



R E C E N T A C Q U I S I T I O N S

A Selection: 2006–2007

THE METROPOLITAN MUSEUM OF ART

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On the cover: *Medallion with the Crucifixion*. France (Conques), ca. 1100. Gilt copper, cloisonné and champlevé enamel (see p. 11). On p. 5: Michel Redlin (German, documented 1688). *Casket* (detail). Poland (Gdańsk), ca. 1680. Amber, gold foil, gilt brass, wood (see p. 26)

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Director's Note

For an institution with a relatively stable budget for acquisitions, and in light of a fast-rising market, this year's harvest of works of art was most gratifying. That said, it remains true that as ever more vigilance is applied to the acquisition of antiquities to ensure that no laws are broken, the departments concerned are not only adding fewer works but paying a substantial premium for those with a "clean" history of recent ownership.

The art of the Western world accounted for most of the prize acquisitions this year, notably in the fields of painting, drawing, European decorative arts, and medieval art. The first painting by Pierre Hubert Subleyras to enter the collection is also one of his finest and best preserved works, a splendid *modello* for this history painter's most important commission. The richly painted and highly original *Salvator Mundi* by Domenico Fetti will make a felicitous pairing with Fetti's *The Mote and the Beam*, which already hangs in the Museum's galleries.

A number of small plein air landscape paintings have augmented our already rich collection of such works in time for their installation in appropriately proportioned rooms in the New Galleries for 19th- and Early-20th-Century European Paintings and Sculpture that open in early December of this year. Several of these are German and Scandinavian cabinet pictures that were acquired as gifts of Eugene V. Thaw.

Among the crop of first-rate drawings perhaps the most spectacular are two large red-chalk studies of Neapolitan fishermen by Jean-Honoré Fragonard. And Agnolo Bronzino's magnificent study of a leg and drapery adds yet another master sheet to our growing collection of Italian Renaissance drawings.

The most extraordinary of the medieval works is the *Crucifixion* that graces this *Bulletin's* cover, a gilt copper enameled medallion that was made for the celebrated pilgrimage abbey of Conques and that is also the missing centerpiece for the four enameled plaques with symbols of the Evangelists that have been at the Museum since 1917, as part of the bequest of J. Pierpont Morgan.

Of the decorative arts objects acquired this year the most unusual and astonishing is the large parade casket made from several types of amber. Attributed to a German artist working in Gdańsk in the late seventeenth century, it is one of the best preserved of these highly luxurious objects. A number of significant garments by the great French fashion designer Paul Poiret also entered the collection during the year. The Museum was able to take advantage of the exceptional Paris sale of the private collection of Poiret's heirs to acquire several of the costumes that were the highlights of the exhibition held here in the spring.

Finally, I wish to acknowledge the generosity and loyalty of the late William S. Lieberman, former Chairman of the Department of Modern Art. The Museum's holdings have been greatly enhanced by Lieberman's bequests, the most notable of which are the nearly 200 Yokohama prints he collected with zeal and passion throughout his life.

To the many other benefactors whose generous gifts allow us to continue to provide Museum visitors with an aesthetic and educational experience that is arguably without parallel, we again offer our heartfelt thanks. In addition to those mentioned in the pages of this *Bulletin*, donors of either works of art or funds to purchase them are acknowledged on gallery labels and in the Annual Report.

Philippe de Montebello

Director

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RECENT ACQUISITIONS

A Selection: 2006–2007





Head of Ahmose I

Egyptian, Reign of Ahmose I
(ca. 1550–1525 B.C.)

Limestone, h. 22 1/8 in. (56 cm)

Provenance: Dikran G. Kelekian, by 1919;
Kelekian family, until 2006.

*Gift of Nanette R. Kelekian, in memory
of Beatrice and Charles Dikran Kelekian,
2006 (2006.270)*

The ancient Egyptians regarded Mentuhotep II of Dynasty 11 (r. ca. 2051–2000 B.C.) and Ahmose I of Dynasty 18 (r. ca. 1550–1525 B.C.) as two of their greatest kings. Five centuries apart, each was responsible for reuniting Egypt after a period of disunity, Mentuhotep ushering in the Middle Kingdom and Ahmose the New Kingdom. The inscription on the back of this head identifies it as one of the few preserved representations of Ahmose I. The broad, relatively flat face and taut, smiling mouth seem to have been influenced by images of Mentuhotep II, statues of whom would still have been very much in evidence in Ahmose's time. The large, slanting, protuberant eyes, however, are more in keeping with statues from late Dynasty 17 and early Dynasty 18, the formative years of a new sculptural style that predominated later in Dynasty 18.

In modern times this head was first recorded in the business inventory of Dikran G. Kelekian in 1919. It remained in the Kelekian family until 2006. Since 1919 it has been extensively published and has been on display at the Cincinnati Museum of Art, the Brooklyn Museum, and, most recently, The Metropolitan Museum of Art.

CHR

Cult Image of the God Ptah

Egyptian, Dynasty 22–early Dynasty 26 (ca. 945–600 B.C.)

Lapis lazuli, h. 2 1/4 in. (5.6 cm)

Provenance: Private collection, France, early 20th century;
Guy Weill Goudchaux, London, 1979; exhibited, British
Museum, 2001; [Charles Ede Limited, London].

*Anne and John V. Hansen Egyptian Purchase Fund,
2007 (2007.24)*

This statuette represents the creator god Ptah, the patron deity of Egypt's capital city, Memphis. His shrouded human form and tight-fitting cap make him quite recognizable. The high quality of workmanship indicates that the sculpture was produced in a royal workshop as a gift from the pharaoh to the god in his great temple in Memphis. It could also have been dedicated to a shrine outside the capital city, as the cult of Ptah became more widespread in the late New Kingdom and Third Intermediate Period (ca. 1190–664 B.C.).

The detail the artist was able to carve on such a tiny sculpture in very hard stone is impressive. Lacking room for an inscription, the artist cleverly used iconography and the material itself to communicate Ptah's most important roles. Ptah's epithet Lord of the Sky may be read from the lapis lazuli, which stands for the deep blue cosmos studded with stars. The royal beard, the composite scepter, and the *sed*-festival garment link Ptah with the king and justify his title Lord of the Two Lands. The sumptuous broad collar signifies his role as Master Craftsman, and the small wedge-shaped base represents the hieroglyph *maat*, or universal order, an allusion to another of Ptah's epithets, Lord of Truth. DCP



Aryballos in the Shape of an Eagle's Head

Greek, Archaic, Rhodian, late 7th–early 6th century B.C.

Terracotta, l. 4 3/8 in. (11.1 cm)

Provenance: Alfred E. Mirsky, New York, until 1974;
sale, Christie's, New York, June 16, 2006, lot 70.

*Purchase, Anonymous Gift, in memory of Sleiman
and Souad Aboutaam, 2006 (2006.267)*

Archaic vases in figural form are delightful for the variety of shapes they assume and the freshness of their execution. Though known from all parts of Greece, their production is particularly associated with Rhodes and eastern Greece. They served as containers for scented oil, and perhaps also for medicinal preparations. This aryballos, in the form of an eagle's head, is a welcome addition to the Museum's representation of figural vases. The type is rare, as only about a dozen examples are known. It is also noteworthy for an ostensibly cosmetic function, because in Archaic art birds of prey and their relatives the griffins are most familiar in bronze as finials or fierce attachments on large cauldrons. However, the iconography of figural vases is often decidedly masculine, with a significant number of helmeted warriors, as well as legs, male genitalia, and sandaled feet. Since aryballoi were used by athletes, some of the figural types may have catered to the tastes of eastern Greek men. JRM

(top view)



Statue of Aphrodite

Greek, Late Hellenistic, 2nd century B.C.

Marble, h. 32 in. (81.3 cm)

Provenance: Sir Philip Sassoon;

Mrs. Frederick M. Stafford, New York,
before 1962.

*Gift of Mrs. Frederick M. Stafford, on the
occasion of the reinstallation of the Greek
and Roman galleries, 2006 (2006.509)*

The goddess of love stands in an exaggerated hipshot pose, wearing a thin chiton girded just below her breasts and dropped off her left shoulder. Her himation (cloak), which falls in thick folds between her legs in front, must have been draped over her missing left arm. The under life-size figure is one of many variants created in the Hellenistic period of a type known as the "Tiepolo Aphrodite." A major over life-size version and numerous statuettes have been found in Athens, and many examples have also come from the island of Rhodes.

EJM



Strigilated Vase with Snake Handles and Lid

Roman, Antonine period, second half of 2nd century A.D.

Marble, h. 17 3/8 in. (44 cm)

Provenance: Jean Feray, Paris, from at least 1964 until 1999; [Alain Moatti, Paris].

Rogers Fund, 2007 (2007.31a, b)

This marble vase with handles in the form of entwined serpents is arguably the finest and best preserved example known today of a Roman vessel with a strigilated pattern carved on the body. These elongated S-shaped channels were a popular form of relief decoration on vases and sarcophagi, especially in the second half of the second century and the third century A.D., and they continued to be used on late Roman and early Christian sarcophagi in the fourth century.

With their upper bodies coiled on the broad shoulder of the vase, the two bearded snakes that form the handles stretch their flat heads across the deep concavity of its neck to bite the projecting rim. The marble foot and lid carved as restoration pieces in the eighteenth or nineteenth century complement the baroque exuberance. The motif of entwined serpents is appropriate for a funerary vase. Snakes were associated with the earth and with chthonic powers, and the Greeks and Romans regarded them as guardians of sacred places, houses, and tombs. In the absence of a funerary inscription, however, it is not possible to determine whether this vase was originally intended as an urn for ashes or for purely decorative use. CAP



Basin

Roman, 2nd–3rd century A.D.

Rosso antico porphyry, l. 72 1/8 in. (183.2 cm)

Provenance: Barbara Piasecka Johnson, Princeton, New Jersey; sale, Sotheby's, New York, December 17, 1992, lot 153; to Lewis M. Dubroff, Syracuse, New York. *Promised Gift of Dr. Lewis M. Dubroff, on the occasion of the reinstallation of the Greek and Roman galleries*

Stone basins such as this served as bathing tubs in the large imperial baths with which Rome was furnished. This example, although undecorated, provides a good impression of the richness and extravagance of imperial patronage. Rosso antico porphyry had special associations with the emperor, because of its purple color and also because of the great expense of quarrying, transporting, and carving it, as the only source was the quarries of Mons Porphyrites in the Gebel Dokhan in the Eastern Desert of Egypt. Most of the surviving Roman porphyry tubs are found in Rome, where they were reused as sarcophagi in early Christian times. CSL





Pectoral Cross

Byzantine (Constantinople?), 6th–7th century

Gold, 3 ⁷/₈ x 2 ¹/₄ in. (9 x 6.8 cm)

Provenance: [I. S. Bensaquin Antiquities and Numismatics, Gibraltar], by 1970; [Ariadne Galleries, New York], before 2000; John C. Weber, New York, 2000.

Gift of John C. Weber, 2006 (2006.569)

Gold objects decorated with pierced-work patterns were one of the most popular forms of jewelry in the Late Roman/Byzantine Empire, from the third through the seventh century. The decoration of these objects, called *diatrita* in Greek and *opus interrasile* in Latin, ranged from simple patterns to elegantly complex motifs. On this exceptional gold cross elaborate foliate patterns radiate from the central medallion, terminating on the arms in medallions enclosing small crosses. The Museum's Byzantine collection contains examples of *diatrita* on necklaces, bracelets, and fibula dating from as early as the fourth century. The four trilobed foliate motifs that anchor the central medallion on this cross are typical of later examples of pierced-work jewelry. As the largest known surviving cross with *diatrita*, this is a rare example of the use of the technique in an imposing religious work.

HCE

Buddha, probably Vairochana (Piluzhena)

China, Liao dynasty (907–1125), early 11th century

Gilt bronze, h. 8 ¹/₂ in. (21.5 cm)

Provenance: [A and J Speelman Ltd, London], before 1975.

Purchase, Lila Acheson Wallace Gift, 2006 (2006.284)

The distinctive gesture of the right fist enclosing the index finger of the left hand identifies this figure seated in a meditative pose on a lush tiered pedestal as Vairochana, a celestial Buddha important in Asia from the eighth to the twelfth century. Buddha Vairochana uses this gesture, known as the wisdom fist, when he is in the center of a mandala or cosmic diagram, and this sculpture may once have been part of such a



larger assemblage. The small seated Buddha in the extraordinary crown is unusual; Vairocana is more commonly shown with representations of the heads of the five Buddha families in his headdress.

Buddha Vairocana wears an undergarment, a long surplice, and a necklace. The detail and precision in the rendering of the clothing and jewelry place this figure among the finest sculptures produced in China during the rule of the Qidan Liao dynasty (907–1125), a Mongol people from Manchuria who controlled northern China from the tenth to the twelfth century. It can be grouped with a handful of elegantly cast pieces produced in the first decades of the eleventh century, during the reign of Shengzong (982–1031).

DPL



Medallion with the Crucifixion

France (Conques), ca. 1100

Gilt copper, cloisonné and champlevé enamel,
diam. 4 7/8 in. (10.3 cm)

Provenance: [F. Kleinberger and Co., New York], 1965;
[Guy Ladière, Paris].

Purchase, Michel David-Weill Gift and 2006 Benefit
Fund, 2007 (2007.189)

This precious medallion of the Crucifixion is, astonishingly, the missing centerpiece of four enameled plaques with symbols of the Evangelists that the Metropolitan acquired from J. P. Morgan in 1917. The ensemble, probably from a book cover, can be securely attributed to the celebrated pilgrimage abbey of Saint Foy at Conques, France's richest surviving repository of medieval goldsmiths' work. Several of the rare works dispersed from the abbey's treasury in the nineteenth century share with others still in situ a technique, style, and palette uniquely combined during the abbacy of Bégon III in the late eleventh century. For these pieces the monk goldsmiths employed superimposed copper plaques, the lower one to receive the delicate cloisons that define features and drapery, the upper one cut to delineate the silhouettes of the figures and the cross. Hallmarks of the style include the single cloison used to define eyebrows and noses and the thin loop of gold that creates cowlicks. In the Metropolitan's reconstituted ensemble, the same remarkable oxblood color was used for the symbol of Saint Luke and the hair of the image of the Sun ('Sol') above the Crucifixion. Furthermore, scientific analysis has determined that common enamel compositions and the same metallic oxides were used to tint and opacify all five pieces.

BDB





Pendant Brooch with Cameo of Enthroned Virgin and Child

Byzantine (Constantinople); cameo 11th–12th century, Rus' mount 12th–14th century

Chalcedony cameo in gold mount with pearls, emeralds, garnets, sapphires, and sardonyx intaglio; 2 7/8 x 2 1/4 in. (7.2 x 5.5 cm)

Provenance: Gomez collection, Switzerland, before 1968; Jennifer Gomez, Berne and London, 1968–2006; [Ward and Company, Works of Art, New York], 2006.

Purchase, Acquisitions Fund, Christopher C. Grisanti and Suzanne P. Fawbush, Austin B. Chinn, and Katharine R. Brown Gifts, Gifts of Marx Freres, J. Pierpont Morgan, and Mrs. Frank D. Millett, by exchange, and funds from various donors, 2007 (2007.9)

This elegantly wrought pendant brooch displays a finely carved blue Byzantine cameo in a bejeweled gold frame. Carved gems produced in the Byzantine Empire were valued throughout the medieval world as diplomatic and religious gifts and as trade goods. This example displays the Virgin and Child enthroned and flanked by busts of two archangels, a miniature version of the decoration of the apse in many Byzantine churches. The frame, with pearls and gemstones on the face and a repoussé image of Christ holding his gospels and raising his right hand in a blessing gesture on the reverse, is similar to frames now in the Kremlin in Moscow that are dated to between the twelfth and the fourteenth century and attributed to Rus', the large region north of the imperial territories that in 988, under Vladimir the Great of Kiev, became a Christian state allied with Constantinople. The cameo was probably sent to Rus', where the frame was made to appropriately house the rare object from the capital. The size and decoration of the pendant suggest that it may have been made for a ranking prelate of the Orthodox Church. The whole is an outstanding manifestation of the complex artistic relationships within the Byzantine sphere.

HCE

Head of Joseph

France (Chartres Cathedral), ca. 1230

Limestone with traces of polychromy, h. 6 3/4 in. (17.1 cm)

Provenance: [Matthias Komor, New York]; Victor and Frances Leventritt, New York; [Salander-O'Reilly Galleries, New York]; [Ward and Company, Works of Art, New York].

Purchase, Scher Chemicals Inc. and Audrey Love Charitable Foundation Gifts; Anonymous Gift, in honor of Charles T. Little; William and Toni Conte and Stephen K. Scher Gifts; and funds from various donors, 2007 (2007.143)

Naturalistically carved in a fine-grained limestone, this head of a bearded man wearing a cap has an inquisitive and expectant air that is enhanced by the delicate lines on the forehead. The physical beauty of the carving and the serene quality of the man's expression are characteristic of some of the greatest Gothic sculptures of northern France. This head can be directly linked to the decoration of the celebrated choir screen erected in Chartres Cathedral about 1230 that displayed scenes in relief of the infancy of Christ. Because the cathedral possessed the relic of the tunic of the Virgin, the choir screen images emphasized scenes from her life. A join on the back of this head closely corresponds with one on the now headless figure of Joseph leaning forward to offer a cloth to the resting Mary in the relief of the Nativity that occupied a central position on the choir screen. After the screen was dismantled in 1763, the blocks of the narrative scenes were recycled into floor pavements, and most of the heads were dispersed. Other heads from the screen have been identified in recent years in American public and private collections.

CTL



Pacino di Bonaguida
Italian, active 1303–ca. 1340

**Leaf from a Laudario with
the Martyrdom of Saint
Bartholomew**

Tempera and gold on parchment, 18 1/2 x 13 1/2 in. (47 x 35 cm)
Provenance: Avenant du Plessis(?), France, before 1924; [Mori, Paris], 1924; Robert Lehman, New York, 1924; Robin Lehman, New York, after 1968; [Jörn Günther, Antiquariat, Hamburg].
The Cloisters Collection, 2006 (2006.250)

This arresting image, in remarkable condition, comes from the most important manuscript created in Florence in the first half of the fourteenth century: a *Laudario*, or collection of hymns in Italian. More than twenty illuminations survive from this hymnal, which was commissioned by the Confraternity of Saint Agnes for use at the church of Santa Maria del Carmine.

Freed from the traditional monastic constraints of enclosing illuminations within the confines of the first letter of a hymn, Pacino di Bonaguida, a leading member of the painters' guild of Florence, presented the martyrdom of Saint Bartholomew as if it were a small diptych. At the left, Saint Bartholomew is chained to a city gate and flayed; his graceful, dancelike pose turns the horror of martyrdom upside down, suggesting the notion of God's grace in the midst of barbarity. In a stop-action scene at the right, the saint has just been beheaded. He still kneels in prayer, and his own flesh is tied around his neck as a mantle. At the upper right, angels escort his tiny soul to heaven. In a roundel set in the foliate ornament at the left, Bartholomew preaches to a crowd in India, where he was believed to have evangelized. At the upper left, he is laid in his tomb.

BDB





Dish with Eight Buddhist Treasures

China, Yuan dynasty (1271–1368), 14th century

Silver, diam. 6 7/8 in. (15.6 cm)

Provenance: [Bluetts, London], 1992; private collection, United States, from 1992; [Anthony Carter Ltd, London].

Purchase, 2006 Benefit Fund, 2007 (2007.187)

Worked mainly in repoussé, this silver dish is decorated with the Eight Treasures—the wheel, the banner, the double fish, the precious vase, the parasol, the conch, the lotus, and the endless knot—a Buddhist motif often found in Chinese decorative arts. Each treasure rests on a lotus flower placed in the center of a square petal set against a background of dense ring matting. The unusually high relief, the delicate beading that defines the edges of the petals, and the braiding that separates areas in the design are characteristic of art created in China under Mongol Yuan rule, particularly in the first half of the fourteenth century. The decoration shows close parallels to that on the back of a mirror excavated in Beijing in 1962 from the tomb of Tie Ke (1247–1313), a high-ranking official whose family included Kashmiri Buddhist monks. A badly abraded and nearly illegible inscription incised into the rim on the back might possibly read “Dong Erni ji,” most likely the name of the workshop.

DPL

Tile

Probably Samarqand (present-day Uzbekistan), mid-14th century
Carved and glazed fritware, 14 1/4 x 11 x 3 in.
(36 x 28 x 7.5 cm).

Provenance: [Simon Ray, London].

