Recent Acquisitions

A Selection: 2008–2010

The Metropolitan Museum of Art, New York
The magnificent works of art described and illustrated in this issue of the Met's Bulletin are a testament to the Museum's continued commitment to developing its collection, even at a time of economic challenges and volatility. These objects represent highlights of the many important works of art the Metropolitan has acquired over the past two years.

This period saw the acquisition of an unusually large number of outstanding sculptures, dating from as early as 3000 B.C. to the twentieth century. The commanding presence of a part-human, part-serpentine "monstrous" figure from the ancient Near East belies its four-inch stature. A beautifully preserved bronze statuette of the Egyptian god Ptah evinces the skill and artistry of the metalworker who made it some three thousand years ago. Visitors to the Museum will recognize the marble Three Graces—one of the finest of several second-century A.D. Roman copies of a Greek sculpture from the second century B.C.—which has been on display in the galleries since 1992 and in 2010 became part of the permanent collection. A naturalistic bronze Buddha is one of the best examples of such images to survive from first-millennium Sri Lanka. An oil lamp in the shape of an ancient galleon by Riccio, master sculptor of the Italian High Renaissance, is an important addition to the collection of European sculpture and decorative arts, as is Franz Messerschmidt's realistic bust A Hypocrite and a Slanderer, a late eighteenth-century harbinger of modern Minimalism.

In 2008–10 the Metropolitan's holdings were enriched as well by the acquisition of several splendid drawings. These range from an early fifteenth-century watercolor sketch of a woman's head that reflects the artistic milieu of the imperial court in Prague to a sheet of studies from late in the same century by the great early Netherlandish painter Gerard David. The latter is one of fewer than ten known drawings by David, an artist whose work is perhaps best represented in the Museum's collection, which also includes the exquisite miniature Christ Blessing acquired in 2009. A rare drawing by Lucas van Leyden, who was most famous as a printmaker, was added to the collection in 2008. Made at nearly the same time was a red-chalk portrait of Julius Caesar by Andrea del Sarto, the leading painter in Florence in the early sixteenth century. A recently discovered drawing of a classical subject by Jean-Auguste-Dominique Ingres and a sheet that Jean-Honoré Fragonard executed in a new, more energetic style soon after he had returned to Paris from Rome in 1761 are superb additions to our already extensive collections of the work of both artists.

Among the group of stunning paintings that have entered the Museum since 2008 are The Late Player by Valentin de Boulogne, Pope Benedict XIV by Pierre Subleyras, and The Three O'Clock Sitting by Henri Matisse, a gift of the Roderick H. Cushman family. In 2009 the Metropolitan and the Morgan Library & Museum were the joint beneficiaries of a munificent gift from Eugene V. Thaw of 123 small oil sketches by 73 European artists, several of whom had not until recently been represented in our collection. Another exceptionally large donation, the promised gift of the Robert A. Ellison Jr. Collection of more than 250 pieces of American art pottery, will have a dramatic impact on the Museum's holdings in that area. Also during this period, the Metropolitan's Costume Institute became the paramount collection of its kind with the transfer to the Museum of more than 23,500 objects from the Brooklyn Museum Costume Collection.

To our many benefactors we must once again express our deepest gratitude for their generosity, especially during this time of economic uncertainty. With your help, we have been able to significantly enhance our collections, continuing our long-held goal of making them as comprehensive as possible. In addition to those mentioned in the entries and on pages 84–87 of this Bulletin, donors of works of art and funds to purchase them are acknowledged on the gallery labels and in the Annual Report.

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Kneeling Statue of Bay

Egyptian, New Kingdom, early Dynasty 18, reign of Seti I or later (ca. 1294–1250 B.C.)
Limestone, h. 11¼ in. (28.2 cm)
Provenance: Top half: [Esoterica, New York, the shop of Count Stanisław Colonna Walewski];
sold to Albert A. Gallatin, 1948. Bottom half: Purchased in Egypt by Robert J. Demarée,
1965–66.
Purchased, Fletcher Fund and The Guide Foundation Inc. Gift, 1966 (66.99.94): Gift of
Dr. H. J. Demarée, 2009 (2009.253)

While visiting the Department of Egyptian Art at the Metropolitan in 2008, Professor Robert J. Demarée of Leiden University noticed the upper half of a statuette in one of the study galleries. During lunch he informed us that he owned the bottom half of this statuette, which he had purchased in Cairo in the 1960s, when the sale and export of antiquities was still allowed. Upon returning to the Netherlands, Professor Demarée confirmed that the two fragments were indeed parts of the same statuette, and he generously donated the lower half to the Museum. The top half of the statuette came to the Museum in 1966 as part of the collection of Albert Gallatin. The completed statuette depicts a kneeling man holding a stela inscribed with a hymn to the sun. The inscription on the bottom half identifies the owner as Bay, who was a scribe attached to the temple of Seti I, a post he probably held into the reign of Seti’s son, Ramesses II. This dates the statuette to the first part of Dynasty 19 in the early Ramesside period. Complete statues of nonroyal individuals from this period are uncommon, and pieces of this fine quality are extremely rare.

Plaque in the Shape of a Squarish Loop with Projections

China, Hongshan culture, ca. 3500–2000 B.C.
Jade [nephrite], h. 3 in. (7.6 cm)
Provenance: Baron and Baroness von Oertzen,
Johannesburg, by 1969–2008, sale, Christie’s,
South Kensington, London, November 7, 2008, lot
238; [to J. Lally & Co., New York].
Purchased, The Vincent Astor Foundation Gift, 2009
(2009.176)

This handsomely crafted plaque is one of the rarest examples of jades from the Hongshan culture of Neolithic China (ca. 3500–2000 B.C.), whose jade carving remained unknown until the 1980s. Hongshan jades show an extraordinary command of the material and the techniques of carving it. They are characterized by their intriguing shapes, great attention to detail, phenomenal subtlety of surface, and engaging tactile quality, all of which are well demonstrated in the elegant form, fluent lines, subtle luster, and smoothly modulated grooves of this plaque.

Large ceremonial structures built with rocks and graves lined with stone slabs have been excavated at Hongshan sites in northeastern China. Jade seems to have played a particular role in the culture; most, and often the only, artifacts found in Hongshan burials are jade. Many Hongshan jades are ornaments of some kind: they are either bracelets or pendants or they have fixings or holes that would allow them to be attached to the body or to clothes. But the exact function of several other types, this plaque among them, remains a mystery.

Monstrous Male Figure

Eastern Iran/Bactria-Margiana,
late 3rd–early 2nd millennium B.C.
Chlorite, calcite, gold, iron, h. 4 in. (10.1 cm)
Provenance: Noriyoshi Horouchi.

In the world of the ancient Near East, images and beings that combined human and animal qualities were thought to possess supernatural powers. This small yet potent figure, with its human face and serpentine-scaled body probably represents such a creature, enlivened and charged with magical efficacy whether propitious or demonic. The monstrous figure’s most enigmatic and distinctive features are the prominent scar across its face and the two holes pierced into its upper and lower lips. The scar may indicate that the figure was defaced, and the holes suggest that the lips may have been sealed, literally. Taken together, the scar and the sealed lips imply that the figure portrays a decommissioned being whose power is no longer operational. Having served its purpose, it may have been ritually muted and “killed.” The unusual form of composite construction used to create the figure, achieved by using tangles to join together several sections of differing materials and colors, further enhances its powerful effect. As is true of so many great works of art from the ancient Near East, the forcefulness of the rendering and the unsettling imagery work to make the figure appear much larger than its actual size.
Ptah

Egyptian, Third Intermediate Period, ca. 1070–712 B.C.
Bronze, gold leaf, and glass; h. 11 1/4 in. (29.2 cm)
Purchase, Gift in memory of Manuel Schnitzer, 2009 (2009.175)

Ptah was a great creator god, but he also listened to the prayers of individuals, an aspect expressed in his epithet Nefer-Her (Benevolent of Face). This description is well suited to the serene, open features of this large, gilded bronze. The god's body is covered except for his hands, and his rounded arms and jutting elbows are emphasized by the tight garment. He wears a skullcap and a ridged beard. Tucked behind the beard are the tops of three overlaid staffs that end above his ankles: an animal-headed war (dominion) visible in side view, an ankh (life) with its loop and crossbar, and a djed (stability) with four horizontals. The deity would have been housed in a wooden shrine; when the doors were opened he received offerings, incense, prayers, and songs. When the statuette's life as a temple image was over, it would have been deposited in a sacred cache.

The statuette is remarkable for its beauty, size, and state of preservation, as well as for the distinctive methods and quality of the casting. It belongs to the Third Intermediate Period, a time of political fragmentation when temples came to the fore, producing a crescendo of experimentation and expression in metalwork.
Vase in the Form of a Ktés

Greek (Cretan or South Italian), second half of 7th century B.C.
Terracotta, h. 3 1/4 in. (7.9 cm)

This spirited sculptural vase is among the earli- est extant representations of a Greek ktés, or sea monster. The creature has a formidable leonine head with big eyes and a goatee, a striped belly, scales, and two flipperlike fins. With its long, furry ears pressed back and its large, prominent teeth bared, it gestures menacingly. A hole in the top of the head would have been used to fill the vase, and liquid would have poured out through the hole in the tongue between the large fangs. Except for the loss of the end of the body and tail, the vase is remarkably well preserved, with much added red paint on the ears, face, and alternating scales.

The iconography of the Greek ktés was estab- lished in the Archaic period (ca. 600–480 B.C.) and remained amazingly consistent for centuries, long into Roman imperial times. It is one of the creatures that after the con- quests of Alexander the Great (reigned 331–323 B.C.) traveled to the East, where it appeared in Gandaran art and influenced representations of monsters from Afghanistan to India. The ktés has even been suggested as a partial inspiration for the Chinese dragon.

Bottle with a Head on the Spout

Peru (Ica Valley Paracas), 6th century B.C.
Ceramic and post-fired paint, h. 7 1/8 in. (17.8 cm)

Bowls and bottles in various shapes and sizes are consistently found among the burial goods that ancient Peruvian peoples took with them to their graves. Both the bottles and bowls contained foodstuffs, but while the contents of the bowls remain more or less intact, even centuries later, due to the extremely dry climate, the bottles are usually empty. They undoubtedly contained a liquid, perhaps water. In the arid region on the southern Pacific coast of Peru where this bottle was found, the valleys had only sparse river water from the Andes, but groundwater oases provided enough supplemental moisture to support communities of some size and moderate wealth, particularly in the Ica and Nazca valleys. This beautifully rounded and finished bottle is an example of the fine ceramic vessels produced in the region in the first millennium B.C. The significance of the unusual grotesque head at the junction of one of the branches of the stirrup spout is uncertain. The head is painted yellow and has a wide red mouth, a large pug nose, red ears with plump, circular earrings, and a topknot. On its forehead is a large ornament decorated with concentric circles around a red center. Most mysterious of all, it is missing an eye.

Alabaster Alabastron

Etruscan (said to be from Vulci), Archaic, early 6th century B.C.
Alabaster, h. 14 in. (35.6 cm)

Cut from one piece of stone, the perfume flask consists of a tall, slender body terminating at the top in the form of a woman holding a lotus flower in her right hand and a splayed base
embellished above with four conjoined female heads in high relief. The neck and rim are now missing, and the back of the body is also badly corroded, revealing part of the narrow drilled tube that held the contents. The flask belongs to a small group of sculptured stone alabstra; some of them may have been produced in the East, perhaps by Phoenician craftsmen, but others, found at Etruscan sites in central Italy, are seen as local adaptations. When it was first published, in 1963, this highly elaborate and unusual example was regarded as an Etruscan work. Despite its Orientalizing style, the heads on the flask, with their sharp, rather rudimentary features, recall other Etruscan sculptures of the late seventh and sixth centuries B.C.

Attributed to a painter of the Princeton Group

**Neck-amphora**

Greek, Archaic, Attic, black-figure, ca. 540–530 B.C. Terracotta, h. 13 in. (33 cm)


The Bokhour Purchase Fund, 2010 (2010.147)

Greek vases are not usually famous for their individuality. Among the works made in Athens during the sixth century B.C. in the black-figure technique, this one is exceptional for its shape: the broad body tapers rapidly to the base that was never provided with a foot. Noteworthy also is the allocation of the subject matter to opposite sides of the body, a feature more common on later red-figure vases. The front shows Herakles, foremost among ancient Greek heroes, wearing his lion skin and drawing his bow against Geryon, depicted on the back. Consisting of three fully armed bodies, Geryon lived to the far west on an island in the stream of Ocean. He owned a large herd of cattle that Herakles went to capture. Herakles has wounded one of Geryon’s bodies, shown falling to the right, and will presently dispatch the others. On each side of the neck appears a procession of men and youths led by a flute player. Long attributed to the circle of artists around the painter Esxias, since its acquisition by the Museum the neck-amphora has been associated with the Princeton Painter, an inventive artist of the third quarter of the sixth century B.C.
Attributed to Paseas

**Plate**

Greek, Archaic, Attic, red-figure, ca. 510 B.C.
Terracotta, diam. 7 3/4 in. (19.1 cm)
Provenance: Found at Bettolle in Tuscany before 1878, the year it was recorded as in the collection of the Counts Passerini, München und Medaillen, Basel, sale 22, May 13, 1981, lot 157; Heinz Horst, Riehen; by descent to his grandson William Horst, Brussels; sold to Robert Haber, New York.
The Botherm Purchase Fund, and Promised Gift of André A. Mata, 2010 (2010.64)

A notable example of early red-figure Attic vase-painting at its best, this evocative plate depicts in its well-balanced tondo a composition of two male revelers obviously enjoying their participation in a lively symposium. The youth on the left, dressed in a himation and wearing a red wreath in his hair, plays a flute he holds in his right hand while holding another in his left. Both flutes were rendered in added red paint that is now barely discernible. The second youth, who seems slightly younger due to his lack of facial hair, wears his himation draped over both shoulders and carries a skyphos (deep drinking vessel) in his right hand as he turns appreciatively toward his musical companion.

The plate can be attributed to Paseas, an accomplished Athenian artist of the late Archaic period who worked in both the black-figure and red-figure techniques. Paseas has been credited with at least ten red-figure plates, all of which demonstrate a consistent and recognizable elegance of style as well as a marked refinement of the potter’s technique.

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**Globular Cup with Two Handles**

Etruscan, last quarter of 8th century B.C.
Terracotta, h. 5 1/4 in. (14.5 cm)
Rogers Fund, 2009 (2009.316)

The distinctive form of this cup was influenced by metal prototypes and is also known in Etruscan bucchero. It belongs to a select group of black-figure vases, termed Pontic ware, that were produced in Etruria by an artist known as the Paris Painter and his followers in the second half of the sixth century B.C. Its decoration is especially notable. The main scene on each side of the body represents a phallos-bird with spread wings among black birds.

During the Late Archaic period (ca. 520–480 B.C.) the phallos-bird was a popular motif for vase painters in Athens, where it had obvious erotic connotations and was frequently associated with young women or satyrs in a Dionysian milieu. While its specific meaning in Etruscan art is less clear, its depiction on this vase in a natural setting among more common birds displays a vitality that is characteristically Etruscan. From the black-figure technique, the iconography, and other features, it is apparent that this globular cup was made to emulate East Greek and Athenian painted vases that were desirable to Etruscan collectors.
Ring
Celtic, 4th century B.C.
Gold; 1 x 1 x 1 in. (2.5 x 2.5 x 2.6 cm);
wt., 0.94 oz. (15.2 g)
Provenance: Probably Karl Albrecht Frickinger,
Emmering and Munich, 1860s–1888; Daphne
Collection, Victoria, Mahe, and Schaen, Liech-
tenstein, from 1888; [Wolfgang Wilhelm,
Germany, sold 2006]; Josef Hatzenbuehler,
Houston, 2006–9.
Gift of Josef and Brigitte Hatzenbuehler, 2009
(2009.52.1)

Perhaps the most lavish Celtic example to
survive, this imposing ring is constructed of
gold repoussé and has a rhomboid-shaped
bezel supported by an inner wall of gold.
On the bezel are two bearded Janus masks
separated by rams’ heads. A related late fifth-
century B.C. ring from the vicinity of Speyer,
Germany, suggests an approximate geo-
graphic region for the origin of the type.
Celtic goldsmiths admired Etruscan
forms, and this ring was inspired in part by
an Etruscan ring from the early fifth cen-
tury B.C. like one from Vulci in the Muse-
um’s collection. In Etruscan mythology Ani,
the god of the sky, was sometimes depicted
with two faces and is thus equated with the
Roman god Janus, who symbolizes the
change from the past to the future. The
Celts regarded the ram’s head as a sign of
fertility and aggression and evoked it in
the worship of Camulos, the god of war.
Similar imagery was used on a great gold
torque of the first century B.C. from
Franez-lez-Buisenval, Belgium, that is
displayed in the Medieval Gallery in the
same case as this ring.

Torso of a Priestess
Egyptian, reign of Ptolemy I or Ptolemy II,
306–246 B.C.
Limestone, h. 18 1/2 in. (47 cm)
Provenance: [J.-J., Despres, Paris, by 1957];
sale, Sotheby’s, New York, December 10, 2009,
lot 9.
Purchased, Liana Weindling Gift, in memory of
her mother, 2010 (2010.18)

Even with its upper part missing, this is a
beautiful example of a fairly rare type of
nonroyal female image from the time when
Alexander the Great’s General Ptolemy
and his son ruled Egypt. The tightly fitting
sheath worn by this woman is well known
from Pharaonic female representations,
especially of the Old and Middle Kingdoms
(ca. 2649–1640 B.C.), and her long-limbed
body is still close to the dominating ideal
of female beauty of Pharaonic times.
Ptolemaic artistic trends, however, predominate
in the rounded abdomen and the subtly
indicated pubic area. According to the
inscription on the back-pillar, the woman
was called Tegerem. She was the daughter
of a priest and held the priestly position of
“god’s wife” at Sakhebu, a town in the
southwestern Nile Delta.
The Three Graces

Roman, 2nd century A.D., copy of a Greek work of the 2nd century B.C.
Marble, h. 48 in. (123 cm)
Provenance: Said to have been found in Rome in 1892 in via Torre dei Conti 15, near the ancient Forum of Nerva and Vespasian's Temple of Peace; Joachim Ferroni, Rome, until 1909; his sale, Galleria Sangiorgi, Rome, April 1909, lot 566; sold to Hagop Kevorkian, New York; Cesare and Ercol Canessa, New York, by 1915; Canessa sale, Anderson Galleries, New York, March 28, 1930, lot 127; (sold to Joseph Brummer, New York); Alexander Iolas, New York, before 1947; sale, Parke-Bernet, New York, February 25–26, 1966, lot 274; Ophiusaus Collection; on loan to the Metropolitan Museum, 1982–2010.

Sixteen full-size Roman marble copies of this famous group are known today. The Museum’s acquisition is one of the finest and best-preserved examples. The Three Graces—Aglaia (Beauty), Euphrosyne (Mirth), and Thalia (Abundance)—the handmaidens of Aphrodite, are represented as nude young girls standing with their hands on each other’s shoulders, the center figure facing the other two. Large, drapery-covered water jars frame the group. The graceful frieze-like pose is one of the most famous compositions known from antiquity. Where and by whom the scheme was invented is not known, but it was most likely developed in the late Hellenistic period, probably in the second century B.C. It soon became a canonic formula for representing the Graces, appearing in every medium and on every kind of object from mirrors to sarcophagi, and its popularity continued into the Renaissance. The representation derives from the famous classical statue of Aphrodite by Praxiteles at Knidos, in western Asia Minor. Venerable cults devoted to the Three Graces existed throughout the ancient Graeco-Roman world. This sculpture may have originally been placed in a garden or a public building such as a bath. It can be dated to the Hadrianic or early Antonine period by the ovoid form of the base and the molding on its front.
Belt Buckle and Ornamental Plaques

China, Tang dynasty (618–906), 7th century
Gilt bronze inlaid with glass and pearls, silk backing;
1 1/8 x 2 3/8 in. (3 x 5.2 cm)
Provenance: [Montaz Islamic Art, London],
Purchase, The Samuel I. Newhouse Foundation Inc.
Gift, 2008 (2008.299a–d)

Belts embellished with plaques made of various materials were worn in many of the nomadic cultures that roamed the Central Asian steppe in the first millennium B.C. and later. Some were made in China for its northern neighbors; others were fashioned and used domestically, particularly from the fifth to the eighth century, when nomadic confederacies often ruled parts of northern China.

