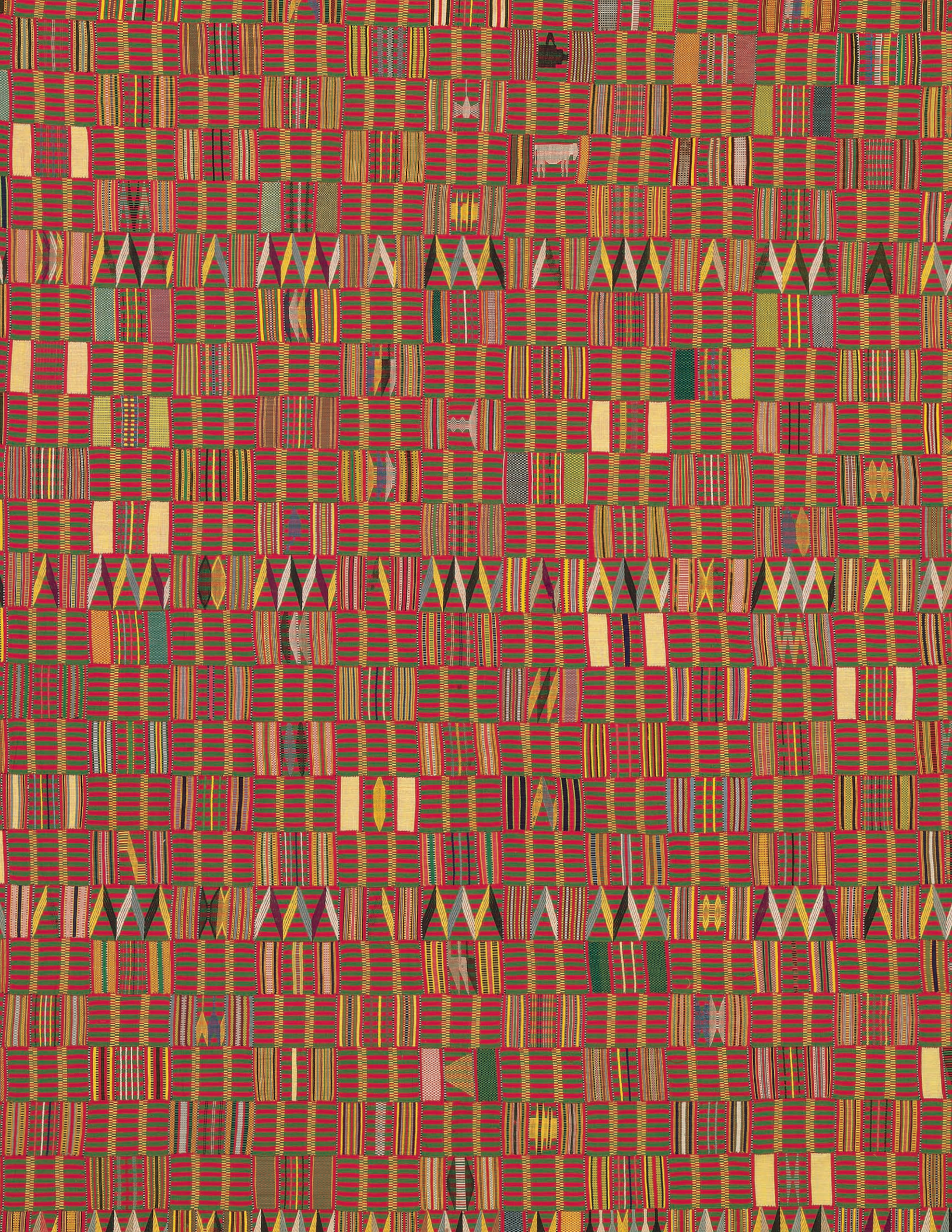


Recent Acquisitions

A Selection: 2010–2012

The Metropolitan
Museum of Art Bulletin
Fall 2012



Recent Acquisitions

A Selection: 2010–2012



The Metropolitan Museum of Art, New York

Contents

- 3 Director's Note
- 4 Contributors
- 6 Recent Acquisitions, A Selection: 2010–2012
- 84 Donors of Gifts of Works of Art
- 85 Donors of Funds for Acquisition of Works of Art

This publication is made possible through the generosity of the Lila Acheson Wallace Fund for The Metropolitan Museum of Art, established by the cofounder of *Reader's Digest*.

The Metropolitan Museum of Art Bulletin, Fall 2012

Volume LXX, Number 2

Copyright © 2012 by The Metropolitan Museum of Art, New York

metmuseum.org

The Metropolitan Museum of Art Bulletin (ISSN 0026-1521) is published quarterly by The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028-0198. Periodicals postage paid at New York NY and additional mailing offices. POSTMASTER: Send address changes to Membership Department, *The Metropolitan Museum of Art Bulletin*, 1000 Fifth Avenue, New York, NY 10028-0198. Four weeks' notice required for change of address. The *Bulletin* is provided as a benefit to Museum members and is available by subscription. Subscriptions \$30.00 a year. Back issues available on microfilm from National Archive Publishing Company, 300 N. Zeeb Road, Ann Arbor, MI 48106. Volumes I–XXXVII (1905–42) available as a clothbound reprint set or as individual yearly volumes from Ayer Company Publishers, Suite B-213, 400 Bedford Street, Manchester, NH 03101, or from the Metropolitan Museum, 66–26 Metropolitan Avenue, Middle Village, NY 11381-0001.

