn and Kathryn E. Hurd Funds, 2005 (2005.390)

Winter Pool, the first painting by this highly inventive and influential artist to enter the Metropolitan's collection, is a prime example of a very important period in Robert Rauschenberg's work, the mid-1950s to the early 1960s, when he created bold objects that were a hybrid of painting and sculpture and a reinvention of collage. He called these Combines. In Cubist collage, pasted papers add up to a readable image, such as a still life. With Combines, there is no narrative, and interpretation is left to the viewer.

The work, in exceptionally fresh condition, consists of two separate canvases, each about the height of a man. A wooden ladder bridges the gap between them, and its legs extend to the floor, inviting the viewer to climb into the painting. The compositions of both canvases consist of syncopated grids formed by rectangles of paint and found objects: shirt cuffs, a handkerchief, poster letters, and photographic reproductions. Rauschenberg's virtuoso paint handling both exploits and confronts the dominant painterly style of the early 1950s, Abstract Expressionism, and undermines the Renaissance notion that a painting shows an ideal world behind the canvas surface.

NR

DIANE ARBUS
American, 1923–1971

A young waitress at a nudist camp, N.J.

1963
Gelatin silver print, 14⅝ x 14⅛ in. (37 x 36 cm)
Provenance: Estate of Diane Arbus; Danielle and David Ganek, New York.
Partial and Promised Gift of Danielle and David Ganek, 2005 (2005.493.2)

In April 1963 Diane Arbus received a coveted Guggenheim Foundation fellowship for a comprehensive project entitled "American Rites, Manners and Customs." Ostensibly, she sought support to continue the astonishing camera work she had embarked upon five years earlier, which she described variously as "the considerable ceremonies of our present" and "the stuff of dreams, ritual, aristocracy, imposters, fame [and] anonymity." Her first significant outing during the fellowship year was a weeklong visit to Sunshine Park, a family nudist camp near Atlantic City, New Jersey, where she made this poignant study of a twelve-year-old waitress.

This searing portrait of a camp resident in that liminal state on the edge of puberty is one of thirteen photographs by Arbus that comprise a spectacular partial and promised gift to the Museum that handsomely complements and dramatically enlarges our collection of the artist's work. Included are superb vintage prints of many of Arbus's most essential photographs, including *The Junior Interstate Ballroom Dance Champions, Yonkers, N.Y.* (1963); *A young Brooklyn family going for a Sunday outing, N.Y.C.* (1966); and one of the masterpieces of late twentieth-century American art, *A Jewish giant at home with his parents in the Bronx, N.Y.* (1970).

JLR

Emmet Gowin
American, b. 1941

Family, Danville, Virginia

1969
Gelatin silver print, 5⅜ x 6⅞ in. (13.5 x 17.3 cm)
Provenance: [Light Gallery, New York]; private collection, New York.
Anonymous Gift, 2005 (2005.441.2)

For Morandi, it was an arrangement of old bottles; for Monet, the gardens of Giverny; Cézanne found it at Mont Sainte-Victoire. Artistic inspiration comes in many forms—often quite close to home. Emmet Gowin began to photograph his wife and her extended family even before his marriage in 1964. He has never stopped. Although he used a tripod for his remarkable early family photographs, he worked under the influence of Henri Cartier-Bresson's "decisive moment" methodology and wanted his pictures to feel like informal snapshots, which he considers "among the richest sources of images." This multigenerational, early summer evening scene with a just-split watermelon awaiting further division and distribution to a field of weary kids and their kin is a modern-day Bruegel, albeit translated from sixteenth-century Antwerp to a cotton mill town in Virginia.

JLR

Jörg Immendorf
German, b. 1945

C.D.–Variation Schwarz

Gouache on paper, 11⅝ x 8¼ in (29.5 x 21 cm)
Signed and dated along right edge: *Immendorf 78*
Provenance: [Michael Werner Gallery, Cologne]; Gabriella De Ferrari, New York, 1986.
Gift of Gabriella De Ferrari, in honor of Gary Tinterow, 2005 (2005.481.1)

From 1978 through the end of the 1980s Jörg Immendorf created a striking and disquieting group of paintings and drawings on the theme of Café Deutschland. Inspired by *Caffè Greco* (1976) by the Italian realist painter Renato Guttuso, which was featured at the 1978 Venice Biennale, Immendorf's series attests to his longtime engagement with politics and art and places him among the key figures of postwar German art. A pupil of Joseph Beuys at the Kunstakademie Düsseldorf and a contemporary of Anselm Kiefer, Georg Baselitz, Sigmar Polke, Gerhard Richter, and A. R. Penck, Immendorf conveys in his work that generation's obsessive preoccupation with Germany's troubling past and unsettling present, exploring imagery and spatial distortions to formulate his personal, dystopian vision of German society.