This elegant set is an unusual example of such adornments made using glass, a precious commodity in Tang China that was both produced locally and imported from western Asia. Minute pieces of comma-shaped brown and green glass have been carefully placed into small enclosures defined by thin gilt bronze wires to create images of a bird against a floral background in the rectangular plaques and a flower with four petals in the square one. Tiny seed pearls fill the borders of all the plaques, which were once backed with silk. This extraordinarily rare group is similar to a set excavated in Xi’an in 1992 in the tomb of Dou Jiao (died 646), a member of the Tang imperial family who served as a military officer for his cousin the emperor Taizong (reigned 627–49).

Three Standing Figures

Mexico (Veracruz), 7th–10th century
Ceramic and hematite crystals, h. of each 8 1/2 in.
(21.5 cm)
Provenance: Private collection, Ohio, by 1962; [Huber
Primitive Art, Dixon, Illinois, 1986]; private collection,
Indiana, 1988; [Huber Primitive Art, Dixon, 2008],
Purchase, Andral and Joanne Pearson Gift, and The
Pearson-Rappaport Foundation Gift, in memory of
Andra E. Pearson, 2009 (2009.11–13)

The modern state of Veracruz lies along the
Mexican Gulf Coast, north of the Maya low-
lands and east of the highlands of central Mex-
ico. Culturally diverse and environmentally
rich, the people of Veracruz took part in
dynamic interchanges between the three
regions that over the centuries included trade,
warfare, and migration. During the middle cen-
turies of the first millennium the artistically
gifted Veracruzanos created particularly inventive
ceramic sculpture in diverse yet related
styles. Each of these three standing figures is
unique, but they share many details: the curled
hair (or hats with curls) with traces of white
coloring, the barlike chest ornaments, the pro-
jecting ear ornaments, and the elaborate belts
or loincloths. The wide mouths are open to
display sparkling teeth that have been black-
ened with hematite crystals, which are rare on
Veracruz ceramic figures. The black pupils of
the wide eyes, on the other hand, are a resiny
material called chapapote that is not uncommon
on Veracruz figures. The varying details on the
costumes give the figures an odd appearance of
rank, as if they were performers of some kind
or military men in dress uniform. It is a narra-
tive note unusual among groups of ceramic
figures of this period.
**Seated Buddha Expounding the Dharma**

Sri Lanka, Later Anuradhapura period (750–850), late 9th century
Copper alloy, h. 10 1/2 in. (26.7 cm)
Provenance: Private collection, before 1957 Sri Lanka, after that United States.

This is among the finest of the early bronze Buddha images surviving from first-millennium Sri Lanka. The style is closely associated with the Buddhist kingdom of Anuradhapura, where great monastic complexes (mahavihara) prospered, and communities of monks, both Hinayana and Mahayana, expounded the Buddha’s teachings. This Buddha is seated in a meditative yogic position, gesturing the imparting of Buddha-dharma with his raised hand (vistaka-mudra). The torso is erect and the chest full of breath (prana), signifying the presence of inner life, and the naturalism of the form, aided by the use of inlay (probably rock crystal) in the eyes, adds to the realism. The distended earlobes and the hair, raised in a series of tight curls as textually prescribed, evoke the memory of the Buddha’s renunciation, when he cut off his hair and gave away his princely adornments. The flame-shaped head protuberance (ushnisha) is one of the principal auspicious marks of Buddhahood (lakshana), here denoting his enlightened state. The Buddha wears a single robe, the uttanasanga, the untailed length of cloth worn by monks, drawn tautly around the body to create a highly animated surface rippling with energy beneath the rhythmically articulated folds. The robe is worn off the right shoulder, in the “southern manner” of Sri Lankan Buddhism.

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**The Goddess Durga Staying the Buffalo Demon (Durga Mahishasuramardini)**

India (Himachal Pradesh, probably Chamba), 12th century
Brass, h. 22 1/2 in. (57.2 cm)

A tour de force of medieval metalworking in the northern Indian tradition, this shrine may be linked stylistically to art production of the Chamba kingdom in the western Indian hills. The Chamba Valley has a long and accomplished tradition of casting metal images of deities that is best witnessed in the seventh-century inscribed icons at Brahmr, the ancient capital of Chamba State. In this representation, the Hindu goddess Durga has an abundantly formed figure, and her head is adorned with a high-form chignon with a tripartite diadem set against a large-petaled flower mandala, a signature motif of images from Chamba Valley.
Durga is shown slaying the demon Mahisa, who has concealed his identity in the form of a buffalo. Comprehending his disguise, the goddess slays the buffalo with her trident, whereupon the demon reveals himself in anthropomorphic form and pleads for mercy. This is an ancient and much-favored subject that has been depicted in sculpture since the Kushan period in the second to third century A.D. The combatants are framed by a highly elaborate shrine evoking the temple architecture of Himachal Pradesh: leopards surmount elephants, makaras rise from moldings, and demigods preside in the heavenly heights amid tapering towers and pavilions. The icon is a portable “heavenly palace” in which the epic drama of the precarious victory of order over chaos is enacted for the daily wonderment of devotees.

Game Piece with Three Men Battling a Bear or a Lioness

Northern France, ca. 1125–50
Walrus ivory, diam. 2 3/4 in. (6 cm)

Games of tables, predecessors of modern backgammon (the origins of which can be traced to antiquity), were extremely popular in Europe in the Middle Ages. The checkers, or tablemen, from medieval tables game sets were often decorated with inventive narrative and allegorical subjects. This unusual disk, all that is left from a thirty-piece set of playing pieces, is deeply carved with a scene showing two men struggling with a bear or a feline as another man drives a spear into the creature’s open jaw. Some scholars have identified the scene as an interpretation of the story from the Odyssey in which King Menelaus of Sparta battles the sea god Proteus, transformed here into a bear or a lioness. Several other surviving tablemen depict hunt scenes that also suggest a reliance on the ancient verse of Virgil, Homer, and Ovid for subject matter. This disk belongs to a group of game pieces from different sets that were probably produced in northern France, where there was a continuing interest in classical heroic combat and survival stories.

This tableman, along with several other game pieces and two fine liturgical chalices, is part of a large gift to the Museum from The Salgo Trust for Education.

Processional Cross

Ethiopia (Lasta region), 12th–13th century
Bronze, h. 12 1/2 in. (31.8 cm)
Provenance: Private collection, Germany, 1967
(acquired in Addis Ababa market) to 2007; [Sam Fogg, London].
Purchased, Tanadera Foundation, Daniel and Marian Malcolm, Noah-Sadie K. Wachtel Foundation Inc. and Mr. and Mrs. Paul Ruddock Gifts, 2008 (2008.502)

In the Ethiopian Orthodox Church, proce- sional crosses were commissioned by individual patrons to be given to religious institutions as acts of devotion. Composed predominantly of bronze and cast by clerics using the lost-wax method, each of these crosses is unique. During liturgical processions and services such vener- ated creations were affixed to tall staffs and held aloft to maximize their visual impact. In their formal interpretation of this motif, regional artists have emphasized its identification with the Tree of Life. In this example, the earliest in the Metropolitan’s collection from the Lasta region, the central cross is amplified by a multiplicity of outwardly projecting crosses that suggest organic luxuriance, creating the overall effect of a cross embedded in an intricate arrangement of alternating arched flourishes (though the perforations may have been introduced not only to heighten the intricacy of the silhouette but also to minimize the weight). The complex configuration relates this cross to a processional cross in the Walters Art Museum in Baltimore, but here the design is more elegantly attenuated and the execution is crisper and more sharply resolved.
Embroidery Fragment
Switzerland, late 13th or early 14th century
Silk embroidery on linen plain weave,
13 3/4 x 21 1/2 in. (34.7 x 54.5 cm)
Provenance: Leopold Klink, Saint Gall, Switzerland;
his descendants; sale, Christie, Manson and
Woods, South Kensington, December 4, 2007,
lot 11; [Sam Fogg, London, until 2010],
The Cloisters Collection, 2010 (2010.28)

Portable Mosaic Icon with the Virgin Eleousa
Byzantine, probably Constantinople,
early 14th century
Miniature mosaic set in wax on wood panel
with gold, multicolored stones, and gilded copper
tesserae; some portions restored; 4 3/4 x 3 3/4 in.
(11.2 x 8.6 cm)
Provenance: Private collection, London, by late 1980s;
Gift of John C. Weber, in honor of Philippe de

In the fourteenth century Byzantine artists
developed a new art form: micromosaics
worked in exceptionally tiny tesserae in a
painterly style. These intimate images were
made primarily for use in private devotions,
and few of them survive. The Museum’s micromosaic,
which depicts the Virgin Eleousa, the
Virgin of Compassion, emphasizes the human-
ness of the Christ Child, as he reaches forward
to touch his head to his mother’s cheek. The
Virgin lovingly embraces her son, while her
mournful gaze invites the viewer to contempla-
t his future sacrifice and death.

On the reverse of this mosaic is an inscrip-
tion in a late fifteenth-century Humanist hand
that identifies it as the icon that moved Saint
Catherine of Alexandria to convert to Chris-
 tenity in the fourth century. Such labels attest
to the popularity of micromosaics in the Latin
West, where during the Renaissance they were
often inaccurately dated to the first Christian
centuries. This icon first came to scholarly
attention when it was lent to the Museum’s
2004 exhibition “Byzantium: Faith and Power
(1261–1557)”.

On this rare and highly attractive embroidery
fragment, alternating roundels of white and
yellow enclose beasts and ornamental devices.
Each of the two complete roundels contains a
bird with its wings spread, its feet extended,
and a bough or vine tendril in its beak. In the
adjacent partially preserved medallions are
dragonlike creatures and a knotlike linear orna-
mmental device. The silk embroidery, in remark-
ably well-preserved colors of red, olive green,
blue, yellow, pale pink, and white, mostly
obscures the undyed linen ground, the bottom
edge of which preserves a selvage (the other
three sides have been cut). The areas of loss in
the silk reveal the underdrawing that was applied
to the linen to outline the design before it was
embroidered using satin and stem stitches.
The imagery and the large scale of the bold
design (the roundels are each approximately 8 3/4
inches in diameter) suggest that the embroidery
was intended to be used as furnishing for a
secular purpose.
Head of a Woman

Bohemia, ca. 1405–10
Watercolor on parchment laid down on secondary support,
3 1/4 x 2 1/4 in. (9.3 x 7 cm)
Provenance: Fak collection, Vienna; [Achim Moeller, New York],
private collection, United States; [Adrian Eeles, London],
Purchase, several members of The Chairman’s Council and
Jean A. Bonna Gifts, 1970 (1970.119)

The refinement of the International Gothic Style and
the flowering of the visual arts in Prague at the court
of Emperor Charles IV and his successors are both
apparent in this sheet, which is among the few drawings
of this period to have survived. Most of these drawings
are likely to have once been part of pattern books,
which artists kept in their workshops to provide them
with models for paintings and illuminations. This drawing,
one of the most outstanding of its kind and apparently
unique in its use of color, probably served as a
model for representations of the Virgin. Its style has
been linked to a sheet (now in the Cleveland Museum
of Art) from the so-called Seitenstetten Antiphonary,
made for a Bohemian monastery about 1405, and it
can be attributed to an artist active in the workshop
that produced that manuscript. Its importance as a
relatively precisely attributed early fifteenth-century
drawing is matched by its exquisite beauty.

Attributed to Abu Muhammad ‘Abd al-Qayyum
ibn Muhammad ibn Karamshah al-Tabrizi

Jalayirid Qur’anic Compilation Page

Iraq (Baghdad), ca. 1370
Ink, gold, and gouache on paper; 15 3/4 x 13 3/4 in. (43 x 35 cm)
Purchase, Louis E. and Theresa S. Seley Purchase Fund for Islamic Art and
A. Robert Tawbini Gift, 2008 (2008.31)

The manuscript this folio comes from contains the five suns, or chapters, from the Qur’an that start with the phrase al-hamd li-llah (praise to God). The pages of the manuscript were laid out and decorated in the same way as a complete Qur’an: each page has five lines of beautiful muhaqqaq script outlined with brush-applied gold, rosettes mark the end of each verse, and bands of illumination indicate the start of each chapter. Folios from the manuscript are now dispersed, but the name of the calligrapher, Abu Muhammad ‘Abd al-Qayyum ibn Muhammad ibn Karamshah al-Tabrizi, is given in the colophon on a page in a private collection. The colophon does not provide the date of the manuscript or the name of its patron, but the style of the illumination and calligraphy is comparable to that in Qur’ans made for Mamluk patrons in the late fourteenth century and in slightly later copies made for the early Timurid rulers. The manuscript is thought to have been commissioned by a member of the Jalayirid royal family, probably Shaykh Uways, who reigned from 1356 to 1374 and had a capital at Baghdad.
of important temples and monasteries. The only other known Tibetan shaffron with truly notable decoration is also in the Metropolitan Museum. That piece is worked in a completely different manner, however, with a textile-like pattern in gold and silver damascening on its flat iron plates.

Attributed to the workshop of Ghaybi al-Tawrizi
Active in Tabriz and Damascus, mid-15th century

Tile Panel
Probably Syria (Damascus), ca. 1430
Stonepaste molded and painted under a transparent glaze, complete panel 45 x 45 in. (114.3 x 114.3 cm)
Provenance: Hapog Kevorkian, New York; Maa'n Z. Madina and Marilyn Jenkins-Madina, New York, until 2009,
Gift of Prof. Maa'n Z. Madina and Dr. Marilyn Jenkins-Madina, 2009 (2009.59.2)

This set of sixteen ceramic tiles comes from a square panel that decorated the interior of a building, perhaps the mosque and tomb complex of Ghars al-Din al-Khalil al-Tawrizi (died 1423) in Damascus, which contains tiles of a similar style. The blue and white palette, flower sprays, and composite scrolls of this panel and others from the tomb are thought to reflect the popularity of Chinese ceramics and decorative motifs in Syria in the fifteenth century. They were probably made by the workshop of Ghaybi al-Tawrizi, whose name is written on some of the tiles still in situ. The suffix al-Tawrizi indicates that Ghaybi, like Ghars al-Din, was originally from the city of Tabriz in northwest Iran. He must have trained in Tabriz, a noted ceramic center, before moving to Damascus in the early fifteenth century and finally settling in Cairo, where additional tiles signed by him or his workshop have been found. An ewer also in the Museum’s collection and a tile panel from the mosque of Sayyida Nafisa in Cairo signed by Ibn al-Ghaybi are evidence that Ghaybi’s son continued in the trade.

Forehead and Poli Plate from a Shaffron
Tibet, 15th–18th century
Iron, gold, and silver; 16 1/4 x 5 3/4 in. (41.3 x 13.7 cm)
Provenance: Friedrich Spühler, Potsdam.
Purchase, Arthur Ochs Sulzberger Gift, 2008
(2008.281)

Most of the surviving Tibetan shaffrons are purely functional pieces of armor with minimal decoration. This outstanding example is one of the few exceptions to that rule. It is made up of two plates from the center of a shaffron, or head defense, that must originally have been part of an extremely elaborate set of horse armor belonging to a high-ranking Tibetan or Mongolian nobleman. It is the only known shaffron decorated in this style, with dragons amid scrollwork pierced, chiseled, and engraved on the thick iron ground and damascened in gold and silver. The same motifs, techniques, and materials are often seen (although usually on a thinner iron ground) on Tibetan saddle plates, ritual objects such as censers, and luxury items such as pen and cup cases and the reinforcing straps found on the entrance doors.
Attributed to Khach’atur of Khizan
Armenian, active 1434–55

**Four Gospels in Armenian**

Armenia, 1434–35
Tempera and gold leaf on paper; stamped leather binding; 11 1/8 x 7 3/4 x 3 1/4 in (28.1 x 19.4 x 8.5 cm)

Illuminated manuscripts are among the finest works of Armenian art, for the “Word” as recorded in the Bible has been the focus of veneration in the Armenian Church since its founding in the early fourth century. During the fifteenth century in the region of Khizan, near Lake Van, Armenian artists developed a dramatic style to illustrate the narrative of the gospels. Among the greatest of those artists was Khach’atur of Khizan, the probable illuminator of this gospel. Following the Armenian tradition, these gospels’ eleven surviving narrative images are grouped as a unit before the canon tables at the beginning of the text. The initial images of the Nativity of Christ and the Presentation in the Temple (illustrated here) are vividly colored, while those that follow display dramatically posed figures against the plain ground of the paper. In the Nativity scene Christ’s future death is evoked by his shroud-like dress and the manger’s rectangular red form, which suggests the porphyry slab on which, according to tradition, he was anointed for burial. Of the Evangelist portraits that marked the opening of the four gospels, those of Matthew and Luke survive.

In modern times, Arshile Gorky would identify the Khizan style as an influence on his development as an artist.

**Chalice**

Central Europe, 1462
Silver, gilded silver, filigree enamel, and pearls; h. 8 1/8 in. (21.5 cm)

Beginning in the mid-1400s, central European goldsmiths adopted a type of enameling that effectively became a regional trademark. In their work, spiraling filigree wires in floral patterns are set against richly colored, transparent enamel glazes. The same formula was used for more than a century to embellish a wide range of objects, from chalices and crosses to drinking cups and belts. A number of the chalices bear the name of the donor or the coat of arms of the family for which they were made; this one, remarkably bears both a relatively early date, 1462, and the name Nicolas Cynowec, a donor about whom nothing is known. Related chalices are found in cathedrals and parish churches, as well as museums, in present-day Hungary, Austria, Czech Republic, Slovakia, Poland, and Germany.

This chalice is one of two that are part of a large group of Hungarian works of art given to the Museum by The Salgo Trust for Education. They join another example that was a gift of J. Pierpont Morgan to make the Metropolitan the only American institution to possess such a rich array of filigree enameling.
Gerard David
Netherlandish, ca. 1455–1523

Studies of Ten (?) Heads and Two Ears;
Studies of Three Figures and a Head

Ca, 1495–98
Metalpoint on prepared paper, black chalk (verso);
5⅜ x 3⅛ in. (13.3 x 9.5 cm)
Provenance: Philipp Dräxler (or Drächler) von Carin
(1797–1874), Vienna; Josef C. von Klinkiouch
(1822–1889), Vienna, 1874; his sale, C. J. Wawra,
Vienna, April 15, 1889, lot 469; Moritz von Kuffner
Purchased, Lila Acheson Wallace Gift, 2008 (2008.368)

No more than ten drawings are known by Gerard David, the last great early Netherlandish painter, by whom there are more paintings in the Metropolitan than in any other collection in the world. Most of David’s drawings are executed in metalpoint on prepared paper. Some, like this one, are inscribed with numbers in a fifteenth- or sixteenth-century hand that probably record their original order in the sketchbook to which they must have belonged, and they show the same damage, probably caused by humidity, in the lower half of the sheet. Unlike earlier Northern artists, David used the stylus in a loose manner, and the liveliness and freshness of observation strongly suggest that this drawing was made directly from life. None of the heads appears in any of David’s known paintings, but certainly it was sketches of this kind that allowed him to imbue the figures in his painted works with striking realism and profound humanity. The figure at the right in the recently discovered sketches in black chalk on the back of the sheet is preparatory to one of David’s major paintings, The Playing of the Corrupt Judge of 1498 in the Groeningemuseum, Bruges.