Publisher and Editor in Chief: Mark Polizzotti

Associate Publisher and General Manager of Publications: Gwen Roginsky

Editor of the *Bulletin*: Sue Potter

Production Manager: Douglas Malicki

Designer: Bruce Campbell

Front cover: detail of *Spinario (Boy Pulling a Thorn from His Foot)* by Antico (Pier Jacopo Alari Bonacolsi), probably modeled by 1496, cast ca. 1501 (see page 23). Back cover: detail of *Study of a Woman's Head and Hands* by Antoine Watteau, ca. 1717 (see page 38). Inside front and back covers: detail of Prestige Cloth (*Kente*), Ghana, Ewe peoples, 1930–50 (see pages 70–71).

All photographs except those on pages 27, 48, 61, 76 (McQueen), 78, 79, and 80 (Conner) are by The Photograph Studio, The Metropolitan Museum of Art; photographers: Joseph Coscia Jr., Katherine Dahab, Anna-Marie Kellen, Paul Lachenauer, Oi-Cheong Lee, Mark Morosse, Bruce Schwarz, Hyla Skopitz, Eugenia Tinsley, Eileen Travell, Juan Trujillo, Karin L. Willis, and Peter Zeray.

Additional photograph credits and copyright notices: page 27: Perino del Vaga (designer), *Neptune* from the Doria Grotesques, photograph © Christie's Images / The Bridgeman Art Library; page 72: Walker Evans, *New Orleans Houses*, © Walker Evans Archive, The Metropolitan Museum of Art; Grete Stern, *Sueño No. 44: La Acusada (Dream No. 44: The Accused)*, Estate of Grete Stern courtesy Galería Jorge Mara — La Ruche, Buenos Aires; page 74: Ron Arad (designer), *London Papardelle*, © Ron Arad; page 75: Ellen Gallagher, *Delirious Hem*, © Ellen Gallagher; page 77: Jenny Saville, *Still*, copyright Jenny Saville 2012; page 78: Tara Donovan, *Untitled (Pins)*, © Tara Donovan, photograph courtesy of The Pace Gallery; page 79: Richard Serra, *A Drawing in Five Parts*, © 2012 Richard Serra / Artists Rights Society (ARS), New York; page 80: Bruce Conner, *Three Screen Ray*, © 2012 Conner Family Trust, San Francisco / Artists Rights Society (ARS), New York; page 82: James Casebere, *Landscape with Houses (Duchess County, NY) #1*, © James Casebere.

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or any information storage or retrieval system, without permission in writing from The Metropolitan Museum of Art.

Printed and bound in the United States of America.

Director's Note

The works of art in this issue of the Met's *Bulletin* are striking for their strength and diversity, but one familiar note plays throughout: the name of Mrs. Charles Wrightsman. The stunning *Spinario* on the front cover, Watteau's graceful *Study of a Woman's Head and Hands*, Coypel's pastel *Double Portrait*, Boilly's historic depiction of David's *Coronation* at the Louvre, Ingres's exacting portrayal of General Dulong de Rosnay, and the magnificent Gérard painting of Talleyrand: all are gifts of Mrs. Wrightsman and speak to her uncompromising eye and the intellect with which she approaches her collecting. They are also representative of her spectacular generosity toward the Met, dating back to the 1950s with her husband Charles. Indeed, Mrs. Wrightsman's recent largesse has put the Met in the unique position of having the greatest collection of Neoclassical painting outside the Louvre.

Mrs. Wrightsman's engagement with the Museum goes beyond mere contributions. She is a voracious reader and self-taught connoisseur, and it is the study of art that has inspired her involvement over so many decades. It seems only fitting to recognize her singular style and vision in a publication that so clearly demonstrates her extraordinary role in building the Met's collection.

Several other great collections are also represented on these pages. The sixteenth-century Deccani dagger and powerful early seventeenth-century painting attributed to Payag were both purchased from the extensive holdings of the late Stuart Cary Welch, a former Met curator and distinguished Islamic art scholar. The Salgo Collection of Hungarian silver—some 120 pieces—has single-handedly added a whole new culture to our representation of decorative arts, while the nearly two

hundred important objects of American Indian art given to the Museum by the late Ralph T. Coe have significantly enhanced our range and depth in this field.

Striking portrait images also run throughout this volume—even beyond Mrs. Wrightsman's considerable contributions in this area—from Albert Bierstadt's oil sketch *Studies of Indian Chiefs Made at Fort Laramie*, to the eighteen late nineteenth-century tintypes portraying a spectrum of human emotion, to Jenny Saville's monumental *Still*, a powerful painting of an anonymous head weighted by death.

Remarkably, in 2011 we acquired three objects in three different media by Perino del Vaga, one of the most gifted artists to emerge from Raphael's studio: a beautiful Holy Family in oil on wood, a highly finished study on paper for one of a set of tapestries (now lost) commissioned by the Italian naval commander Andrea Doria in 1532–35, and an exquisitely woven tapestry depicting Neptune from a series Perino designed for Doria some ten years later.