C.D.–Variation Schwarz, one of the early works on paper from the Café Deutschland series, exemplifies Immendorf's vehement Neo-Expressionist style at the time. The looming black form of the German eagle (a motif he first used in the 1960s) almost crushes the interior of the café, with its sparingly delineated chairs and barstools. The composition is energetic yet ominous, accomplished with an economic vocabulary of symbols and a restricted palette of black, yellow, and red—the colors of the German flag. Its message is unmistakable.

MD

Jeff Wall
Canadian, b. 1946

The Storyteller

1986
Silver dye bleach print in light box, 7 ft. 6¼ in. x 14 ft. 4⅛ in. (22.92 x 43.72 m)
Provenance: Purchased from the artist.
Purchase, Charlene and David Howe, Henry Nias Foundation Inc., Jennifer and Robert Yaffa, Harriet Ames Charitable Trust, and Gary and Sarah Wolkowitz Gifts, 2006 (2006.91)

Jeff Wall's staged tableaux straddle the worlds of the museum and the street. The scale and ambition of his pictures—scenes of everyday life shot through with larger intimations of political struggle—evoke equally the Salon paintings of mid-nineteenth-century French painters such as Gustave Courbet and Édouard Manet and advertising light boxes of the kind seen in airport terminals and bus stops, a form of presentation that Wall famously adopted as his own beginning in the late 1970s.

The Storyteller is daringly structured around a compositional void, where the virgin forest comes crashing up against the ship's-prow shape of the highway. Various groupings of modern urban castaways (ironically, descendants of the Native Americans who occupied the land before the arrival of Europeans) are dispersed on the hillside like shards splintered from an explosion. This is an image of displacement, separation, and social alienation; yet with the inclusion of the "storyteller" at the lower left, the work is ultimately hopeful. By suggesting the potential for cultural traditions to survive historical amnesia, the homogenizing effects of the media, and the empty promises of technological progress, Wall's picture becomes a statement about the meaning and function of art itself.

DE

Kara Walker employs cut paper silhouettes, traditionally associated with nineteenth-century portrait profiles of upper-middle-class sitters, to play out provocative narratives of race, sex, and gender. The graceful lines of her silhouetted forms serve as a foil to the disturbing nature of her subjects. Derived from antebellum stereotypes, the sinuous figures of black slaves and their white owners engage in raucous, frequently violent acts of domination and control. In Walker's narratives, however, conventional notions of those who wield power are often unexpectedly challenged or upset.

Although Walker has generally worked with life-size cutouts installed directly on the walls of a room or gallery, she has also made a number of smaller format prints like these. In this portfolio, her most ambitious to date, she sets her iconic silhouettes against a backdrop of printed images appropriated from an 1866 edition of *Harper's Pictorial History of the Civil War*. By strategically placing her figures, Walker alters the meaning and function of these historical narratives while simultaneously creating new ones that embody both her visual and her conceptual practices.

SJR

Kara Walker
American, b. 1969

Harper's Pictorial History of the Civil War (Annotated)

Portfolio of 15 offset lithographs with silkscreen, each 39 x 53 in. (99.1 x 134.6 cm)
Numbered, signed, and dated in graphite at lower right: *4/35 KW 2005*
Provenance: LeRoy Neiman Center for Print Studies, Columbia University, New York. *Purchase, Reba and Dave Williams Gift, 2005 (2005.215.1–15)*