Circle of Hugo van der Goes
Netherlandish, active by 1467, died 1482

Portrait of a Man

Ca, 1470–75
Oil on paper laid down on wood, 8¼ x 6½ in.
(22.2 x 16.5 cm)

The extraordinary quality and condition of this keenly affecting portrayal of an old man place it among the finest examples of early Netherlandish portraiture. Furthermore, paintings in the fragile technique of oil on paper laid down on wood rarely survive. Rather than being cut down from a larger composition, the tightly edited image was probably planned as an independent portrait. The painter may have found it practical to continue to work up in paint a likeness that he had already begun as a drawing on paper.

Closely observed and meticulously rendered in the manner of early Netherlandish painting, this portrait also conveys a psychological intensity and objective realism that relate it to the work of Hugo van der Goes. In its subtle illumination and attentive modeling, it is similar to male faces in Hugo’s religious works, especially the Monteforte and Portinari altarpieces of about 1470 and 1473–78. Indeed, the costume of the sitter—a purple robe with a fur collar and a deep green chaperon, or hat, with trailing cornets at the sides—dates to about 1470–75. Independent portraits by Hugo are extremely rare, and further investigations will help to situate this splendid example in its proper place within the context of Netherlandish portraiture. mwa

Workshop of Friedrich Brunner

Gathering Manna

Germany (Munich), 1479–99
Pot-metal glass, vitreous paint, and silver stain;
22⅝ x 21⅛ x ⅜ in. (57.2 x 55.7 x 1.3 cm)
Provenance: Cemetery Church of Saint Salvador, Munich, until ca. 1860; [Sibylla Kummer-Rothenhüsler, Zurich, 1860s]; sold to Werner Coninx, Zurich, sale, Koller West, Zurich, December 5, 2007, lot 5626; [Barbara Giesicke, Badenweiler, Germany, sold 2010].

According to Exodus 16, manna, or small sweet cakes, fell miraculously from heaven to provide
the Israelites with sustenance during their flight through the desert from Egypt into Canaan. The scene here is witnessed by Moses, who stands at the lower left holding the staff entrusted to him by God on Mount Sinai. Behind him is Aaron. The well-preserved panel came from a window in the Church of Saint Salvator in Munich, which served as the funerary chapel for the nearby cathedral. The glass was produced by the accomplished workshops of Friedrich Brunner and formed part of an extensive glazing cycle that was completed by 1499. The animated figures, individualized countenances, and densely populated compositions are stylistically very close to the work of the contemporary Munich panel painter Jan Polack. The panel was removed from the church around 1906; the rest of the stained glass remained in situ and was largely destroyed during World War II.
Hans Wertinger
German, died 1533

**Paten with Abraham and Melchizedek**

**Southern Germany, 1498**
Free-blown glass with paint and metallic foil; diam. 14 1/2 in. (36.9 cm), d. 1 1/4 in. (4.2 cm)
Provenance: Bishopric of Freising, Germany, until 1803; Princes of Oettingen-Wallerstein, Harburg Castle, Germany, 1823–2008.
The Cloisters Collection, 2008 (2008.278)

This large shallow dish, dated 1498 and bearing the arms of the city and the bishopric of Freising, accords with a cathedral document of the previous year recording the receipt of a glass paten executed by the painter Hans Wertinger. Stylistically the painting of the paten is close to that of a large altarpiece devoted to Saint Sigismund also produced by Wertinger for the cathedral at Freising. Represented is the patriarch Abraham, freshly victorious in battle, meeting the king and high priest Melchizedek, who at once gives Abraham bread and wine, blesses him, and takes a tenth of his booty. Melchizedek, wearing Episcopal robes and a crown, kneels before Abraham and holds a chalice and a paten with a loaf of bread resting on it, clearly placing the scene in a Eucharistic context. The complex composition and the technical virtuosity of the reverse glass painting are unprecedented. The city in the background is recognizable as Landshut, whence Wertinger came.

Gerard David
Netherlandish, ca. 1455–1523

**Christ Blessing**

**Ca. 1500–1505**
Oil on wood, 4 1/4 x 3 1/2 in. (12.2 x 8.9 cm)

This highly spiritual and exquisitely rendered miniature painting is a newly discovered work by Gerard David, the leading master of late fifteenth- and early sixteenth-century Bruges. The image was adapted from Byzantine icons brought to Flanders in the fifteenth century and made popular through copies by David and his predecessor Hans Memling. Different from the Byzantine models is the freshness of observation evident in Christ’s physiognomy and the delicate articulation of the hands, which were based on David’s metatypograph studies after life.

David worked as both a panel painter and a manuscript illuminator. Such tightly cropped images of Christ were a standard feature in illuminated Books of Hours, where they often accompanied the “Salve sancta facies” prayer. Around 1500 David produced several diptychs of the Virgin and Child and a Christ Bidding Farewell to His Mother that are similar in scale and treatment to this Christ Blessing. The arresting psychological presence of all of these images was intended to intensify the contemplative experience of the viewer, especially when such tiny personal icons were handheld as inspiration for the recitation of daily prayers.
Andrea Briosco, called Riccio
Italian, 1470–1532

**Oil Lamp**

Padua, ca. 1515
Bronze, h. 9½ in. (24.5 cm)
Provenance: Baron James de Rothschild, Paris, by 1885; Baron Gustave de Rothschild; Baron Robert de Rothschild, by descent in the Rothschild family, Switzerland; (Christie’s, London).
*European Sculpture and Decorative Arts Fund, 2009 (2009.58)*

Riccio, the artistic voice of the High Renaissance in Padua, specialized in bronze. In the course of composing the monument that was his masterwork, the Paschal Candlestick of 1507–16 in the Basilica of Sant’Antonio, he brought superlative technique and a familiarity with classical motifs to a host of bronze statuettes and decorative utensils. This lamp, cast by the lost-wax method and takes the shape of an ancient galleon whose decoration combines imagery from land and sea. Riccio rotated his wax model on a stick, using a wooden tool to bestow deft, delicate touches to the arrangement of arcs responding to arcs that occupies space so commanding. The metal shows few signs of tooling after the casting. The two tapered friezes on either side display children sporting with rams, and a large beaded mask terminates the lid above the vessel’s stern.

Known as the “Rothschild lamp,” this is probably the latest of three surviving lamps by Riccio, preceded by the “Cadogan lamp” in the V&A in London and the “Morgan lamp” in the Frick Collection in New York. The Museum’s lamp, retaining its lid and legs, is the most complete. It was perhaps conceived as a gift to one of Riccio’s erudite Paduan patrons.
Lucas van Leyden
Netherlandish, ca. 1494–1533

**The Archangel Gabriel Announcing the Birth of Christ**

1520s
Pen and brown ink with traces of squaring in black chalk, 8¼ x 6¼ in.
(21.1 x 16.5 cm)
Provenance: Sale, Christie’s, London, June 12, 2005, lot 208, private collection, [Sotheby’s, New York].

Lucas van Leyden, who may be considered the first major North Netherlandish artist, built his international fame almost exclusively upon his work as a printmaker. Although his drawings are rare—not even thirty are accepted today—almost all of them count among the highlights of sixteenth-century Netherlandish art. A recent and unexpected addition to Lucas’s small drawn oeuvre, this drawing complements one of comparable size and technique in the Kupferstichkabinett, Berlin, that depicts the Virgin looking up in surprise at hearing the archangel’s message. Both were presumably made as designs for stained glass windows. In these drawings Lucas married the monumentality of figures he admired in contemporary Italian art with a drawing style that is thoroughly Northern—a rich and subtle pattern of lines, hatchings, and cross-hatchings that lends great plasticity to the figures.
Andrea del Sarto
Italian, 1486–1530

Study for the Head of Julius Caesar

Ca. 1520–21
Red chalk, 8 1/2 x 7 1/4 in. (21.5 x 18.4 cm)
Partial and Promised Gift of Mr. and Mrs. David M. Tobey, 2008 (2008.367)

A recent discovery due to George R. Goldner, curator of drawings and prints at the Metropolitan, this drawing has been identified as Andrea del Sarto’s study for the main figure in his monumental fresco *The Tribute Presented to Julius Caesar in Egypt*, painted in 1521 in the salone, or great hall, at the Villa Medici in Poggio a Caiano, near Florence. The drawing, executed in Sarto’s favorite medium of red chalk, offers a precise portrait of Julius Caesar, based on the design of marble busts or coins representing the Roman emperor that were widely known during the Renaissance. The artist’s actual source may have been either an antique or a fifteenth-century Florentine work. Caesar’s profile and especially his long aquiline nose were carefully drawn with a fine, relatively continuous outline, then reinforced, while the rest of the head is more freely executed, with softer contours and delicate internal modeling. The faint exploratory lines along the profile, especially the nose, attest to the artist’s concern for getting these features right. Commissioned by Pope Leo X and his half-brother Cardinal Giulio de’ Medici, the fresco cemented Sarto’s position as the leading painter in Florence, soon after he had returned from his visit to the French court in 1518.
Guidobaldo II della Rovere, Duke of Urbino

Italy, ca. 1580
Oil on copper, frame of gilded copper; frame 7 3/4 x 4 3/4 in. (19.1 x 12.5 cm)
Inscribed on reverse: GUIDOBAVDVS URBV. DVX
Provenance: Commissioned by Francesco Maria II della Rovere (1548–1631), duke of Urbino, by inheritance to his granddaughter Vittoria (1622–1674), grand duchess of Tuscany; by descent to the grand dukes of Tuscany, Florence, sale, Christie’s, South Kensington, London, February 22, 1976, lot 26, [Altomani & Sons, Milan].

This commanding miniature captures the mature likeness of Guidobaldo II della Rovere (1514–1574), duke of Urbino, painted some two decades after he received the Order of the Golden Fleece, which hangs from a jeweled ribbon around his neck. His aristocratic pose and rich civilian dress belie the fact that Guidobaldo was a professional soldier (condottiere) who maintained his state by hiring out his services as a military commander (alluded to by the armor and batons of command behind him). Doubtless copied from a larger portrait on canvas, this was one of a series of twelve miniatures on copper portraying members of the della Rovere family that Guidobaldo’s son Francesco Maria II commissioned in about 1580. The miniatures had matching gilded frames, each inscribed on the reverse with the subject’s name and title. Neither the identity of the painter nor the fate of the other miniatures, which passed by inheritance into the Medici collection in Florence, is known.

This fine portrait enhances the Metropolitan’s display of Renaissance parade armor by Filippo Negrolti of Milan. The Museum possesses a dolphin-shaped right shoulder defense from the same Negrolti armor as the helmet and breastplate illustrated in Guidobaldo’s portrait.

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Powder Flask

Germany, ca. 1575
Iron, gold, textile; diam. 3 1/2 in. (9 cm)
Gift of Bernice and Jerome Zwanger, 2008 (2008.638.1)

Hunting equipment made for the Saxon court was among the most splendid in Europe. No exception, this powder flask is a virtuoso masterpiece of Renaissance iron chiseling fully in keeping with the sophisticated tastes of its owner, Prince-Elector August I of Saxony (ruled 1553–86), founder of the Dresden Kunstkammer. The flask’s body is embossed in high relief with five medallions. The scene in the center medallion, representing Abraham’s sacrifice of Isaac, is based on a woodcut illustration by Jost Amman in a Bible published in Frankfurt in 1572. The surrounding medallions enclose the arms of Saxony and of Denmark, the AA monogram of August and his wife, Anna of Denmark, and crossed swords, the arms of the archmarshal of the Holy Roman Empire, the exalted post held by the ruling duke of Saxony. Etched on the back of the flask is a pelican in her piety. August collected a number of works in chased iron, including rapiers, matching daggers, and at least two other flasks like this one but with different biblical scenes in the center medallions and different etched motifs on the back (one is in the Philadelphia Museum of Art, the other in a private collection).
Possibly Hernando Solis
Spanish, active late 16th century

**Beaked Ewer (Jarro de Pico)**

Spain (Valladolid), late 16th century
Silver, parcel-gilt; h. 7 ¾ in. (19.4 cm)

A luxury utensil of near-mythic status, the *jarro de pico* was the quintessential domestic object of the so-called golden age of Hispanic silver. These ornately beaked ewers, intended for hand washing at the tables of the wealthy, typically meld elements of Renaissance style with the geometrically conceived forms of the Philip II and Philip III periods, or the last half of the sixteenth and early part of the seventeenth century. In the *jarro de pico* the austerity of the ewer’s turned body is offset by the powerfully modeled detail on the spout, which is often reminiscent of the grotesque designs popular in Renaissance Italy. The sculptural vigor of this ewer’s spout, in the form of a bearded man with a foliate crown and pointed animal’s ears, contrasts with the sleekly functional, almost ergonomic form of the flamboyant handle, which features a spiky curve at its base and an unusually prominent thumb scroll that extends its height. The purity of the body is accentuated only by gilded horizontal bands and moldings.

Inside the foot of this *jarro de pico* are a mark bearing the arms of the city of Valladolid and a partial mark that has been tentatively identified as that of the silversmith Hernando Solis.

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**Futuh al-Haramayn**
*(Description of the Holy Cities)*

Probably Uzbekistan (Bukhara), 16th century
Ink, opaque watercolor, and gold on paper; 9 3/4 x 6 3/4 in. (24 x 16.5 cm)
Purchase, Patti Cadby Birch Gift, 2009 (2009.343)

The *Futuh al-Haramayn* explains the rituals of the pilgrimage (*hajj*) all Muslims must complete once during their lifetime and describes the holy sites they can visit in the cities of Mecca and Medina. The text was written by Muhi al-Din Lari, completed in India in 1505–6, and copied many times afterward with a standard set of illustrations—bird’s-eye views of the monuments and sites with labels for the reader. Most known copies were made in Mecca during the sixteenth and seventeenth centuries, but the book was also popular in Turkey and India. This is the first copy thought to have been made in Bukhara.

All copies of the *Futuh al-Haramayn* include a painting of the Kaaba, the monument at Mecca to which all Muslims pray, shown here as the black-shrouded rectangular structure at the center of the domed arcade representing the sacred enclosure called al-masjid al-haram. Two details indicate that the manuscript must have been painted in the late sixteenth century: the first gate into the enclosure is labeled “blocked” (*sadda*), thus reflecting the closing of this gate sometime between 1569 and 1573, and there are seven minarets, thus including the one added by the Ottoman sultan Suleyman in 1565–66.
Hunters in a Landscape

England (probably London), ca. 1575–95
Wool and silk, 5 ft. 10 3/4 in. x 15 ft. 1/4 in. (1.8 x 4.6 m)

This extremely rare hanging combines an exquisitely well-preserved palette with the distinctive long and narrow format of a wainscot tapestry. In a style sixteenth-century Flemish weavers called "English fashion," it was intended to hang between the cornice and the dado of a wood-paneled room. The tapestry is attributed on stylistic, iconographic, and technical grounds to Flemish weavers who sought refuge from the religious tumult of the era by relocating to England, probably London. The tapestry is notable for its remarkable use of color in the construction of forms and the effects of light and cast shadow. The idyllic landscape contrasts vignettes of pastoral relaxation with a hunting scene flanking a central moated building. In the magpie spirit that circumstances demanded of them, rather than working from a brand-new design, the weavers artfully assembled the elements of the tapestry cartoon around a reused design source: the central manor house takes its inspiration from a woodcut representing King Solomon’s palace by the Swiss artist Jost Amman.
Cross-Hilt Sword

England (London) and Germany (Solingen), 1575-1625
Iron, silver, wood, copper alloy, steel, and gold:
overall l. 39¼ in. (99.7 cm), blade l. 30¼ in. (76.8 cm),
wt. 2 lbs. 6½ oz. (1.09 kg)
Provenance: Private collection.
Purchased, Arthur Ochs Sulzberger Gift, 2010
(2010.165)

This rare and finely made sword comprises a silver-decorated cross-hilt by a London silversmith or cutler and a richly etched and gilded blade by the bladesmith Clemens Horn of Solingen, Germany. It represents a style that was fashionable in England in the early seventeenth century and is associated with the court of King James I. Related examples include swords made for the king himself and for his sons, Charles and Henry, Prince of Wales. The extensive and accomplished figural designs on the hilt rank this sword among the very best examples of the style. The iron pommel and cross-guard are covered with inset silver plaques or friezes decorated with miniature masterpieces of relief sculpture showing putti riding long-necked sea monsters and dolphins through the waves. Further research may eventually connect this sword with one of the royal cutlers—such as Robert South, John Crockecke, Thomas Cheshire, and Nathaniel Mathew—who are known to have made or supplied similar swords to the royal family and other English noblemen of the period.

DLR
Annibale Carracci
Italian, 1560–1609

Saint John the Baptist Bearing Witness

Bologna, ca. 1600–1602
Oil on copper, 21 ¼ x 17 ¼ in. (54.3 x 43.5 cm)
Gift of Fabrizio Moretti and Adam Williams, in honor of Everett Fahy, 2008 (2009.252)
Together with Caravaggio and Rubens, Annibale Carracci was one of the creative geniuses of Baroque painting. In addition to his achievements as a painter of fresco cycles and altarpieces, he launched the vogue for carefully constructed landscapes in which nature is transformed by the imagination into an idyllic setting for biblical or mythological stories. The subject of this one is based on John 1:29: "The next day John seeth Jesus coming unto him, and saith, Behold the Lamb of God, who taketh away the sin of the world."

This beautifully preserved work was described by Annibale’s biographer, Malvasia, in 1678, when it was in the famous Farnese collection in Parma. It seems to date to about 1600–1602, when Annibale was fascinated by Roman sculpture, as is evident in the figure of Saint John the Baptist. Annibale sometimes employed assistants to realize his ideas, and some scholars have suggested that this picture may have been painted by Francesco Albani, who assumed a dominant role in Annibale’s workshop after about 1604 and who later painted versions of the theme. None of Albani’s paintings, however, attains the quality of this one.

Jacob de Gheyn

Netherlandish, 1565–1629

**Studies of a Saddled Horse and a Horse with a Boy Astride; Study of a Bean Plant**

Ca. 1603

Pen and brown ink, with green and brown watercolor and gray wash on verso; 7 × 11 1/4 in. (17.7 × 28.7 cm)

Provenance: Abraham van Broyel, Amsterdam: his sale, Amsterdam, October 30–, 1758, lot 498; Michiel Dudaan, Rotterdam: his sale, Rotterdam, November 3–, 1766, album L, lot 54; Johann Goll van Franckenstein, Amsterdam: Johann Goll van Franckenstein Jr., Amsterdam, 1785–1821; possibly his son, Hendrik Pieter Goll van Franckenstein, Amsterdam, 1821–32; possibly his sale, Amsterdam, July 1, 1833, album 7, one of lots 45–52, descendants of Olivier de Prat, "Hôtel Allèret," Fontainebleau: sale, Osenat, Fontainebleau, October 21, 2007, lot 43; [Bob P. Haboldt, Paris].

Purchase, Bequest of W. Godfrey Beatty, by exchange, Harry G. Speirling and Frits and Rita Markus Funds, Sally and Howard Lebow Gift, and Mrs. Howard J. Barnett Gift, 2008 (2008.240a, b)

One of the best Dutch engravers active in the circle of Hendrick Goltzius, Jacob de Gheyn is also recognized as one of the great Dutch draftsmen of his time. This double-sided study sheet, which has only recently resurfaced, exemplifies the artist’s careful and sensitive observation of nature, as well as his virtuoso drawing technique, which was rooted in his training as a printmaker. Studies of the same horse are found on two other drawings: one in Amsterdam (Stichting P. en N. de Boer) and the other in Paris (École Nationale Supérieure des Beaux-Arts). The latter sheet also bears sketches related to a print dated 1603, which provides an approximate date for the Museum’s drawing.