Of course, none of these objects could have entered the collection without the substantial commitment of many people. As we continue to enhance the stories we tell in our galleries, we remain grateful for the shared enthusiasm of the many donors and collectors who have supported our ambitions. A brilliant example is the exceptional group who helped us acquire the monumental *Head of Zeus Ammon*, perhaps the grandest sculpture of its kind and a wonderful addition to the Greek and Roman collection. 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.

Thomas P. Campbell
Director, The Metropolitan Museum of Art

Contributors

Jane Adlin (JA), Associate Curator, Modern and Contemporary Art
Marian W. Ainsworth (MWA), Curator, European Paintings
Ellenor M. Alcorn (EMA), Associate Curator, European Sculpture and Decorative Arts

Stijn Alsteens (SA), Curator, Drawings and Prints

Ian Alteveer (IA), Assistant Curator, Modern and Contemporary Art

Katharine B. Baetjer (KBB), Curator, European Paintings

Peter Barnet (PB), Michel David-Weill Curator in Charge,
Medieval Art and The Cloisters

Andrea J. Bayer (AJB), Curator, European Paintings

Yaëlle Biro (YB), Assistant Curator, Arts of Africa, Oceania,
and the Americas

Barbara D. Boehm (BDB), Curator, The Cloisters

Andrew Bolton (AB), Curator, The Costume Institute

Dirk H. Breiding (DHB), Assistant Curator, Arms and Armor

Sheila Canby (SC), Patti Cadby Birch Curator in Charge,
Islamic Art

John Carpenter (JC), Curator, Asian Art

Elizabeth A. H. Cleland (EAHC), Associate Curator, European
Sculpture and Decorative Arts

Yassana Croizat-Glazer (YC-G), Assistant Curator, European
Sculpture and Decorative Arts

Malcolm Daniel (MD), Senior Curator, Photographs

Jayson Kerr Dobney (JKD), Associate Curator and Administrator,
Musical Instruments

James David Draper (JDD), Henry R. Kravis Curator, European
Sculpture and Decorative Arts

Maryam Ekhtiar (ME), Associate Curator, Islamic Art

Douglas S. Eklund (DSE), Associate Curator, Photographs

Mia Fineman (MF), Assistant Curator, Photographs

Alice Cooney Frelinghuysen (ACF), Anthony W. and Lulu C. Wang
Curator of American Decorative Arts

Amanda Garfinkel (AG), Senior Research Associate,
The Costume Institute

Christine Giuntini (CG), Conservator, Arts of Africa, Oceania,
and the Americas

George R. Goldner (GRG), Drue Heinz Chairman, Drawings
and Prints

Jared D. Goss (JDG), Associate Curator, Modern and Contemporary Art

Daniëlle O. Kisluk-Grosheide (DK-G), Curator, European Sculpture
and Decorative Arts

John Guy (JG), Florence and Herbert Irving Curator of the Arts
of South and Southeast Asia

Navina Najat Haidar (NNH), Curator, Islamic Art

Laura T. Harris (LTH), Associate Museum Librarian, The Joyce F.
Menschel Photography Library (retired)

Maxwell K. Hearn (MKH), Douglas Dillon Curator in Charge,
Asian Art

Seán Hemingway (SH), Curator, Greek and Roman Art

Marsha Hill (MH), Curator, Egyptian Art

Melanie Holcomb (M. Holcomb), Curator, Medieval Art

Timothy B. Husband (TBH), Curator, The Cloisters

Julie Jones (JJ), Andrall E. Pearson Curator in Charge, Arts of Africa,
Oceania, and the Americas

Kyriaki Karoglu (KK), Assistant Curator, Greek and Roman Art

Peter M. Kenny (PMK), Ruth Bigelow Wriston Curator of American
Decorative Arts, and Administrator of The American Wing

Eric Kjellgren (EK), Evelyn A. J. Hall and John A. Friede Associate
Curator, Arts of Africa, Oceania, and the Americas

Harold Koda (HK), Curator in Charge, The Costume Institute

Wolfram Koeppe (WK), Marina Kellen French Curator, European
Sculpture and Decorative Arts

Elizabeth Mankin Kornhauser (EMK), Curator, American Paintings

Alisa LaGamma (AL), Curator, Arts of Africa, Oceania, and the Americas

Donald J. La Rocca (DLR), Curator, Arms and Armor

Soyoung Lee (SL), Associate Curator, Asian Art

Denise Patry Leidy (DPL), Curator, Asian Art

Christopher S. Lightfoot (CSL), Curator, Greek and Roman Art

Charles T. Little (CTL), Curator, Medieval Art

Constance McPhee (CMcP), Curator, Drawings and Prints

Joan R. Mertens (JRM), Curator, Greek and Roman Art

Lisa M. Messinger (LMM), Associate Curator, Modern and
Contemporary Art

Cora Michael (CM), Assistant Curator, Drawings and Prints

Asher E. Miller (AEM), Assistant Research Curator, European Paintings

J. Kenneth Moore (JKM), Frederick P. Rose Curator in Charge,
Musical Instruments

Jeffrey Munger (JM), Curator, European Sculpture and Decorative Arts

Amelia Peck (AP), Marica F. Vilcek Curator of American Decorative
Arts, and Manager, The Henry R. Luce Center for the Study
of American Art