Purchase, Friends of Islamic Art Gifts and Elaine Rosenberg Gift, 2006 (2006.274)

This carved tile was originally set into the facade of a building in present-day Uzbekistan. The central panel consists of a deeply carved Arabic inscription in plaited Kufic script against a background of vegetal scrolls covered in a luminous transparent turquoise glaze. The inscription, which reads “[al-mulk] li-llah al-mu[lik li-llah]” (Sovereignty is for God. Sovereignty is for God), is framed by two narrow light blue borders and is crowned by a wide panel with seven vertical bands in alternating turquoise and white with a horizontal border in dark manganese at the top.

Timurid architectural decoration achieved its height in the late fourteenth and early fifteenth centuries in the capital at Samarqand. Numerous mosques, tombs, and theological schools built during this period were covered in mosaic and carved tiles with geometric, vegetal, and calligraphic patterns. The rich turquoise glaze of the tiles and the bold graphic quality of the inscriptions that distinguish the architecture of this period are particularly evident in the buildings at the main cemetery of the Timurid ruling elite, Shah-i Zinda in Samarqand. This tile may well have come from that cemetery.

ME



Kumano Shrine Mandala

Japan, Nanbokuchō period (1336–92)

Hanging scroll: ink, color, and gold on silk;

52 x 22 7/8 in. (131.9 x 57.9 cm)

Provenance: [Klaus Naumann, Tokyo].

Purchase, Gift of Dr. Mortimore D. Sackler,

Theresa Sackler and Family, 2006 (2006.521)

Japan's Shinto religion originally had no tradition of anthropomorphic representation of the gods, who were believed to reside in natural phenomena. The syncretism that reconciled Shintoism with Indian Buddhism led in the early thirteenth century to the creation of icons such as Shinto mandalas modeled after Buddhist schematic representations of the cosmos.

Arduous trips to the Shinto/Buddhist shrines of Kumano in the harsh mountains at the southern tip of the Kii Peninsula, south of Nara, became a once-in-a-lifetime aspiration for many Japanese, inspiring the production of Kumano mandalas for worship at home as substitutes for such journeys. Like most Kumano mandalas, this example is divided into three registers, echoing the three shrines at the greater Kumano complex. Except for the building interior in the center, the setting is depicted as a contiguous landscape: at the top are the northern mountain peaks shrouded in clouds; at the bottom, hills dip into the blue Pacific Ocean. Both Shinto and Buddhist deities are represented in the top and bottom sections. The middle section holds thirteen buddhas and bodhisattvas who have manifested themselves on Japanese soil as Shinto deities. The landscape and small, childlike figures painted in bright colors reflect the prevailing style of Buddhist painting in the early fourteenth century. MM





Hand-and-Half Sword

Probably Germany, ca. 1400–1430
Steel and copper alloy; l. 49 7/8 in. (124.8 cm),
wt. 3 lbs. 7 oz. (1560 g)
Provenance: [Peter Finer, Shipston-on-Stour,
England]; Laird Landmann, California.
*Gift of Laird and Kathleen Landmann in
memory of Edmund Roy Hofmann, 2006
(2006.564)*

This sword is one of the most elegantly proportioned and complete examples known of its type, which was in use throughout western Europe from the late fourteenth through the fifteenth century. Only the leather-wrapped wooden grip and the scabbard are missing. The steep point of the blade, indicating that it was intended primarily for thrusting, and its extreme stiffness, achieved with a relatively thick, flattened lozenge cross section, made it sturdy enough to puncture or pierce the gaps between the plates of an opponent's armor. The design was a direct reaction to the ever-increasing sophistication of plate armor, which by the 1420s had been developed to cover the wearer from head to foot in articulated and form-fitting steel. From a purely aesthetic standpoint, the form of the sword is further enhanced by the slight horizontal reverse curve and dimpled decoration of the cross guard and the faceted and engraved outer face of the pommel, which bears the word *MARIA*, a pious invocation of the Virgin Mary. Protective religious inscriptions often featured prominently in the decoration of armor and weapons, not only in Europe but around the world.

DJL



Lion Mask Door Pull

Germany (Nuremberg), ca. 1425–50
Copper alloy, 8 7/8 x 7 1/2 x 2 7/8 in. (22.5 x 18.9 x 5.9 cm)
Provenance: Wilhelm Clemens, Cologne; Johannes
Jantzen, Bremen; [A. S. Drey, Munich]; Kunstgewerbe-
museum, Staatliche Museen zu Berlin; restituted to
heirs of Drey family, 2006; [Sotheby's, London].
*Purchase, Gift of George Blumenthal, by exchange, 2007
(2007.20)*

Door pulls in the form of lion masks were a feature of many medieval churches throughout the Middle Ages. Such pulls not only functioned as decorative door hardware, but they also served as sanctuary rings, symbols of the protection the church offered to those fleeing legal prosecution and other dangers.

This bold example was cast in copper alloy, and the radiating locks of hair representing the mane were reinforced with an engraving tool after casting. Stylistic and elemental analyses reveal that this door pull was likely made in the first half of the fifteenth century in Nuremberg, in southern Germany, where prolific workshops also created impressive aquamanilia (water vessels in animal and human form used for washing hands) and other cast objects. It is strikingly close to a pair of door pulls still found on the doors of the cathedral of Augsburg, in Bavaria, and another closely related example is in the National Gallery of Art in Washington, D.C. This group of door pulls, and the strong similarities among many aquamanilia made in fifteenth-century Nuremberg, suggest that by the end of the Middle Ages metalwork shops in southern Germany had begun serially producing such objects.

PB



Master of the Playing Cards

German, active ca. 1425–50

The Queen of Flowers

Ca. 1430–40

Engraving printed from two plates: $5\frac{1}{8} \times 3\frac{3}{8}$ in.
(13 x 9.1 cm)

Provenance: Friedrich Brugger, Munich; sale, Aumüller, Munich, January 30, 1871, lot 905; A. Freiherr von Lanna, Prague; sale, Gutekunst, Stuttgart, May 11–22, 1909, lot 2139; [Artaria, Vienna]; Rudolf Ritter von Gutmann, Vienna; confiscated 1938, then Albertina, Vienna; restituted to heirs of Rudolf Ritter von Gutmann, 2006; sale, Christie's, London, September 20, 2006, lot 71.

Janet Lee Kadesky Ruttenburg Fund, in honor of Colta Ives, and Harris Brisbane Dick Fund, 2006 (2006.429)

The Queen of Flowers is one of the exceptionally beautiful and delicate prints created by the Master of the Playing Cards, the first great figure in the history of engraving. The name traditionally given to this anonymous printmaker, who probably worked in Alsace, derives from a group of approximately seventy printed cards that survive in unique or rare impressions. As with present-day playing cards, fifteenth-century decks consisted of number and figure cards of different suits. The Master of the Playing Cards' set was composed of flowers, birds, deer, wild men, and beasts of prey. In this print, the suit of flowers is represented by a large unfurling blossom that was printed from a different plate than the demure queen. For expediency, the Master cleverly engraved separate plates for each of the figures and each of the suit signs so that they could be printed in varying combinations. The variety of images within each suit suggests that he may also have used the cards as model books of motifs for artists and craftsmen.

The overall soft tone and the slight slippage in the face of the figure suggest that this small work was most likely printed by hand rather than with a rolling press, which came into common use later in the fifteenth century.

NMO

Iphicles and Hercules Attacked by Snakes

Italy (Padua), mid-15th century

Terracotta, $20 \times 23 \times 4\frac{1}{8}$ in. (50.8 x 58.4 x 10.5 cm)

Provenance: Jeanne Marchig, Geneva, by 1989; sale, "property of a lady," Christie's, London, December 15, 1998, lot 100; [Kunsthandel Mehringer, Munich]; [Daniel Katz Ltd, London].
European Sculpture and Decorative Arts Fund, 2006 (2006.453)

In myth, the Greek princess Alcmena gave birth simultaneously to sons by different fathers: Hercules, sired by Jupiter, and Iphicles, begotten of Amphytrion. Jupiter's vengeful wife Juno sent serpents to devour the boys in their cradle. Iphicles' cries of fright alerted Hercules, who grabbed the serpents and squeezed them to death. In this sizable fragment of a terracotta relief, Hercules, a hero even in babyhood, is distinguished by his larger torso and his foot grappling with a single snake at the bottom left. Hercules' head, an arm, and most of one leg are missing, but Iphicles is nearly complete.

The style of this piece, with rounded shapes arranged as planes in subtly graded low relief, owes much to the presence in Padua of the great Florentine sculptor Donatello in the 1450s. On the basis of its similarity to the bronze panels of angels in the church of San Antonio in Padua, the work has been attributed to Antonio di Chelino, who was an assistant on Donatello's sculptures for the high altar of the church, known as the Santo. But with or without an attribution, this is a highly sympathetic and plenteously Donatell-esque work whose rare secular subject no doubt appealed to Padua's Humanist culture.

JDD





Triptych with the Passion of Christ

South Germany, ca. 1475–85

Mother-of-pearl mounted on gilt wood frame with silk backing and tooled leather covering, $8\frac{7}{8} \times 9\frac{1}{2} \times \frac{1}{8}$ in. (21.2 x 24 x 2.2 cm)

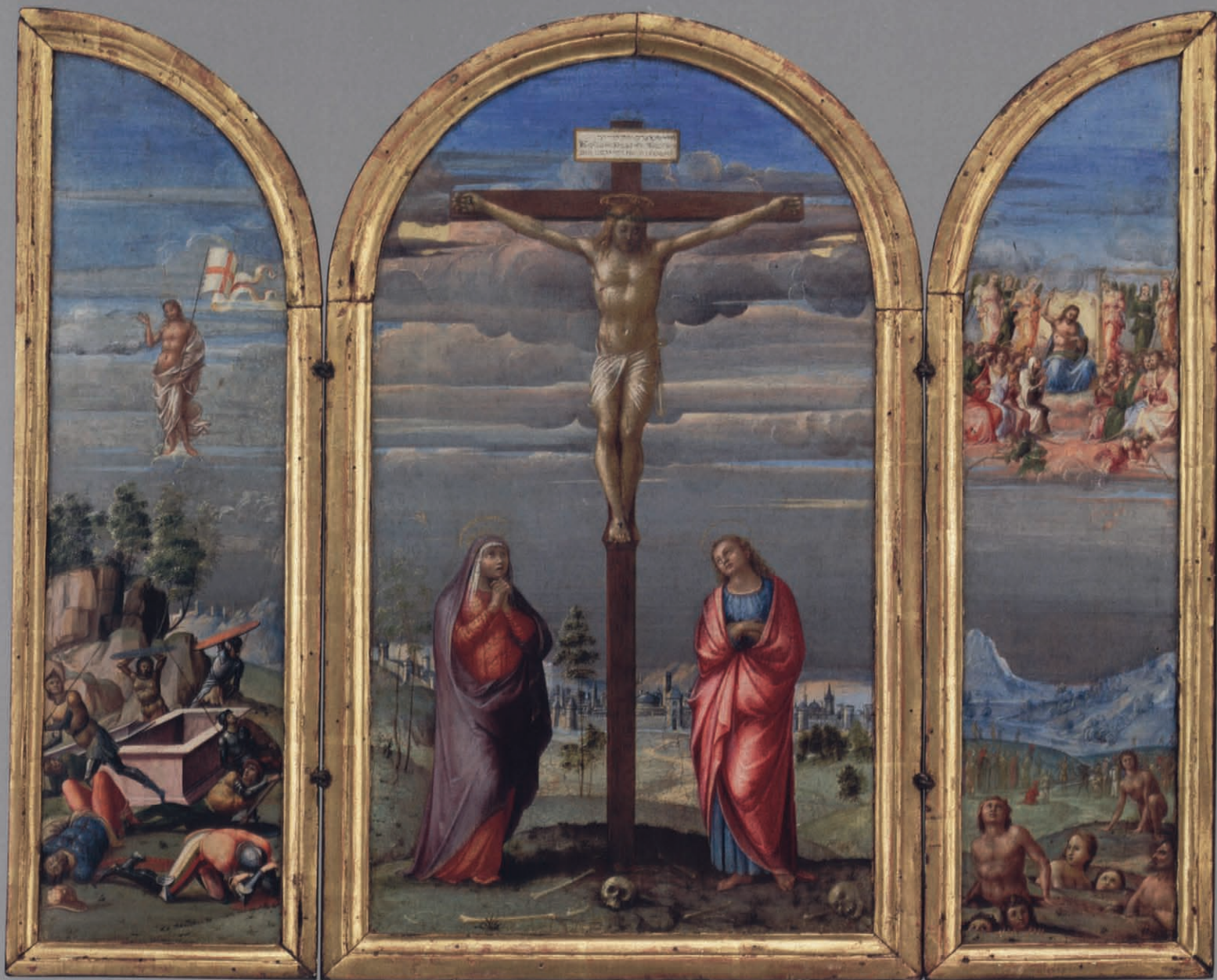
Provenance: Dr. Wolfgang Huck and Camilla Eibenschütz, Berlin-Dahlem, ca. 1920s; [Blumka Gallery, New York / Julius Böhler, Starnberg].

The Cloisters Collection, 2006 (2006.249)

Of modest scale but with a commanding presence, this gilt wood devotional triptych mounted with a series of mother-of-pearl plaques in openwork relief is a great rarity. It appears to be the only such triptych decorated with this lustrous and highly prized material to survive intact. The format and arrangement of the plaques suggest a South German origin, perhaps in Augsburg, where the only other recorded example, illustrated in the early sixteenth-century catalogue of objects belonging to Cardinal Albrecht von Brandenburg, is said to have been made. Curiously, the narrative sequence of the Passion scenes on both triptychs begins with the plaque second from the top on the left wing and reads clockwise, with the final scene, the Crucifixion, in the center. Like goldsmiths, masters of the adjunct art of mother-of-pearl carving relied directly or indirectly on prints and model books for their compositions. These plaques appear to be loosely based on the small Passion engravings of the Master E. S.

TBH





Francesco Granacci
(Francesco di Andrea di Marco)
Italian, 1469–1543

Triptych with the Crucifixion

Florence, ca. 1510

Tempera and gold on wood; central panel
19 x 11 1/2 in. (48.3 x 29.2 cm), each wing
19 x 6 in. (48.3 x 15.2 cm)

Provenance: Stiozzi-Ridolfi family, Florence;
[Piero Corsini, New York], by 1983–89; sold
to Mr. and Mrs. Frank E. Richardson III, New
York, 1989–96; Nancy Richardson, New York,
1996–2006; sale, Christie's, New York,
January 29, 1998, lot 103 (bought in).
*Gift of Nancy, Carolina and Isabelle
Richardson, and Purchase, Friends of
European Paintings Gifts, 2006 (2006.409)*

Francesco Granacci is best known today as a lifelong friend of Michelangelo, his junior by six years. Trained together in the workshop of Domenico Ghirlandaio, they both were affected by Girolamo Savonarola, the religious reformer whose fiery sermons called for a regeneration of moral values in Florentine life. The very format of this portable triptych is a *retardataire* throwback to a type of painting popular in Tuscany a hundred years earlier. The images are of an intense devotional character, with the Crucifixion scene in the center reduced to the solitary figures of the Virgin and Saint John standing

beneath the cross in a rolling landscape that continues into the shutters, where Christ reappears as a diminutive figure in the Resurrection and the Last Judgment.

Exquisitely painted and remarkably well preserved, the triptych joins two other equally impressive works by Granacci in the Metropolitan's collection: a marvelous *Madonna and Child* that was given to the Museum by Dianne and Mario Modestini in 2000 and a wainscot panel depicting scenes from the early life of Saint John the Baptist that was purchased in 1970.

EF



Lucas Cranach the Elder and Workshop
German, 1472–1553

Saint Maurice

Ca. 1522–25

Oil on wood, 54 x 15 1/2 in. (137.2 x 39.4 cm)

Provenance: Probably commissioned by Cardinal Albrecht of Brandenburg, archbishop-elect of Mainz, Halle, about 1522–25; (?)Habsburg collections, Schloss Ambras, near Innsbruck; Waldemar Müller, Berlin, 1906; [Ephron Gallery, New York], after 1940; private collection, Pennsylvania, until 1946; sale, Parke-Bernet, New York, May 15–16, 1946, lot 36B; Eva F. and Paul Kollsman, New York, by early 1970s; Eva F. Kollsman, 1982–2005.

Bequest of Eva F. Kollsman, 2005 (2006.469)

This panel, which formed the left wing of an altarpiece, represents Maurice, the Roman legion commander from Thebes who was martyred in the late third century for refusing orders to slaughter the Christians of Gaul. Painted by Lucas Cranach the Elder and his workshop about 1522–25, it was likely among the many works commissioned for the church at Halle, which was rededicated as a collegiate church in 1523, by Cardinal Albrecht of Brandenburg (1490–1545), archbishop-elect of Mainz and the most powerful prelate in the Holy Roman Empire. The church at Halle became a showplace for Albrecht's art patronage, and it housed the preeminent collection of reliquaries in northern Europe. Duly recorded in the inventory of more than 8,200 relics was a life-size reliquary statue of Maurice, the patron saint of the empire, outfitted in a suit of silver armor trimmed with gold, precious gems, and pearls. The Metropolitan's painting reproduces this magnificent object. The collar of the Golden

Fleece pendant, the Saint Andrew's cross between sparking flintstones on the pauldrons, the imperial eagle on the banner, and the glittering ceremonial sword are all references to Charles V, Holy Roman Emperor (r. 1519–56). MWA

Joseph Heintz the Elder

Swiss, 1564–1609

Nymphs and Satyrs in a Landscape

1599 or before

Pen and brown ink, brown wash, red chalk, heightened with white body color, on yellow tinted paper; oval, 9 1/4 x 12 3/8 in. (23.5 x 32 cm)

Laid down on verso of mount: offset of drawing by Heintz of Virgin and Child in black and red chalk

Provenance: August Sträter, Aix-la-Chapelle, 1810–97; Freiherr Adalbert von Lanna, Prague, 1836–1909; sale, Gutekunst, Stuttgart, May 11–22, 1909, part of lot 199; sale, Van Ham, Cologne, November 16–18, 2005; [Kunsthändler Katrin Bellinger, Munich].
Purchase, 2006 Benefit Fund, 2007 (2007.174)

This drawing is a rare and outstanding example of Joseph Heintz the Elder's mature and most elaborate drawing style. Related to one of Heintz's most important paintings, made in 1599, probably for Emperor Rudolf II (Alte Pinakothek, Munich), the sheet is typical of the work of artists active at Rudolf's Prague court,



who favored complex compositions with many figures in distorted positions and mythological subjects, often of a slightly lascivious nature. Combining fluent yet expressive pen lines, carefully applied heightening with white body color, red chalk, and washes, Heintz masterfully succeeded in adapting his composition to an oval form. Although there seems to be no direct literary source for the subject of this drawing and the corresponding painting, it has been connected to the story of Pan and Syrinx in Ovid's *Metamorphoses*. SA

Agnolo Bronzino
(Agnolo di Cosimo di Mariano Tori)
Italian, 1503–1572

Study of a Left Leg and Drapery

Ca. 1545–50

Black chalk, 15 7/8 x 10 in. (39.1 x 25.4 cm)

Provenance: Private collection, Belgium;

W. M. Brady, New York.

Promised Gift of David M. Tobey, and Purchase, several members of The Chairman's Council Gifts and Joseph Pulitzer Bequest, 2006 (2006.449)

A recent discovery, this magnificent study dates from the late 1540s, the moment in Agnolo Bronzino's career when he was most inspired by the delicate precision of mark in the presentation drawings Michelangelo first produced in the 1530s. It is thus not surprising that in about 1600 a collector mistook this drawing for a work by Michelangelo and wrote "di michel angelo/ buonaroti" at the upper right. In his drawings in black chalk of 1540–50 Bronzino used pristine cross-hatching in the modeling; a decade later he would abandon such precision in favor of a broader, impressionistic application of the chalk. The leg in this study resembles the leg of Joseph in the tapestry *Joseph Flees from Potiphar's Wife* in the Palazzo Pitti, Florence (ca. 1548–49), and the leg of Christ in the *Resurrection* altarpiece in Santissima Annunziata, Florence (1552), masterpieces of Bronzino's maturity, when his star shone most brightly with his patrons, Duke Cosimo I de' Medici and his wife Eleonora di Toledo.