The provenance of this sheet can be traced back to several of the most outstanding eighteenth-century Dutch collectors of drawings. One of them wrote the words "Keer Om" (Turn over) at the lower left to point to the study of a bean plant on the back, one of the rare examples of watercolors by De Gheyn.
Valentin de Boulogne was the greatest French follower of Caravaggio and one of the outstanding artists in seventeenth-century Rome, where he spent his entire career. He died relatively young, at the peak of his fame, leaving few works. His most frequent subjects are scenes of merriment, with music making, drinking, and fortune-telling. This figure, a soldier of fortune singing a love madrigal that is unique in Valentin’s work, may be emblematic of “Amador” (Spanish for “Lover Boy”), the sobriquet the artist took when, in 1624, he joined the society of foreign artists in Rome known as the Bentvueghels (Birds of a Feather). The picture is painted with a directness and vividness for which the only parallel is in the early work of Velázquez. It belonged to the prestigious collection of Cardinal Mazarin, minister to Louis XIV and one of the great collectors of the seventeenth century.

**Shirt of Mail and Plate**

*India and Iran, plates dated AH 1042 (1632–33)*

Iron, steel, gold, leather; h. 31 in. (78.8 cm); wt. 23 lb. 10 oz. (10.7 kg)


*Purchase, Arthur Ochs Sulzberger Gift, 2008 (2008.245)*

Six iron plates manufactured in India in the early seventeenth century cover the front and sides of this exquisite armor. The plates are decorated with two-color gold incised through to the dark oxidized iron ground with Qur’anic inscriptions in elegant calligraphy entwined with delicate foliate scrolls. An engraved inscription on the inside of the right breastplate identifies the armor as a gift of Sayf Khan, a high-ranking Mughal prince and military official at the court of Shah Jahan, who ruled from 1627 to 1658. Two additional inscriptions inside the plates record valuations assigned to the armor in the later years of Shah Jahan’s rule, confirming that the armor was indeed the emperor’s. The plates were at some unknown time fitted into a mail shirt that may date as early as the fifteenth century and is possibly of Iranian origin, produced in the territory ruled by the Ak Koyunlu or White Sheep Turks. Its thick, double-riveted rings are stamped with many of the ninety-nine names of God. The plethora of inscriptions had a talismanic value, as did the fish-shaped buckles at the center.

Arguably one of the most beautiful surviving Mughal armors, this is also among the earliest dated examples and the only one that can be directly associated with Shah Jahan.
Maternity Figure

Nigeria, Mbembe peoples, 17th century
Wood, h. 38 1/2 in. (97.8 cm)
Provenance [Hélène Kamer, Paris, 1973–74];
private collection, Japan, 1974–2010; [Christie’s,
Paris, 2010].
Purchase, 2010 and 2008 Benefit Funds, Laura G.
and James J. Ross, David and Holly Ross,
Noah-Sadie K. Wachtel Foundation Inc. and

This spectral relic of a maternity figure was
carved hundreds of years ago by an Mbembe
artist working at the confluence of two major
sculptural traditions—those of Cameroon and
Nigeria. It is one of only a dozen Mbembe
works created as early as the seventeenth
century, making them the oldest wood sculp-
tures to have survived south of the western
Sudan. Each of these figures appears to have
originally been an integral part of a mono-
mental carved drum positioned at the epicen-
ter of Mbembe spiritual life. The exposure of
the surviving examples to the elements over
extended periods of time has resulted in
intensive weathering, which has become a
dramatic dimension of their aesthetic. A great
deal of detail still remains intact throughout
the composition of this figure: the fingers
melt fluidly into the knees, the ears are crisply
outlined, the deep eye sockets create a com-
manding gaze, and an expression of contem-
plative introspection remains apparent. A
synthesis of intense rawness and quiet poetry,
this icon interprets the fundamental relation-
ship between mother and child in a highly
original way. The placement of the child hor-
izontally across the mother’s torso, with its
legs wrapped around her body, emphatically
underscores their profound connection.

Al
Kano Einō
Japanese, 1631–1697

One Hundred Boys
Edo period (1615–1868), 17th century
Pair of six-panel folding screens: ink, color, and gold on paper;
each 3 ft. 8 5/6 in. x 9 ft. 3 in. (1.1 x 2.8 m)
Provenance: [Unknown dealer, Kyoto]; [Leighton R. Longhi, New York, 2008];
Purchased, Lila Acheson Wallace Gift, Mary and James G. Wallach
Foundation Gift, Gift of Dr. Mortimer D. Sackler, Theresa Sackler
and Family, and Dodge Fund, 2009 (2009.260.1, 2)

Kano Einō succeeded his father, Sansetsu, as the third head of the Kyoto-based branch of the preeminent Kano family workshop. The House of Kano served as official painters to the imperial and military elite for more than four centuries. In addition to excelling in the family style, Einō is widely known as the author of History of Painting in This Realm (Honchō gushi), the first major history of painting written in Japan. His text, based on drafts by his father, was heavily influenced by Chinese histories of the subject, reflecting a continental bias that is also evident in his and other Kano artists’ paintings. While the fecund theme of these handsome small-format screens, One Hundred Boys, first appeared in China during the Song dynasty (960–1279), they are indebted to prototypes from the later Ming dynasty (1368–1644), when the subject also appeared widely on ceramics and other decorative arts objects. The detail, variety, and sheer number of figures, executed in fine-quality pigments, indicate that the family who commissioned these screens was aristocratic. The signatures and red intaglio seals appearing in the corners of the screens read, respectively, “painted by Kano Nuida-no-Suke Einō” and “Sansetsu.”

sk
Zhong Kui with Demons

China, Ming dynasty (1368–1644), 17th century
Bamboo, h. 4 1/4 in. (12.4 cm)
Provenance: Mr. and Mrs. Gerald Hawthorne, London, until 2008; sale, Christie’s, Hong Kong, December 3, 2008, lot 2345.

The theme of Zhong Kui, found in both painting and the decorative arts, is often traced to a poet of the Tang dynasty (618–906) who passed the challenging civil service examinations but was banned from the court due to his disfigured appearance. He committed suicide, but later returned from hell to protect one of the Tang emperors from the demons who were haunting his sleep. He is thus popularly known as “the demon-queller,” a protector against evil. In this amusing carving Zhong Kui sits on a recumbent demon under a gnarled pine tree. A kneeling attendant offers a glass of wine, an additional demon stands behind Zhong Kui and cleans his ear, and two others push and pull a reluctant deer toward the semi-mythical figure.

The Chinese art of bamboo carving flourished during the sixteenth and seventeenth centuries, particularly in the area around the city of Shanghai. Bamboo ornaments like this one, as well as scholarly implements such as brush pots and brush rests, were produced for the literati, the wealthy, and well-educated merchants. The quality of the carving and the skillful use of the natural shape of the bamboo to create a complicated group of figures help date this piece to the seventeenth century.
**Pair of Flower Style Doors**

India, 17th century
Wood, 73 x 30 in. (185.4 x 76.2 cm)

The flower style associated with the height of Mughal aesthetics and refinement finds expression in this pair of carved wood doors. The depiction of complete flowering plants, carved in low relief and placed in a symmetrical arrangement, is the hallmark of this style, which had its genesis in the reign of the Mughal emperor Jahangir (1605–27). In accordance with their patrons’ interests, artists of this period studied European herbaria, borrowing the techniques of combining front and side views and infusing the petals and leaves of the plants with a sense of movement. During the reign of Jahangir’s son Shah Jahan (1627–58), and especially from the 1640s on, the plant studies were transformed into decorative motifs, arranged in rows to cover textiles, objects, and architectural spaces. As they were incorporated into stylized, symmetrically balanced compositions like those on the carved dadoes and inlaid panels at the Taj Mahal, the plants lost their botanical specificity.

The use of wood was limited in Mughal architecture, and little of it remains. These doors are thus rare survivals of a tradition known through only a few other examples, including a pair of similar doors in the David Collection, Copenhagen.
Fa Ruozhen
Chinese, 1613–1686

**Cloudy Mountains**

China, Qing dynasty (1644–1911), 1684
Hanging scroll; ink and color on silk; 54 3/4 x 27 1/4 in, (138.5 x 69.5 cm)
Provenance: Private collection, Japan; sale, Christie’s, Hong Kong, November 29, 2009, lot 833.
Purchase, The Vincent Astor Foundation Gift, 2010 (2010.54)

Fa Ruozhen is known for his fantastical mountainscapes permeated with clouds. This imposing landscape, painted in 1684 when the artist was seventy-two years old and still in his prime, is an exceptionally well-realized composition by this important scholar-artist of the early Qing dynasty. While most of Fa’s paintings are on paper, this work is executed on silk, which suggests that it was intended for an important recipient. Paintings by Fa are rare and seldom come on the market. This handsome piece fills a gap in the Museum’s collection and enhances its outstanding coverage of the seventeenth century—one of the most creative eras in Chinese painting.

Like a great cumulonimbus cloud, the landscape billows upward in roiling layers of earth punctuated by misty vales harboring half-concealed groves of trees. The composition is conceived in the classic “three distances” manner, with foreground trees and piled-up boulders giving way to a ridge line in the middle ground that is in turn overshadowed by distant rugged peaks. But Fa flattened forms and compressed distances to maximize the verticality of his restless landscape. Aided by the stream that meanders through the mountains, the judiciously placed passages of mist and cloud sustain the illusion of separation between the three distances, giving depth and mass to the agitated outcrops.

MKH
and bridge. Because its label is lost and no comparable seventeenth-century viol has yet come to light, dating this instrument and attributing it to a particular maker or workshop is difficult. The date 1640–65 is based on construction details and decorative style. The viol’s top is assembled from five bent staves, instead of a carved single board, and the ornamental carnation inscribed with a hot needle just below the fingerboard imitates embroidery patterns fashionable in England about 1660 and after. Furthermore, the portrait of a young man that decorates the viol’s finial, or head, is intriguingly similar to one in The Yarworth Collection, a still life commissioned in 1665 (Castle Museum, Norwich, England).

Attributed to Rai Kalyan Das, known as Chitarman II
Indian, active 1715–60

Nawab Muzaffer ‘Ali Khan on Horseback
India, ca. 1730
Ink, opaque watercolor, and gold on paper, 7 3/8 x 9 3/4 in. (20 x 24.4 cm)
Provenance: Sale, Dowell’s Auction House, Edinburgh, 1930, keeper of the National Gallery of Scotland, Edinburgh, from 1930; by descent through his family; [Terence Meхранey, New York].
Purchase, Friends of Islamic Art Gifts, 2009 (2009.317)

Division Viol
England, ca. 1640–65
Spruce and maple, l. 45 3/4 in. (115 cm)
Provenance: Stuart Pivar, New York.
Purchase, Robert Alonso Lehman Bequest, 2009 (2009.42)

In England after 1600 small basses called division viols began to displace larger consort bases. They remained the dominant viol size until they went out of fashion during the eighteenth century. Later, most of the division viols were converted into violoncelli. This example is part of a small group that escaped modernization. Remarkably, it retains its original neck, fingerboard, tailpiece, A Persian inscription on the reverse identifies the subject of this portrait as Muzaffer ‘Ali Khan, who was appointed governor of the province of Ajmer by the emperor Muhammad Shah in 1725 and was killed in 1739 while fighting honorably in the Battle of Karnal. The portrait can be attributed to Rai Kalyan Das, who was called Chitarman II after the legendary seventeenth-century artist who worked for Shah Jahan. Under the guidance of Rai Kalyan Das, considered the master artist of the period, from about 1715 to 1760 Mughal court painting experienced a resurgence, although the size of the workshop and the scale of its production never regained the heights they had reached in the late sixteenth and early seventeenth centuries. Rai Kalyan Das’s work is known from seven signed or ascribed paintings and drawings. His paintings are characterized by crisp detailing and large passages of white spiced with a few bold colors. The graceful line of the horse’s back and its distinctively angled tail support the addition of this previously unknown portrait, perhaps a preparatory drawing for a painting to his oeuvre.
Francesco Bertos
Italian, 1678–1741

Saint Francis Xavier with an Angel
Holding a Crucifix

Saint Ignatius Loyola with an Angel
Holding a Book

Venice, ca. 1722.
Bronze; h. 25 in. (63.5 cm), 24¼ in. (62.5 cm)

Co-founders of the Society of Jesus, Saints Ignatius Loyola (1491–1556) and Francis Xavier (1506–1552) were canonized together in 1622. These two sculptures may well have been made to mark the hundredth anniversary of their canonization. Saint Ignatius is distinguished by his heart-shaped face and the Latin motto of the society, “AD MAIOREM DEI GLORIA” (for the greater glory of God), displayed on the pages of the book held by the angel beside him. Saint Francis has a walking staff, sign of the peripatetic missionary, and parts his short cape, the mantellina, near his heart, an allusion to his frequent moments of mystical union with God. The two saints are conceived in a conservative spirit, retaining the long, slowly unwinding movements of late sixteenth-century Venetian sculpture, to which Francesco Bertos added brisk, shimmery tooting. It is chiefly the frolicsome demeanor and retoussé noses of the attendant angels that bespeak Bertos, usually seen as a confectioner of quasi-acrobatic groups, whether of bronze or marble. These well-pondered saints, which must have flanked a Jesuit altar of Baroque splendor, stand out as the best of his figures.

JDD
Robe Volante

France, 1730s
Silk

This robe volante is an exceedingly rare example of a well-documented form of dress that marked the transition from the mantua of the late seventeenth and early eighteenth centuries to the robe à la française, the dress style that became ubiquitous in the eighteenth century. The unstructured silhouette of the robe volante, with its unbroken expanses of cloth, made it particularly appropriate for the display of large-scale patterning.

This vivid blue silk damask, in pristine state, is in a pattern that was popular in the 1730s, a decade before the style of the dress came into vogue. The textile, together with evidence of contemporaneous alterations, suggests that an earlier dress was reconstructed to create the robe volante, as was the practice at the time. To judge from the size of the bodice and the length of the skirt, the gown was adapted for a prepubescent girl. It retains its original closed center front seam. The fullness at the back of the dress is gathered into pleats at the neckline in a variation of the doubled box pleat, a detail that Jean-François de Troy recorded in a gown in his 1731 painting The Declaration of Love.

Ali Ashraf
Iranian, active 1727–56

Pen Box

Probably Shiraz, A.H. 1156 (A.D. 1743–44)
Papier-mâché, painted, sprinkled with mica, and lacquered; l. 9 1/4 in. (24.1 cm)
Purchase, Patti Cadby Birch Gift, funds from various donors and Paul Ananian and Massoud Nader Gifts, 2008 (2008.246a, b)

Ali Ashraf, the painter who signed and dated this pen box, was a master of the “bird-and-flower” motif so popular on decorative objects produced in the eighteenth and nineteenth centuries in Iran. He seems to have specialized in the craft of lacquer, a distinctive feature of the art of this period. The subjects of his paintings are comparable to those favored by the best-known artists of his time, a tight-knit circle that included Haji Muhammad, who specialized in lacquer objects with Europeanizing landscapes, and his brother Muhammad Zaman, under whom Ali Ashraf trained. His signature on one end of the box, “zi ba’d-i Muhammad, Ali Ashraf shud” (After Muhammad, Ali Ashraf is noblest), is a punning reference to his teacher, and the irises he combined with architectural views in its decoration could be a nod to Muhammad Zaman’s well-known series of iris studies. 

38 | RECENT ACQUISITIONS
Pierre Hubert Subleyras
French, 1699–1748

**Pope Benedict XIV (Prospero Lambertini, 1675–1758)**

1746
Oil on canvas, 25 3/4 x 19 3/4 in, (64.1 x 48.9 cm)
Signed and dated on verso: Pietro Subleyras 1746

Benedict XIV, who was elevated to the papacy in 1740, is shown wearing the ermine-lined cape (mozzetta) and hat (camauro) characteristic of papal winter garb. The stole is decorated with the papal keys and the armorial device of the pope’s family, the noble Lambertini of Bologna. Pierre Subleyras had been chosen in 1740 to paint the state portrait of the pope (now in the Musée Condé, Chantilly), but this informal likeness painted six years later takes us much closer to the man whom Horace Walpole described as “a priest without insolence or interest, a prince without favorites, a pope without nephews.” Benedict was an avid student of the Church, but he was also a witty and spirited conversationalist. (He once declared: “The pope orders, the cardinals do not obey, and the people do as they please.”) Subleyras conceived his portrait as a rich harmony of reds and golds.

In 1743 Subleyras received from Benedict the prestigious commission for an altarpiece in Saint Peter’s; the modèlle for that altarpiece, dated 1746—the same year this portrait was painted—was acquired by the Metropolitan in 2007.
Jean-Honoré Fragonard  
French, 1732–1806  

**Rinaldo in the Enchanted Forest**  
Ca. 1781–85  

Brush and brown wash over black chalk underdrawing.  
13 3/4 x 18 in. (35 x 45.7 cm)  

Provenance:  
F. de Villers, Paris; his sale, Hôtel Drouot, Paris, March 13, 1868, lot 33; Demidoff, prince of San Donato; his sale, Hôtel Drouot, Paris, April 27–28, 1874, lot 75; sale, Hôtel Drouot, Paris, February 28–March 1, 1877, lot 64; possibly collection of La Rochechouard; possibly Guiraud Frères, Paris; possibly Jacques Guérin, Paris; private collection, Paris; Galerie de Bayser, Paris.  

Purchased:  
Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest; Guy Wildenstein Gift; Louis V. Bell Fund; The Elisha Whittelsey Collection; The Elisha Whittelsey Fund; Kristin Gary Fine Art Gift; and funds from various donors, 2009 (2009.236)  

This boldly handled and beautifully preserved drawing by Jean-Honoré Fragonard illustrates a scene from canto 18 of Torquato Tasso’s epic poem *Jerusalem Delivered*, published in 1581. The poem was a highly fictionalized and fantastic account of the First Crusade in 1099. In this scene Rinaldo, a Christian knight on his way to the Holy Land, is detained by the pagan enchantress Arminda until two of his fellow knights break the spell. Fragonard’s drawing imagines the decisive moment of Rinaldo’s victory, as he brandishes his sword overhead in the act of chopping down Arminda’s massive myrtle tree, thereby dispelling its enchantments.  

This sheet was made soon after Fragonard had returned to Paris after having spent five years in Rome, from 1756 to 1761. Exposure to the masters of the Italian Baroque led him to move beyond his early style, which had been indebted to the sweet Rococo manner of his teacher François Boucher, and to endow his figures and compositions with a new energy and dynamism. Along with this stylistic shift emerged a marked predilection for sketchlike canvases and large, painterly drawings.  

**PBS**
John Singleton Copley produced at least fifty-five pastel portraits before he left America for England in 1774, a rare achievement for a colonial painter in such a costly, rare, and painstaking medium. Among the clients willing to trust Copley with renderings other than in oil was the Storer family of Boston. In 1767 Copley drew portraits of Ebenezer and Mary Storer, their daughter, Mary (Mrs. Edward Green), and their son, Ebenezer Jr., and his wife, Elizabeth. All five portraits are now in the Metropolitan Museum. These last two came to the Museum in 1995 as a loan to the exhibition "John Singleton Copley in America" and remained here until they joined the permanent collection in 2008.