Carlos A. Picón (CAP), Curator in Charge, Greek and Roman Art

Marla Prather (MP), Curator, Modern and Contemporary Art

Stuart W. Pyhrr (SWP), Arthur Ochs Sulzberger Curator in Charge,
Arms and Armor

Brandie Ratliff (BR), Research Associate, Medieval Art

Samantha J. Rippner (SJR), Associate Curator, Drawings and Prints

Jeff L. Rosenheim (JLR), Curator in Charge, Photographs

Xavier F. Salomon (XFS), Curator, European Paintings

Perrin Stein (PS), Curator, Drawings and Prints

Susan Alyson Stein (SAS), Curator, European Paintings

Anne L. Strauss (ALS), Associate Curator, Modern and
Contemporary Art

Zhixin Jason Sun (ZJS), Curator, Asian Art

Luke Syson (LS), Iris and B. Gerald Cantor Curator in Charge,
European Sculpture and Decorative Arts

Thayer Tolles (TT), Curator of American Paintings and Sculpture

Beth Carver Wees (BCW), Curator of American Decorative Arts

H. Barbara Weinberg (HBW), Alice Pratt Brown Curator of American
Paintings and Sculpture





Gold Beaker

Central Europe, Early Bronze Age, ca. 2000–1550 B.C.
Gold alloy, 4¼ x 4 in. (10.7 x 10.2 cm)

Provenance: Ernest Frickinger (1876–1949) or his son Karl Albert (1924–2003), Planegg, Germany, until 1954; Josef Pfeffer (1906–1986), Switzerland; by descent in his family, until ca. 2003; [Wolfgang Wilhelm, Brussels].

Purchase, Lila Acheson Wallace Gift and Caroline Howard Hyman Gift, in memory of Carmen Gómez-Moreno, 2011 (2011.185)

This gold beaker is at once simple, elegant, and mysterious, transcending time and space. Raised from a single sheet of natural gold, the vessel is seamless and has a rounded base. It is decorated with five horizontal bands of different abstract patterns that range from sawtooth stippled designs punched into the sheet to lozenge shapes and angled rills. Whether these patterns have any special significance is not known. The shape of the vessel and some of the patterns evolve from the distinctive pottery of the Beaker Culture of Late Neolithic western Europe. This is one of only six such gold beakers to survive from the Early European Bronze Age. That others are known to have been found in the south of England, along the Rhine Valley, and in central Europe suggests that they were widely exchanged or traded. With its rounded base, this beaker does not stand on its own. As it was necessary to consume the contents before setting it down, it may have been created for ritual use. Some of the related beakers were found in graves thought to be of persons of high rank. CTL

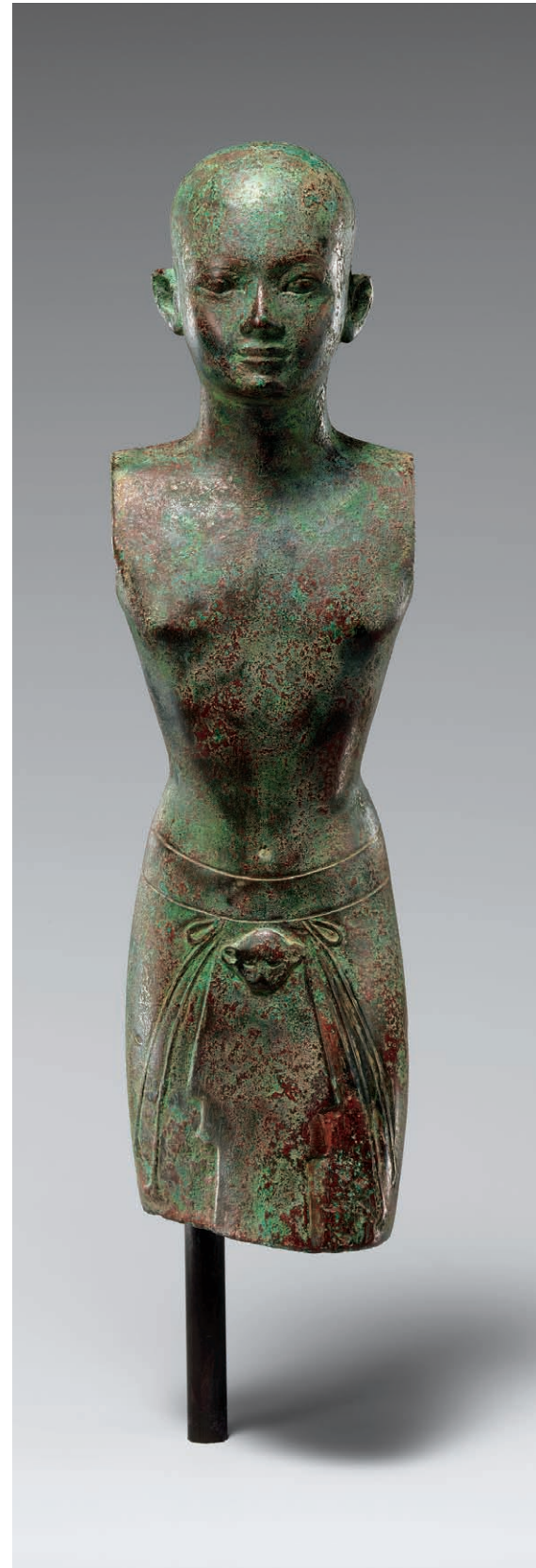
Statuette of a Kushite Priest, Adapted for a King