THOMAS RUFF
German, b. 1958

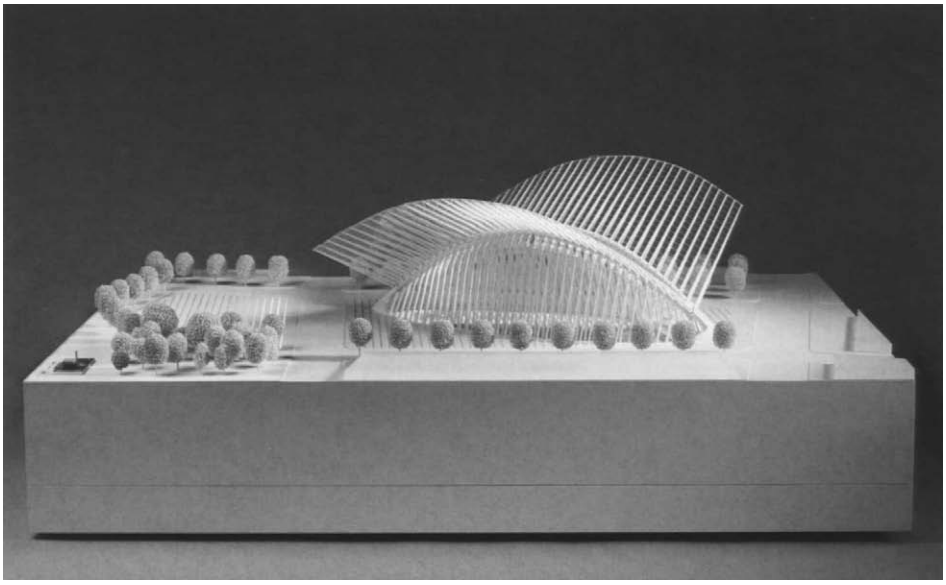
jpeg ny02

2004
Chromogenic print, 8 ft. 10 in. x 11 ft. 11⅜ in. (2.69 x 3.64 m)
Provenance: [David Zwirner Gallery, New York]. *Purchase, Denise and Andrew Saul Gift; Marlene Nathan Meyerson Gift, in memory of Andrew H. Golkin; Pamela and Arthur Sanders and The Robert A. and Renée E. Belfer Family Foundation Gifts; Neil C. S. Hirsch Gift; and Marian and James H. Cohen Gift, in memory of their son, Michael Harrison Cohen, 2006 (2006.92)*

Thomas Ruff is interested in how technology colors our perceptions. During the 1980s he became known for his large-scale portraits of fellow students at the Kunstakademie Düsseldorf. These huge pictures deliberately assumed the neutrality of mug shots or passport photos and, by extension, evoked the brightly lit world of surveillance in which his subjects were raised. Following the first Gulf War, he used a night-vision camera to bathe banal views of Düsseldorf in the unearthly green glow of CNN's real-time footage of the conflict.

Titled *jpeg* to indicate the digital pictures—anonymously created images downloaded off the Internet—from which they are derived, Ruff's newest works greatly expand the matrix of individual pixels in low-resolution files. The perceptual effect of this transformation—from the size of a computer screen to the grand scale of history paintings—is that the pictures seem to fragment and explode before our eyes, trailing off into a seemingly infinite progression of tonal shifts from pixel to pixel and in every direction. The disquieting result is that the iconic image of the attack on the World Trade Center towers seared in collective memory becomes ungraspable, fugitive, slippery, almost aqueous.

DE



SANTIAGO CALATRAVA
Spanish, b. 1951

World Trade Center Transportation Hub

2003
Scale model in plastic and wood, 15 x 36¼ x 21¾ in. (38.1 x 92.1 x 55.2 cm)
Gift of the artist, 2006 (2006.223.1)

Santiago Calatrava is the author of some of the most beautiful structures of our time. Trained as an architect and as an engineer, he is well known for the precision and grace of his buildings. On the occasion of the exhibition "Santiago Calatrava: Sculpture into Architecture" held here in 2005–6, Calatrava presented the Museum with two scale models of his first building to be erected in Manhattan, currently under construction.

Calatrava has said that the shape of the glass pavilion aboveground (only the tip of the vast underground station) resembles a bird released from hands, a symbol of hope and renewal for the scar that remains from the terrorist attack on New York in 2001. Along with the models, the Museum was given a brass and marble sculpture of a bird in flight that reveals the intimate relationship between Calatrava's private sculptures and his massive public projects. Often considered a rationalist engineer, Calatrava is a humanist who seeks the beauty of line in living forms.

GT

HOUSE OF BALMAIN
French, founded 1945

By OSCAR DE LA RENTA
American (b. Santo Domingo), b. 1932

Evening Dress

2001
White silk organza with white sequin, clear seed bead, clear and pink crystal bead, and white duck feather embroidery by Lesage
Provenance: Ordered from Balmain Haute Couture by Mercedes T. Bass, Fort Worth, Texas, 2001.
Gift of Mercedes T. Bass, 2005 (2005.497.4)

The couture house of the late Pierre Balmain has always been known for the designs of quiet propriety and feminine elegance advocated by its eponymous founder. This tradition was reflected not only in the house ideal of the *jolie madame* but also in the character of Balmain's aristocratic clientele. When Oscar de la Renta became the creative director of Balmain Haute Couture in 1992, a more lushly expressive femininity was introduced into Balmain's signature restraint.

With this gown de la Renta pays homage to the late 1950s and early 1960s, the richest period of the house's history. But he has modernized the sleeveless, bateau-neck, flared princess-line form Balmain favored, a paradigm of formal attire at the time, by carving away the gown's neckline and armholes to suggest the nonchalance and ease of a tank top. The flaring skirt was engineered by seaming the silk organza "off-grain" and manipulating the direction of the Lesage embroidery to balance the light fabric ground and heavy crystal beading and fix the drape of the hem into graceful flutes. De la Renta's revision has refreshed the Balmain paradigm, lightened it, and, even in the embroidery, introduced an airiness more in keeping with contemporary life.

HK

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