Copley took full advantage of the brilliance afforded by pastel crayons to re-create Ebenezer Storer’s figured silk damask banyan, the soft pile of his velvet turban, and the stubble on his sideburns and cheeks. He had ordered a full array of the crayons from the great Swiss master Jean-Étienne Liotard but had never seen a work in the medium, making his accomplishment all the more astonishing.
1763. He married Ann Allen, daughter of Chief Justice William Allen, in 1766 and purchased a grand house on Third Street in 1768. Affleck, who had moved from Scotland to London in 1760, also arrived in Philadelphia in 1763, a copy of Chippendale under his arm. Its plate 17, two “French Chairs,” was the inspiration for the masterful chairs he made for Penn.

Bernhard Heinrich Weyhe
German, 1702–1782

Tureen and Stand
Augsburg, 1768–71
Silver, partially gilded; h, 10 ¾ in. (27.3 cm), wt, 8 lbs. 8 oz. (3.85 kg)
Provenance: Private collection, Germany, until 2007; [Galerie Neuse
Kunsthandel, Bremen].
Wrightson Fund, 2009 (2009.262a–c)

A précís of how the precious metal silver could be transformed into a superior work of art by an artistic and imaginative mind, this tureen is a product of eighteenth-century Augsburg, undisputedly the foremost center of gold- and silversmithing in central Europe at the time. The sophisticated play of textures, daring juxtaposition of plain and light-catching areas with detailed Rococo decoration, and whimsical sculptural elements reflect the commanding originality of the Augsburg artisans, particularly Bernhard Heinrich Weyhe, the maker of this piece and the leading Augsburg master. The touch of exotic chinoiserie in the pagoda-shaped outline of the tureen’s lid, so en vogue at the time, exemplifies Weyhe’s contributions to the Rococo style, which helped to define its interpretation in southern Germany. His creations are also famous for their highly sculptural finials. On this one, an elegant young woman in hunting costume holds a hooded falcon as a fox boils in the background. Falconry was one of the rare hunting sports that feudal ladies were allowed to participate in. The fox may allude to the contents of the game stew that would have been served in the tureen at hunting banquets, which at the time were lavish court rituals.

Attributed to Thomas Affleck
American, born Scotland, 1740–1795

Armchair
Philadelphia, ca. 1768
Mahogany and white oak with modern yellow silk upholstery, 40 x 27 ¼ x 25¼ in. (101.6 x 69.5 x 65.1 cm)
Provenance: Probably John Penn (1729–1795), Philadelphia; by family tradition; Benjamin Chew (1722–1810), Philadelphia, from 1771; Ebenezer Hazard (1744–1817); Elizabeth Breese Vermilye (1786–1881); Elizabeth Breese Smith (1825–1894); Thomas Edward Vermilye Smith (1854–1922), Edward Leifingwell Smith (1893–1971); his unidentified grandson, (Christie’s, New York, 2007).

The true glory of the Museum’s collection of eighteenth-century Philadelphia furniture is the handful of richly carved pieces showing the direct influence of the third edition (1762) of The Gentleman and Cabinet-maker’s Director, Thomas Chippendale’s famous furniture pattern book. Each piece is emblematic of the particular dynamic of the furniture trade in that colonial city during the 1760s and 1770s, when it was a haven for skilled and ambitious London-trained artisans anxious for personal independence and home to a clientele desirous of the latest London style but insistent upon local manufacture.

Thus it is a pleasure to add to that group an example from the most famous set of Philadelphia seating furniture, the stately and superbly carved open-arm chairs almost certainly made for John Penn, grandson of William and the last governor of colonial Pennsylvania, by Thomas Affleck. Penn, recently minted as governor, arrived in Philadelphia in
Nainsukh
Indian, 1710–1778
or his successors

Scene from the Ramayana
India (Hari Hills, Guler or Kangra), ca. 1775–80
Red ochre and wash on paper, image 8 1/4 x 11 1/4 in.,
(21.3 x 28.9 cm)
Provenance: P. R. Kapoor, New Delhi, and S. Kapoor,
New York.
Gift of Subhash Kapoor, in memory of his parents,
Smt. Shashi Kanta and Shri Parshotam Ram Kapoor,
2008 (2008.259.23)

This sensitively rendered sketch probably illustrates an episode from the ancient Sanskrit epic the Ramayana (The Story of Rama), attributed to the Hindu sage Valmiki. It may represent the scene in which Rama’s brothers Bharata and Satrughna visit the hermit Bharadvaja while en route from Ayodhya (visible in the background here) to find Rama and persuade him to return from his exile in the forest. The brothers pay respect to the ascetic in his rustic retreat, and he, according to Valmiki’s text, in turn entertains their troops with miraculous spectacles.

Drawings and preparatory sketches provide a glimpse of the exploratory journey taken by an artist such as the great Punjab court painter Nainsukh and of the collaborative nature of the art produced in studios like those at the Punjab courts of Guler or Kangra in the late eighteenth century. Drawings like this one, intended to serve as a study for a painting, were on occasion intentionally left unfinished. Created by the renowned master who headed the studio, they served as a guide to others in the atelier as they produced finished paintings in his style. They were also appreciated as connoisseurs’ objects, to be enjoyed by the patron and his court circle.

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Gaetano Gandolfi
Italian, 1734–1802

Head of a Bishop

Ca. 1770
Oil on canvas, 18 1/4 x 14 1/4 in. (46.7 x 37.8 cm)
Provenance: [Jean-Luc Baron], London, until 2010.

A brilliant painter and draftsman as well as a sculptor, Gaetano Gandolfi belonged to a family of artists in Bologna: his older brother Ubald was a painter and so was his son Mauro. In 1760 he spent a year in Venice, where he studied the paintings of Tiepolo and others. In addition to altarpieces, ceiling decorations, and canvases with mythological subjects, he painted small canvases with bust-length images of men and women of various walks of society. These were intended not as portraits but as character studies in which the artist explored a variety of attitudes and expressions. The Museum’s painting shows a bishop. It dates to about 1770 and is notable for its virtuoso brushwork and freshness of execution, enhanced by its excellent state of preservation. It offers a fine complement to the head studies by Fragonard and Greuze already in the collection.
A Hypocrite and a Slanderer

Franz Xaver Messerschmidt
Austrian, 1736–1783

Ca. 1770–83

Tin alloy, 14 ⅞ × 9 ⅓ × 11 ⅜ in. (37.7 x 24.4 x 29.5 cm)

Provenance: By descent to Johann Adam, the artist’s brother, in 1783; Ekeles collection, Bratislava, before 1935; Baroness Karwinski-Gengross, until 1958; private collection, Europe; (Roman Herzog, Vienna).

Purchase, European Sculpture and Decorative Arts Fund; Lila Acheson Wallace, Mr. and Mrs. Mark Fisch, and Mr. and Mrs. Frank E. Richardson Gifts, 2010 (2010.24)

After his success as the leading sculptor at the Imperial Court in Vienna in the 1760s, Franz Messerschmidt was prompted by personal and professional crises to leave for the provinces, and by 1777 he had settled in Pressburg (today Bratislava). There he concentrated on a series of character heads, completing more than sixty in his preferred media of tin alloy and alabaster. While they acknowledge the long-standing artistic tradition relating facial expressions to emotions, these busts are highly original in their combination of realism and abstraction. A few of the subjects, like this one, are deeply introspective (an early critic called them “refusers”). With powerful simplicity the sculptor portrayed a balding, blocky man with his head sinking to his chest, his concentric wrinkles and symmetrical jowls creating tense patterns.

The meaning of the busts has been long debated. The series likely reflects Messer-

schmidt’s awareness of contemporary medical theories like his Viennese neighbor Franz Anton Mesmer’s belief that outward senses connect to inner emotions. However one interprets it, the series was exceptional in eighteenth-century sculpture. The busts’ reductive simplicity prefigured modern Minimalism, and Messerschmidt’s idea of rendering serial states of mind was a novel project in a pre-Freudian world.

Circle of Bhawani Das

Great Indian Fruit Bat

India (Calcutta), ca. 1777–82

Pencil, ink, and watercolors on paper; 23 ⅞ x 32 ⅛ in. (60.7 x 81.2 cm)


In 1777 Sir Elijah Impey, chief justice of Bengal between 1774 and 1782, and his wife, Lady Mary, hired local artists to record the specimens of Indian flora and fauna they collected at their estate in Calcutta. Over the next five years, at least 326 paintings of plants, animals, and birds were made for the Impeys. On most of these works the name of one of three artists—Bhawani Das, Shaykh Zayn al-Din, or Ram Das—appears along with the Hindi name of the animal and the phrase, in English, “In the collection of Lady Impey at Calcutta.” Although this painting bears no such inscription, it is closely related to another painting of a bat by Bhawani Das, and it has always been associated with Impey patronage. One can imagine Bhawani Das and the anonymous artist of this painting working side by side, observing the animals, but whereas Bhawani Das’s painting depicts a tawny-colored female bat centered on the page with both wings outstretched, his fellow artist has created an asymmetrical composition in shades of gray and black of an emphatically male bat with one wing dramatically unfurled.
This magnificent pair of royal kettle drums was made for the Royal Life Guards of George III (1738–1820), king of Great Britain and Ireland and elector of Hanover, whose royal coat of arms they bear. These ceremonial instruments would have been played by a drummer on horseback accompanied by similarly mounted trumpeters leading the royal procession for state events. Sets of silver kettle drums were made for royals from the seventeenth through the nineteenth century as symbols of splendor and wealth. Only a handful of sets survive, as many were melted down for the immense amount of precious material they contained. This is the oldest of four pairs built for English monarchs of the House of Hanover; two later pairs remain in the possession of the British Crown, and a set commissioned by William IV in the 1830s is in the Museum of Fine Arts, Boston. The original crimson banners that would have been draped around the lower portion of the drums while they were being played have also survived.

Francis Wheatley, whose father was a London tailor, received some formal training at William Shipley’s academy in London and in 1762 and 1763 won prizes for his figure drawings. In 1769 he was among the first students admitted to the Royal Academy. He was elected a member and in 1774 a director of London’s Society of Artists. Wheatley worked in both oils and watercolors, at first painting landscapes and small full-length portraits, the success of which led him to take up the conversation piece (a group portrait of family members or friends in a landscape or an interior), of which *The Saithwaite Family* is an elegant example. Although it has not as yet been possible to confirm the identity of the sitters, the name Saithwaite is commonly found in Lancashire. On the mantle shelf is basalt ware similar in design to Wedgwood, and on the floor is a Turkey carpet. The woman wears a bright summer dress with a gauze fichu and a stylish hat decorated with blue ribbons and ostrich plumes.

Wheatley had not previously been represented in the Museum’s collection, and this canvas rounds out its display of group portraits by English painters, from William Hogarth to Sir Joshua Reynolds.

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Franz Peter Bunsen
German, master 1794–95

**Kettle Drums**

Hannover, 1779
Silver, iron, calfskin; h. of each 16 ¼ in. (41 cm), diam. 20 ¾ in. (53 cm), wt. 52 lbs, 14 oz. (24 kg)
Stamped on each drum and each lug. Bunsen.
Other hallmarks, including a crown and the letter E.
Provenance: Hanoverian royal family, 1779–2005; sale, Sotheby’s, Schloss Marienburg, Nordstemmen, Germany; [Solomon Fine Arts Limited, London].
Royal Porcelain Manufactory, Sèvres
French, established 1740

**Pair of Vases**

Sèvres, 1789
Hard-paste porcelain, gilded bronze, marble;
h. 9¼ in. (23 cm)
Marked with interlaced Ls with a crown above, the date letters mm, and an anchor (unidentified painter’s mark)
Provenance: Mme Albert Bordeaux; private collection, Normandy; [Michele Beiny, New York].
Wrightson Fund, in honor of Edith de Montebello, 2008 (2008.529, 530)

Made in 1789, on the eve of the French Revolution, this pair of vases reflects the superb quality and luxuriousness achieved by the Royal Porcelain Manufactory at Sèvres at the peak of its production. The vases were made to be purely decorative, and their diminutive scale was especially well suited to the intimate interiors that were in vogue in late eighteenth-century France. They are painted with delicate scrolls that incorporate vegetal motifs, cornucopias, and birds’ heads. This type of decoration, known as the arabesque style, was very much in fashion in the 1780s not only throughout the decorative arts but also in interior decoration. On these vases the scrolling motifs surround panels painted to resemble prints depicting a male river god and a woman in classical dress. The richness of the decoration is enhanced by the two colors of marble employed for the base and by the finely worked coiling snakes that form the handles.

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John McMullin
American, 1765–1843

**Tea Tray and Tea Urn**

Philadelphia, 1789
Silver, ivory; tray: 20 x 30 ¼ in. (50.8 x 77.5 cm), urn: h. 21¼ in. (55.2 cm)

The yellow fever epidemic of 1798 devastated the city of Philadelphia, killing thousands of its residents and forcing many to flee what was then America’s largest city and the nation’s capital. Among those who remained to treat the stricken was Dr. Philip Syng Physick, “the father of American surgery.” For his exceptional dedication, the directors of the City Hospital presented him with two magnificent pieces of silver, each fashioned in the Neoclassical style with bright-cut paterae and floral festoons. The twelve-sided urn is further ornamented with lion’s-head handles and an American eagle finial. The tray, exceptionally large for its date, is inscribed underneath: “John McMullin / Fecit / Philad’ 1799.” Each piece is also inscribed: “From the Board of Managers of the Marine & City Hospitals to Philip Syng Physick, M.D., this Mark of their respectful approbation of his voluntary and inestimable services as Resident Physician at the City Hospital in the Calamity of 1798.” Dr. Physick valued these objects so highly that he named them specifically in his will, bequeathing the tray to his eldest son, Philip, and the urn to his youngest son, Emlen. They have now been reunited after 172 years.
Through the generosity of New York collector Eugene Victor Thaw, the Metropolitan Museum and the Morgan Library & Museum have received a joint gift of 123 oil sketches by 73 landscape artists. These small-scale works, typically painted on paper rather than canvas, attest to the proliferation of plein air (outdoor) painting by northern European artists, especially in Rome, between 1780 and 1840. The gift introduces a host of key artists from British, German, and Scandinavian schools who until very recently were not represented in the Metropolitan’s collection, among them Thomas Jones, Carl Blechen, Carl Gustav Carus, Christian Friedrich Gille, Johan Christian Dahl, and (continued on page 44)

Johann Georg von Dillis
German, 1759–1841

**Beech Trees in the English Garden, Munich**

Oil over graphite on paper laid down on cardboard,
10 x 7 1/2 in. (25.4 x 19.1 cm)
Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Gift of Eugene V. Thaw, 2009 (2009.400.18)

Francois-Marius Granet
French, 1775–1849

**Dusk, Monte Mario, Rome**

1804
Oil on paper laid down on cardboard,
8 x 12 3/4 in. (20.3 x 31.1 cm)
Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Gift of Eugene V. Thaw, 2009 (2009.400.70)
John Constable
English, 1776–1837

Hampstead Heath with Bathers
Ca. 1821–22
Oil on canvas, 9 1/2 x 15 1/2 in, (24.4 x 39.1 cm)

The Beech

Achille-Etna Michallon
French, 1796–1822

Ca. 1820
Oil on canvas, 14 3/4 x 11 1/4 in, (38.2 x 28.9 cm)

Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Gift of Eugene V. Thaw, 2009 (2009.400.85)

Thomas Fearnley. It also adds considerable depth to the Museum's holdings of French and Belgian painters, notably Achille-Etna Michallon, Camille Corot, Simon Denis, and Pierre-Henri de Valenciennes, whose treatise Éléments de perspective pratique of 1800 included the era's most widely read text about landscape painting. All of these artists were trained in an academic tradition in which oil sketching out of doors was held to be an exercise prefatory to more deliberate and considered compositions, almost invariably with figures, that were executed in the studio. The practice would eventually become a vehicle for the successive innovations of Romantics, Realists, and Impressionists.

Highlights of the Thaw Collection include a diaphanous early study by François-Marius Granet, *Dusk, Monte Mario, Rome*, in which the light and atmosphere of a sunset were captured in as little as half an hour. It is one of Granet's rare true plein air sketches in an American museum. A sketch of topographical interest, *View of Genzano*, painted by
Camille Corot, French, 1796–1875

**View of Genzano**

1843
Oil on paper laid down on canvas, 6 1/4 x 11 3/4 in. (15.9 x 28.9 cm)

Eugène Delacroix, French, 1798–1863

**Landscape with Rocks, Augerville**

1854
Oil on paper laid down on board, 11 3/4 x 14 3/4 in. (28.9 x 36.5 cm)

Camille Corot, is fortuitously paired in the Thaw Collection with a rendition of the composition that Corot completed for a collector through the addition of repoussoirs, including a road and figures. The dissemination of plein air painting is further illustrated by *The Grotto of Posilipo at Naples*, by an artist thought to be the first Swede to paint en plein aire, Gustaf Söderberg. It was painted in 1820 during a sketching excursion Söderberg undertook in the company of Achille-Etna Michallon, whose painting The Beech is also in the collection. Fine examples by artists working in their native countries include the ethereal Beech Trees in the English Garden, Munich, by Johann Georg von Dillis; a masterful study of land and sky, Hampstead Heath with Bathers, by John Constable; and the vigorous Landscape with Rocks, Augerville, the first landscape oil sketch by Eugène Delacroix to enter the Museum’s collection.
Jean-Auguste-Dominique Ingres
French, 1780–1867

Virgil Reading the Aeneid to Augustus, Livia, and Octavia
1809 or 1819(?)
Pen and black ink, graphite, gray watercolor washes, white gouache heightening, Conté crayon on blue paper, 15 x 12¾ in. (38.1 x 32.3 cm)
Provenance: Private collection, France; sale, Hôtel Drouot, Paris, June 28, 2009, lot 57; [Kunsthandel Katrin Bellinger, Munich]; Purchase, Rogers Fund and Promised Gift of Leon D. and Debra R. Black, 2009-213

This newly discovered drawing by Ingres depicts the dramatic story of Virgil reading the Aeneid to Augustus, his wife Livia, and his sister Octavia. As the poet recites the words “tu Marcellus eris,” he is abruptly halted by Augustus, for Octavia has just fainted into the emperor’s lap upon hearing the name of her dead son. Livia, who is believed to have commanded the murder of Marcellus, appears impassive, while Augustus’s advisors Marcus Agrippa and Gaius Maecenas whisper in the background. A nude statue of Marcellus presides over the nocturnal scene; illuminated by a flickering candle, it projects a ghostly shadow onto the wall at the upper right. Marcellus was Augustus’s nephew and adoptive son. When he died, Livia’s son Tiberius became heir to the throne.

The drawing is a wonderful example of Ingres’s Romantic-classicist interpretation of antique subjects, fusing archaeological exactitude and carefully calibrated emotional drama. The artist used white highlights throughout the composition to illuminate and animate the figures and to direct the viewer’s gaze within the scene. The blue paper further enhances the nocturnal lighting effects and lugubrious mood. A related painting by Ingres (Musée des Augustins, Toulouse) was commissioned in 1811 by General Miollis, Napoléon I’s French governor in Rome.

August Heinrich
German, 1784–1822

The Watzmann Seen from the Northeast and Some Sketches of a Mountain
1820–22
Watercolor over charcoal sketch on recto, graphite on verso, 9⅞ x 9⅜ in. (25.1 x 23.9 cm)
Provenance: Private collection, United States; sale, Villa Gesellbach, Berlin, November 28, 2008, lot 100; [Kunsthandel Katrin Bellinger, Munich]; Purchase, Lila Acheson Wallace, Charles and Jessie Price, and PFO Foundation Gifts, 2008-212

In the early nineteenth century the Watzmann, one of Germany’s highest mountains, became a beloved subject for a new generation of artists to whom the mountain appealed as a magnificent creation of God as well as a natural phenomenon of scientific interest. In this exquisite drawing, by ignoring the space between it and the viewer, August Heinrich isolated the mountain as if it were a divine vision. At the same time, he surpassed himself in trying to capture every detail of the Watzmann’s profile and structure. The sketches beneath the watercolor and the view on the verso of the village of Sankt Bartholomä on the other side of the mountain attest that this drawing was at least started on the site. Another drawing by the artist of the same mountain seen from the same side is in the Nasjonalgalleriet, Oslo. Both works can be dated to Heinrich’s long stay in Salzburg and southern Germany in 1820–22. They can be connected with a famous painting of the Watzmann (Alte Nationalgalerie, Berlin) by Heinrich’s older (and longer-lived) contemporary and friend Caspar David Friedrich. Friedrich, who never traveled outside northern Europe, is assumed to have referred to one of Heinrich’s views while making his painting.