Egyptian, late Dynasty 25, ca. 700–664 B.C.
Leaded bronze, precious metal leaf; h. 8¼ in. (21 cm)

Provenance: Christiane Desroches-Noblecourt (who indicated to Jean-Pierre Montesino that she purchased the statuette in Egypt in 1940 from Phocion Tano), France, by the 1960s; [Jean-Pierre Montesino, Paris].

Purchase, Gift in memory of Manuel Schnitzer and Lila Acheson Wallace Gift, 2010 (2010.259)

The high cranium with its flat rear profile and the small ears of this figure conform to the representational style of the Kushites, the Nubian rulers of Egypt who constituted Dynasty 25. Equally characteristic of the southerners are the tassels that hang from the belt of the priestly costume. The leopard head could also be understood as part of a priestly cloak. Alterations were made to this beautiful bronze in antiquity. The previously rectangular apron was recut to the triangular shape of a royal apron with two streamers on each side, and the proportions of the garment and the juxtaposition of separately made arms and legs with a solid cast figure point to more extensive modifications, probably revising the pose. In most circumstances adaptation of a priest's statue for a king would not have been acceptable. But the Kushite dynasty placed royal sons, including crown princes, and other close family members in prominent religious roles. In the tumultuous years between 671 and 663 B.C. the Assyrians were continually at war with Egypt, and they invaded the country and carried away members of the royal family to Assyria. In such circumstances, this masterly work might have been taken over by the Kushite king and suitably modified. MH



Bark Sphinx (Sib)

Egyptian, Dynasty 26, ca. 664–525 B.C.

Leaded bronze; h. 8 ½ in. (21.5 cm), l. 6 ¼ in. (16 cm)

Provenance: Henri Rouart (1833–1912), France; by descent to his great-grandson Alain Bricka, until 2010; sale, Robert & Baille, Hôtel Drouot, Paris, June 14, 2010, lot 126; sold to [Rupert Wace Ancient Art, London].

Purchase, Gift of Henry Walters, by exchange; Liana Weindling Gift, in memory of her mother, and Lila Acheson Wallace Gift, 2011 (2011.96)

Solar hymns of about 1400 B.C. call this divinely poised and alert animal a “sib” and describe it as “trampling the sun god’s enemies.” The sib sphinx was one of the figures populating the decks of the portable boat-shaped shrines on which Egyptian gods rode in processions. The god, concealed in a shrine at the center of the boat, or bark, was identified to onlookers by the benevolent figureheads

at the prow and stern. Royal statuettes encircling the shrine provided ritual protection. Near the prow stood the god’s personal entourage: Maat and Hathor, daughters of the sun god Re, who acted as guides, and the sib, or bark sphinx, who ward off enemies and whose expressive form telegraphed the otherworldly nature of the procession.

The sib stands on a platform in the form of a divine standard. Cobras undulate alongside it, reinforcing its power. The sphinx evokes the typical Egyptian composite of human and lion, but its elongated body; slim, high hips; and backward-thrusting legs allude to the dangerous grace of the leopards and panthers associated with Re’s daily voyage across the sky. The perfect oval shape and narrow, slightly tilted, and full-lidded eyes of the smiling human face endow it with an ethereal beauty.

MH





Amphora (Jar) with Lid

Etruscan, black-figure, Pontic ware, 3rd quarter of 6th century B.C.

Terracotta, h. 14 $\frac{3}{4}$ in. (36.5 cm)

Provenance: Heinz Hoek, Basel, by 1963; by descent to his grandson, William Hoek, Brussels; [Cahn Auktionen AG, Basel].

The Bothmer Purchase Fund, 2012 (2012.26a, b)

The thousands of Greek vases imported into Etruria beginning about 600 B.C. significantly influenced local pottery production. This colorful and unusual work represents one enterprising Etruscan artist's response to an originally Greek shape and type of decoration. The form of the amphora, the inclusion of a lid, the two-part handles, the

pendant lotus buds in the shoulder panels, the rays at the base of the body, and the echinus foot derive from Athenian prototypes of the mid-sixth century B.C. These imports also introduced the black-figure technique, with the use of incision and added color for details. The local admixture is most evident in the subject matter and its placement. The Etruscans were partial to sea creatures and birds. On one side the shoulder panel shows two mermen, on the other two belligerent dogs. Below, six metopes deployed fairly regularly around the circumference contain water birds, each somewhat different. The artist was not bound by the conventions that governed the decoration of Athenian pottery. He subdivided the available space and placed and executed the decoration according to his, or his patron's, specifications. JRM

Attributed to the Painter of London B 343

Stamnos (Jar)

Greek, Archaic, Attic, black-figure,
late 6th century B.C.