The younger generations of Florentine Mannerist artists admired Bronzino for his technical virtuosity, and Giorgio Vasari praised him for his powers as a *disegnatore* (designer and draftsman). Drawings by Bronzino are extremely rare: fewer than fifty examples can be securely attributed to him. CCB



Domenico Fetti

Italian, 1591/92–1623

Salvator Mundi

Mantua or Venice, ca. 1621

Oil on wood, 23 1/2 x 17 1/4 in. (59.7 x 43.8 cm)

Provenance: Possibly Count Francesco Gambara, Brescia, 1624; Marquess Paolo Coccapani, bishop of Reggio (d. 1650), Modena; Museo Coccapani, Modena, 1855; art market, London, late 1940s; Mario Modestini, Rome and New York, late 1940s–2006; his widow, Dianne Dwyer Modestini, New York, 2006–7. *Gift of Dianne Modestini, in loving memory of Mario Modestini, 2007 (2007.91)*

Born in Rome of Florentine parents and trained there by Florentine artists, Domenico Fetti displayed a precocious skill for varying the thickness of oil paint from rich impasto to thin glazes. Following in the footsteps of the young Peter Paul Rubens, who had worked in Rome and served as court painter at Mantua, Fetti settled in Mantua in 1614 to take charge of Duke Ferdinando Gonzaga's famous collection (which soon was sold to Charles I of England). In addition to marvelous life-size portraits and large religious canvases, Fetti produced a much admired series of relatively small paintings of New Testament parables, of which

the Metropolitan purchased a fine example in 1991. This handsome *Salvator Mundi*, painted on a panel the same size as the Metropolitan's *The Mote and the Beam*, demonstrates Fetti's originality: unlike earlier depictions of the *Salvator Mundi*, such as the Museum's unfinished painting by Albrecht Dürer of a half-length standing figure of Christ holding an orb symbolizing the world, Fetti's version shows Christ seated on clouds, soaring above a windswept landscape. Resting his right foot on one of the impish cherubs swarming about him, he gazes down at us and raises his hand in benediction. EF



Kano Tan'yū

Japanese, 1602–1674

The Sixth Patriarch of Zen at the Moment of Enlightenment

Edo period (1615–1868), 1635–45

Ink on paper, 40 x 9 1/2 in. (101.6 x 24.1 cm)

Signed at lower right: *Tan'yūsai hitsu* (Painted by Tan'yūsai), with the painter's seal: *Hōgen Tan'yū* (Tan'yū, holding the title of Hōgen)

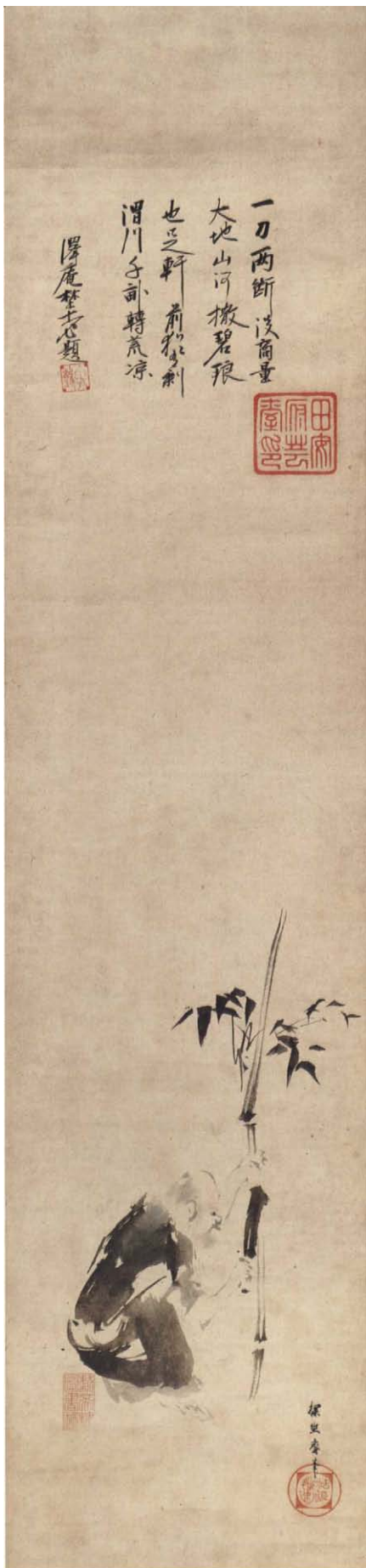
Provenance: Tayasu Munetake, until 1771;

[Klaus Naumann, Tokyo].

The Miriam and Ira D. Wallace Foundation Fund, 2006 (2006.174)

This small painting once belonged to the younger brother of the ninth Tokugawa shogun, Tayasu Munetake (1715–1771), a noted scholar and poet whose large seal is impressed below the colophon. It is accompanied by various documents of certification, authentication, and proof of provenance, reflecting its status as a specially valued possession of a shogunal family.

The painting was executed by Kano Tan'yū, the shogun's official painter, and was inscribed by Takuan Sōhō (1573–1645), one of the most prominent Zen monks in Japan's history. Copying a world-renowned early thirteenth-century painting by Southern Song Chinese master Liang Kai (Tokyo National Museum), Tan'yū described the historic moment in Zen legend when the sixth patriarch, Huineng (638–713), suddenly achieved enlightenment while performing the mundane task of splitting a bamboo branch for firewood. Datable to 1635–45 both from the artist's signature and because Takuan died in 1645, the painting vividly demonstrates the young Tan'yū's skill. With just a few animated brushstrokes in light ink, he captured the spirit of the Zen parable, his manipulation of the broad ink wash leaving much to the viewer's imagination. Though modest in scale, the painting nevertheless resonates with historical and artistic significance. MM



Mattia Preti

Italian, 1613–1699

Saint John the Baptist Preaching

Ca. 1650

Oil on canvas, 68 x 47 1/4 in. (172.7 x 121.3 cm)

Provenance: [Julius Weitzner, London]; Paul Ganz, New York; Thomas Pelham Miller, Birmingham, Alabama, by 1976 until his death in 1993; his daughter, Melissa Aronson, Closter, New Jersey, 1993–2005; sale, Sotheby's, New York, May 19, 1994, lot 59 (as *Saint John the Baptist in the Wilderness* by Preti, bought in); sale, Sotheby's, New York, May 19, 1995, lot 39 (bought in). Gift of Melissa and Phillip Aronson, 2005 (2005.477)

Saint John the Baptist is shown seated in the wilderness, his skin tanned from his years in the desert, his right hand pointing heavenward, exhorting the viewer to repent. Beside him is a lamb, symbol of Christ, the Lamb of God (*agnus dei*). The expressive intensity and boldly sculptural conception of the figure link this picture with frescoes Mattia Preti painted in 1651–52 in the church of San Biagio in Modena. There are echoes here as well of the most vigorous manner of Domenichino and Guercino; in 1650–51 Preti painted the apse beneath the vault frescoes by Domenichino in Sant'Andrea della Valle in Rome, and he keenly studied Guercino's work when he was in Emilia. Nothing is known of this painting's early provenance. Painted by one of the leading masters of Baroque style, it joins a later picture by Preti already in the Museum's collection, *Pilate Washing His Hands*, painted in 1663, near the beginning of his long sojourn in Malta in 1661–99.

KC



Work Bag

England, dated 1669

Wool and linen, 18 1/2 x 24 in. (47 x 61 cm),
excluding tassels and cords

Signed and dated at center front in embroidery:

I S / AGE 10 / 1669

Provenance: "Miss Wace, daughter of A. J. B. Wace," according to sale catalogue, Christie's South Kensington, London, May 12, 1987, lot 120; private collection, United States; [Cora Ginsburg LLC, New York].

Purchase, Friends of European Sculpture and Decorative Arts Gifts and Rogers Fund, 2006 (2006.263)

A fine example of English amateur embroidery of the late 1600s, this work bag bears the initials of the young needleworker who made it, who also added the date, 1669, and her age, ten. The bag, which would have been used to store embroidery implements and supplies, is decorated on both front and back with red wool thread, primarily in a double running stitch, on a linen foundation.

Embroidery was an essential component of female education in England in the seventeenth century; students generally completed at least one sampler displaying a variety of techniques and designs. By the mid-seventeenth century the repeating border designs worked on samplers had become anachronistic in the contemporary design vocabulary, having been derived from sixteenth-century pattern books produced on the Continent and adapted by English publishers. To find an old-fashioned border design on a practical object like this work bag is unusual. Yet the detached motifs in the carefully organized yet lively design—human figures; native plants and flowers, including strawberries, acorns, and honeysuckle; heraldic animals such as lions, leopards, and stags; and more prosaic creatures such as birds and caterpillars—are typical of those found on English embroidered textiles throughout this era.

MW

Gao Cen

Chinese, active 1643–after 1682

Landscapes after Ancient Masters

Qing dynasty (1644–1911), dated 1677

Album of ten paintings: ink and color on silk,
each leaf 8 1/8 x 8 3/8 in. (20.5 x 21.3 cm)

Provenance: Sale, China Guardian, Beijing,
November 22, 2006, lot 799.

Purchase, C. C. Wang Gift, 2007 (2007.50)

Gao Cen was among the most accomplished of the so-called Eight Masters of Nanjing. He specialized in small-scale, gemlike paintings executed in an intricate, descriptive style that highlighted the scenery of the city. Perpetuating a tradition of topographic painting practiced during the late Ming period, Gao produced works to supply the growing demand for mementos of Nanjing's fabled sights, including places with nostalgic links to the city's glory days under the Ming. A sensitive recorder of the familiar, Gao was also an innovative experimenter with light, atmosphere, and color whose art reflects a creative response to Western influences introduced by Jesuits such as Matteo Ricci (1552–1610). Gao's wistful, atmospheric landscapes are noteworthy for seamlessly fusing descriptive realism and poetic feeling to achieve exquisite evocations of place and mood.

Gao's works are rare today, and this album, which captures Nanjing's scenery at different times of year and in varied weather conditions, is one of his finest. Created in 1677, at the peak of his career, these paintings combine lyrical suggestions of actual scenery with creative transformations of antique styles. MKH



Koto

Japan, 17th century; metalwork by Goto Teijo

(Japanese, 1603–1673)

Paulonia and other woods, ivory, horn, tortoiseshell,
gold and silver alloys, silk; 5 $\frac{7}{8}$ x 9 $\frac{1}{2}$ x 74 $\frac{3}{8}$ in.

(13 x 24.2 x 189.5 cm)

Provenance: Sawa Eishichi, Kyoto; Koza Kobunkakan,
Kyoto; [James Freeman, Kyoto].

Purchase, *Amati Gifts*, 2007 (2007.194a–f)

This rare acquisition is a tour de force of Japanese decorative and musical arts that is currently unparalleled in this country. Although a strong tradition existed before then, the foundations for modern Japanese *koto* music were formed during the seventeenth century. This *koto*, with its copious inlay and remarkable metalwork by Teijo, ninth master and perhaps most skilled member of the famous Goto family of metalwork artists, documents this important musical development. It also reflects the status of its owner and the *koto*'s role as a symbol of Japan. All but the instrument's playing areas are exceptionally decorated. Gold crane medallions set against a finely carved diaper pattern adorn the sides, which are framed in a virtuosic rendering of inlaid woods, horn, ivory, and wire that extends onto both the upper and lower surfaces. The ends, of *tagayasan* and *shitan* wood, are embellished with geometric inlay patterns and metalwork lions and flowers in ivory frames.

The elaborate black lacquered outer case, dating from the early nineteenth century, is decorated with gold *makai-e* cranes (symbol of the Karasumaru family) and geese, and its interior is lined with gold foil patterned with flying geese. The cloth wrap is composed of two silk embroidered fabrics of eighteenth- and nineteenth-century origin. JKM



Michel Redlin

German, documented 1688

Casket

Poland (Gdańsk), ca. 1680

Amber, gold foil, gilt brass, wood; h. 13 in. (33 cm)

Provenance: Private collection, Germany;

[Kunstammer Georg Laue, Munich].

Walter and Leonore Annenberg Acquisitions

Endowment Fund, 2006

(2006.452a–c)

Following ancient traditions, in the Renaissance and Baroque period amber, “the gold of the Baltic sea,” was regarded as a substance of mythical origin with magical power. This parade casket is one of the most important and best preserved examples of amber work to have survived from the seventeenth century. Its architectural design and decoration are related to a drawing for a similar casket signed by Michel Redlin, who is documented as an “amber carver” in Gdańsk in 1688. In this casket Redlin incorporated nearly all types of amber—translucent, opaque, and the so-called milky variants—to emphasize the interplay of *ars et natura* (art and nature) that his learned patrons considered the most desirable characteristic of a treasury or *Kunstammer* object. He transformed the natural material into a masterpiece of craftsmanship with the ingenious use of carving, turning, delicate engraving, and other refined techniques. Landscapes and pastoral scenes were engraved into much of the surface from behind. Only the base section, with a drawer, has a wooden core; the two tiers above are decorated with an ambitious system of rectangular or oval sections consisting exclusively of whisper-thin plates of transparent amber. When the casket is illuminated, a whole palette of sunset colors delights the viewer’s eye. WK



Matteo Cecchi, called Acquafresca

Italian, 1651–1738

Pair of Snaphaunce Pistols

Bargi, ca. 1690

Steel, silver, ebony; l. of each 21 1/2 in. (54.7 cm)

One barrel signed in script *Acqua Fresca*, the other *Matteo*

Acqua Fresca, both marked *GIO BATT FRANCINO* beneath;

locks signed *ACQUA FRESCA*

Provenance: Franz Thill, Vienna, until 1904; [Samuel J.

Whawell, Eastbourne]; S. E. Kennedy, London, until 1918;

George A. Lockett, London, until 1942; R. T. Gwynn, Epsom,

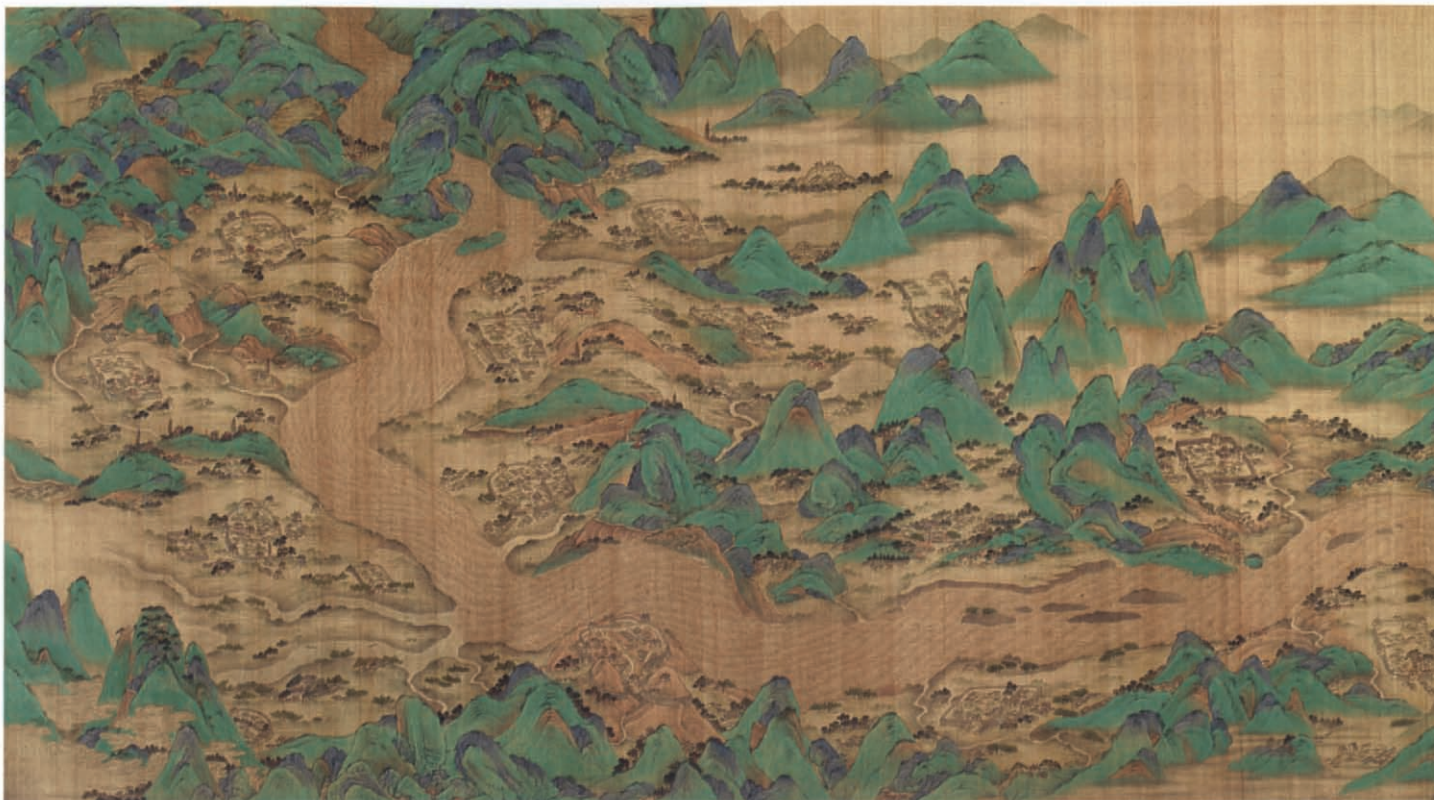
1942–98; R. T. Gwynn Settlement.

Purchase, Arthur Ochs Sulzberger Gift, 2006 (2006.471.1, 2)

Matteo Acquafresca was one of the most original, talented, and sophisticated Italian gunmakers. His mastery of relief-chiseled and engraved steel, not only for firearms but also for small objects like snuff-boxes, was unsurpassed. Although he worked in the isolated Italian hamlet of Bargi, near Bologna, Acquafresca was aware of current northern, particularly French, fashion through engraved pattern books. This pair of pistols are comparable in design and execution to the best contemporary Parisian examples, yet the snaphaunce mechanisms, belt hooks, and ornament give them a distinctly Italian character.

Like all Acquafresca’s finest pistols, this pair is stocked in ebony, the dark wood serving as the





perfect foil for the bright steel mounts and silver wire inlay. Ornament abounds on every surface, and subtly different motifs—masks, birds, fantastic beasts, human figures—decorate each of the pistols. The facing male and female busts chiseled in low relief on steel plaques set into the grips are perhaps an allusion to a dynastic alliance. Finely worked and imaginatively conceived, these pistols were surely created for the pleasure of one of the gunmaker's known patrons, who included Cosimo III, Grand Duke of Tuscany, and other members of the cosmopolitan Medici court in Florence.

SWP

Ten Thousand Miles along the Yellow River

China, Qing dynasty (1644–1911), 1690–1722

Two handscrolls: ink, color, and gold on silk,
2 ft. 6 7/8 in. x 42 ft. 2 in. (.78 x 12.85 m)

Provenance: Sale, Christie's, New York, December 4,
1989, lot 100; private collection, United States; sale,
China Guardian, Beijing, June 3, 2006, lot 514.

Purchase, W. M. Keck Foundation Gift, The Dillon
Fund Gift and gifts from various donors, in memory
of Douglas Dillon, 2006 (2006.272a,b)

This monumental pictorial map, over forty feet in length, is an extraordinary example of the merging of panoramic landscape painting and cartography in eighteenth-century China. The grand scale, meticulous artistry, and rich use of mineral colors identify it as a product of the Qing imperial court. Datable to between 1690 and 1722, the map represents the highest level of indigenous mapmaking before the introduction of European cartographic techniques. Following traditional Chinese conventions, waterways appear to lie flat on the picture surface, mountains are depicted frontally, and architectural elements, notably walled towns and cities, are shown as isometric projections. There is no consistent use of foreshortening, perspective, atmospheric distortion, or diminution of scale to suggest spatial recession. But the resulting combination of pictorial and cartographic techniques creates the illusion of a bird's-eye view that is visually coherent. Unfettered by mathematical systems of measurement, the map enables the viewer to experience the drama of voyaging up the Yellow River from the East China Sea to the rapids of the Dragon Gate, taking in far more than the eye could see in reality.

MKH





De Metaale Pot Factory

Dutch, established 1670

Garniture of Five Vases

Delft, ca. 1700–1724

Tin-glazed earthenware; covered vase: h. 21 in.

(53.5 cm), beaker vases: h. 18 $\frac{7}{8}$ in. (48 cm.),

double gourd vases: h. 19 $\frac{5}{8}$ in. (50 cm)

Marks on covered vase: interlaced LVE monogram, below it 25 / O / DW

Provenance: Sale, Christie's, North Mymms Park, Hatfield, Hertfordshire, September 24–26, 1979, lot 621; Noro Group, the Netherlands; [Salomon Stodel Antiquités, Amsterdam].

Purchase, Mr. and Mrs. Sid R. Bass Gift, in honor of Mrs. Charles Wrightsman, 2006 (2006.309.1a,b–5)

Garnitures consisting of three, five, or seven vases were made for decorative purposes to be placed on top of cabinets and mantelpieces, and a garniture of large vases might even have stood in front of the fireplace during the summer months. This five-piece group is composed of a covered vase, two double gourd vases, and two beakers. The middle section on all five is painted in blue on a white ground with scattered clusters of spring flowers that seem random but are in fact carefully placed to form different diaper patterns. The borders at the bases of the vases are decorated with scrollwork and floral and leaf ornament reserved on a dark blue ground. Under the lip of the beakers and at the shoulders of the vases, similarly painted in reserve, are lambrequin motifs enclosing fruit bowls. As one would expect from De Metaale Pot, one of the leading factories in Delft, both the potting and the quality of the glaze on these vessels are outstanding. Established in 1670 by Willem Cleffius, De Metaale Pot continued under several owners until sometime between 1771 and 1775. The factory produced its most brilliant work between 1691 and 1724, under the ownership of Lambertus van Eenhoorn (1651–1721) and then his widow, Margaretha Teckmann.