Joseph-Anton Koch
German, 1768–1839

Heroic Landscape with Rainbow
1824
Oil on canvas, 42 ⅜ x 37 ⅜ in. (107.8 x 95.9 cm)
Signed and dated on rock at lower left: J. Koch/1824

CM
A thunderstorm has just passed. Dark clouds move off to the right. A shepherd leans on a rock at the left and plays his flutelike instrument. His two companions point to the rainbow and celebrate nature’s restored tranquility after the danger of the storm has passed. Joseph-Anton Koch distilled this rich Mediterranean landscape into a magically organized universe. From the bucolic foreground the eye is led by clear compositional lines over copses and lush valleys to sunny plateaus and rugged mountains. Classical and medieval towns on the slopes descend to the sea on the left.

However idealized the landscape might appear, it is based on the artist’s vivid memories of traveling on the Gulf of Salerno on his way to Paestum in 1795. Koch painted four versions of the composition between 1805 and 1824, culminating with this one. The series renewed the “heroic” seventeenth-century landscape tradition of Nicolas Poussin and Claude Lorrain and established Koch as the most influential landscape painter in Rome. He was admired as well as a teacher of the next generation of German Romantic painters, among them Karl Friedrich Schinkel and the Nazarenes.

Made just five years into the history of photography by the medium’s inventor, Nelson’s Column is among William Henry Fox Talbot’s most complex and beautiful images, and this example is a particularly fine print. By April 1844 photography was still new and hand-crafted but no longer experimental. Talbot could turn his attention from the mechanics of making a picture to the aesthetics, and, having executed numerous carefully arranged photographs at his home, Lacock Abbey, he felt confident enough to go out into the world to find his subjects. Many of his images taken “on the road” were predictably picturesque or topographic, but at Trafalgar Square Talbot found a compelling perspective, a daring composition, and a fascinating intersection of the religious and secular, the historic and present-day. Instead of choosing a more distant vantage point or a vertical format to show the entire column, with its bronze capital and seventeen-foot-tall statue, he framed a view in which the bill-posted construction fence and the column’s massive base dominate the foreground, while the steeple of St Martin-in-the-Fields rises in the background to the very edge of the picture. Nelson’s Column marks the beginning of a new, photographic way of seeing.

George T. Twibill Jr.
American, 1826–1836

The Family of John Q. Aymar

Ca. 1833
Oil on canvas, 34 1/4 x 42 in. (87.3 x 106.7 cm)
Provenance: Descended in the Aymar family to Mr. and Mrs. Alfred Grima Johnson.
Gift of A. Grima Johnson, 2008 (2008.573)

William Henry Fox Talbot
English, 1800–1877

Nelson’s Column under Construction, Trafalgar Square

April 1844
Salted paper print from paper negative, 6 1/4 x 8 1/4 in. (17.1 x 21.2 cm)

The masts of ships docked on the Hudson River can be seen through the window of John Q. Aymar’s home on Greenwich Street in New York, marking his success as an importer of rum and coffee from the West Indies. More to the point, his mercantile prowess is displayed in his richly furnished parlor, replete with fine carpets, draperies, and furniture in the latest fashion: a marble-top center table adorned with fruit and a paisley shawl, a pier table with a gilded mirror, and a sideboard. Aymar’s wife, Elizabeth, and two daughters, Mary and Elizabeth, complete the scene of domestic harmony. Long attributed by the Aymar family to Samuel F. B. Morse, the painting has been reassigned to George Twibill, who was a student of Morse’s at the National Academy of Design. Twibill’s rare works are unfailingly meticulous and charming, and here the expression of warmth is redoubled by the accuracy of the interior.

The Aymar family presented this painting to the Museum along with most of the furniture that is shown in it. It is thus not only a lovely portrait but also an extraordinary document of life in New York in the 1830s.
dead, or used to dress the tau-tau, a wooden effigy representing the deceased. In the Kulawi area sarita serve as festive garments, worn as waistcloths by men or stitched together to form voluminous women’s skirts. The geometric motifs on sarita resemble the designs carved on the wood facades of tongkonan and rice barns. The stylized water buffalo on this example, the most prestigious animal for ritual sacrifices, symbolize the owners’ high social status.

Emeline Travis Ludington
American, 1820–1887

Floral Quilt
Carmel, New York, ca. 1850
Cotton, 88 x 95½ in. (218.4 x 242.5 cm)
Provenance: Emeline Travis Ludington, Carmel; her daughter Emily Ludington Chadwick; her daughter Ethel M. Chadwick; her niece Constance Chadwick Geln, Purchase, William Cullen Bryant Fellows Gifts, 2008 (2008.595)

In the mid-nineteenth century, at the time this outstanding quilt was made in Carmel, New York, a town about fifty miles north of New York City, the florid and intricate Rococo Revival style was in full bloom. The grapevines and appliquéd flowers entwined into wreaths stitched onto the surface are reminiscent of the decoration found carved into the rich rosewood backs of high-style New York furniture of the same era. While many bed quilts are quite modest objects meant for everyday use, this one would have been considered stylish and sophisticated when it was created. Its exceptionally good condition reinforces the notion that it was meant to be a “best” quilt, taken out only on special occasions to beautify its maker’s home.

Emeline Travis Ludington had an ambitious artistic vision for her quilt, laying out and stitching a stunning overall design and adding an unusual scalloped finishing detail to the edges. Ludington was married to a banker, George, and was the mother of six children. Her quilt-making skill is undocumented beyond this piece.

Ceremonial Textile (Sarita)
Indonesia (Sulawesi Island), Toraja people, 19th–early 20th century
Cotton, 16 ft. x 10 1/4 in. (4.88 x .26 m)

Among the Toraja people of Sulawesi Island in Indonesia each family owns a variety of sacred textiles. One of the most versatile types is the sarita, a long, narrow cloth used in diverse ways, depending on ritual context and local tradition. During some rites the Sa’dan Toraja, in the northern highlands, hang sarita from the gables of the ancestral clan house (tongkonan) as ceremonial banners. The Sa’dan and the Mamasa Toraja, in the eastern part of the district, use sarita in rituals connected both with the east (associated with life, vitality, and fertility) and the west (associated with death and funerary rites). In one fertility rite a circle of eight women are united physically and supernaturally by a sarita draped around their shoulders. At funerals sarita can be worn as headcloths by prominent people, placed on the
Jean-Baptiste-Louis Gros
French, 1793–1870

The Salon of Baron Gros
1850–57
Daguerreotype, 8 1/4 x 6 3/4 in, (22 x 17.1 cm)
Provenance: Michel-François Braithe, Paris; André and
Marie-Thérèse Jammes, Paris, 1960s; sale, Sotheby’s,
Paris, November 15, 2008, lot 7; [Serge Plantureux,
Paris].
Purchased, Fletcher Fund, Joyce F. Menschel Gift, Louis V.
Bell Fund, Alfred Stieglitz Society and W. Bruce and

A French diplomat and gentleman amateur photographer, Baron Jean-Baptiste-Louis Gros
first learned of photography while stationed in
Bogotá, Colombia, in the early 1840s. In the
years that followed, he made daguerreotypes
in South America, Greece, Egypt, London, and
Paris that were greatly admired by his fellow
photographers and continue to entrance view-
ers today with their startling detail and irides-
cent surface. This work, one of fewer than
twenty plates now known by Gros, is thought
to show the salon of his Paris home.

Gros’s exceptional mastery of the technical
aspects of the young medium was paired with
a refined visual sensibility, seen here in the
richness of the setting, with its multiple pat-
terns and textures in fabric and decorative
objets d’art, and most of all in the subtle and
seductive play of light. Every detail is perfectly
calibrated—the ewer carefully silhouetted in
the window, the stylish high-back chair posi-
tioned invitingly in the glancing sunlight, the
daguerreotypes on the easel clearly visible
despite their mirrorlike surfaces, and the closed
curtains that provide a theatrical backdrop. It is
an interior and a still life, but most of all it is a
self-portrait, a revealing picture of Baron Gros’s
social standing, aesthetic discernment, travels,
and talent.

Congressional Presentation Sword of
Major General John E. Wool
United States, possibly Baltimore, 1854–55
Steel, gold, gilded brass, diamonds, rubies, wood, silver,
textile; l. (on scabbard): 39 3/4 in, (99.6 cm)
Inscribed on pommel: BUENA VISTA/FEB. 22
20/1847; on blade: SAMUEL/JACKSON/BALTIMORE
and E PLURIBUS UNUM; and on scabbard “Presented to
Major General John E. Wool as a testimony of the high
sense entertained by Congress of his gallant and judicious
conduct at the battle of BUENA VISTA in accordance with
a Joint Resolution approved January 23rd, 1854.”
Provenance: Major General John E. Wool (1784–1888),
Troy, New York; by descent to John Wool Griswold, Salis-
bury, Connecticut; Donald R. Tharpe, Midland, Virginia.
Purchased, Arthur Ochs Sulzberger and Mr. and Mrs. Robert A.
Goetleit Gifts, 2009 (2009.8a–c)
The American practice of presenting specially designed swords to military officers in recognition of heroic actions or distinguished service dates to the War of Independence. In the nineteenth century, particularly during the War of 1812, Mexican War, and Civil War, the U.S. Congress commissioned a large number of highly ornate presentation swords with hilts of gold or silver from leading designers and silversmiths. This sword presented to Major General John E. Wool is one of the finest and most original.

The sword, in pristine condition, was awarded to Wool by Congress in 1854 in belated recognition of his pivotal role in the American victory at Buena Vista during the Mexican War. The massive gold hilt incorporates the American eagle as the pommel, an ear of corn for the grip, and a cactus branch entwined with snakes (for Mexico) as the crossguard. The blade is etched with the American arms, and the gilded brass scabbard has gold laurel branches as suspension mounts. The original silver-mounted storage box also survives. The sword’s elegant proportions, novel design, sculptural conception, and superb finish make it an outstanding example of mid-nineteenth-century silversmithing. The inscription on the blade names a Baltimore cutter; the unmarked hilt may have been made in the same city.

Adolph (Friedrich Erdmann von) Menzel
German, 1815–1905

The Artist’s Sitting Room in Ritterstrasse

1851
Oil on cardboard, 12¼ x 10¼ in. (32 x 27 cm)

Drawn curtains and outside shutters keep out the bright light of a summer day. Some rays of sunlight enter, however, through the gap below the shutters, bathing the room in a luminous twilight. The artist worked quickly, intent on capturing the fleeting effect of the sunlight. With light brushstrokes, he broadly indicated furniture and objects.

This sitting room was part of Adolph Menzel’s spacious apartment on the third floor of a building at Ritterstrasse 43, in what is today the Kreuzberg district of Berlin, where he lived with his two younger siblings, Emilie and Richard, from 1847 until 1860. During his lifetime Menzel was famous as a painter of modern history and everyday life. He made a career of chronicling the court of Emperor Wilhelm I of Prussia. Today he is admired for the group of small paintings in which he recorded impressions of his immediate surroundings between 1845 and 1855. He regarded these works as mere experiments and never exhibited them. Lingering in his studio, they came to light only after his death in 1905. This is the last in a series of pictures of empty rooms in which the momentary effects of light serve as the sole motif, a novel subject for the time.

SR
Prie-Dieu

Austria (Vienna), 1855
Oak and pine veneered with rosewood, tulip wood, ebony and ebonized wood, and micromosaic decoration of various natural and stained woods; modern silk velvet, coated brass; h. 8 ft. 11 1/4 in. (2.72 m)
Signed in compartment underneath armrest:
STAMMER & BREUL WIEN
Purchased, The James Park Charitable Foundation Gift, 2008 (2008.462a, b)

With its towering silhouette of crocketed spires and pediments combined with pointed arches and myriad slender columns, this prayer stool intended for private devotion fully embodies the Gothic Revival style fashionable in Europe during the middle of the nineteenth century. Commissioned by the Viennese firm of Stammer & Breul to be shown at the 1855 Exposition Universelle in Paris, the nearly nine-foot-tall prie-dieu was clearly inspired by religious architecture of the Middle Ages. It was an ambitious piece for these tabletiers, or dealers who specialized in the sale of small pieces of furniture and luxury goods. A critic reviewing the Paris exposition in The Ecclesiologist of October 1855 praised the paper-thin micromosaic surface decoration as “so elaborate that it is said to consist of 2,500,000 pieces, [which] throws into the shade our boastful elaborate exiguities of Tunbridge ware.” Once even more colorful, the amazingly fine mosaic technique, usually reserved for the embellishment of small-scale objects such as those produced in the British spa town Tunbridge Wells, further enhances the prie-dieu’s Gothic character with its almost textilelike patterns incorporating trefoil arches, lancets, quatrefoils, and roundels.

Edgar Degas
French, 1834–1917

Young Woman with Ibis
1880–82
Oil on canvas, 39 1/2 x 29 1/2 in. (100 x 74.9 cm)
This haunting work found fame at the Edgar Degas retrospective held in 1988–89 in Paris, Ottawa, and New York at the Metropolitan, where visitors were surprised by its unfamiliarity. The fame of Degas’s ballet, bather, and jockey scenes has eclipsed his early career, when he wanted nothing more than to be a history painter like his two gods, Ingres and Delacroix. Guided by the example of Pierre Puvis de Chavannes and his close friend Gustave Moreau, the young Degas sought to invent scenes that conveyed a sense of distant times and places.

Moreau may have suggested this subject to Degas; an early notebook bears the title “Young Egyptian Girl Feeding Ibis.” Probably begun in Rome over the winter and spring of 1857–58, the canvas was brought back to Paris, where Degas is thought to have added the Oriental cityscape. He based the pose of the figure on Hippolyte Flandrin’s painting Dreaming, which itself derived from the figure of Stratonice in Ingres’s famous Antiochus and Stratonice (Musée Condé, Chantilly). In contrast to the meticulous finish of the figure, drapery, and cityscape, the flamboyant ibises are only sketched in. Degas failed to finish many of his early canvases, most of which, like this one, he kept until his death.
Jean-Léon Géréôme
French, 1824–1904

Bashi-Bazouk
1868–69
Oil on canvas, 31 1/4 x 25 in. (80.5 x 66 cm)
Gift of Mrs. Charles Wrightsman, 2008 (2008.547.1)

This arresting picture was made after Jean-Léon Géréôme returned to Paris from a twelve-week expedition across the Near East in early 1868. Enjoying fame, prestigious clients, membership in the Institut de France, and a lucrative relationship with the art publisher Goupil (his father-in-law), Géréôme was at the height of his career when he dressed a model in his studio with the exotic textiles he had acquired in the Levant. Calling the picture Bashi-Bazouk (“headless” in Turkish), he evoked the ferocious, lawless, and unpaid soldiers who fought for plunder—although it is difficult to imagine this beautiful man charging into battle wearing such an exquisite silk tunic. Famous for rendering textures with the subtlety of the best seventeenth-century Dutch genre painters, Géréôme spared no effort in this tour de force, endowing the model with a dignity not typical of his orientalist fantasies.

In 1884, Henry Cox, who owned it at the time, lent the painting to the landmark exhibition of modern French painting held to raise funds for the pedestal of the Statue of Liberty. A reviewer noted that “there is a great deal of character and dramatic power in the picture, and although not large it is an admirable example of the famous artist.”

Zouave Uniform
Schuylkill Arsenal, Pennsylvania, 1863–66
Wool, leather, metal

The Algerian Zouave uniform was adopted by French soldiers in North Africa in the 1830s and later inspired the dress of American militia and volunteer units during the Civil War. This near-complete uniform of the Keystone Zouaves, manufactured at the Schuylkill Arsenal in Pennsylvania, consists of an appliquéd jacket with a false vest, full-cut pants with ties at the waist and cuff, a pair of brown leather jambieres, or shin guards, and white cotton leggings, all characteristic elements of the Zouave style. This example was worn by Private Jedah K. Burnham, who joined the Keystone Zouaves, Company A of the 76th Regiment, Pennsylvania Volunteer Infantry, in 1863. Among the uniforms in the Museum’s collection, this ensemble best represents a military style that precipitated
a wider civilian fashion trend. The Zouave uniform was popularly cited in details of women’s tailored attire as well as children’s clothes from the 1860s onward.

Peter Henry Emerson
English, born Cuba, 1856–1936

Thomas Frederick Goodall
British, 1837–1944

Life and Landscape on the Norfolk Broads
London: Sampson Low, Marston, Seale, and Rivington, 1886
Printed book with 40 platinum prints from glass negatives, binding 12 x 16 1/2 x 2 in. (30.5 x 41.9 x 5.1 cm)
Illustrated: Gathering Water-Lilies (1885–86), 7 1/4 x 11 1/4 in. (19.8 x 28 cm)
Provenance: [Robert Hershkowitz, Sussex, England]; Joyce F. Menschel.
Gift of Joyce F. Menschel, 2008 (2008.669)

P. H. Emerson’s work grew from an examination, at once both highly personal and anthropological, of the environment and daily rituals of rural life in East Anglia, the marshy coastal region northeast of London. In the course of his ten-year photographic career he passed on his expertise in more than a half-dozen books illustrated with platinum prints or photographs, but his first publication, Life and Landscape on the Norfolk Broads, remained his most lavish production and the one in which text and image are most coherently integrated. With its forty platinum prints from glass negatives, it is a landmark in the history of photographically illustrated books.

For his aesthetic models Emerson looked to the work of French painters Jean-François Millet and Jules Bastien-Lepage and the painters of the New English Art Club, including his collaborator on Life and Landscape, Thomas Goodall. By breaking the existing molds of ambitious photography—sharp, straightforward documentation on the one hand and contrived tableaux on the other—and opting for a more impressionist or, in his works, “naturalistic” style that more closely simulated human vision, Emerson blazed the trail that would be followed by the American Pictorialists, the Photo-Secession, and modern photography.

Pectoral Ornament
Central Asia or Iran, Tekke tribe, late 19th–early 20th century
Silver, gilded, engraved, and inset with carnelians; 4 1/4 x 4 in. (12.1 x 10.2 cm)

Turkman jewelry is worn because of its protective powers, and its design is not merely guided by aesthetic preference but has specific references in a set of belief that predate the conversion of the Turkman tribes to Islam. This ornament is attributed to the Tekke tribe that once inhabited the Achal oasis in the southern part of present-day Turkmenistan, close to the northern border of Iran. While much of the jewelry made by the Turkman tribes combines silver, gilded silver, and carnelians, Tekke pieces are instantly recognizable from the gilded scrolling patterns covering much of their surface and the open-work scrolls used on many, but not all, pieces.

The pair of confronted birds that form the main motif of this object is unusual, however. Although birds are commonly used in the jewelry of other Islamic cultures, a parallel for this piece in Tekke jewelry is nearly impossible to find. The form is also unusual. While the piece is similar to a headress element, its overall size and the proportion of its height to its width suggest that this was a pectoral ornament, probably worn strung together with several other ornaments that covered most of the chest.
voluminous drawstring pants retain their original form, but the formerly loose bodice was completely remade, presumably at the behest of the client, and the embroidery artfully integrated into the new cut of the garment. It was not uncommon for couture clients of the era to commission custom designs using fabrics or decorative trims they had purchased themselves, often during their travels.