Terracotta, h. 13 $\frac{3}{8}$ in. (34 cm)

Provenance: Art market, New York, by 1956;
Baron Joseph van der Elst, until 1960s; Dr. Alfred
Vogl, New York, by 1967–73; inherited by
Mrs. Patricia Stickney, 1973–2010.

Gift of Patricia Stickney, 2011 (2011.233)

The stamnos, normally provided with a lid, appears in depictions of symposia (drinking parties), indicating that it contained wine. Stamnoi made in Athens were major exports to the Etruscans in Italy. The decoration here juxtaposes scenes of heroic and contemporary warfare. The chariot evokes a bygone era described in Homer's epics of the Trojan War. The warrior with a snake as the shield device is setting out for battle; the charioteer is already in place. The two figures with pointed caps and Eastern dress and the foot soldiers on both sides represent contemporary warriors. The line of soldiers on the reverse is varied by the devices: a rectilinear pinwheel, a human buttock and leg, half of a kantharos (a two-handled cup associated with the wine god Dionysos), the forepart of a bull, and the car of a chariot.

JRM



Gold Box Ring Surmounted by a Scarab

Greek, Classical, ca. 330–310 B.C.

Gold, h. 1¼ in. (3.2 cm)

Provenance: Heinz Hoek, Riehen, Switzerland, by 1968; by descent to his grandson, William Hoek, Brussels; sold to [Robert Haber and Associates, New York].

Purchase, Schultz Foundation Gift, 2010 (2010.226)

This ring is a marvel of technical mastery and cultural complexity. From the end of the third millennium B.C., the scarab beetle served as an amulet in Egypt, where it represented the sun god. Beginning in the second quarter of the sixth century B.C. the scarab was the predominant type of Greek gem, cut in carnelian and other hardstones. The convex back of the gem was articulated with the features of the beetle, while a decorative, generally figural, motif was



cut into the flat side in intaglio. During the fourth century B.C. a variant made entirely of gold acquired some popularity, especially in southern Italy. This ring is one of about a dozen known examples. It is constructed of several parts. The elliptical box bezel shows wire scrolls between plaited wire. The underside, attached separately, reveals a crouching eros. The hoop consists of two lengths of twisted wire, each end attached to the bezel with a small palmette. The beetle is made of two elements, the carapace and the underside with legs. The ring is heavy and solid, suggesting that it was actually worn rather than produced only for burial.

JRM

Mirror with a Support in the Form of a Draped Woman

Greek, Classical, mid-5th century B.C.

Bronze, h. 12½ in. (32 cm)

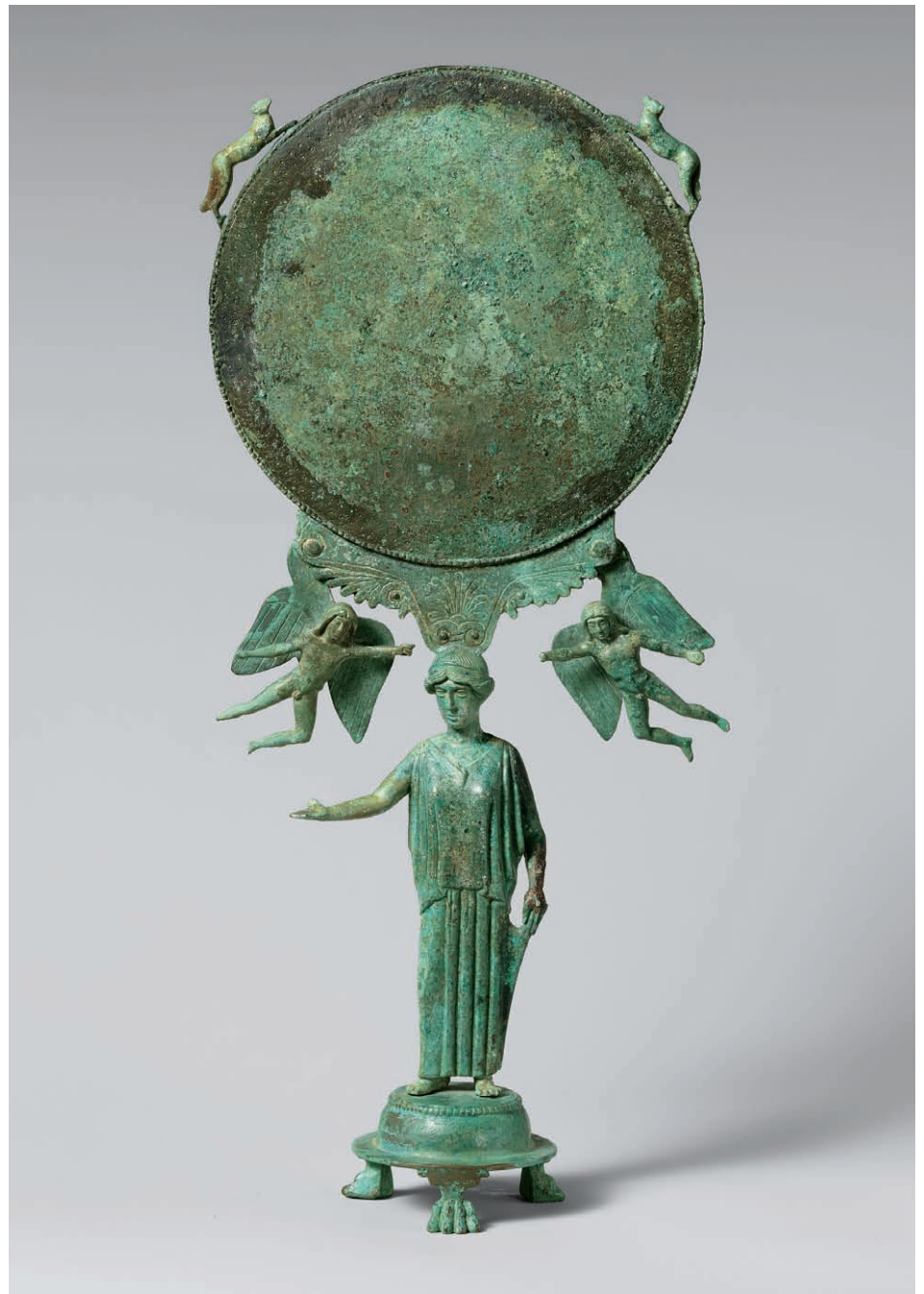
Provenance: [Reportedly Galerie Heidi Vollmoeller, Zurich, before 1990]; Athanasios Ghertsos, Zurich, ca. 1990; [Frieda Tchachos Nussberger, Galerie Nefer, Zurich, 1990–93]; Thomas and Colette Spears, New York, from 1993.