DK-G

Pair of Side Tables

England, ca. 1740

Carved and gilt pine with tops veneered in verde antico marble, each 33 $\frac{1}{2}$ x 73 $\frac{1}{2}$ x 35 $\frac{1}{4}$ in. (85.1 x 186.7 x 89.5 cm)

Provenance: [Charles J. Duveen, London, 1920]; [French and Company, New York]; William Randolph Hearst, 1927–51; William Randolph Hearst Foundation and the Hearst Foundation Inc., 1951–58; Detroit Institute of Arts, 1958–2006; sale, Sotheby's, New York, October 18, 2006, lot 371 (bought in); [Sotheby's, New York].

Purchase, Irene Roosevelt Aitken Gift, in memory of Russell B. Aitken; several members of The Chairman's Council Gifts; Gift of J. Pierpont Morgan, Francis F. Randolph and Marion E. Cohn Foundation Gifts, and Bequest of Irwin Untermyer, by exchange; and Oscar de la Renta Ltd. Gift, 2007 (2007.196.1, 2)

This pair of monumental side tables are similar in many ways to a table in an unfinished drawing by the designer and carver Matthias Lock (ca. 1710–1765) in the Victoria and Albert Museum, London. Although Lock is best known for his designs in an English version of the French Rococo style, this particular drawing is in the bold manner associated with the English Palladian movement. Propagated in early eighteenth-century England by the architect and designer William Kent and his patron Lord Burlington, this architectural style also affected furniture design. The large shell motifs, classical masks, lion's paws, curling acanthus leaves, and running Vitruvian scroll on these tables are all characteristic of the style. Particularly beautiful is the water gilding with its burnished highlights, for instance in the chiseled features of the satyrs carved at the knees of the cabriole legs, that contrasts with the ring-punched matte ground.

These side tables were originally part of a larger set; a nearly identical pair is still in the collection of the Detroit Institute of Arts. They will be displayed in the dining room from Kirtlington Park, near Oxford, that is permanently installed in the Museum. DK-G



Pierre Hubert Subleyras

French, 1699–1749

The Mass of Saint Basil

1746

Oil on canvas, 54 x 31 1/8 in. (137 x 79 cm)

Provenance: The artist's estate, Rome, 1749–before 1786; sale, Galerie Georges Petit, Paris, May 8, 1891, lot 77; Comtesse W. R., until 1929; her sale, Lair Dubreuil, Hôtel Drouot, Paris, January 25, 1929, lot 23; private collection, Château de Guermantes, France, 1929–2006; sale, Piasa, Paris, December 13, 2006, lot 14 (to Kilgore); [Jack Kilgore and Co., New York], 2006–7.

Wrightsmen Fund, 2007 (2007.166)

This exceptionally beautiful work is a *modello* for Pierre Subleyras's most important commission, a mosaic altarpiece for Saint Peter's in Rome. He retained the *modello* for himself and prominently showed it in a painting he made of his studio in 1747–49 (Akademie der Bildenden Künste, Vienna). The rare subject concerns Saint Basil the Great (ca. 330–379), archbishop of Caesarea, and his resistance to the Arian emperor Valens. The emperor, having failed to banish the refractory bishop, came with his retinue to hear Basil celebrate mass on the Feast of the Epiphany. According to the funeral oration of Basil's friend Saint Gregory of Nazianzus, Valens was "struck . . . by the angelic rather than human order which pervaded the sanctuary. . . . Overcome by human weakness, his eyes were affected with dimness and giddiness." In Subleyras's painting Basil stands surrounded by priests in a church interior lit by a shaft of light, as Valens swoons at the right.

Because he spent virtually the whole of his career in Rome, Subleyras is not as well known today as many of his French contemporaries. An artist of high seriousness and exquisite sensibility, he is the middle term between Poussin and David.

KC





Unknown American artist

Catherina Elmendorf

1752

Oil on canvas, 50 x 40 in. (127 x 101.6 cm)

Inscribed at lower right, on side panel of kast: A^o: 1752

Provenance: By descent to Katharine H. Aldrich.

Gift of Katharine H. Aldrich, 2006 (2006.418)

Catherina Elmendorf was born in Kingston, in Ulster County, New York, in 1747, the daughter of Petrus Edmundus Elmendorf (1715–1765) and Mary Crooke (b. 1721). She was five years old when she sat for her portrait. This painting bears all the principal hallmarks of mid-eighteenth-century portraiture in upstate New York: strong colors, meticulous detailing, and the general influence of earlier Dutch portraits. Yet this as yet unnamed limner was even more exacting than most. He carefully rendered Catherina's ribbon-trimmed lace cap, her double-strand pearl necklace with a larger pearl at the center, and the leaf-and-web lace stomacher that gives her little-girl dress the look of a woman's open gown. Catherina's left hand is cupped upward in the codified gesture of receiving a friend or a gift, and the blue and white footed and two-handled cup on the table beside her is filled with parrot tulips, carnations, and roses, the exotic flowers in a special vase testifying to her family's prosperity and high station in the community. In 1769 Catherina redoubled her good fortune by marrying Rutger Bleecker (1745–1787), with whom she had six children.

CRB



Joseph Wright "of Derby"

British, 1734–1797

Portrait of a Lady

Ca. 1768–72

Grisaille pastel on blue laid paper, 15 7/8 x 11 in. (40.3 x 28 cm)

Provenance: The artist, and possibly by descent to Margaret Romana Simpson (d. 1901); her husband, William Bemrose (1831–1908); by descent to Brigadier-General W. Wright Bemrose, Littleover Hill, Derby, by 1930; Denys Eyre Brown (1905–1977), Chiddingstone Castle, Kent; his sale, Christie's, London, June 5, 2006, lot 52; [Kunsthandel Katrin Bellinger, Munich]. *Rogers Fund, 2007 (2007.40)*

One of the most accomplished and inventive artists of his generation, Joseph Wright "of Derby" was based in the English Midlands for most of his career, becoming known as a portraitist in oils and for the striking night pieces of contemporary subjects he sent to London exhibitions. This highly finished drawing belongs to a group of about a dozen head studies in pastels or chalks that Wright executed during the decade before 1773, when he departed for two years of study in Italy. Although the drawing demonstrates Wright's masterful ability to capture a likeness, it has not been related to a known portrait commission. The informality of the subject's open-necked gown, together with her sharply turned head and averted gaze, suggests that she was intended to be seen as a character type.

CMP



Johan Joseph Zoffany

German, 1733–1810

The Reverend Philip Cocks (1735–1797)

Ca. 1768

Oil on canvas, 35 1/2 x 27 1/2 in. (90.2 x 69.2 cm)

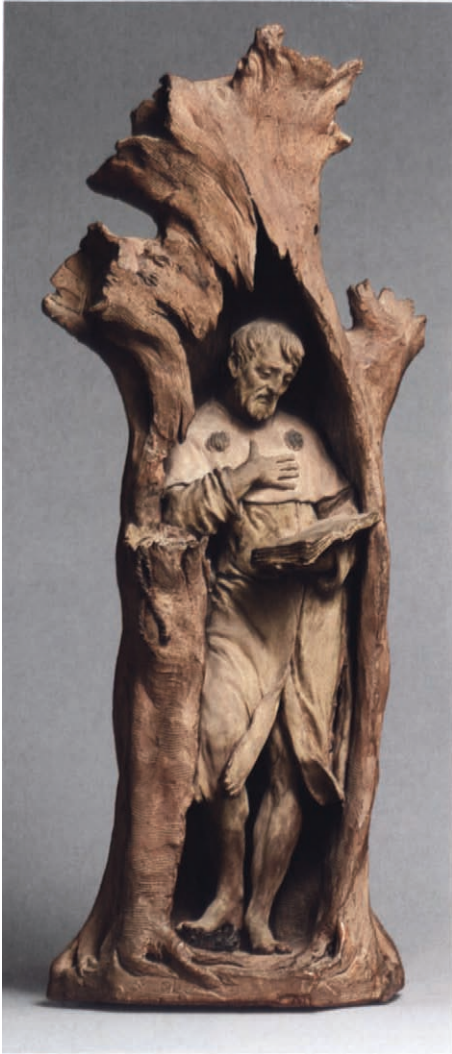
Inscribed on reverse: *ZOFFANY, Pinx; The Revd. Philip, 6th Son of John Cocks of Castleditch, N.A.D. 1736 [sic] ob. 1797*

Provenance: Joseph Cocks, until his death in 1775; by descent to Joseph C. T. Heriz-Smith, Slade, Bideford, Devon, 1920; [Leger, London], 1930; Captain Harold Paikin, New York; his posthumous sale, Parke-Bernet, New York, January 23, 1952, lot 78; [Agnew, London], by 1987–89; Mrs. Henry A. Grunwald, New York, 1989–2006. *Gift of Mrs. Henry A. Grunwald, 2006 (2006.566)*

Johan Joseph Zoffany grew up in Regensburg and was trained in Rome. He moved to England in 1760, set up a studio in Covent Garden, and began painting conversation pieces and small whole-length portraits. The actor and theater manager David Garrick was among his first patrons, and he was soon taken up by Queen Charlotte and by George III, who nominated him to the Royal Academy shortly after it was established in 1768. At

about this time he painted four portraits of members of the Cocks family, including this one of the Reverend Philip Cocks, rector of Acton. Cocks's round face is lively and expressive; he wears a neat wig, a clerical collar, and a beautifully painted silk gown. The work of Zoffany, a gifted painter of portraits and interiors, had not previously been represented in the Metropolitan's collection.

KBB



Ubaldo Gandolfi

Italian, 1728–1781

Emperor Henry IV at Canossa

Bologna, ca. 1770–75

Terracotta, h. 24 in. (61 cm)

Provenance: Maria Clotilde Donini Baer, Bologna, by 1965; private collection, Florence, by 1990; David Rocksavage (David Cholmondeley, 7th marquess of Cholmondeley), London; [Rainer Zietz Ltd, London].

Purchase, Assunta Sommella Peluso, Ada Peluso, and Romano I. Peluso Gift, in memory of Ignazio Peluso, 2006 (2006.499)

Emperor Henry IV was excommunicated by Pope Gregory VII for his part in the Investiture Controversy that arose from imperial interference in the appointment of clergy. In the winter of 1077, a repentant Henry followed the pope to his temporary residence at Canossa and waited barefoot in the snow outside the castle for three days before being pardoned. The scene, rarely shown in the eighteenth century, perhaps found special resonance in nearby Bologna, the leading city of the Papal States. Ubaldo

Gandolfi, an accomplished and expressive painter who also occasionally sculpted, conceived an original and picturesque compositional solution, sheltering Henry in a blasted tree trunk, his crown at his feet.

JDD

Jean-Honoré Fragonard

French, 1732–1806

A Fisherman Pulling a Net A Fisherman Leaning on an Oar

1774

Red chalk on cream antique laid paper; 19 7/8 x 14 3/4 in. (50.1 x 37.5 cm), 19 3/8 x 15 1/8 in. (50.5 x 38.3 cm)

Provenance: Possibly Pierre-Jacques Onésyme Bergeret de Grancourt (1715–1785); and/or his son, Pierre-Jacques Bergeret (1742–1807); Xavier Atger (1758–1833); possibly his estate sale, Hôtel des Commissaires-Priseurs, Paris, April 7–12, 1834, part of lot 3; François Hippolyte Walferdin (1795–1880), Paris; his sale, Hôtel Drouot, Paris, April 12–16, 1880, lots 231, 232 (to Baron Hottinguer); by descent in Hottinger family, Zurich; to Metropolitan Museum through [Salamander Fine Arts, London], 2006.

Purchase, Walter and Leonore Annenberg and The Annenberg Foundation Gift, 2006 (2006.353.1, 2)

In the eighteenth century many young French aspiring artists were given the opportunity to study in Italy, but Jean-Honoré Fragonard had the rare privilege of returning at the height of his powers as part of a yearlong voyage underwritten by collector and financier Pierre-Jacques Onésyme Bergeret de Grancourt. In the spring of 1774, at the southernmost point of their tour, the traveling party spent two months installed in lodgings at the edge of the Bay of Naples. In between sightseeing jaunts and social engagements, Fragonard clearly relished making drawings of local types, including fishermen and their wives.

Drawn on an unusually large scale, this pair of studies embody the accomplishment and confidence of Fragonard's mature manner. Red chalk was used not only to delineate form but also to lay in areas of light and shadow through broad hatching and modulation of pressure. Despite their bare feet and somewhat ragged attire, the fishermen cut dashing figures with their broad-brimmed hats, billowy jackets, and looped-over sashes. The low angle of the sunlight and the slight weariness of their poses suggest that Fragonard sketched them at the end of their workday.

PS







David Roentgen

German, 1743–1807

Mechanical Game Table

Germany (Neuwied), ca. 1780–83

Partially stained oak, mahogany, maple, and fruitwood, felt, partially tooled and gilded leather, iron and steel fittings, brass; h. 30 7/8 in. (78.5 cm)

Provenance: Private collection, Switzerland; sale, Sotheby's, Zurich, December 7, 1994, lot 257; private collection, Germany; [Vera Roeser, Bad Nauheim].

Pfeiffer Fund, 2007 (2007.42.1a–e, 2a–o, aa–nn)

Elegant furniture incorporating intriguing mechanical devices was a trademark of the Roentgen workshop, which from 1768 until about 1793 was one of Europe's most successful cabinetmaking enterprises. The distinguished design and the innovative way prefabricated elements such as the detachable legs were assembled make this table an example par excellence of David Roentgen's ingenious creations. His objects are an amalgamation of superior technical skills, sophisticated looks, high quality materials, and multiple functions. Roentgen's patrons sought adaptable furnishings that could perform manifold tasks. This piece is a console, a desk for writing and reading, and a game table

for cards and chess with a concealed spring-driven backgammon box. Yet when closed it took up only a small amount of space in the intimate interiors popular during the Age of Enlightenment. A set of eighteenth-century game pieces—twenty-nine stamped wooden medallions illustrating European monarchs and historical views—are associated with the table.

The Museum has a small but fine group of earlier pieces by Roentgen, but until now lacked an example from the Neoclassical period of 1780–90, when his furniture designs were characterized by restrained architectural outlines and the juxtaposition of finely grained exotic mahogany with polished brass mounts.

WK

Hibernia Furnace

American, active ca. 1759–85

Front Plate of a Pennsylvania Fireplace

Morris County, New Jersey, ca. 1782

Cast iron, 12 x 29 3/4 in. (30.5 x 75.6 cm)

Provenance: William H. Guthman; sale,

Northeast Auctions, October 12, 2006,

lot 1061.

Purchase, The Dobson Foundation Inc. Gift,

2006 (2006.548)

Firebacks and single plates from stoves are about all that survive to remind us of the great iron foundries of New Jersey and eastern Pennsylvania that were part of the largest industry in colonial America. The ornamental plates, though of the basest of metals, were cast from mahogany patterns, the handiwork of the best furniture carvers. Early examples were decorated with biblical quotations and static arrangements of hearts and tulips that followed Germanic precedents. Plates made after about 1770 and decorated with the playful naturalistic motifs of the English Rococo, dismissed as decadent by early twentieth-century collectors, are now exceedingly rare. This front plate of a Pennsylvania Fireplace is the simplest but best preserved of three recently acquired examples in the Rococo taste. (The other two are side plates from freestanding stoves of the 1790s.)

In 1744 Benjamin Franklin published "An Account of the New Invented Pennsylvanian Fire-places," describing the iron fireplace insert, today called a Franklin stove, whose "Front Plate is arched on the underside, and ornamented with Foliages, &c." This plate, without foliage, features a ribbonlike banner inscribed "ROSS & BIRD + HIBERNIA FURNACE 1782." George Ross and Mark Bird Jr., leading entrepreneurs in the Pennsylvania iron business, operated the Hibernia Furnace in Morris County, New Jersey, in the 1780s. MHH



Robert-Guillaume Dardel

French, 1749–1821

Allegorical Victory of the Grand Condé

1786

Terracotta, h. 9 in. (22.9 cm)

Signed and dated beneath the male's left

foot: *RGD / octobre 1786*

Provenance: [Galerie Patrice Bellanger, Paris].

Purchase, The Richardson Foundation Gift, 2007 (2007.179)

The year 1786 was the centenary of the death of Louis II de Bourbon, prince de Condé, the illustrious warrior of the Louis XIV period known to all as the Grand Condé. His descendant, the eighth prince de Condé, commissioned decorations to honor his forebear. The eighth prince allotted this subject—winged Victory awarding the palm to a wounded hero in agony—to his favorite sculptor, the talented Robert-Guillaume Dardel. Modeled for a statuary group that was evidently never realized, the terracotta's Baroque flourishes pay homage to the epoch of the Grand Condé. JDD



Jacques-Louis David

French, 1748–1825

The Lictors Bringing Brutus the Bodies of His Sons

1787

Black chalk, pen and black and brown ink, brush and gray and brown wash, heightened with white gouache; 13 7/8 x 16 5/8 in. (33.2 x 42.1 cm)

Provenance: Sale, Delorme Collin du Bocage, Hôtel Drouot, Paris, December 7, 2005, lot 71; to [Katrin Bellinger Kunsthandel, Munich].

Purchase, Lila Acheson Wallace Gift, 2006 (2006.264)

This recently discovered sheet is a compositional study for *The Lictors Bringing Brutus the Bodies of His Sons* (Musée du Louvre, Paris), which Jacques-Louis David painted on the eve of the French Revolution and exhibited shortly after the fall of the Bastille in 1789. The subject, drawn from Roman history, found great resonance in the context of contemporary events. The canvas depicts an episode from the life of Lucius Junius Brutus, who put an end to the brutal regime of Tarquin, Rome's last king, and established the first Roman Republic, only later to find his two sons embroiled in a royalist conspiracy. True to his political convictions, Brutus condemned his sons to death. The novelty of David's painting is its focus, not on the executions but on the wrenching domestic aftermath.

David's fully formed Neoclassical style can be seen here in the clean geometry of the architectural setting, the arrangement of the figures in a relieflike plane, the linear treatment of the forms, and the cool monochrome palette.

The furniture and accessories and the poses of the main figures, from the brooding Brutus at the left to his anguished wife and daughters at the right, are all based on antiquities David copied while he was a student in Rome. ps





Jean-Démosthène Dugourc (designer)

French, 1749–1825

Camille Pernon (maker)

French, 1753–1808

Wall Panels

Lyon, ca. 1799

Woven silk and metal thread with applied silk and chenille embroidery; 8 ft. 9½ in. x 2 ft. 5 in.

(2.68 x .74 m), 9 ft. 6¾ in. x 2 ft. 2¼ in.

(2.92 x .67 m)

Provenance: Probably dukes of Westminster, from early 19th century; sale, Christie's, London, September 20–21, 2004, lot 1385; [Francesca Galloway Ltd, London].

Acquisitions Fund, 2006 (2006.519a, b)

In terms of both design and technique these wall panels exemplify the highest quality furnishing textiles of the late eighteenth century. Part of a major decorative commission executed by Jean-Démosthène Dugourc, they were intended to decorate the Billiard

Room of the Casita del Labrador in Aranjuez, the rural pleasure palace built for King Charles IV of Spain between 1791 and 1803. The panels were woven by Camille Pernon, premier producer of luxury silks in Lyon. The central embroidered landscapes, based on paintings of the countryside surrounding Aranjuez, were presumably applied after the panels were delivered to Spain.

Dugourc, who was raised at Versailles, was named *dessinateur du Garde-Meuble de la Couronne* in 1784. From 1786 he also worked for the Spanish court and was responsible for the decoration of a number of rooms at the Casita del Labrador. These panels are a strong statement of his eclectic use of motifs, in this case taken from Raphael's decorations for the Vatican Loggia, which were in turn inspired by Roman wall paintings. These two unused panels in pristine condition convey the daring color of Dugourc's scheme in a way that the faded panels preserved in situ at Aranjuez cannot. MW

(detail of second panel)





Woman's Mantle

Bolivia (Aymara), late 18th century(?)
Camelid hair, silk; 31 x 41 in. (78.7 x 104.1 cm)
Provenance: [Gale Hoskins, Durham, North Carolina], by 1982.
Purchase, Georgia and Michael de Havenon Gift, 2006 (2006.455)

This beautifully colored woman's mantle was used only for special occasions and perhaps served as a wedding garment. The textile comes from the department of La Paz in Bolivia, where Aymara weaving traditions probably predated the arrival of the Europeans in the sixteenth century. Tightly woven of the fine hair of Andean camelids (llama, alpaca, vicuña, or

guanaco) in two carefully planned panels and stitched together along a central seam, the mantle would have been worn horizontally, with its broad fields of purple-red, sky blue edges, and groups of multicolor stripes clearly visible. The color fields are named for geographic features; the areas of plain color, for example, are called *pampas*, an allusion to the high, flat plains of the Bolivian altiplano. Mantles like this were worn with rectangular wrap-around dresses belted at the waist. Both dress and mantle were held together with long, straight pins that for a mantle of this quality would have been of precious metal, perhaps silver or gold.