Fancy dress balls originated in London and Paris in the early eighteenth century as masquerades held in public spaces and developed into more structured indoor events in the nineteenth century. Costumes evoking what was perceived as the “exoticism of the East,” especially Turkey, were a perennial theme of choice, culminating in Paul Poiret’s famed 1902nd Night Ball of 1911.

**Thomas Moran**  
American, born England, 1837–1926  
**Colburn’s Butte, South Utah**  
1873  
Graphite, watercolor, and gouache on blue wove paper; 14 x 9 in., (35.6 x 22.9 cm)  
Initialed with the artist’s monogram and dated lower left: TM. 1873  
Provenance: Gift from the artist to Justin E. Colburn; Mrs. Justin E. Colburn; Colburn’s niece Edith Lord Winslow, Somerville, New Jersey, 1877, descended in the family, until 1998, sale, Skinner, Boston, May 8, 1998, lot 95; (Thomas Colville Fine Art, New York); private collection, until 2000; sale, Sotheby’s, New York, May 24, 2000, lot 156; (Questroyal Fine Art, New York); David and Laura Grey, 2005–9, Gift of David and Laura Grey, in honor of Kevin J. Avery, 2009 (2009.547)

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**Charles Frederick Worth**  
French, born England, 1825–1895  
**Fancy Dress Costume**  
Ca. 1870  
Cream and blue silk taffeta, gold metallic, white silk tulle  

In late nineteenth-century Europe and America, invitees to elaborate costume balls went to great lengths and expense in planning their “fancy dress” attire. Those who could afford it commissioned the House of Worth to manifest their fantasies. This rare costume is in fact an authentic Turkish woman’s ensemble, heavily embroidered in gold by Turkish artisans, that was refashioned at the House of Worth into the form-fitting silhouette of the 1870s.
The journey that resulted in the first painting of the Grand Canyon also yielded this watercolor by the same artist, Thomas Moran. It is the first polychrome watercolor by this master of frontier American landscape painting to enter the Museum’s collection. In late July 1873 Moran was en route from Salt Lake City to the north rim of the Grand Canyon to join the expedition of John Wesley Powell. Near Kanarraville, Utah, he recorded in his sketchbook two Navajo sandstone pinnacles that offered a preview of the magnificent Zion Canyon to the south, which he visited days later. With Moran was Justin Colburn, a correspondent for the New York Times, to whom he eventually gave the watercolor he made from the sketch and whose name he gave to its principal feature.

Colburn’s Butte, today called Tucupit Point, is in the Kolob Canyon section of Zion National Park. In Moran’s watercolor it is distinguished by the white cloud swirling down to silhouette its peak. The spontaneous-looking passage sets off a zigzag pattern of hill and grass that continues to the bottom of the sheet. Such celestial—terrestrial dynamics were a hallmark of the work of the English-born Moran, an admirer of the turbulent landscapes of J. M. W. Turner. From the watercolor Moran designed an engraving that was published in the art magazine The Aldine in 1874.

George A. Shastey and Company
American, established ca. 1889

Dressing Room from the
John D. Rockefeller Home
New York, 1881

Provenance: Arabella Worsham (later Mrs. Colitis P. Huntington); to John D. Rockefeller, 1884; to Museum of the City of New York, 1937.


The dressing room that Arabella Worsham commissioned in 1881 for her house at 4 West 54th Street in New York City (which she sold to John D. Rockefeller when she married in 1884) harks back to the tradition of the great eighteenth-century French boudoirs of Madame de Pompadour and Marie Antoinette. This jewel box of a room features elaborate woodwork in the finest materials: satinwood with rosewood marquetry and carved details, further embellished with mother-of-pearl. In the fashion of the Aesthetic movement then in vogue, the walls and ceiling are covered with wallpaper patterned with stenciled motifs and canvas painted with a frieze of cupids holding garlands of shells and jeweled necklaces. The original gilded bronze lighting fixtures are similarly ornate, with leafy scrolled arms and panels inlaid with mother-of-pearl in the American Renaissance style. The design and craftsmanship of the woodwork and furnishings, by the little-known firm of George A. Shastey and Company of New York, are of the highest order, rivaling the best work of the more famous Herter Brothers. This opulent, cohesive artistic interior is quintessentially a product of America's Gilded Age, and it has survived in a remarkably fine state of preservation.
The Robert A. Ellison Jr. Collection

Charles Volkmar
American, 1841–1914

Vase
France, 1877–78
Earthenware, h. 26 in. (66 cm)

George E. Ohr
American, 1857–1918

Teapot
Biloxi, Mississippi, 1897–1900
Earthenware, h. 7 ¼ in. (18.3 cm)

Paul Revere Pottery of the Saturday Evening Girls Club
American, 1908–1942

Ida Goldstein (maker)
American, born 1894

Vase
Boston, ca. 1911–12
Earthenware, 8 ¾ x 7 ½ in. (22.2 x 19.2 cm)

Maija Grotell
American, born Finland, 1899–1973

Vase
Bloomfield Hills, Michigan, 1938–50
Stoneware, h. 16 ½ in. (42.2 cm), wt. 14 lb. (6.35 kg)

Promised Gift of Robert A. Ellison Jr. (L. 2009.22.44,
279a-b, 223, 80)

The Robert A. Ellison Jr. Collection encompasses more than two hundred fifty exceptional examples of American art pottery. Its acquisition by the Metropolitan has transformed the Museum’s holdings in this area. Formed by Robert A. Ellison Jr. over a period of nearly half a century, the collection is acknowledged to be one of the finest of its kind in private hands. The ceramics date from the Centennial Exhibition in Philadelphia in 1876, an important catalyst for the emergence of the art pottery movement in the late 1870s and early 1880s, to the beginning of the studio pottery movement in the mid-1950s. They represent iconic work by major art potters such as Newcomb Pottery in New Orleans and Grueby Pottery and Paul Revere Pottery of the Saturday Evening Girls Club in Boston. Of great depth are Ellison’s holdings of the early underglaze slip-decorated (barbotine) vases, tiles, and plaques of Charles Volkmar and the extraordinary glazed vessels of the Chelsea Keramic Art Works and its successor firm, the Dedham Pottery. Ellison was one of the first collectors to recognize the artistic achievement in the thin-walled, hand-thrown and manipulated abstracted glazed vessels of the eccentric and inventive potter George E. Ohr of Biloxi, Mississippi, and his comprehensive collection demonstrates the range and virtuosity of Ohr’s work. Ellison also acquired examples of Art Deco pottery from the 1920s and 1930s by W. Hunt Diederich and Henry Varnum Poor and of early studio pottery from the mid-1950s by such California artists as Otto and Gertrude Natzler and Peter Voulkos. As a whole, the Ellison Collection showcases the history of artistic ceramics in the United States during a period of dramatic stylistic and technical achievements.
Shibata Zeshin
Japanese, 1807–1891

**Summer and Autumn Fruits Tiered Box (Jūbako)**

Japan, Edo–Meiji periods (1615–1912), ca. 1860–90
Lacquer with makie, 16 1/8 x 9 x 9 3/8 in. (41 x 22.9 x 24.4 cm)
Provenance: [Sebastian Izzard Asian Art, New York].
Purchased by The Vincent Astor Foundation Gift and Parnassus Foundation / Jane and Raphael Bernstein Gift, 2010 (2010.143a–g)

This multi-tiered lacquer box, called a *jūbako*, is one of only sixteen known to have been produced by the artist Shibata Zeshin, a lacquer master and painter known for his inventive sense of design. Zeshin studied lacquer under Koma Kan’ya (Kansai II) from the age of eleven and trained in the painting style of the Shijō school under Okamoto Toyohiko. His works capture the dynamism of the popular culture of the capital of Edo (now Tokyo) during the transition from military to imperial rule. In the final year of his life, Zeshin had the honor of being appointed an artist of the imperial household. This box, designed for the storage of sumptuous edibles presented at festive occasions, has a continuous design across its five tiers of summer and autumn fruits, including grapes, melons, loquats, and pears. In its execution, Zeshin demonstrated his virtuosity with the lacquer medium. The lacquer ground is a rich, very dark brown decorated with colored layers in a variety of makie-techniques. Two interchangeable lids feature independent designs on their surfaces. The interiors of both lids are signed Zeshin in raised black lacquer characters and sealed Taïyûko (the name of Zeshin’s workshop in Edo) in red lacquer.

**Mutuaga**

Papua New Guinea, Suau people, ca. 1860–ca. 1920

**Lime Spatula**

Papua New Guinea (Massim region, Suau area, Dogodagis village), 1900–1910
Wood, lime, h. 24 in. (61.2 cm)

The identities of the individuals who created most Oceanic sculpture remain unknown. A notable exception is Mutuaga, a master carver who lived and worked in the Massim region of eastern New Guinea in the late nineteenth and early twentieth centuries. His distinctive rendering of the human figure and the precise and elegant surface decoration of his sculptures make Mutuaga’s unique style immediately recognizable. He created objects for local use, but he also, beginning in the 1890s, developed a relationship with Charles Abel of the London Missionary Society. Abel became Mutuaga’s patron and promoted the acquisition of his work among the growing numbers of European missionaries, traders, and visitors in the area.

Many of Mutuaga’s most accomplished works were lime spatulas like this one. A lime spatula is used to scoop a small portion of lime, made from burnt shell or coral, from a container and apply it to betel nut, the fruit of the areca palm that is chewed as a mild stimulant. This spatula is too large, however, to have served any practical function. Such oversize lime spatulas were reportedly used locally as ceremonial objects, but it is also possible that the piece was intended for a European client.
the last decade, this early example is a rare survival. Such woven screens \textit{(insika)} enhanced the domestic interiors of wealthy Tutsi as a form of mural decoration that compartmentalized the space. Judging by its scale and convex structure, this particular example appears to have enclosed the area at the base of a bed. The front face is composed of natural and black-dyed reeds, with individual passages cut and arranged to create a dynamic wave design. Three sets of complex structures have been skillfully integrated to create the distinctive curvature of the panel.

\textbf{Firm of Carl Fabergé}

\textit{Russian, active 1882–1917}

\textbf{Three Picture Frames}

Left: Master August Holmberg, Saint Petersburg, 1908–17; partially gilted silver and blue enamel, 2 3/4 x 3 3/4 in. (7 x 9.4 cm), Center: Moscow, ca. 1899; silver-gilt and red enamel, 5 1/2 x 5 1/2 in. (13.8 x 14.3 cm), Right: Master Karl Gustaf Hjalmar Armfelt, Saint Petersburg, 1904–8; mounted photograph, nephrite, silver mounts, 7 1/4 x 4 1/4 in. (18.4 x 12.5 cm).

Gift of Louise and David Braver, 2008 (2008.652; 16, 9, 10)

These three picture frames are part of a gift to the Museum of twenty-four frames made in the Moscow and Saint Petersburg workshops of the famous House of Carl Fabergé by the several brilliant and talented jewelers the firm attracted in the decades around the turn of the twentieth century. The divergent framing devices for the then-popular medium of presentation portrait photography were among the firm’s most sought-after creations, and this group of frames covers nearly the entire spectrum of techniques, materials, and imaginative shapes Fabergé offered his affluent clientele. As the Romanov dynasty’s favorite artisan, Fabergé made objects that accompanied members of the Russian high aristocracy from cradle to grave. Besides the fanciful examples illustrated here, two of which are decorated with the radiant, colorful guilloche enamel that Fabergé perfected as his trademark, the

\textbf{Screen \textit{(Insika)}}

\textit{Rwanda or Burundi, Tutsi peoples, early to mid-20th century}

Cane, reed fibers, and natural black dye;

32 x 20 in. (76.2 x 50.8 cm)

Provenance: Belgian colonial collection, ca. 1950; private collection, Belgium; Clive Loveless, London;


This woven panel emblazoned with an elegant serrated design exemplifies the apogee of technical refinement that was achieved in one of eastern Africa’s major decorative arts traditions. Across both Rwanda and Burundi finely woven basketry in the form of receptacles and architectural elements were historically the creations of privileged Tutsi women. Given the inherent fragility of the medium and the vulnerability of works from this tradition to destruction due to regional conflict in
group includes frames of a highly personal character that use Russian native materials such as semiprecious stones from the Ural Mountains and local woods, all embellished with silver and gold. Many of the frames in this outstanding collection have been exhibited around the world to document the international éclat of the House of Fabergé, which ceased to exist soon after the outbreak of the Russian Revolution in 1917.

George Washington Maher (designer)
American, 1864–1928

Louis J. Millet (maker)
American, 1896–1923

Window from the James A. Patten House

Ca. 1901
Leaded glass, 50 1/4 x 21 3/4 in. (127.6 x 54.3 cm)

The preeminent Prairie School architect George Washington Maher designed this window to grace the main hall of the James A. Patten house in Evanston, Illinois. The Patten house embodied Maher’s belief in the complete integration of the various elements of a building. The window’s design owes its origin to Louis Sullivan, in whose architectural studio Maher worked prior to establishing an independent practice. Sullivan’s principles of organic architecture promoted a decorative style based on the simplification and stylization of living plants. Maher added his own ideal, called the “motif rhythm theory,” whereby a single motif was repeated, in a variety of materials and in varying proportions and details, throughout an interior to yield a unified design. The thistle, perhaps a reference to the owner’s Scottish origins, was the unifying motif in the Patten house. Maher employed stylized variations of the motif throughout the house in elements such as portieres, mosaic panels, wall stencils, and carved woodwork. In keeping with the principles of the Arts and Crafts movement, on this window an abundance of transparent glass surrounds the thistle made of textured and green glass, mitigating the separation between the interior and the outside environment.
**Pair of Gulgul**

Indonesia (Madura), early 20th century
Wood, h. of each 7 ft. 5½ in. (2.27 m)
Provenance: [Tony Bingham, London].
Purchase, Amati Gifts, 2009 (2009.430a,b; 431)

A longitudinal slit on one side of a hollowed log or metal cylinder provides a striking surface to sound instruments that are used almost worldwide for ritual and secular music or for signaling. These loud instruments, frequently used in groups of two or more with different pitches, provide music, mark the time, or send messages. Small versions may be handheld, or even worn, but larger ones are either placed horizontally or, like these imposing Madurese gulgul, stand upright. Both of these larger types may be suspended from beams.

On each of the Museum’s gulgul two scaly naga, the serpentine creatures of Hindu mythology, are carved into the tear-shaped log, one on either side of the vertical slit, and a naga-head finial completes the design. Further Hindu-influenced elements include stylized lotuses and floral motifs at the ends of the slits. An unidentified doglike animal is clasped in each of the naga’s constricting coils, perhaps reflecting a local legend or emphasizing the instrument’s protective role as an alarm. 

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**Georges Demeny**
French, 1850–1917

**Fencer**
1896
Gelatin silver print, 6 ¼ x 10 ¼ in. (17.5 x 26.5 cm)
Purchase, Alfred Stieglitz Society Gifts, 2010 (2010.1)

As principal assistant to Étienne-Jules Marey, Georges Demeny was instrumental in setting up the “station physiologique” in the Bois de Boulogne—the studio where they carried out...
pioneering motion studies together in the 1880s and 1890s. Using an innovative camera that made multiple exposures on a single photographic plate in rapid succession, Marey and Demeny captured the visible traces of an entire action at regular intervals, allowing an analysis of movement impossible for the naked eye to discern in real time.

Demeny, a pioneer of cinema and a founder of physical education in France, was particularly interested in the practical applications of Marey’s investigations of movement and continued to make “chronophotographs” long after parting ways with his teacher in 1894. At the National School of Gymnastics and Fencing at Joinville, where Demeny was professor of physiology, photographs such as this one of a lunging fencer were used to teach the sport’s repertoire of precise, economical moves in their ideal form. At the same time, one can easily see in Demeny’s useful document from 1906 the sort of dynamism that would soon appear in the art of the Italian Futurists and in Marcel Duchamp’s famous *Nude Descending a Staircase*.

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**Paul Poiret**

French, 1879–1944

**Evening Dress**

1910

Green and ivory striped silk, black silk chiffon, white linen


A rare example of Paul Poiret’s early revolutionary designs loosely based on the upright, columnar, high-waisted styles worn in ancient Greece, this gown is an innovative melding of the avant-garde and the traditional. The tubular shape and graphic horizontal stripes are harbingers of the modern era, while the below-the-knee gathering of the overskirt suggests the “hobble skirt” that Poiret introduced in 1910 and was briefly
James Earle Fraser
American, 1876–1953

End of the Trail
1918; this cast, by 1919
Copper alloy, 33 x 26 x 8 3/4 in. (83.8 x 66 x 22.2 cm)
Signed and dated at right on back of base;
Purchase, Friends of the American Wing Fund, Mr. and Mrs. S. Parker Gillett, Morris K. Jesup and 2004 Benefit Funds, 2010 (2010.73)

End of the Trail is emblematic of the western American subjects created by turn-of-the-century French-trained artists such as James Earle Fraser who were expressing themselves as American through their choice of subject matter and as modern through their sophisticated command of current aesthetic and compositional principles. The weary Indian, slumped dejectedly upon his windblown pony, is a stirring interpretation of the damaging effects of advancing white settlement on the Native American population. Based on Fraser’s firsthand experiences growing up on a ranch in Dakota Territory in the 1880s, his sculpture, rich in narrative detail, was intended as a symbolic comment on the confinement of Native Americans on government reservations. The sculptor earned popular acclaim in 1915 when he displayed a monumental plaster version at the Panama-Pacific International Exposition in San Francisco. He then produced statuettes in two heights, of which this is a larger example. This cast, with its superlative attention to textural detail and thinly applied original patina, was produced at Roman Bronze Works, the preeminent American foundry of its day. End of the Trail will be a centerpiece of a new western American art installation in the American Wing’s paintings and sculpture galleries when they reopen in early 2012.

Henri Matisse
French, 1868–1954

The Three O’Clock Sitting
1924
Oil on canvas, 36 3/4 x 28 3/4 in. (93.2 x 73 cm)

Beginning in December 1917 Henri Matisse spent increasing amounts of time on the French Riviera. The Three O’Clock Sitting is set in one of the two studios in Matisse’s third-floor apartment on the place Charles-Félix in Nice, just two blocks from the Baie des Anges. The painting features elements that reappear in many of his canvases from this period: boldly patterned wallpaper, elaborately pierced and appliquéd textiles of North African origin, representations of the artist’s own work (a plaster of a reclining nude is visible atop the mirrored armoire), and an alluring view of palm trees and the Mediterranean Sea outside the studio window. The woman shown at the easel was Matisse’s favorite model at the time, Henriette Darricarrère, and the androgynous figure posing in the foreground is thought to be her younger brother, who worked as a bellhop at a local hotel. An accomplished musician and ballerina, Darricarrère suffered from stage fright so severe that in 1924 she decided to forsake live performance and pursue a career in the visual arts. Matisse painted this canvas later that year, after he had begun instructing her.
Hedda Sterne
American, born Romania, 1910

Self-Portrait
Ca. 1938–40
Pen and ink and pencil on paper, 11 x 10¼ in. (27.9 x 26 cm)
Provenance [CDG Gallery, New York, by 2008],
Van De Voo Truex Fund, 2009 (2009.36)

Hedda Sterne arrived in New York in 1941 from her native Bucharest
and soon met other émigré artists, including her future husband and
fellow Romanian, the cartoonist Saul Steinberg. Sterne made portrait
drawings throughout her life but regarded her stylistically diverse body
of largely abstract paintings as her paramount achievement. Although
she was well acquainted with members of the New York School and
like them, exhibited at the Betty Parsons Gallery, she never adhered to
one signature style or expressed allegiance to any particular group.