Gift of the family of Thomas A. Spears, in his memory, 2011 (2011.582)

Classical Greek caryatid mirrors like this one were produced in a relatively small number of workshops in the Peloponnese in the middle of the fifth century B.C. Among the most elegant artistic creations from antiquity, they are composed of three essential elements: a reflective disk, a handle in the form of a female figure, and a base. Many subtle variations of subsidiary ornamentation embellish the mirrors.

Here the female figure, who may represent an aristocrat or even the goddess Aphrodite herself, is flanked by winged Erotes. Eros, god of love, is often depicted attending to women in Classical Greek vase painting. The duplication of Eros maintains the symmetry of the object and amplifies the god's presence as well as the mirror's role as an instrument that enables beautification and concomitant desire. The female figure once held something in her outstretched right hand, most probably a dove, symbol of heavenly Aphrodite. The Erotes also seem to have held something in the hands that stretch toward the woman. Hares, a love gift in Classical Greece, race around the perimeter of the mirror disk. The hounds that would have chased them in an allegory of amorous pursuit are no longer preserved.

SH





Two Drums

Peru (Paracas), 300–200 B.C.

Ceramic, polychrome; h. 8 $\frac{3}{4}$ and 9 $\frac{1}{8}$ in. (22.2 and 24.9 cm)

Provenance: Anton Roeckl, before 1970–2008; David Bernstein, 2008–10.

Purchase, *Frederick M. Lehman Bequest*, 2010 (2010.172.1, 2)

From about 700 B.C. to A.D. 700 the Paracas and later the Nasca resided along the southern coast of Peru. One feature the two cultures had in common was the use of a uniquely shaped ceramic drum with a cylindrical collar covered by a skin membrane that opened into a bulbous, hollow body terminating in a closed point. The significance of these rare and early examples of a past musical culture is yet to be fully explored. The largest of the amphora-like drums, 15 to 18 inches tall, were frequently decorated with incised and polychrome anthropomorphic and mythical beings. It has been suggested that these larger drums were for ritual use. The Museum's pair of drums are small by comparison and were perhaps played differently and in a different context. Iconographical evidence implies that they may have been bound together and strapped to the player's waist. The incised and painted decoration evokes nature. Scholars have suggested that the birds placed at the cardinal points around the drum's body, their beaks pointing to the narrow terminus, are hummingbirds and whip-poor-wills.

JKM

Figure Pendant

Costa Rica, Guanacaste-Nicoya, 1st–5th century
Jadeite, h. 7 $\frac{7}{8}$ in. (20 cm)

Provenance: [André Emmerich Gallery, New York, by 1968]; John Hauberg, Seattle; private collection, Europe; sale, Christie's, New York, November 12, 2004, lot 78; private collector; sale, Sotheby's, New York, May 13, 2011, lot 117. Purchase, *Stephanie H. Bernheim and Jan and Marica Vilcek Gifts*, 2011 (2011.364)

The slender celt-form pendants of Central America, worn about the neck on a thong, had a serious presence during the early centuries A.D. Carefully crafted of various types of greenstone, of preference a blue-green jadeite indicative of high status, the shape takes its meaning from celts, or axes. Celts were the essential tool of the ancient inhabitants of Central America and Mexico and came to have symbolic import. The most common ornamental celt in Central America was a bird with a tall crest, beady eyes, and a large beak extending down the chest. The same slender format ornamented at the top was used to depict other figures, like this one with a helmet mask encasing its head. A small fat animal sits on top of the figure's head, large ear flares frame the face, and a long tongue, curled up at the bottom, emerges from the wide mouth. The hands meet at the center, below a chest ornament. Variations on the helmet mask include a fat bird on top of the head instead of an animal and folded wings at the sides instead of arms.