JJ and EP

Kilim

Central Anatolia, ca. 1800
Wool, cotton, and silver thread; 13 ft. 7 $\frac{7}{8}$ in. x 5 ft. 4 $\frac{1}{4}$ in. (4.2 x 1.6 m)
Provenance: [Sotheby's, New York], 2001; [David Lantz, New York].
Purchase, Rebecca and Richard Lindsey Gift, 2006 (2006.190)

Flatwoven floor coverings representing a vibrant village and nomadic tradition were produced in a wide swathe of the Islamic world from Iran, the Caucasus, and Anatolia to Central Asia. This striking kilim reflects the continuation of a mythological and symbolic decorative repertoire that has long associations with Central Anatolia, here creatively reinterpreted in an early nineteenth-century tribal sensibility.

The kilim is woven in a palette of indigo blue and red with accents of brown, green, mauve, and white. The ends are finished with a series of horizontal bands, two of which consist of the "hook" or *çengal* pattern. A wide border of hexagonal rosettes in green, brown, and mauve, each enclosing a *gul*, or abstract flower, frames the central field, a compartmentalized vertical composition incorporating a birth goddess motif that has survived from the Neolithic period (2500 B.C.) in this region. Like many of the abstract motifs found on Anatolian kilims, this one is believed to have protective properties.

ME





Attributed to Chokha

Indian, active 1799–1825

Escapade at Night: A Nobleman Climbs a Rope to Visit His Beloved

India (Rajasthan, Mewar), ca. 1800–1810

Ink, opaque watercolor, and gold; oval, 12 1/4 x

16 1/8 in. (31.1 x 41 cm)

Provenance: Private collection, New York, from 1985; [Terence McInerney Fine Arts Ltd, New York].

Purchase, Friends of Asian Art Gifts, 2006 (2006.451)

This is the third painting of the great Rajasthani Mewari artist Chokha to enter the Museum's collection. Each of the three is quite different in conception and overall appearance, but this rare night scene is certainly the finest. At the bottom left, a group of guards are sleeping on either side of a palace door. Immediately above them a lady dressed in a diaphanous gown lies

on a bed flanked by two attendants. Above, a maid peers down from a domed chattri at a nobleman who is climbing a rope, which presumably has been lowered to facilitate this tryst with his mistress.

Chokha balanced the weight of the palace facade at the left by placing the nobleman's richly caparisoned horse and its attendant, as well as a lush green forest, at the right. He gave the painting a sense of drama by juxtaposing the quietude of the sleeping cows in the middle ground and the walled town in the distance with brightly colored protagonists and a roiling band of black thunderclouds. Although the story has not yet been identified, this tale must once have been a popular one, as other paintings of the same subject are known. KB

Pen Box

Iran, early 19th century

Painted and varnished papier-mâché, 1 1/2 x 10 1/8 x 1 1/8 in. (3.8 x 25.7 x 4.8 cm)

Provenance: Private collection, England; sale, Christie's South Kensington, London, April 7, 2006, lot 210; [Massoud Nader, New York].

Purchase, Elizabeth S. Ettinghausen Gift, in memory of Richard Ettinghausen, and Stephenson Family Foundation Gift, 2006 (2006.523)

Painted in a harmonious palette of pastels with touches of gold on a cream-colored background, this pen box is an unusual and sensitively drawn example of Persian lacquer from the dawn of the nineteenth century, possibly by the master court painter Mirza Baba (active 1780s–1810) or an artist in his circle. The top depicts one of the battles between the first Safavid ruler, Shah Isma'il I (r. 1501–24), and the Ottoman Turks in the second decade of the sixteenth century, possibly the battle of Chaldiran of 1514: In the foreground the two armies are shown in fierce battle against a row of cannons, at the time the ultimate symbol of the modern military. In the scenes on the two sides, which continue onto the rounded ends, men on horseback, accompanied by dogs, hunt bears and gazelles in a delicately painted Europeanizing landscape with buildings. The details of the landscape and architecture and the rendering of the figures and animals evince the continuation of the late Safavid Perso-European style into the early nineteenth century. ME



Carl Gustav Carus

German, 1789–1869

Gothic Windows in the Ruins of the Monastery at Oybin

Ca. 1828

Oil on canvas, 17 x 13 1/4 in. (43.2 x 33.7 cm)

Provenance: Franz Ulrich Apelt, Zittau, early 1900s–2007;

[Thomas Le Claire Fine Art, Hamburg], 2007.

Purchase, 2005 Benefit Fund, and Anna Maria and Stephen Kellen Foundation and Eugene V. Thaw Gifts, 2007 (2007.192)

Carl Gustav Carus was one of the leading painters of German Romanticism, second only to his close friend Caspar David Friedrich. He was a multitalented man: correspondent of Goethe, theorist, writer on art, medical professor, royal physician, and notable scientist. His now famous *Nine Letters on Landscape Painting* (1831) records his changing attitude to nature as he moved from a mystical Romanticism toward naturalism.

Here Carus combined two images beloved of the German Romantics: the window and the Gothic ruin. The view is of a pale blue morning sky and a distant hill, seen through two Gothic windows on either side of the church choir in the ruined fourteenth-century Celestine monastery at Oybin, near Zittau in Saxony. Since about 1800 the monastery had been a popular motif for landscape painters, among them Friedrich and Carus. The young trees growing within the ruined structure allude to the cycle of life. Like Romantic poetry of the time, the stark painting, with its vision of light seen through darkness, invites both hope and meditation.

SR



Johan Christian Dahl

Norwegian, 1788–1857

Mother and Child by the Sea

1830

Oil on canvas, 6 1/4 x 8 1/8 in. (16 x 20.6 cm)

Provenance: The artist; to Jørgen Hansen Koch,

Copenhagen, 1830; Mrs. Jørgen Hansen Koch,

Copenhagen, from 1830; N. Sontum, Bergen, 1937;

Ingrid Sontum; art market, Munich, 1981; sale, Sotheby's,

New York, October 12, 1994, lot 336; Eugene V. Thaw,

Santa Fe, by 2001.

Gift of Eugene V. Thaw, 2007 (2007.164.2)

The mood of this picture brings to mind the work of Caspar David Friedrich, Germany's most famous Romantic painter. Johan Christian Dahl was Friedrich's friend and upstairs neighbor in Dresden from 1823 on, and certain superficial similarities can be found in their work from the 1820s. Dahl adopted from Friedrich the mysterious, mood-enhancing effects of dusk, fog, moon, and twilight. Friedrich was also much taken by the evocative shape of anchors. Abandoned on a desolate beach and symbol-laden, they evoke loneliness in his paintings. Not so in Dahl's small picture, where the lively figures of a woman and child next to a large anchor silhouetted against the reflected light of the full moon add a hopeful note to what might otherwise have been a melancholy image. The two are waving to an approaching boat, seemingly in anticipation of a long-awaited reunion with a loved one.

SR



Thomas Fletcher

American, 1787–1866

Ewer

Philadelphia, ca. 1825

Silver, h. 14 $\frac{7}{8}$ in. (37.1 cm)

Provenance: Probably Governor Isaac Shelby (1750–1826) of Kentucky; Lee Wood Gorham (1864–1918), Lexington, Kentucky, from 1910; her husband, John Breckenridge Gorham, until 1943; private collection, until 2001; [Hirschl and Adler Galleries, Inc., New York].

Purchase, William Cullen Bryant Fellows Gifts, 2007 (2007.25)

Preeminent among the silversmiths working in early nineteenth-century America was the Philadelphia firm of Thomas Fletcher and Sidney Gardiner. The massive presentation vases they supplied to heroes of the War of 1812 and to political and business leaders remain monuments to this nation's coming of age as a commercial, industrial, and artistic center. The firm also manufactured table and tea silver of elegant design and exceptional quality. This ewer is one of the boldest examples of their domestic wares, remarkable for its size and weight as well as for the quality of its cast, chased, and die-stamped ornament. The border of shells, leaves, and acorns that encircles the body appears on other Fletcher and Gardiner silver and is part of the ornamental vocabulary by which their work is recognized. A preliminary drawing for this ewer, a very rare survival, was purchased by the Museum in 1953, along with thirty-five other drawings related to the firm's silver.

BCW

Eduard Gaertner

German, 1801–1877

The Family of Mr. Westphal in the Conservatory

1836

Oil on canvas, 9 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in. (24 x 20 cm)

Initialed and dated at lower right: E.G. 1836

Provenance: Dr. Griebner, Munich, ca. 1930–86; [Hildegard Fritz-Denneville Fine Arts Ltd., Munich and London], 1986–2007.

Purchase, Funds from various donors, by exchange, 2007 (2007.70)

Greenhouses and conservatories were novelties in the early nineteenth century. They were also status symbols. The rich Berlin wool merchant Mr. Westphal, a passionate horticulturalist, owned several of these stark glass structures, among them this conservatory turned sunny Biedermeier dayroom filled with hundreds of potted plants arranged on shelves according to size and species. As Mr. Westphal was also Eduard Gaertner's landlord, he probably commissioned this picture. It shows his much younger second wife, who is pregnant, and their two children having an afternoon snack of hot cocoa and cookies. Gaertner recorded this peaceful setting without pathos, though he instilled it with a longing for the era's already disappearing bucolic life. Nothing escaped the clear-eyed realist painter: the fine Berlin porcelain with spoons still in the cups, the dresses, the toys, the furniture.

This picture is one of only four interior scenes by Gaertner, who has been called the finest portraitist of nineteenth-century Berlin.

SR



Martinus Rørbye

Danish (born Norway), 1803–1848

View from the Citadel Ramparts in Copenhagen by Moonlight

Ca. 1839

Oil on canvas, 11 7/8 x 9 5/8 in. (29 x 24.3 cm)

Signed and dated on post at far left: *MR* (in monogram) 1839(?)

Provenance: August Kruuse, Denmark, early 19th century; Mrs. Henry Krebs, née Ebba Victoria Kruuse, Denmark, then United States; by descent in the Krebs family, United States; sale, Kunsthallen, Copenhagen, auction 466, May 23, 1996, lot 72; [Artemis Group, London]; Eugene V. Thaw, New York, by 1999.

Gift of Eugene V. Thaw, 2007 (2007.164.7)

During the so-called golden age of Danish painting (“golden” applies to the country’s art and not its lamentable economic situation), from about 1800 to 1850, images of moonlit scenes were extremely rare. Danish painters preferred daylight. In their luminous interiors and landscapes they equally shunned strong emotional content in favor of a certain soberness and clarity.

Martinus Rørbye depicted a spot on the ramparts just north of Copenhagen’s old city, overlooking the mouth of the harbor. The Citadel had been an important part of Copenhagen’s defense, protecting the heart of the city from attack. Three figures—two sailors in large hats and a soldier armed and plumed—interrupt their duties to admire the moon hidden behind a tall guard kiosk. We can perceive it only indirectly, through its reflection on clouds and water.

SR



Charles-Auguste Questel (designer)

French, 1807–1888

Georges-Alphonse Jacob Desmaller (maker)

French, 1799–1870

Bookstand

Paris, 1839

Oak, maple, ebony, ebony veneer, ebonized maple, snakewood, ivory, mother-of-pearl, silk velvet, gilt bronze, and brass; 53 x 32 1/8 x 23 1/8 in. (134.6 x 81.6 x 58.7 cm)

Stamped under base on back and under left and right side of cabinet: **Jacob*

Provenance: Ferdinand Philippe, duc d’Orléans, 1839–42; his widow, Hélène de Mecklembourg-Schwerin, 1842–53; Louis-Auguste-Alfred Beurdeley, 1853–?; private collection, Belgium; sale, Christie’s, Amsterdam, February 15–16, 2005, lot 400; [Rainer Zietz Ltd., London].

Purchase, Louis V. Bell, Harris Brisbane Dick, and Rogers Funds and Joseph Pulitzer

Bequest; and Gift of J. Pierpont Morgan and Rogers Fund, by exchange, 2006 (2006.518)

The shaped aprons on the front and back of this bookstand bear the crowned initials *FPO* for Ferdinand Philippe, duc d’Orléans (1810–1842), oldest son of King Louis-Philippe. A noted patron of the arts with eclectic taste, the duke commissioned this striking black and white showpiece from the *ébéniste* Georges-Alphonse Jacob Desmaller, grandson of the celebrated eighteenth-century *menuisier* (joiner) Georges Jacob, in 1839. Most likely intended to display *Les Offices de la Vierge*, a lavish book of hours created for Ferdinand Philippe the previous year, the bookstand consists of a base, a bookcase with two openwork doors supported on baluster-shaped legs, and a sloping upper part with a book rest. A detailed *mémoire* by Desmaller indicates that the velvet-lined interior originally held a pillow for the missal. The top has a ratcheted mechanism that allows the central panel, embellished with marquetry of ivory, mother-of-pearl, and snakewood, to be raised. The historicizing design by Charles-Auguste Questel reflected contemporary interest in the Renaissance style. The sculptor Chabraux carved the elaborate decoration in ivory and ebonized maple.

Before being sent to the Tuileries Palace, where it furnished the duke’s *salon d’attente*, the bookstand was exhibited at the 1839 Exposition des Produits de l’Industrie in Paris.

DK-G





Benedetto Pistrucci

Italian, 1789–1855 (active in England 1815–55)

Mount by Fortunato Pio Castellani

Italian, 1794–1865

Nymph and Swan

Ca. 1840–50, mount ca. 1860

Agate, mounted as a pin in gold with black enamel; 1 3/4 x 1 1/2 in. (4.3 x 3.4 cm)

Cameo incised in exergue: *PISTRUCCI*

mount stamped on back with interlaced *CS*

Provenance: Augusto Castellani, Rome; his sale, P. and P. Santamaria, Rome, lot 46; sale, Christie's, Geneva, May 14, 1987, lot 385; Judith H. Siegel, New York; her sale, Sotheby's, New York, December 6, 2006, lot 16.

Purchase, *Assunta Sommella Peluso, Ada Peluso and Romano I. Peluso Gift, in memory of Ignazio Peluso*, 2007 (2007.30)

This cameo by Benedetto Pistrucci harks back to an intaglio by the English gem-carver and medalist Nathaniel Marchant (1739–1816). Pistrucci added the billowing drapery as his signature touch. Anyone would be forgiven for believing the image to represent the myth of Leda and the swan, but we know from Marchant's description of his intaglio (now in a private collection, United Kingdom) that his inspiration was a passage from Ariosto's *Orlando Furioso*, in which swans float up to a nymph and proffer tablets bearing the names of deceased worthies. The Roman firm of Fortunato Pio Castellani developed a brilliant expertise in "archaeological-style" gold jewelry, and this chaste setting of about 1860 is an ideal frame for Pistrucci's rounded shapes. JDD

Nicolas-Marie Moriot (painter of plaque)

French, active 1828–48

Jacob Meyer-Heine (painter of enamels)

French, 1805–1879

Plaque Depicting Bernard Palissy

Sèvres, 1846

Hard-paste porcelain with gilt-bronze, enamel, and biscuit porcelain frame; 19 3/8 x 17 1/2 in. (49.1 x 44.5 cm)

Plaque signed and dated: *Moriot, 1846, d'après Debacq*; frame signed: *Meyer-Heine and Mre Rle de Sevres*.

Provenance: [Sotheby's, London], 2007.

Purchase, *The Isaacson-Draper Foundation Gift*, 2007 (2007.221)

This framed Sèvres plaque is one of the most ambitious and original works of art produced in the Renaissance Revival style of mid-nineteenth-century France. Both the plaque and the elaborate frame pay homage to the flourishing of the decorative arts that took place during the French Renaissance. The scene on the plaque, by Nicolas-Marie Moriot after a painting by Charles Alexandre Debacq (1804–1853),

portrays Bernard Palissy, the only Renaissance potter whose name was known in the nineteenth century, burning the furniture in his house to fire his kiln. The oval enamel-on-copper plaques that decorate the frame depict events from Palissy's life, and their grisaille decoration evokes Limoges enamels of the sixteenth century. The plaques were painted by Jacob Meyer-Heine, who was named head of the recently established enamel workshop at Sèvres in 1840. The dragons entwined with strapwork on the gilt-bronze frame by Armande Feuchère are drawn from the architectural vocabulary of the French Renaissance, and the biscuit porcelain figures modeled by Jean-Baptiste-Jules Klagmann (1810–1867) recall the stucco decoration of the Galerie François I at Fontainebleau, the supreme example of Renaissance art in France. The designs and molds for this plaque are preserved at the Sèvres manufactory. JHM





Francis William Edmonds

American, 1806–1863

Taking the Census

1854

Oil on canvas, 28 x 38 in. (71.1 x 96.5 cm)

Provenance: The artist, until 1863; to his wife, Dorothea Lord Edmonds, 1863; Condert family, by ca. 1899; private collection, by 1970; to [Berry-Hill Galleries, New York], by 1975; Wolf family, 1988–2006.

Gift of Diane, Daniel, and Mathew Wolf, in honor of John K. Howat and Lewis I. Sharp, 2006 (2006.457)

The United States Census of 1850 was the first such survey in this country to require that heads of households provide information on their dependents. The process of interrogation caused a good deal of confusion and inspired numerous jokes. Francis William Edmonds's amusing portrayal features a father making a painstaking effort (counting on his fingers) to give the white-bearded census taker his family statistics, while his giggling children hide from sight. A reviewer who saw the picture at the National Academy of Design exhibition in 1854 described the main character as a "farmer, rough and awkward, reckoning in brown study

the number of the boys and girls, evidently more at home in the use of the ox-gad, which lies on the floor, than in figuring." The small portrait print of George Washington just above the father's head evokes not only the genesis of the country's democratic political system but also the by then legendary admonition never to tell a lie. With its carefully delineated interior based on prototypes from Dutch genre scenes, the composition reveals Edmonds at his finest, taking a common moment from the daily life of middle class Americans and turning it into a moralizing and socially critical tableau.

CRB



Gountei Sadahide

Japanese, 1807–1873

Foreigners in the Drawing Room of a Foreign Merchant's House in Yokohama

Japan, Edo period (1615–1868),
September 1861

Triptych of polychrome woodblock prints:
ink and color on paper; 14 x 9 7/8 in. (35.6 x
24.8 cm), 14 x 9 7/8 in. (35.6 x 23.8 cm),
14 x 10 7/8 in. (35.6 x 27.6 cm)

Bequest of William S. Lieberman, 2005
(2007.49.131a–c)

The unexpected arrival of the American Commodore Matthew Perry (1794–1858) in Tokyo in 1853 truly astonished the Japanese people, who had been isolated from the rest of the world for more than 200 years, since the national seclusion act of 1639. Rapidly following Perry's visit, the nation's doors opened to the West, the feudal government of the shoguns collapsed, and the modern age was ushered in.

Foreigners visiting Tokyo from “the five nations”—England, the Netherlands, France, Russia, and the United States—were restricted to living in Yokohama, a port city on Tokyo Bay. Their physical appearance, apparel, and ways of life were subjected to intense scrutiny and became the popular theme for so-called Yokohama prints. These woodblock prints, produced mainly in the 1860s and 1870s, were the main collecting interest of the late William Lieberman, the noted scholar of modern art who was Jacques and Natasha Gelman

Chairman of the Department of Modern Art until his death in 2005. Of the 250 objects Lieberman bequeathed to the Museum, 198 are Yokohama prints, by thirteen different artists. His bequest augments the group of Yokohama prints of slightly later date that Lincoln Kirstein gave to the Museum in 1959.

In this imaginary scene a Western merchant's family relaxes in a European-style residence. Western ships like the ones that frequented Tokyo Bay can be glimpsed through the windows.