For portrait subjects Sterne turned to her distinguished coterie of
art world friends and, occasionally, to her own lovely visage. In this
unusually detailed and haunting self-portrait, Sterne’s face looms above
the horizon of a stark landscape, partially obscured beneath a lacy over-
lay of swirling lines that commingle with the waves of her dark hair. At
the time Sterne made this drawing she was in close contact with Sur-
realist artists in Paris. She brought it with her when she fled Bucharest
and made her way to New York in 1941, after narrowly escaping the
Nazis’ seizure of Jewish residents in her apartment building.

Elsa Schiaparelli
Italian, 1890–1973

“Cocteau” Evening Jacket
Fall 1937
Linen, metallic foil, beads, paillettes

Elsa Schiaparelli was a well-born Italian designer who made her mark
in Paris from the late 1920s to the 1950s. Her initial success was based
on a trompe l’oeil sweater with the illusion of a knotted cravat, but she
quickly moved from designing knitwear to the establishment of a cout-
ure house, where she continued to play with whimsical Dada- and
Surrealist-inflected concepts. Schiaparelli’s collaborations with artists
resulted in some of the most renowned works of twentieth-century
haute couture. A jacket with dressier drawers for pockets, her notorious
“Shoe Hat,” and a provocative “Bug Necklace” came from her partner-
ship with Salvador Dalí. An evening coat embroidered in a pattern that
reads simultaneously as a vase and two confronting faces and this jacket,
with its trompe l’oeil profile, were products of her collaboration with
Jean Cocteau. Although she is best remembered for these playful works,
they appear to have been ordered by only a limited number of clients,
and most of the surviving examples are from Schiaparelli’s own collec-
tion. This jacket, which has a place in any comprehensive view of the
Schiaparelli oeuvre, is therefore a particularly serendipitous discovery,
having been only recently sold by the family of a client who was clearly
enamored of the designer’s more assertive and signature work.
Religious life among the Asmat people of southwestern New Guinea centers on an elaborate series of rituals accompanied by ceremonial feasts. Feast foods are often collected and served in ordinary wood food bowls or simpler vessels made from the bases of sago palm fronds. Some Asmat groups, however, create ornate ceremonial containers like this one to hold sago grubs (the larvae of the capricorn beetle), an indispensable element of all feasts. To ensure an adequate supply of this prized food, at least six weeks in advance of a feast the Asmat cut down a large quantity of sago palm trees, the trunks of which contain a starchy pith. Holes are drilled into the fallen trunks to allow adult beetles to lay their eggs in the pith, and the people return six weeks later to harvest the fully grown grubs. The container has carved brackets and fiber straps on the reverse that allow it to be carried like a backpack. It was likely used both to collect grubs at the harvest site and to transport them to and present them at the feast. The human figure almost certainly represents a recently deceased ancestor, and the spear he carries suggests he was a warrior.

Charles James

“Butterfly” Ball Gown
1955
Gray silk chiffon and satin, aubergine, lavender, and white silk tulle

Victorian, surreal, seductive, modern, this tightly fitted sheath with an exuberant explosion of multicolored tulle invites multiple interpretations. The form alludes to the extreme bustle of the 1880s, which swayed seductively with the wearer’s movements. At the same time, as the name implies, the form has morphed the female body into a butterfly with iridescent wings that shimmer as they move. The curvaceous satin side flanges serve both to heighten the eroticism of feminine curves and to underscore the wing motif. References to the past aside, this was a form hitherto unknown in the history of fashion, giving it modernist status. The dress weighs eighteen pounds. Twenty-five yards of tulle were used in its making.

Charles James’s oeuvre is diverse and complex. He was a restless, creative force, constantly pushing the boundaries of convention and of his own previous accomplishments. Because it took many forms with countless variations, his work is difficult to characterize or classify. Some pieces are elegant and timeless, while others are odd and controversial, with biomorphic features. Many are based on Victorian styles, yet are the essence of modernity. This gown epitomizes the strong influence of the Surrealist designer Elsa Schiaparelli that runs throughout James’s work.

Ceremonial Container
Indonesia (Papua Province), Asmat people, mid-20th century
Wood, paint, fiber, cassowary quills, seeds, feathers; h. 36 in., (91.4 cm)
Judit Reigl
French, born Hungary, 1923

Outburst
1956
Oil on canvas, 53 1/4 x 61 1/4 in. (135.2 x 155.8 cm)
Provenance: [Janos Gast Gallery, New York].
Gift of the artist, 2005 (2005.165)

At eighty-seven Judit Reigl still produces new, large-scale paintings in France, where she has lived since leaving Hungary in 1950. Her diverse body of work is not especially well known in this country, but her paintings have been widely exhibited in Europe for more than five decades. This abstract oil belongs to the Outburst, or Éclatement, series she undertook from 1954 to 1956. Using brushes, bent curtain rods, or her hands, Reigl applied or threw generous amounts of paint onto the canvas, spreading and scraping the medium in a spontaneous, vigorous manner while leaving large areas of the ground exposed. Here she coaxed paint toward and away from the center to create a powerfully centrifugal composition.

In 1954 Reigl had been invited by André Breton to exhibit her quasi-figurative paintings at a Parisian gallery that featured Surrealist art. After the show she disassociated herself from Breton’s circle but maintained an interest in automatic methods, which informed the unpremeditated manner she employed in the Outburst paintings. Reigl has said that the title of the series coincides with her rupture with the Surrealists and with the beginnings of the Hungarian Revolution of 1956. MP
Paco Rabanne
French, born Spain, 1934

**Dress**

1967

Metal


Paco Rabanne presented his first collection, Twelve Experimental Dresses, in 1964 and followed it in 1966 with a couture collection he called Twelve Unwearable Dresses. This sculptural micromini dress, constructed of square and rectangular aluminum plates joined with metal rings, is a rare surviving example from his “unwearable” collection. With its allusion to chain mail, the dress establishes Rabanne’s practice of citing historical elements in his space-age aesthetic. The innovative construction and unconventional use of material epitomize the exploratory and experimental sensibility of much 1960s avant-garde fashion.

Rabanne was born Francisco Rabaneda Cuervo in the Basque region of Spain. His mother was the head seamstress for the famed Spanish-born couturier Cristóbal Balenciaga. Rabanne initially studied architecture at the École Nationale des Beaux-Arts in Paris. He began his fashion career only in the early 1960s, with a collection of large plastic accessories he sold to the couture houses. From these humble beginnings and with his unconventional approach, he fashioned garments that reflected the zeitgeist of the mid-1960s. But unlike Pierre Cardin and André Courrèges, who employed traditional couture techniques for their “futuristic” designs, Rabanne was interested in creating fashion with uncharted and imaginative production methods using novel postwar industrial materials.

Mary Rogers
British, born 1929

**Bowl**

Ca. 1971

Porcelain, h. 1 1/8 in. (4.8 cm), diam. 8 3/4 in. (22.1 cm)

Provenance: Hope Yamполь; New York.

Bequest of Hope Yamполь, 2008 (2008.658.10)

British ceramicist Mary Rogers studied graphic design and calligraphy before taking up ceramics at the Loughborough School of Art, where from 1960 to 1964 she studied with the highly regarded potter David Leach. During the 1960s and 1970s in England an interest in an organic aesthetic coincided with Rogers’s desire to make delicate vessels that mimicked shells, leaves, and pebbles. She created small bowls inspired by forms in nature, a subject that had interested her since childhood. In 1968 she began to work with porcelain, rather than the stoneware of her earlier projects, because of its translucent quality. Rogers forms her paper-thin, nonutilitarian vessels directly by pinching and modeling the porcelain, which she finishes by scraping the piece once it has dried. For added surface decoration she frequently carves the edges and occasionally pierces the body of a vessel. Like this one from the early 1970s, many of her bowls are stained or painted in a pointillist style.

This bowl is one of twenty-eight British and American contemporary ceramic pieces bequeathed to the Museum by the New York collector Hope Yamполь.
David Salle
American, born 1952

Untitled
1973

Four gelatin silver prints with affixed product advertisements, each 24 x 20 in. (61 x 52.8 cm)

Provenance: The artist.

David Salle made this piece at the age of twenty-one while still a student of John Baldessari at the California Institute of the Arts. Both pupil and professor were rapt admirers of the French director Jean-Luc Godard, considering his films to be object lessons for a radical Conceptual art that did not monastically refrain from visual elaboration. For Untitled, Salle cast four women he knew, costuming and posing them in their actual morning wear at their respective kitchen windows—the kind of subliminally recognizable moment that the ad execs who designed the neatly pasted coffee labels would have tapped into to sell these women their chosen brands. For Salle, these labels represent things that are in the picture but not necessarily visible, and for which we have to take the artist’s word. The way the labels “speak for” the women in the photographs only highlights the inaccessibility and implied poignancy of their thoughts. Salle’s flair for piquant juxtaposition, his still controversial (for advanced visual art if not its equivalents in cinema or literature) foregrounding of women as the engines of his art, and his pinpoint accuracy in rendering the ineffable are all seen in embryo here.

Richard Long
British, born 1945

County Cork, Ireland
1967

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

Provenance: [John Gibson, New York; Virginia Dwan, New York]; the artist; [Spencer Westerly Gallery, New York].

Richard Long was a key figure in recasting sculpture in two directions: inward toward the gestures of bodies in space and outward toward the creation of ephemeral works made directly in the landscape. A student of the sculptor Anthony Caro at Saint Martins College of Art in London, Long was well versed in the reductive quality of geometric abstraction but sought to make the form of his works even more elegantly simple and wedded to life. He would go for solitary walks in the English countryside, and at a particular place he would create an elemental form, such as a line, an X shape, or a circle by walking over the ground to leave a temporary imprint. A photograph like County Cork, Ireland—in which the shape seems to hover in the image like a flying saucer—is thus an imprint of an imprint; the form of the work is derived from the holistic relationship between the concept (idea), the action of the body (figure), and the site of his gesture (ground). The photograph also extends and revises the very particular relationship between British culture and the landscape, from prehistoric hill figures through theories of the Picturesque.

DSE
In 1976 rolling stone asked richard avedon to cover america's bicentennial election. instead of chronicling the campaign, he produced a composite portrait of the power elite—heads of state, union leaders, bankers, media moguls—that was published as a special issue of the magazine. although his innate sympathies lay outside the realm of the establishment and his liberal politics often guided his choice of subjects, avedon tried to avoid expressing any opinion about his sitters, preferring to let them pose themselves so that his bias would not skew the results. in searing portraits of henry kissinger and cesar chavez, donald rumsfeld and william paley, the joint chiefs of staff and barbara jordan, avedon created a prescient sampling of the men and women who defined the american political scene two hundred years after the country's birth.

Tucked between a feature on bob dylan's new album, hard rain, and ads for audiophile turntables, avedon's portraits run for forty-six consecutive pages in the magazine, like a seemingly endless centerfold of buttoned-up tribal elders. accompanying the reproductions are brief biographies of each sitter written by avedon's close friend renata adler.
Thomas Struth
German, born 1954

**The Restorers at San Lorenzo Maggiore, Naples**

1987

Chromogenic print, 46 3/4 x 62 3/4 in. (119.1 x 159.7 cm)

Provenance: Private collection; [Marlborough Gallery, New York].


*The Restorers at San Lorenzo Maggiore, Naples* is the signature image of Thomas Struth, the leader of the so-called Düsseldorf School of photographers, who studied with the husband-and-wife team of Bernd and Hilla Becher at the Kunstakademie in the late 1970s and whose midcareer retrospective was featured at the Metropolitan in 2003. *The Restorers* is the curtain-raiser for Struth’s most celebrated series, the large-scale color photographs that show people looking at art in museums, churches, and other “cathedrals of culture” for a secular age. It dramatically announces his astonishing ability to laminate the timeless and the ephemeral, the ideal and the real, onto a single plane, embodied here in the central female figure, who seems to have stepped right out of one of the paintings under her care. It is also one of Struth’s first essays in the genre of portraiture. It is a family portrait of sorts, describing a group of individuals united not by blood but instead by a communality of purpose—rescuers of the past for the needs of the present, much like Struth himself. The vital connection between its largest meanings and the mission of the Metropolitan make it an especially fine fit for this institution.

DSE
In the 1980s Pat Steir developed a technique that involved applying paint exclusively by dripping and flinging it onto the canvas. Despite the freedom of execution and the large areas of canvas to be addressed, Steir exercises expert control over her methods, which she developed in part through in-depth studies of Japanese and Chinese painting. The pouring process also evokes comparison with the work of Jackson Pollock, but rather than painting on the floor, Steir works from a ladder on unstretched canvas tacked to the wall, pouring and flinging paint, water, or solvent from oversaturated brushes and allowing the fluid media to cascade down the length of the support. As she has explained, “the paint itself makes the picture... Gravity makes the image.”

Sixteen Waterfalls is one of Steir’s most magisterial waterfall compositions and the first of her paintings to be composed almost entirely of dripped paint. Steir also narrowed the parameters of the process in 1990–91 by restricting her palette to black and white. In this composition she layered multiple cascades and allowed the topmost forms to drip the length of the canvas, creating a deep space and a beautifully veiled effect.
Nakagawa Mamoru  
Japanese, b. 1947

Clearing of the Evening Sky (Sekisei)  
2005  
Flower vase: cast alloy of copper, silver, and tin with inlays of copper, silver, and gold; h. 8 1/4 in., (22.3 cm)  
Provenance: [Onishi Gallery, New York].  

Contemporary metal inlay artist Nakagawa Mamoru is a designated “Living National Treasure” in Japan. Nakagawa trained in the Kaga style, which was first developed in the Edo period (1615–1868) and practiced in Kanazawa, and apprenticed to one of only two remaining masters of the method. In his works, which often focus on landscapes at moments of transition, he combines his training in contemporary industrial design with his mastery of the traditional inlay technique. For this flower vase he used complex layers of metal inlay to re-create the dark sky of an afternoon rain clearing as sunshine pierces and scatters the clouds. The vase is molded into an almost oval shape, with elongated sides and an indentation at each end. The indentations divide the surface into two pictorial areas. One side illustrates heavy rain in vertical lines inlaid in shibuichi, an alloy of copper, silver, and a trace of gold. Dark storm clouds inlaid in shakudō, an alloy of copper and gold, contrast with lighter clouds inlaid in silver and late-day sunshine inlaid in gold. On the opposite side of the vase is a nuanced design of a clearing sky.

Cecily Brown  
British, b. 1969

Fair of Face, Full of Woe  
2008  
Oil on canvas, 17 x 37 1/2 in. (43.2 x 95.3 cm)  
Provenance: The artist to Dodie Kazanjian and Calvin Tomkins, New York, by 2009.  
Gift of Calvin Tomkins and Dodie Kazanjian, 2009 (2009.523a-c)

When Cecily Brown moved to New York in 1994 from her native London, her bold, provocative paintings drew instant attention. Despite its relatively small scale, this triptych contains all of the intensely expressionist brushwork and veiled, erotic subject matter for which her large-scale paintings are admired. The three panels represent three interlocking themes and sources that have pervaded Brown’s work over the past decade. In the left panel is what appears to be a woman in nineteenth-century costume seated before a mirrored vanity. The rounded profile of the mirror and the figure’s dark hair merge to create the ghost image of a large skull, the memento mori that is so often present in moralizing representations of “vanity.” The center panel, which also bears
the ghost image of a skull, is likely based on a favorite source of Brown’s, William Hogarth’s tavern scene, the third painting in his cycle *The Rake’s Progress* (1734). Here, Hogarth’s scene of drunken foreplay dissolves into Brown’s turbulent brushstrokes. The right panel is more difficult to place, although it bears a resemblance to other paintings of Brown’s that are based on her artistic forebears’ depictions of pastorals, picnics, and *fêtes champêtres*.

Raqib Shaw
Indian, born 1974

**Death, Beauty, and Justice V**

2008

Mixed media on paper, 32 1/2 x 29 1/4 in.
(82.5 x 75.2 cm)

*Gift of the artist, 2010 (2010.146)*

*Death, Beauty, and Justice V* depicts the death of one of the many distinctive creatures that inhabit Raqib Shaw’s fantastic world. A deceptively beautiful hybrid creature, part dragon, part ostrich, restrains and stabs a bear-headed man, while the skull of an earlier victim and another sword hover above. Yet in this otherwise shocking scene of bondage and execution the viewer is drawn to the magnificence of the bird’s plumage and the mass of colorful butterflies.

Born in Calcutta and raised in Kashmir, Shaw now lives and works in London. Joining the traditions and techniques of his native Asia with cosmopolitan and eclectic sources of imagery that he mines in the museums of London, Shaw’s pictures present a collision of nature and fantasy, violence and eroticism, that exposes the otherwise hidden side of hedonism. This work was made for Shaw’s 2008 show at the Metropolitan, his first solo exhibition in New York.
El Anatsui
Ghanaian, born 1944

Dusasa II
2007
Found aluminum and copper wire,
17 ft. 11 in. x 21 ft. 6 in. (5.46 x 6.55 m)
Provenance: (Jack Shainman Gallery, New York).
Purchase, The Raymond and Beverly Sackler 21st
Century Art Fund; Stephen and Nan Swid and Roy R
and Marie S. Neuberger Gifts; and Arthur Levi
Fund, in honor of Jean Arp, 2008 (2008.121)

El Anatsui, who was born in Ghana and now
works in Nigeria, is widely considered today’s
foremost African sculptor. Anatsui’s wall-
hanging sculptures are assembled from found
materials—typically thousands of discarded
aluminum caps and seals from liquor bottles,
which he flattens, shapes, perforates, and
painstakingly assembles with copper wire.
Although he considers himself a sculptor,
Anatsui meticulously orchestrates his materials
like a painter working with oil on canvas or
the director of a tapestry workshop. His work
is anchored firmly in his traditional culture
(Ghanaian kente cloth), Western art (mosaic,
tapestry, chain-mail armor, the paintings of
Gustav Klimt), and contemporary life (the
consumption of alcohol, the detritus of con-
sumerism). According to the artist, the title
Dusasa can be translated as “a communal
patchwork made by a team of townspeople”
analogous to his team of assistants.

ALS
Christian Marclay
American, born 1955

**Memento (Soul II Soul)**

2008
Cyanotype, 51 1/2 x 99 in. (130.8 x 251.5 cm)

Over the past three decades Christian Marclay has carved out a unique place in contemporary art making visual art from the material culture of music: collages of stitched-together album covers, sculptures made from accordions and electric guitars, a pillow knitted from tapes of every Beatles song ever recorded. As both an artist and a noted avant-garde composer, Marclay explores the fertile territory between sound and vision. *Memento (Soul II Soul)* belongs to a recent series of photograms created by cracking open commercial cassettes and scattering the unspooled audiotapes in droopy skeins across the image surface. The scale and allover composition of these works recall canvases by Abstract Expressionists such as Jackson Pollock and Cy Twombly, while the medium—cyanotype, a process using light-sensitive iron salts—harks back to the dawn of photography. With their festive yet melancholy compositions, Marclay’s pictures stand as stunning memento mori for two antiquated media: the cyanotype of the 1840s and the cassette tape of the 1970s and 1980s. For this composition Marclay sacrificed his cassettes of the late 1980s British dance band Soul II Soul.
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<tr>
<td>4. Free or nominal rate distribution outside the mail</td>
<td>2,850</td>
</tr>
<tr>
<td>E. Total free or nominal rate distribution (sum of D1–D4)</td>
<td>2,850</td>
</tr>
<tr>
<td>F. Total distribution (sum of C and E)</td>
<td>100,383</td>
</tr>
<tr>
<td>G. Copies not distributed</td>
<td>8,213</td>
</tr>
<tr>
<td>H. Total (sum of F and G)</td>
<td>108,596</td>
</tr>
<tr>
<td>I. Percent paid</td>
<td>90%</td>
</tr>
</tbody>
</table>