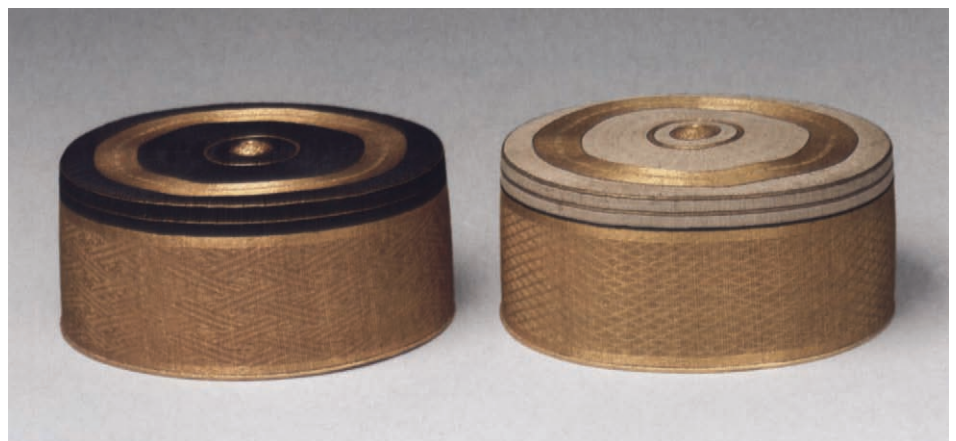
M.M.

Two Ceremonial Headdresses

Indonesia (South Sulawesi), 19th century
Vegetable fiber, gold thread; h. of each 3 1/2 in.
(8.9 cm), diam. 6 1/2 in. (16.5 cm)

Provenance: [Thomas Murray, San Francisco].
*Purchase, Friends of Islamic Art Gifts and Lewis
and Gemma Hall Gift, 2006 (2006.187, 196)*

These two ceremonial headdresses were created by weaving together a combination of vegetable fibers and gold thread or wire in patterns similar to those found in many traditional South Sulawesi textiles. Hats like these were worn by the Muslim aristocracy shortly before and after performing the Islamic pilgrimage of *haj*. The black hats were worn by individuals who had



not yet been to Mecca, white ones by those who had performed this religious duty. The high gold content of these two examples indicates the important status of the wearer, who was probably a nobleman of the Buganese tribe.

The overall shape and appearance of these headdresses is derived from the North African fez, reflecting the far-reaching artistic connections in the Islamic world that developed through trade, cultural, and religious links. NHH

Three-headed Standing Figure

Republic of Congo (Congo River Basin region), Kuyu peoples, 19th century
Wood, pigments; h. 53 1/4 in. (135 cm)
Provenance: Aristide Courtois, French Equatorial Africa, before 1938; Pierre Verité, Paris, 1944; his sale, Hôtel Drouot, Paris, June 18, 2006, lot 202.
Purchase, Funds from various donors, Daniel and Marian Malcolm Gift, and Laura and James J. Ross Gift, 2006 (2006.447)

Figures in this style were created by Kuyu sculptors in the nineteenth and early twentieth centuries in the Congo River Basin region of northern Republic of Congo. The approximately forty known Kuyu figural sculptures are distinctive for their play between figurative and two-dimensional abstraction and their vibrant coloration. This early figure preserves the rich palette of natural red, white, and black pigments that was critical to its aesthetic appeal. Its monumental stature sets it apart, as does the degree to which its author conceived of the body as a canvas for an impressive expanse of boldly articulated visual signs, masterfully integrated into a harmonious composition. The work's most unusual feature, however, is the repetition of three nearly identical faces around the perimeter of the head. Even more so than the Janus-faced figures carved by other Kuyu sculptors, this three-headed protagonist embodies the idea of heightened powers of vision and omniscience. AL



Four Presentation Batons

Top to bottom: Germany, 1855; ebony, silver; l. 18 7/8 in. (47.1 cm). Koehler and Son, London, 1881; ivory, gold; l. 21 3/4 in. (55.1 cm). Tiffany and Co., New York, 1908–11; ebony, silver; l. 20 7/8 in. (50.9 cm). Probably French, end of 19th century; ivory; l. 21 1/4 in. (55.3 cm)
Gift of Gene Young and Linda Surridge, 2006 (2006.577.2, 4a–c, 3a, b, 1)

Beginning in the middle of the nineteenth century, patrons or performers paid homage to meritorious and admired conductors by presenting them with honorary batons. These often elaborate and beautiful wands were intended as gifts and for use in ceremonies. These four batons, each a work of art in its own right, are among the most ornamental examples known. The earliest of the four, the ebony rod lavishly ornamented with seed pearls, garnets, and silver, was presented to Gottlob Siegert, a cantor, composer, and choir director in Breslau, in commemoration of the Silesian song festival of 1855. The ivory baton with the spiraling gold and ruby-eyed snake was presented in 1881 to William Meyer Lutz, conductor and resident musical director of the London Gaiety Theatre, where he conducted the first Gilbert and Sullivan comic opera in 1871. The simple Tiffany baton capped with silver was presented by composer, performer, and dancer Bessie McCoy to Broadway conductor C. DeWitt Coolman in 1911. The tapering ivory baton that may have been produced in France has a heavy, profusely carved handle depicting a delightful profusion of music and nature, with instrument-playing putti, singing birds, scrolls of music manuscripts, wheat sheaves, and clusters of vines and grapes. HH





Eugène Cuvelier

French, 1837–1900

Parc de Courances

Early 1860s

Salted paper print from paper negative,
10 x 13 1/4 in (25.4 x 33.7 cm)

Provenance: John Chandler Bancroft (American painter, 1835–1901), 1860s; found in “the Bancroft cottage,” Middletown, Rhode Island; sale, Gustave J. S. White Co., Auctioneers, Newport, Rhode Island, March 28, 1989; [unidentified antiques dealer, New England]; unidentified private collection; sale, Sotheby’s, New York, April 13, 2007, lot 22.

Nineteenth-Century Photography Fund,
2007 (2007.283)

Blessed with talent, early technical training in photography from his father, and the friendly mentoring of the naturalist painters Camille Corot, Henri Rousseau, and Charles-François Daubigny, Eugène Cuvelier created some of the most lyrical and sensitive of all nineteenth-century landscape photographs. A frequent visitor to Barbizon (where he married the innkeeper’s daughter), Cuvelier explored the village streets, nearby Fontainebleau Forest, and area landmarks with his tripod and camera, just as his painter friends did with their easels and paint boxes. Because photography was a personal and aesthetic pursuit rather than a commercial undertaking, Cuvelier made relatively few prints from each negative. This is the only known example of *Parc de Courances*.

The Château de Courances was a grand seventeenth-century home with famous gardens

six miles west of Barbizon that had been abandoned for several decades by the time Cuvelier made this photograph. The painter Jules Le Cocur, who visited in 1866 with Renoir and Sisley, likened its gradual decay to “a sugar cube left in a humid place.” Indeed, in the cant of an aging, ivy-covered tree and the tangled vegetation at water’s edge, Cuvelier has captured nature’s inevitable and picturesque reclaiming of a landscape and canal that were once geometrically designed and perfectly manicured. MD



Adolf von Menzel

German, 1815–1905

The West Choir of Mainz Cathedral

1869

Watercolor and gouache, 8 7/8 x 11 7/8 in.
(22.6 x 28.9 cm)

Signed and dated at lower right: *Ad. Menzel 1869*

Provenance: Professor G. Oeder, Düsseldorf; his descendants; sale, Ketterer Kunst, Hamburg, October 28, 2006, lot 464a; [Kunsthändler Katrin Bellinger, Munich].

Purchase, 2006 Benefit Fund, 2007 (2007.169)

Adolf von Menzel, one of the most outstanding and prolific European draftsmen of the nineteenth century, is best known for his pencil drawings in the vivid and painterly realistic idiom he had made his own early in his career. Drawings like this one show that he was as much a virtuoso with watercolor and gouache. This beautiful example manifests Menzel’s life-long interest in eighteenth-century Germany. It represents an old sacristan walking toward the viewer against the impressive background of the west choir of Mainz Cathedral, which Menzel visited during a trip to southern Germany in the summer of 1869. He seems to have been especially interested in the Rococo choir stalls from 1767 by the Viennese sculptor Franz Anton Hermann, for he made not only pencil sketches on the spot but also several colored works on paper. This watercolor offers the most complete view of the stalls. Undoubtedly conceived as an independent work, it is fully signed and dated by Menzel and ranks among his best colored drawings. SA

Charles Marville

French, 1816–1879

Arts et Métiers (Ancien Modèle)

1877

Albumen silver print from glass negative

14 1/2 x 9 7/8 in. (36.6 x 24.1 cm)

Provenance: Roxane Debuissou, Paris; sale, Sotheby's London,

May 17, 2005, lot 29; [Charles Isaacs Photographs, New York].

Purchase, Alfred Stieglitz Society Gifts, 2007 (2007.167)

Charles Marville's perfectly calibrated, large-format photographs from the 1860s and 1870s document both the picturesque, medieval streets of old Paris and the broad boulevards and grand public structures that Baron Georges-Eugène Haussmann built in their place for Emperor Napoléon III. Marville's images of dark and insalubrious back alleys slated for demolition now seem to speak with a romantic voice. The Museum has collected fine examples of these nostalgic images, but nowhere in our Marville holdings do we see the flip side of the coin—his celebration of the glorious, modern city that Paris had become.

Haussmann not only redrew the map of Paris, he transformed the urban experience by commissioning and installing tens of thousands of pieces of street furniture: kiosks, Morris columns, *pissoirs*, garden gates, and, above all, some twenty thousand gas lamps. By the time he stepped down as prefect in 1870, Paris was no longer a place where residents dared go out at night only if accompanied by armed men carrying lanterns. In this photograph from Marville's final suite of pictures, the flux of humanity flows in a blur past the row of Gabriel Davioud's streetlights that line the Boulevard de Sébastopol like proud sentinels of the modern City of Light.

MD



James-Jacques-Joseph Tissot

French, 1836–1902

En plein soleil

Ca. 1881

Oil on wood, 9 3/4 x 13 7/8 in. (24.8 x 35.2 cm)

Provenance: [Thomas Lenz, Milwaukee], by 1976; sold to [Williams

and Son, London, March 31, 1976; sold to [Guy Stair Sainty, London and New

York], 1976; sold to marquess of Bristol, London, 1976; sold to [Guy Stair

Sainty], 1983; sold to Mr. and Mrs. Charles Wrightsman, New York, 1983.

Gift of Mrs. Charles Wrightsman, 2006 (2006.278)



One of the most beautiful of James-Jacques-Joseph Tissot's pictures to feature his companion Kathleen Newton, *En plein soleil* was known for a century only through the etching that was made after it. The painting reappeared in 1976, and in 1982 a photograph Tissot took of it was discovered. The enclosed garden Tissot depicted was probably his own: the children have been identified as Newton's son and daughter; the woman seated on the wall may be Newton's sister, Mary Hervey, who like Tissot lived on Grove's End Road in Saint Johns Wood in north London. (Newton was staying with her sister when she met Tissot, probably in 1876.) Tissot took a photograph of Newton in the costume and pose seen here and followed it scrupulously in the painting.

Tissot's exquisitely constructed genre scenes, which revel in the minutiae of Victorian consumerism, found great success in London in the 1870s. On top of that, the artist could boast of a beautiful companion with whom he was deeply in love. The contented domesticity was short-lived, however. Kathleen Newton died of tuberculosis in November 1882. Tissot was so traumatized that on the day of her funeral he abandoned the house they had shared and moved to Paris, where he stayed for five years.

GT

Kimono with Carp, Water Lilies, and Morning Glories

Japan, Meiji period (1868–1912), ca. 1876
Resist-dyed, painted, and embroidered silk
gauze (*ro*); 59 $\frac{1}{2}$ x 49 $\frac{1}{8}$ in. (151 x 124.6 cm)
Provenance: The donor's family.
Gift of Naoki Nomura, 2006 (2006.73.2)

Clothing worn for rites of passage is often treasured and saved. This kimono was worn by Naoki Nomura's grandmother, one of four generations of female textile artisans in Kyoto, during her thirteenth year, in about 1876. The occasion was her *jūsan mairi* (literally, thirteenth temple visit), her final visit as a child to Arashiyama Hōrinji, a temple in Saga, Kyoto. The *jūsan mairi*, which involves the blessing of young people as they enter adolescence, is sometimes practiced today, and Hōrinji, located

in the scenic Arashiyama district west of the city of Kyoto, still welcomes more than twenty thousand participants every year.

The vivacious and youthful pattern and the high quality of the textile workmanship distinguish this kimono. A pond with carp and water lilies decorates the lower part, and morning glories bloom at the shoulders. The early summer scene is set on a blue and white background of silk gauze subtly patterned in the weave with fantailed goldfish in water. JP



Paul Wayland Bartlett

American, 1865–1925

Bear Cub Grooming

1887

Bronze, 9 1/2 x 9 5/8 x 10 3/8 in.

(24.1 x 24.4 x 27 cm)

Provenance: Medallion Art Collection of American Bronzes, until 1977; their sale, Sotheby's, September 29, 1977, lot 89; private collection, New York, 1977–2005; [Conner Rosenkranz, LLC, New York], 2005. *Friends of the American Wing Fund, 2006* (2006.166)

In 1889 the French-trained sculptor Paul Wayland Bartlett earned a Grand Prix for his life-size bronze *Bohemian Bear Tamer* at the Exposition Universelle in Paris. The multfigure sculpture was purchased for the Metropolitan Museum in 1891 by “a group of gentlemen.” Bartlett capitalized on the success of *Bohemian Bear Tamer* by casting bronze reductions after the Gypsy figure and standing bear, as well as after the seated bear cub scratching behind his right ear. He was one of the first American sculptors savvy to the potential of generating income by issuing editions of small bronzes after large groups and public monuments.

The Metropolitan's *Bear Cub Grooming* was sand-cast in a French foundry and then skillfully chased and patinated to enhance the artist's lively surface modeling and the rich texture of fur tufts. Bartlett's sophisticated knowledge of animal anatomy, expertly revealed in this charming statuette, was acquired through study with the leading French animal sculptor Emmanuel Frémiet. The statuette is stamped “TIFFANY & CO.,” suggesting that it was sold through the retail showrooms of Tiffany's in New York, a leading distributor of small bronze sculptures in the early years of the twentieth century. TT



Kate B. Sears (decorator) Ceramic Art Company (maker)

American, 1889–1906

Vase

Trenton, New Jersey, ca. 1892

Porcelain, h. 7 1/2 in. (19.1 cm)

Inscribed on body above molded band:

K. B. Sears

Provenance: Ceramic Art Company, later Lenox, Incorporated, Trenton, New Jersey, ca. 1892–2006.

Gift of Lenox, Incorporated, 2006 (2006.428.6)

Founded in 1889 by Walter Scott Lenox and Jonathan Coxon Sr., formerly of Trenton's Ott and Brewer Pottery, the Ceramic Art Company (predecessor to Lenox, Incorporated) focused on the production of artistic vessels made from an eggshell-thin porcelain modeled on the famed Irish Belleek porcelain. The resulting Belleek was critically acclaimed for its lightness and translucency. Typically, the Belleek body was embellished with polychrome overglaze decoration.

Although a shape the company had made for many years, this Belleek vase was treated to a new manner of embellishment under the hand of Kate Sears, who carved a very small number of vessels in 1891 and 1892. Though little is known about Sears, she captured the attention of critics in the *Crockery and Glass Journal* in 1891, when they described her porcelain carving as a “radical departure from the usual methods of ornamenting pottery and porcelain.” At the time her exceedingly skilled technique, evident in the detailed depiction of fairies (or babies as floral nymphs) and flowers on this vase, was unprecedented in American porcelain manufacture. This rare vase was retained by Lenox for its collections. ACF



Daniel Cottier and Company
Glasgow, London, and New York, 1869–1915

Spring

Ca. 1873–85

Stained glass, 39 7/8 x 15 1/2 in. (101 x 39.4 cm)

Provenance: Daniel Cottier; probably to his son, William Field Cottier, and his son's wife, Estelle Travis Cottier; her half-sister Sarah Laidlaw Dewey, Bronx, New York; her daughter Henrietta Anita Dewey Guard, Pelham, New York; her daughter Virginia Guard Brooks, Pelham (d. 2005).

Gift of Estate of Virginia Guard Brooks and the Guard family, 2007 (2007.43)

The Aesthetic Movement saw a revival in stained glass, primarily in a languid figural style associated with the Pre-Raphaelites. The stained glass of Glasgow artist Daniel Cottier (1838–1891) was an important conduit for introducing the Aesthetic Movement to America. Through the studios he opened in New York in 1873 Cottier supplied windows to numerous churches, public buildings, and private homes during the 1870s and 1880s. His studios produced several allegorical windows of the seasons. This panel representing Spring, originally owned by a member of Cottier's family, is an iconic example of his work. A young woman standing barefoot on flower-strewn grass carries a newborn lamb in her arms, and a flower-adorned straw hat on a ribbon hangs from her elbow. A gust of spring wind animates the scene, catching the woman's light gown and the flowing green sash that frames her. The delicate conventionalized leaves and flowers in shades of yellow and gold in the small rectangular silver-stained quarry panes that surround the figure complement the elegant floral decoration of the gown, which is reminiscent of patterns in William Morris textiles. Similar quarry panes appear on other Cottier windows.

ACF



Chest of Drawers with Floral Decoration

Korea, Chosŏn dynasty (1392–1910),
late 19th century
Lacquer with mother-of-pearl, h. 11 $\frac{3}{4}$ in.
(28.9 cm)
Provenance: Private collection, Japan;
[unidentified Japanese dealer, Tokyo];
Robert Moore, Los Angeles, 2004;
[Michael C. Hughes, LLC, New York], 2006.
*Purchase, Seymour Fund, Mary and
James G. Wallach Foundation Gift, and
Friends of Korean Art Gifts, 2006 (2006.260a–g)*

This small chest with six drawers is a beautiful and rare example of nineteenth-century lacquer adorned entirely with mother-of-pearl. The decoration on the front of the chest, which has been incised onto the pearl shells and filled with black ink to intensify the effect, makes this piece particularly striking. Bamboo, chrysanthemums, orchids, chicks, waterfowl, and butterflies appear in the lively pictorial scenes on the drawer fronts. The delightful vignette of a lotus pond on the bottom, and largest, drawer shares many stylistic affinities with paintings of this subject from the late Chosŏn period.

Given its rectangular form, small size, and compartments of varying sizes, this chest of drawers was likely used to hold cosmetic or writing paraphernalia. Stationery boxes of similar shape were made in Japan and India for the European market at least two centuries earlier. The structure of this piece may refer to an earlier Eurasian model; its design and aesthetic are distinctively Korean.

SL and DPL



Georges Hoentschel (designer)

French, 1855–1915

Emile Grittel (probable maker)

French, 1870–1953

Vase

Saint-Amand-en-Puisaye, France, 1899–1900

Glazed stoneware, h. 44 $\frac{1}{2}$ in. (113 cm)

Stamped on base: entwined initials *GH*

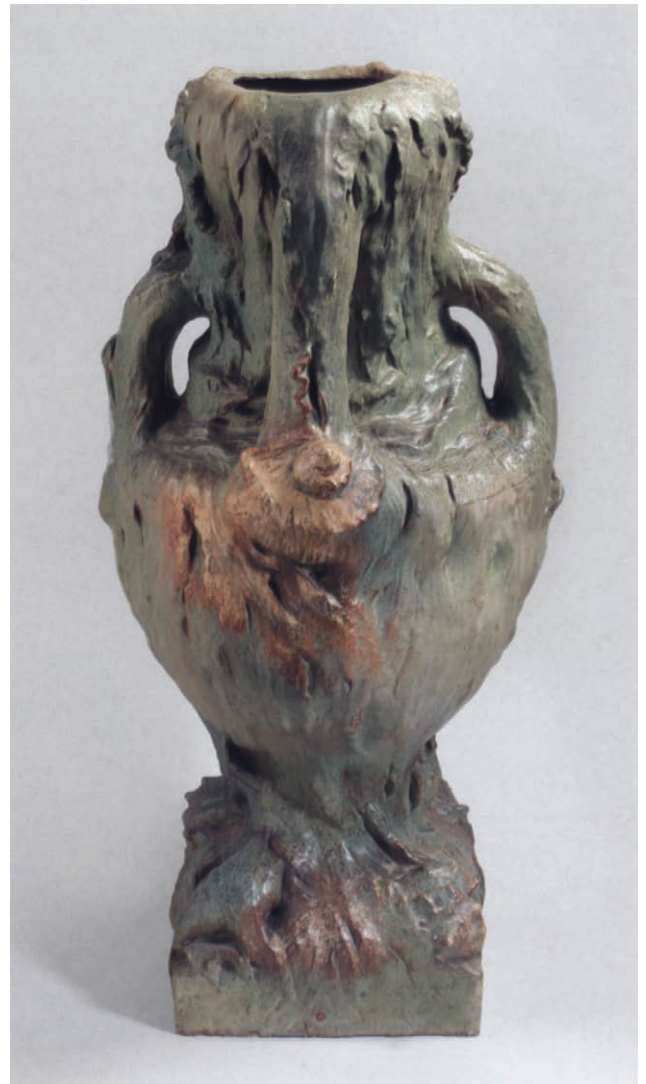
Provenance: [Jason Jacques Inc., New York].

*Purchase, Iris and B. Gerald Cantor Foundation
Gift, 2007 (2007.27)*

This vase is one of a pair that was exhibited in the 1900 Exposition Universelle in Paris. The vases were featured prominently in the pavilion of the Union Centrale des Arts Décoratifs, the forerunner of today's Musée des Arts Décoratifs in Paris. Both the vases and the pavilion were designed by Georges Hoentschel, an architect, interior decorator, art collector, and ceramist. Hoentschel's designs for the 1900 fair were in full-blown Art Nouveau style, which was then at the height of its popularity in France. The fascination of Art Nouveau with the natural world and its emphasis on creating a sense of movement are evident in the design of this monumental vase. It is awash with aquatic motifs, and its mottled green and sand-colored glaze reinforces the marine theme.

Hoentschel found inspiration for his Art Nouveau designs in French art of the eighteenth century, and he avidly collected decorative arts and architectural elements from that period. He eventually sold his collection of some 1,500 French works of art to J. Pierpont Morgan, who then gave it to the Metropolitan Museum. These works became the nucleus of the Museum's decorative arts department, and thus it is especially fitting that this vase created by Hoentschel himself should enter the collection.

JHM





Ancestral Couple (*Ana Deo*)

Indonesia (Central Flores, Nusa Tenggara),
Nage people, 19th–early 20th century
Wood, h. 11 $\frac{3}{4}$ in. (29.8 cm)
Provenance: [Emil Deletaille, Brussels], by
1985; Fred and Rita Richman, New York.
Gift of Fred and Rita Richman, 2006
(2006.510)

Probably portraying the illustrious founders of one of the village clans, this extraordinary couple from the Nage people of the island of Flores gaze serenely over all they survey. Among the Nage, human images (*ana deo*) representing ancestors and other supernatural beings were frequently associated with ancestral shrines (*heda*). The original context of this sculpture is uncertain. The couple may have been “riders” carved atop a larger ceremonial horse figure (*jara heda*) erected in front of one of the village shrines, from which they were later removed and preserved as a sacred object by the clan. Although many *jara heda* are riderless, some have ancestral figures mounted on their backs. The rider is typically a single male figure, representing the clan founder, seated astride the horse’s neck. He is sometimes accompanied by his wife, who rides sidesaddle behind him. The posture of this ancestral pair, seated side by side in a frontal position with their legs drawn in toward their bodies and the man’s arm clasping his consort’s shoulder in a tender embrace, is thus somewhat unusual for such equestrian figures and may mean that the image was created as an independent work. Whatever its original purpose and context, this sculpture has a quiet dignity that makes it a compelling work of art.

EK

Henri Matisse

French, 1869–1954

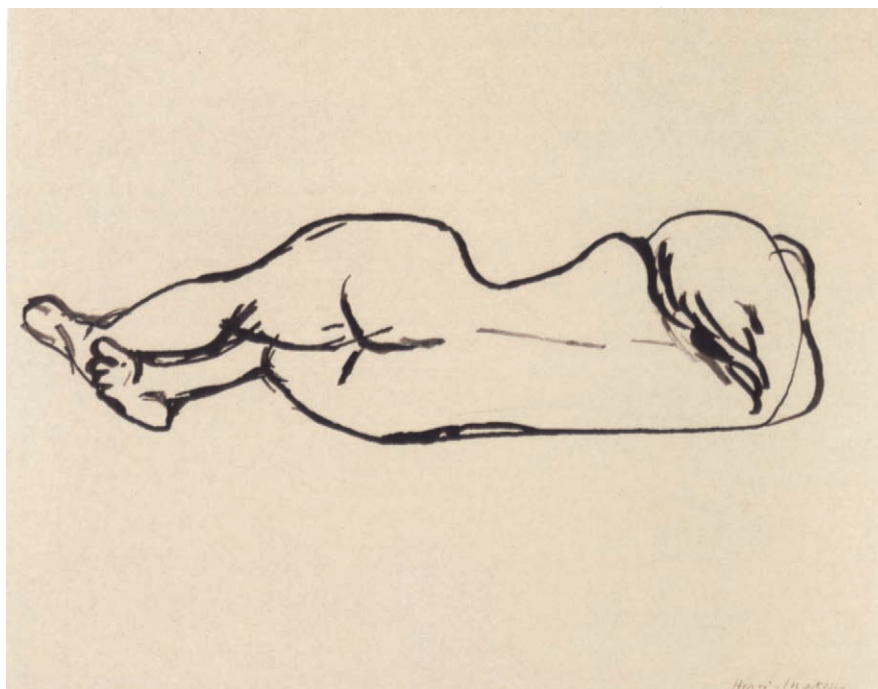
Nude

1905–6
Brush and ink on paper, 8 $\frac{1}{2}$ x 10 $\frac{3}{8}$ in.
(21.5 x 26.5 cm)
Signed at lower right: *Henri Matisse*
Provenance: Earl of Sandwich, Huntington,
England, 1930/40–2004; sale, Sotheby’s,
London, June 22, 2004, lot 444; private
collection, England, 2004–7; sale, Sotheby’s
Olympia, London, March 15, 2007, lot 76.
Purchase, Gift of Joan and Lester Avnet,
by exchange, 2007 (2007.319)

This is a study for the central figure in Henri Matisse’s famous painting *Bonheur de vivre* (1905–6) in the Barnes Foundation, Merion, Pennsylvania. Set in the center of that painted Arcadian scene, the sinuous body of this nude reclining woman has become an iconic image in the history of modern art. Isolated and set against a white ground in the drawing, the figure seduces with its stark simplicity.

Matisse worked for two years on *Bonheur de vivre* and made numerous studies for the entire composition. In the final elaborate and colorful canvas, which encapsulates his Fauve experiments, a flowering arabesque of line binds earth, trees, sky, and figures into a continuous rhythm.

SR



Karl Schmidt-Rottluff

German, 1884–1976

Girl with Vase of Flowers

1911

Black ink on carved spruce woodblock,
12 7/8 x 7 7/8 in. (32.5 x 19.8 cm);
woodcut sheet 16 1/4 x 11 in. (41.3 x 27.9 cm)

Provenance, woodblock: Gift of the
artist to a German private collector;
sold through [Villa Grisebach, Berlin], to
[Susan Schulman, New York], May
2006; woodcut: [Dr. Andreas Sturies,
Düsseldorf]; sale, Galerie Henze and
Ketterer, Bern, May 6, 2006, lot 166.
*Janet Lee Kadesky Ruttenberg Fund, in
honor of Colta Ives, 2006 (2006.496,
581)*

Karl Schmidt-Rottluff, with Ernst Ludwig
Kirchner, Erich Heckel, and Fritz Bleyl, founded
Die Brücke, Germany's first avant-garde artists'
group, in Dresden in 1905. Committed to the
notion of "original creativity" and the im-
mediacy of the creative process, these former
architecture students rejected the academy
and formal instruction in favor of a small com-
munal studio and the open exchange of ideas.
Although painting was an important part of
their practice, they were equally devoted to
graphic work, particularly the woodcut. The
most direct print media, the woodcut enabled
them to spontaneously express the essence of
their subjects.



Schmidt-Rottluff made well over 600
printed images in woodcut, etching, and
lithography during the course of his career.
This woodblock and its corresponding print
are superb examples of his early graphic work,
made before Die Brücke disbanded in 1913.
Typical of the group's common style and sub-
ject matter, the nude's masklike face and



simplified angular forms were inspired by tribal
art. Schmidt-Rottluff vigorously carved his
design into the block using short, rough strokes
and integrating any irregularities or accidents
into his composition. He pulled fewer than ten
impressions of this image; the only other print
known to be in a public collection in the
United States is in the Brooklyn Museum. SJR

Pair of Square Seals with Cloud and Rock Pattern

Republic of China, 1912–49

Stone, h. 2 3/8 in. (6.5 cm)

Provenance: Private collection, Shanghai; sale, China Guardian, Beijing,
November 22, 2006, lot 2003.

Seymour Fund, 2007 (2007.52a, b)

Seal carving became an important branch of Chinese literati art during
the late sixteenth century, when artists began using soft stones, or soap-
stones, for the craft. A variety of soapstones, particularly those from
Fujian and Zhejiang provinces on China's southeastern coast, quickly
became the preferred material, chosen for their fine texture, attractive
colors, subtle luster, sensuous feel, and jadelike translucence. These stones
have since been held in the highest esteem by artists and collectors alike.
As the extensive exploitation in the last few centuries has practically
exhausted their sources, they are now in extremely limited supply.

This pair of seals, each a square prism with a gently curving top, are
made of *shenchengkang* stone, which is named after the site of its occur-
rence in Fujian province and celebrated for its mellow amber color and
fine grain. On their smoothly polished surface clouds and rocks, com-
mon decorative motifs on the sides of seals, are skillfully and fluidly
carved in low relief.

ZJS





Percy Gray

American, 1869–1952

Rising Road with Mount Tamalpais

Ca. 1910

Watercolor on white wove paper,

11 x 14 in. (27.9 x 35.6 cm)

Provenance: Sale, Butterfield and Butterfield, Los Angeles, December 12, 1995, lot 4972; to Donald C. Whitton.

Gift of Donald C. Whitton in honor of Robert Emory Johnson, 2006 (2006.568.1)

With William Keith, Francis McComas, Lorenzo Latimer, and Sydney Yard, Percy Gray was among the best known of California's Tonalists in the late nineteenth and early twentieth centuries. Gray was especially adept in watercolor. He began his career as a newspaper illustrator in San Francisco, then spent eleven years working in New York for William Randolph Hearst's *Journal*. While in the East Gray studied with William Merritt Chase and William Appleton Clark at the Art Students League before the Great Earthquake of 1906 drew him back to his native state, where he lived the remainder of his life. Immediately

on his return to San Francisco, Gray began painting and exhibiting watercolors in an aesthetic environment that had grown even more receptive to landscape painting. His earlier works, *Rising Road with Mount Tamalpais* among them, evoke some of Chase's Shinnecock landscapes, as well as the watercolors of Barbizon-style artists such as Dwight Tryon and Henry Farrer, who could elicit a latent grandeur from the prosaically pastoral. Here voluminous clouds answer the treetops and both preside over the dialogue of the curving path and the dormant crest of Mount Tamalpais, in Marin County, which dominates the Bay Area landscape. KJA



Paul Poiret

French, 1879–1944

"Irudrée" Dress

Ca. 1923

Gold lamé; l. at center back 52 in. (132.1 cm)

Provenance: [Mark Walsh Leslie Chin, Yonkers, New York].

Purchase, *Friends of The Costume Institute Gifts*, 2007 (2007.146)

In the first years of the twentieth century, Paul Poiret pioneered a radical approach to dressmaking that relied on the skills of draping rather than those of tailoring and pattern making. Working with fabric directly on the body, Poiret advocated clothing cut along straight lines and constructed of rectangles in the manner of antique and regional dress. It was an approach that not only defined Poiret's modernity but also effectively established the paradigm of modern fashion.

This dress, which exploits the mercurial drape of lamé to achieve a second-skin fit, is an exemplar of Poiret's reductive approach to dressmaking based on geometric lines and flat construction. The skirt is made from two pieces of fabric sewn selvedge to selvedge and gathered in at the waist of the bodice, while the bodice is made from one length of material shirred at the left side seam for fit. As if to underscore the garment's structural simplicity, Poiret used the selvedge of the fabric to define the neckline. Despite the low-slung tubular rouleau and its nod to the "farthingale" hip roll of the Renaissance, "Irudrée," with its emphasis on process and truth to materials, stands as an icon of modernist design.

AB

Marie Zimmermann

American, 1879–1972

Ring

New York, ca. 1923

Gold, enamel, and indicolite tourmaline cabochon, 1 $\frac{1}{8}$ x $\frac{7}{8}$ x 1 $\frac{1}{8}$ in. (2.7 x 1.4 x 2.7 cm)

Provenance: Rowena Stewart Paton, 1923–97; her daughter, 1997–2007;

sale, Rago Arts and Auction Center, Lambertville, New Jersey, September 16,

2006, lot 292; Jacqueline Loewe Fowler, Stamford, Connecticut.

Gift of Jacqueline Loewe Fowler, 2007 (2007.159)

One of the leading practitioners of the American Arts and Crafts movement, Marie Zimmermann worked in a variety of media, including silver, gold, iron, copper, brass, and wood. Her innovative designs for vases, tableware, jewelry, and architectural elements were avidly collected by museums and private individuals as early as the 1920s. In 1922 she exhibited her work at the Metropolitan Museum's Contemporary Art display, from which the Museum purchased a silver, jade, and crystal container set with rubies.

This striking ring features a 15-carat dark blue-green tourmaline cabochon mounted in a gold-and-enamel setting of stylized lotus and acanthus leaves. It was commissioned by Rowena Stewart (1901–1997), a classmate of Zimmermann's at Pratt Institute in New York, to celebrate Stewart's engagement to Bill Paton. When the Patons moved to Wyoming in 1923 to manage a dude ranch, the ring was stored away for safekeeping. It descended to their daughter in 1997 and in 2006 was purchased at auction for the American Wing by Jacqueline Loewe Fowler. Mrs. Fowler, a generous supporter of the Museum, also donated Zimmermann's Egyptian-inspired jeweled wood box in 2005.

BCW





Woman's Ceremonial Skirt (*Kain Kebat*)

Indonesia (upper Kapuas River, West Kalimantan, Borneo), Kantu' people, early 20th century

Cotton, 18 1/4 x 46 1/2 in. (46.4 x 118.1 cm)

Provenance: [Thomas Murray, Mill Valley, California], by early 1990s.

Purchase, *The Fred and Rita Richman Foundation Gift*, 2006 (2006.349)

The intricately patterned skirts, or *kain kebat*, of the Kantu' people of Borneo are luxurious ceremonial garments. *Kain kebat* are worn as formal attire by women on important occasions, especially while performing ritual activities such as setting out food offerings for the gods and spirits or dyeing the threads for weaving textiles. Weavers among the Kantu' and neighboring peoples create two primary forms of ritual textiles: *kain kebat* and *pua*. *Pua* are ceremonial cloths used in a variety of religious rites. The patterns of the *pua* cloths are said to be so supernaturally powerful that they will make a woman ill if she weaves them continuously. Weavers thus regularly alternate between making *pua* and less dangerous but equally magnificent skirts and other garments.

The compositions of most Indonesian textiles are strictly symmetrical. Weavers of *kain kebat* often introduce a slight asymmetry that accentuates the vigor of their patterns. Many of the motifs and patterns on the skirts are named after the plants and animals of the surrounding rainforests and rivers, although their precise significance remains uncertain. The complex curvilinear compositions at times resemble those on ancient pottery from Borneo as well as ancient Bronze Age objects imported centuries ago from the Southeast Asian mainland.

EK

Jean Dunand

French (born Switzerland), 1877–1942

"Sunrise/Sunset" Screen

Ca. 1930

Lacquered gilt wood, each panel 72 3/4 x 19 x 1 in. (184.8 x 48.3 x 2.5 cm)

Provenance: By descent in the artist's family; Félix Marilhac, Paris; Andrew Crispo, New York; sale, Sotheby's, New York, December 18, 2004, lot 658; Michael Chow, Los Angeles.

Gift of Mr. and Mrs. Michael Chow, 2006 (2006.585)

Jean Dunand was perhaps the most renowned European lacquer artist of the twentieth century. Though he originally trained as a sculptor, in about 1903 he began to explore the potentially more lucrative field of decorative arts. Fascinated by examples he had seen, in 1912 Dunand learned the then closely guarded secrets of traditional Asian lacquering from Seizo Sugawara, a Japanese master living in Paris. For centuries, Asian craftsmen had customarily applied coats of natural lacquer as a decorative and protective finish for their objects. Combining age-old techniques with contemporary forms and decorative designs, Dunand soon began producing stylish furniture and decorative panels while also experimenting with new ways to use lacquer by incorporating it into jewelry, textiles, and even society portraiture.

This spectacular screen is a tour de force of sumptuous restraint. The glimmering warmth of its monochromatic gold surface, appropriate

to the solar imagery, typifies the French Art Deco approach to metallic finishes—luxurious rather than functional. Dunand may have used the rising sun motif either in homage to his Japanese teacher or as a subtle reference to the Asian origins of his technique. The abstract simplicity of the composition shows him at his best: elegant, lyrical, and thoroughly modern.

JG



Fred Payne Clatworthy

American, 1875–1953

**Unidentified Maori Woman Holding a Pou,
Rotorua, Aotearoa**

1928

Autochrome, 7 x 5 in. (17.8 x 12.7 cm)

Provenance: [Hans P. Kraus, Jr. Fine Photographs, New York].

Purchase, Evelyn A. J. Hall Charitable Trust Gift, 2007 (2007.218)

The medium of photography reached Aotearoa (New Zealand) soon after its invention in England and France and thrived in the commercial and private sectors. The extraordinary sculpture and cultural traditions of Maori people were often the subject of photographic images. This autochrome by Fred Payne Clatworthy records one of the roles that emerged in the early twentieth century for Maori women, who worked as guides and lectured to tourists in Rotorua. These women have been recognized for their dedication to the preservation of traditional knowledge and for their roles as representatives of Maori culture to foreign visitors. The lives and work of several of them, such as Maggie Papakura, have been chronicled. Although the woman in this photograph has yet to be identified, her portrait forms a part of the visual biography of the Rotorua guides.

Clatworthy made his living photographing scenic views for a variety of purposes, including tourism. A talented artist, he traveled the world creating extraordinary images using complex and delicate techniques. He made this beautiful autochrome with a rare early color photographic process invented by Louis Lumière that used dyed potato starch on glass to achieve a luminous quality.

VLW





Arshile Gorky

American (born Armenia), 1904–1948

Sketchbook

Ca. 1930–37

Pencil and pen and ink, overall (with metal spiral): 12 ⁷/₈ x 9 ⁷/₈ in. (30.8 x 25.1 cm)

Inscribed on cover: *Arshile Gorky / 36 Union Square / New York / City / April* [month encircled] 1937

Bequest of William S. Lieberman, 2005 (2007.49.42)

Arshile Gorky is most often identified with the biomorphic abstractions he created in the 1940s, like the Metropolitan Museum's painting *Water of the Flowery Mill* (1944). But prior to achieving that mature style his work underwent several transformations that reflected his study of artists from Jean-Auguste-Dominique Ingres to Pablo Picasso. One pencil drawing in this rare early sketchbook from about 1930–37 reveals Gorky's admiration for Ingres's portraits and fine graphic line. In it, he combined figures from two different Ingres drawings: in the center is the standing mother and child from *Madame Guillaume Guillon Lethière, née Marie-Joseph-Honorée Vanzenne*, and Her Son Lucien Lethière of

1808 (Metropolitan Museum) and at the top right is the head of the sitter in *François Forster* of 1825 (Musée Bonnat, Bayonne). Consciously or unconsciously, Gorky altered the faces so they resemble members of his own family, giving them large heavy-lidded almond-shaped eyes and ovoid heads with softly pointed chins. Such faces and family groupings occupied Gorky between 1926 and 1942, when he painted and drew many portraits and self-portraits, including two major canvases titled *The Artist and His Mother* (Whitney Museum of American Art, New York, and National Gallery of Art, Washington, D.C.), in which he depicted himself as a young boy.

L.M.M.

Brassaï (Gyula Halász)

French (born Transylvania), 1899–1984

Nude

1931–33

Gelatin silver print, 5 1/2 x 9 1/4 in.

(14.1 x 23.5 cm)

Provenance: Gilberte Brassaï, Paris; [Edywnn Houk Gallery, New York]; private collection, New York; [Edywnn Houk Gallery, New York].

Twentieth-Century Photography Fund, 2007 (2007.226)

Since their original publication in *Minotaure* in the 1930s, Brassaï's nudes have been considered among the great works of Surrealism in any medium. This image, one of the most radically abstracted in the series, was published in 1933 in the avant-garde magazine's inaugural issue. With the figure's head and legs cut off by the picture's edges, the twisting, truncated torso seems to float in space like an apparition—an ambiguous, organic form with an uncanny resemblance to a phallus. This transformation of the female figure into a fetish object is a hallmark of Surrealism that reflects the important influence of Freud's psychoanalytic theory on European art of the early twentieth century. Echoes of Brassaï's innovative



nudes can be found in the photographs of Bill Brandt, whose dynamically distorted nudes were directly influenced by Surrealist precedents, as well as in Irving Penn's masterful series of nudes from 1949 and 1950, which the Museum acquired in 2002.

MF



Gerrit Rietveld

Dutch, 1888–1964

Zig Zag Chair

Ca. 1937–40

Elm, h. 28 3/8 in. (72 cm)

Provenance: Gift of the artist to his niece Paula Rietveld, 1947; sale, Sotheby's, Amsterdam, November 23, 2006, lot 248.

Purchase, J. Stewart Johnson Gift, 2006 (2007.11)

Gerrit Rietveld was an important member of the Dutch group de Stijl, which included Piet Mondrian, Theo van Doesburg, Vilmos Huszár, and J. J. P. Oud. From 1917 until the early 1930s the avant-garde painting and architecture of de Stijl flourished in the Netherlands. The group espoused abstraction as the representation of pure spirit. The straight line was supreme. They also believed in the unity of the arts and thus incorporated fine arts, decorative arts, and architecture into their program.

From 1918 on Rietveld created a radically new sort of furniture based on an open construction of geometrically shaped wood components. In the late 1920s he turned to curved steel tubing and experimented with molded plywood before arriving at the stark lines of the Zig Zag Chair. A number of features that Rietveld had tried in earlier designs converge in this chair. The shape, for example, derives from a cantilevered chair that was a particular development of tubular furniture. The Zig Zag Chair epitomizes the de Stijl ideals. One of the most recognizable of Rietveld's designs, it has become an icon of twentieth-century design.

JA

Lucian Freud

British, born Germany, 1922

Seated Man Smoking

1942

Pen and ink on paper, 10 1/2 x 17 1/2 in.

(26.7 x 44.5 cm)

Signed and dated in red pencil at

lower left: L.F. 42

Bequest of William S. Lieberman, 2005

(2007.49.39)

For more than sixty years Lucian Freud, arguably today's greatest living figurative painter, has consistently rendered the human form with meticulous craftsmanship and objective truthfulness. Freud's earliest love was drawing, and this pen and ink sheet, torn out of a sketchpad, of a half-length figure seated in a chair evinces the recognizable style he had forged by the age of twenty: a personal, mannered approach rendered with directness and a precise graphic sharpness.

The closeup view of a single figure, intensely observed, in an interior has appeared often in Freud's work throughout his career. In this modest, linear portrait of an unidentified man, the focus is on uninterrupted, unmodulated line that in particular recalls Ingres, with graphic detail and a brooding quality that stem from Dürer, both artists whom Freud admired early on. The flattened frontal image, cartoonlike face with exaggerated features, and especially the large, staring eyes bring to mind the work of Cedric Morris, with whom Freud studied. The drawing has an overall matter-of-factness, with not an ounce of sentimentality.

William S. Lieberman (1923–2005), former chairman of the Metropolitan's Department of Modern Art, championed the work of Lucian Freud. His familiarity with Freud's work dates to the 1940s, and he acquired paintings and graphic works for both the Museum's and his own collection throughout his career as a prominent curator.

ALS



in 1938. Although he participated in the group's critiques and exhibitions, Callahan was never comfortable with the sentimental, highly manipulated images created by his camera club colleagues. Instead, a major turning point came in 1941, when he attended a workshop given by Ansel Adams and was struck by the sharp clarity of Adams's images, including *Surf Sequence*, five photographs of waves washing onto a stretch of shoreline. The following year he met Alfred Stieglitz, whose *Equivalents*, a series of abstract cloud studies intended as carriers of

emotion, also affected him deeply. Inspired by these two photographers, Callahan began to explore ways to use photography to record the ungraspable flux of space and time. *Sunlight on Water* dates to precisely this moment in his career. Like Stieglitz photographing the sky, Callahan stepped away from the camera's natural tendency to record *things* and showed instead such phenomena as light reflecting on undulating water—the slippery events and experiences that constitute life's evanescent visual delights.

LVB

Harry Callahan

American, 1912–1999

Sunlight on Water

1943

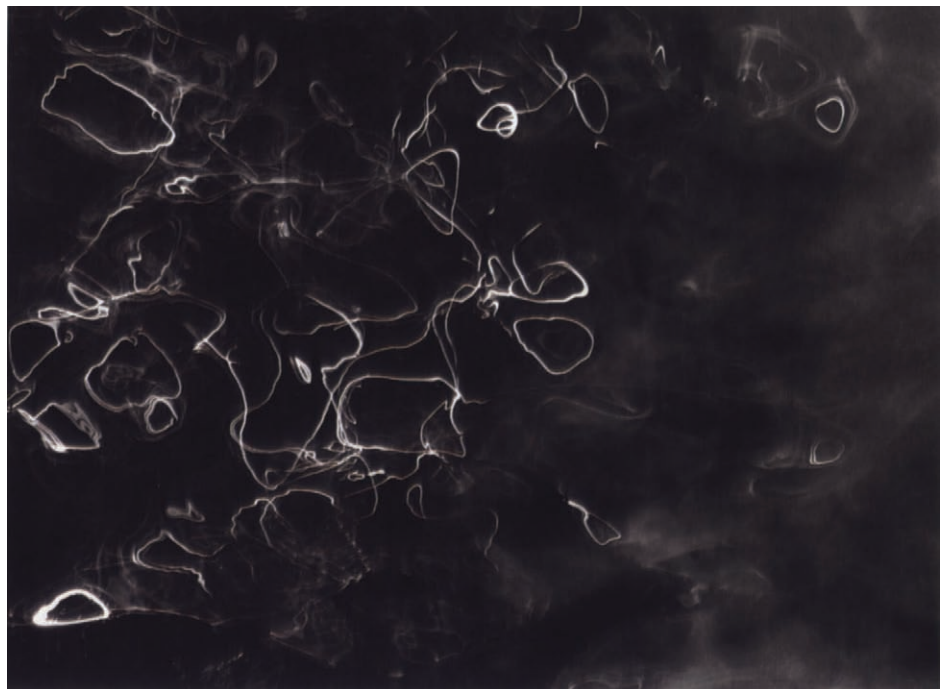
Gelatin silver print, 9 7/8 x 13 3/8 in. (25 x 34 cm)

Provenance: Estate of the artist; [Pace/MacGill Gallery, New York].

Twentieth-Century Photography Fund, 2007

(2007.180)

Like many amateur photographers of the day, Harry Callahan joined his local camera club in Detroit shortly after purchasing his first camera



Jean Tinguely

Swiss, 1925–1991

Narva

1961

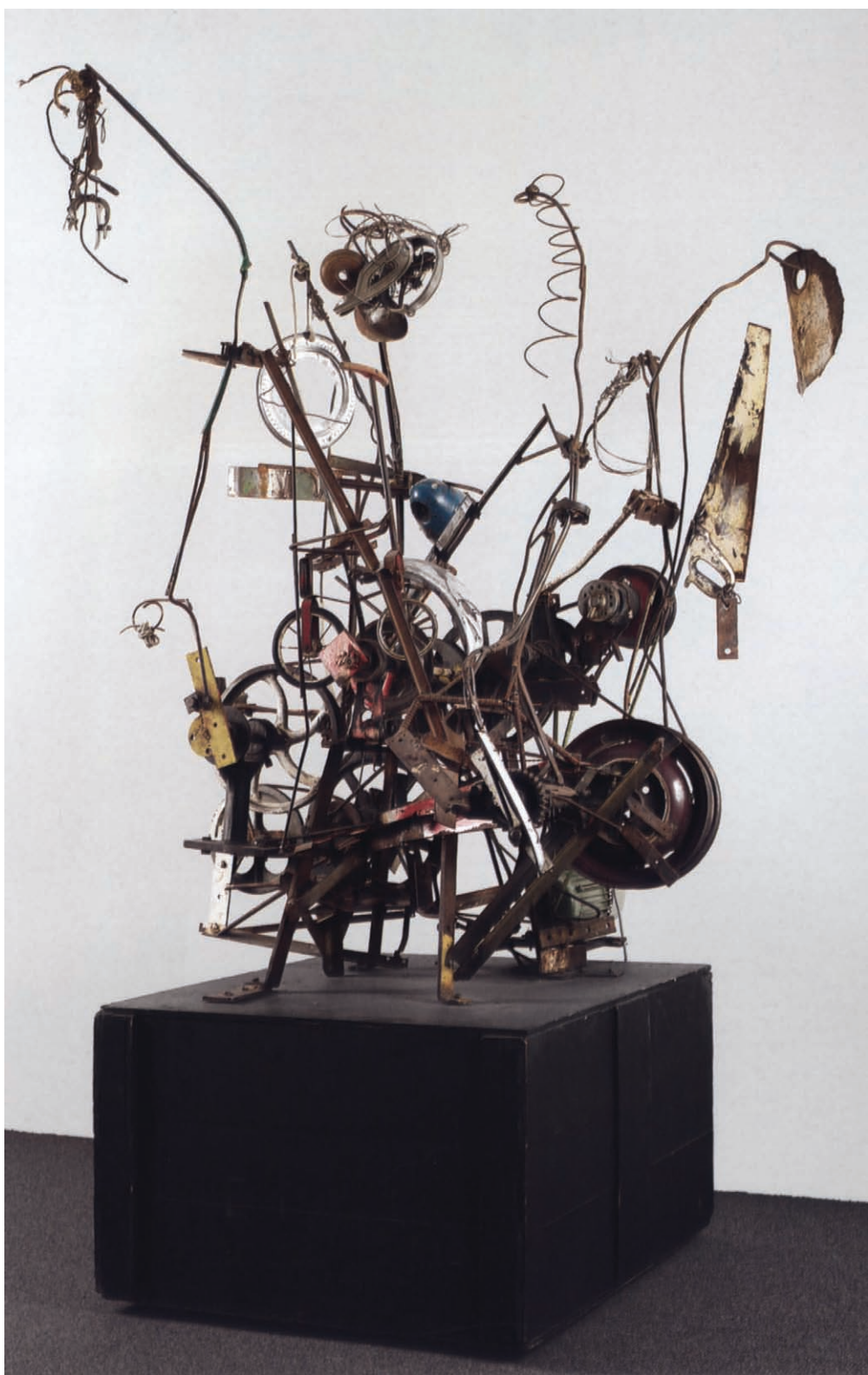
Steel bars, metal wheel, tubes, cast iron, wire, aluminum, string, 220v electric motor; 86 x 78 x 63 in. (218.4 x 198.1 x 160 cm)

Provenance: The artist; to Micheline and Claude Renard, Paris, until February 2006; sale, Christie's, London, February 8, 2006, lot 44; to [Mitchell-Innes and Nash, New York].

Purchase, Bequest of Gioconda King, by exchange, and The Louis S. and Mary Myers Foundation Gift, 2006 (2006.277a–fff)

The Dada art movement was born in Zurich in 1916. Characterized by the use of found objects in collages or assemblages that blur the distinction between art and life, Dada celebrated chaos, or at least pointed to the chaos that lurks beneath the veneer of civilization. In the 1950s, under the spell of Marcel Duchamp and John Cage, young artists in New York (Robert Rauschenberg and Jasper Johns) and Paris (Arman, César, Yves Klein, and Jean Tinguely) extended the principles of Dada to make provocative, raucous, and sometimes very beautiful works of art.

Narva, made just as Jean Tinguely's career blossomed in 1961, displays all the characteristics of Dada. It is an assemblage of the stuff of modern life, from roadside debris to baby carriage wheels, all set in asymmetric motion with a result that is oddly elegant and always unexpected. The work appears to operate on chance, as one does not know when it will work or how, yet it is buoyant and even joyful. Like a giant clock, *Narva* amuses with its impossibly complicated machinery. Because Tinguely always satirized the precision culture of his native Switzerland, all action in the sculpture is futile, although at times it appears that the assemblage is seeking to saw itself free from the packing crate on which it rests.





Barbara Hepworth

British, 1903–1975

Oval Form with Strings and Color

1966

Elmwood and painted elmwood with cotton strings, 33 1/2 x 22 1/2 x 21 5/8 in. (85 x 57 x 55 cm)

Provenance: Barbara Hepworth estate, 1975–2005; on loan to The Metropolitan Museum of Art, 2005–7.

Purchase, Gift of Hon. and Mrs. Peter I. B. Lavan, by exchange, 2007 (2007.95)

Barbara Hepworth rivals Henry Moore as the greatest British sculptor of the twentieth century and ranks as one of the most celebrated female sculptors of any age, yet until now she was not represented in the Museum's collection. Fortunately, her executors have made it possible for the Museum to acquire *Oval Form*, a key work of her maturity. Carved by the artist directly from a massive log of English elm in 1966, when she was at the height of her powers, it exemplifies her achievement and embodies her primary concerns. As an abstract shape, the sculpture attracts the eye with its impeccable surfaces and curious concave openings laced with cords threaded like heartstrings. The biomorphic forms, contrast of solid and void, and use of string to delineate planes are typical of Hepworth's oeuvre. The egglike shape is

perhaps a souvenir of her life-changing visit to the Brancusi atelier in Paris in 1933. The strings derive from the work of her close friends Naum Gabo and László Moholy-Nagy, refugees who became part of the circle of British artists around Hepworth and her husband Ben Nicholson.

Hepworth was evidently pleased with *Oval Form*, as she had six bronze casts made from it and also carved a version in green Swedish marble in 1966.

GT

James Casebere

American, born 1953

Arches

1985

Gelatin silver print, 30 x 40 in. (76.2 x 101.6 cm)

Provenance: The artist; to [Tracy Williams, New York].

Purchase, Alfred Stieglitz Society Gifts, 2007 (2007.148)

James Casebere came of age amid the disillusionment and skepticism of post-Vietnam, post-Watergate America, and in his art he uses the assumed truthfulness of photography against itself to question how we think we know the world, the past, and ourselves. Originally an architecture student, he constructs and then photographs tabletop sculptures (made from plaster, Styrofoam, and cardboard) of uncannily familiar yet eerily inhuman spaces, from courtrooms and libraries to an empty storefront or a suburban street at night, that belong to everyone and to no one, a ghost world of shared memory. *Arches* shows that immediately recognizable yet infinitely distant moment when the first glimmers of civilization and culture, represented by the arch, emerged from the untamed world of nature. With exquisite economy, Casebere uses the simplest of photographic means, the play of light on surfaces, to tap into our most deep-seated need to find origins and order through images. The idea that representations had usurped reality had special currency in 1980s America, yet Casebere's hushed meditation on originals and copies, nature and culture, reveals our dependence on illusion to be as old as Plato's Cave.

DE





Sean Scully

American, born Ireland, 1945

Wall of Light White

1998

Oil on canvas, 96 x 108 in. (243.8 x 274.3 cm)
Inscribed, signed, and dated on verso: *WALL OF LIGHT / WHITE; Sean / Scully / 1998*

Provenance: The artist; to [Galerie Lelong, New York]; sold to Ginny Williams, Ginny Williams Family Foundation, Denver, spring 1999.

Gift of Ginny Williams, Ginny Williams Family Foundation, 2007 (2007.312a,b)

In 1998 Sean Scully embarked on his most important body of work to date: the ongoing Wall of Light series of abstract compositions evoking physical and emotional landscapes that at present consists of more than two hundred works. This painting from that first year manifests the rich and complex vocabulary particular to the series. With its compositional structure of groupings of two or three horizontal or vertical bricklike bars of color, suggestive of a wall, and its feathery brushstrokes and soft edges, it is at once ordered and lyrical. It is both classical and romantic and speaks more of dissolution than of solidity. A full symphonic palette of

nuanced, layered colors, from white to a range of grays and taupe to pure black, all influenced by the underlying lavender ground, imbues the canvas with a somber, melancholic character.

Scully's paintings, with their overtly physical surfaces, evolve through the gestural applying and scraping away of layer upon layer of paint, which the artist mixes himself. Their highly complex, luminous colors take form directly on the canvas, giving the work its own history. The works are further enriched by Scully's references, through color, to painters he admires—here, for example, Manet and Morandi.

ALS



Hai Bo

Chinese, born 1962

Bicycle Riders from the series The North

2005

Eight chromogenic prints, each 81 1/8 x 51 in.
(206.1 x 129.5 cm)

Provenance: The artist; [Max Protetch
Gallery, New York].

Purchase, Alfred Stieglitz Society and Max
Protetch Gifts, 2007 (2007.282.a–h)

Over the past decade, contemporary Chinese art, including photography, has exploded on the international art scene and has been the subject of numerous gallery shows, monographs, and museum exhibitions. Hai Bo emerged in the early 1990s as a leading adherent of an informal group of Beijing-based visual artists who integrate into their practice a strong documentary aesthetic in an effort to confront directly the rapid economic, political, and social changes taking place in modern China.

In this multipanel work Hai uses the camera to explore the now exceedingly vulnerable condition of Chairman Mao's lauded traditional farmer. Surrounded by the harsh landscape of the northern China of the artist's childhood, eight lonely bicyclists (another symbol of the Cultural Revolution's legacy) ride through freshly cut fields in the chill of late autumn. Unaware of the burrowing eye of the camera, the farmers face their uneasy future with tenacity and commitment, yet seem fully sentient that the historic patterns of their rural life may have changed forever.

JLR

Maria Marshall

British, born India, 1966

**When I Grow Up I Want to Become
a Cooker**

1998

Single-channel video, color, silent;
19 seconds

Provenance: [Team Gallery, New York];
Neil C. S. Hirsch, New York.

Gift of Neil Hirsch, in honor of Sheri Beth
Levine, 2006 (2006.424)

Of Iraqi descent and born in India, Maria Marshall is best known for her mesmerizing scenarios of maternal fear and dread that, while disquieting, strike at the heart of Western culture's commodification of childhood. For this intensely affecting work, Marshall shot several hours of 35mm film footage of her two-year-old son, Raphael, playing with a toy cigarette (the title of the work came directly from her son; "cooker" is British slang for stove). Marshall edited down the results to three connecting shots showing Raphael at his most cool and nonchalant, or most adult. She then digitized and combined this material with stock footage and a special effects program used in the movie *Titanic* to create the disturbing impression that her angelic young subject is actually smoking. This rapid-cut sequence lasts a total of nineteen seconds—a duration dictated, according to the artist, by the average time a museum-goer spends looking at a work of art.

DE





Raymond Pettibon

American, born 1957

No Title (And Our Literary)

1998

Pen, brush and ink, and pencil, 18 7/8 x 11 3/4 in.
(46 x 29.8 cm)

Provenance: [Regen Projects, Los Angeles],
1998; sold to Gabriella De Ferrari,
November 1998.

*Gift of Gabriella De Ferrari, in memory of
Delia Brignole De Ferrari, 2006 (2006.574.1)*

A groundbreaking and inventive artist with a youthful, iconoclastic outlook, Raymond Pettibon has been an influential figure in the Los Angeles art community since the mid-1980s. Pettibon has taught mathematics, and has had a strong association with the L.A. punk rock scene. Drawing is his primary medium, and he has developed a recognizable and very personal style in his narrative work that is defined by a specific interrelationship between image and text. He has explored a vast array of subjects, including surfers, baseball players, trains, ships, and icons of popular culture, and his many sources of inspiration include American comics, film noir, books, and television. He has borrowed texts from Henry James, William Blake, the Bible, and Mickey Spillane, but at other times the text is his own, as he claims to prefer writing over draftsmanship. Here, “AND OUR LITERARY PRODUCTION ABOUNDS, FLOURISHES, SPREADS . . . THE WHOLE WORLD WILL BE READING ENGLISH, NOT JUST ENGLISH, BUT BELLOW, AND HELLER . . .” is inscribed across the top of the sheet, and, in

Pettibon’s signature style in black, brownish red, and turquoise ink, two soldiers in camouflage garb restrain a brown-clad figure in a disturbing and enigmatic scene that may be a statement against American military power or the spread of American culture through force.

ALS

Hussein Chalayan

British, born Cyprus, 1970

“Airplane” Dress

2000

Fiberglass, silver metal, pink cotton
and pink synthetic tulle; l. at center back
37 in. (94 cm)

Provenance: Acquired from the designer.

*Purchase, Friends of The Costume
Institute Gifts, 2006 (2006.251a–c)*

The work of Hussein Chalayan, the brilliant Turkish-born, British-based Conceptualist, at once exposes and eschews the discomfort-

ing hierarchies and classifications that have dogged the visual arts. His work fuses art’s awe and gravitas with fashion’s metaphor and corporeal expertise. But more than a hybrid of art and fashion, Chalayan’s work is an amalgam of criticality and creativity. It demands to be measured against what it seeks to express, namely a fundamental contemporaneity incorporating issues of gender, politics, and history.

This dress is a later model of a dress that was first shown in Chalayan’s spring/summer 2000 collection. Like the original, it is made of a composite material created from glass fiber and resin cast in a specially designed mold. Also like the original, it has side and rear flaps that open to reveal a mass of frothy pink tulle. In the original these flaps were operated by remote control, but in this model they are operated manually. The prototype was itself based on two earlier models in which Chalayan explored ideas about the relation between nature, culture, and technology. Chalayan describes all three models as “monuments,” not because of their rigid form but because they are “monuments to ideas”—a comment that is as much about his process as about his practice of design.

AB



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