JJ





Young Dionysos

Roman Imperial, 2nd century A.D., adaptation of a late 4th-century B.C. Greek statue type
Marble, h. 15 in. (38.1 cm)

Provenance: [John J. Klejman, New York, until 1967]; sold to Mrs. Henry Durst, New York, April 11, 1967; by descent to Edward Klagsbrun, 2011.
Gift of Edward Klagsbrun and Joan Saslow, in memory of Dr. Henry Durst, 2011 (2011.517)

The god Dionysos is nude except for the characteristic *nebris* (fawn skin) worn diagonally over his right shoulder. Long locks of hair, originally painted and possibly gilded, fall onto his shoulders and back. The complete figure either held the *thyrsos* (a ceremonial staff tipped with a pinecone and twined with ivy) in his raised left arm or rested his arm on a tree trunk. This statuette belongs to a series of Roman sculptures that refer back to a Late Classical Greek type. The S-curve and slight twist of the torso to the right, for example, directly quote works by Praxiteles. There is considerable iconographic variation among these Roman statuettes of Dionysos, in the stance, the position of the arms, the presence or absence of a *nebris* or panther next to the tree support, and other details. The eclectic, classicizing character of the piece, evident in the skillful modeling of the musculature, the polished flesh, and the flat rendering of the animal skin, points to a date in the second century A.D. Young Dionysos enjoyed a resurgent popularity during the reign of Emperor Hadrian (A.D. 117–38). Although it may have had a votive function, the statuette most probably served as decoration.

KK

Head of Zeus Ammon

Roman, Hadrianic-Antonine period, ca. A.D. 120–60, adaptation of a Classical or Hellenistic Greek work
Marble, h. 19 in. (48.2 cm)

Provenance: Said to have been found at the mouth of the Nile River in Egypt; art market, Rome, by 1931 (Deutsches Archäologisches Institut, Rome, neg. nos. 80.2846–47); Mrs. Ernst Leroy King, Homer, Minnesota, and Daytona Beach, Florida, until 1954; gift to Art League of Daytona Beach, 1954–85; sale, Sotheby's, New York, November 21–22, 1985, lot 50; sold to Dodie Rosekrans, San Francisco, 1985–2011; on loan to The Metropolitan Museum of Art, March 2007–April 2008; sale, Sotheby's, New York, December 8, 2011, lot 12.

Purchase, Philodori Gifts, Acquisitions Fund, Mary and Michael Jaharis Gift, 2011 Benefit Fund, funds from various donors, Mr. and Mrs. John A. Moran, John J. Medveckis, Nicholas S. Zoullas, Mr. and Mrs. Frederick W. Beinecke, Leon Levy Foundation, Jeannette and Jonathan Rosen, Judy and Michael Steinhardt, Malcolm Hewitt Wiener Foundation and Aso O. Tavitian Gifts, 2012 (2012.22)

This monumental head of Zeus Ammon combines the traditional Greek image of the king of the gods with the curving ram horns of Ammon, the chief divinity of the Egyptian pantheon. The cult of Zeus Ammon was never widespread in mainland Greece, but the god's sanctuary in Egypt, at the Oasis of Siwa in the Libyan Desert, was already famous when Alexander the Great made his pilgrimage



there in 331 B.C. and the Oracle proclaimed him son of Zeus Ammon. A comparable head appears on Hadrianic coins and on cuirassed statues of Emperor Hadrian himself. In Imperial times the deity was seen as protector of the Roman army, especially the legions of North Africa.

This is the grandest representation of Zeus Ammon to survive from classical antiquity. The eclectic style combines the divine grandeur and Olympian tranquillity of Classical Greek cult statues with the deep-set eyes and unruly mass of leonine hair of early Hellenistic works. It is tempting to surmise that this head echoes a fifth-century B.C. cult statue of the Pheidias school or a later emulation of it. A handful of related Roman marble heads could reflect the same Classical Greek prototype, but none of them share the quality and freshness of this sculpture, or its imposing yet benign expression. CAP



Bust of Emperor Severus Alexander

Roman, ca. A.D. 230–35

Marble, h. 29 7/8 in. (74 cm)

Provenance: Probably found in Rome before 1868; [Wolfgang Helbig, Rome, before 1868–79]; sold to Baron Philip Wambolt von Umstadt, 1879; Wambolt von Umstadt family, Schloss Birkenau, Germany, until 2010; [Valerio Turchi, Rome].
Purchase, Lila Acheson Wallace and Philodori Gifts, 2011 (2011.87)

The young emperor Severus Alexander (reigned A.D. 222–35) wears the *toga contabulata*, with its boardlike set of folds (the *sinus*) across his chest and a diagonal fold behind that extends over his left shoulder and down his back. The type is distinctive of later Roman portraits in which the subject is shown in formal civic dress, as opposed to in military attire as *imperator* (commander in chief) or in a heroic, semidivine pose. Severus Alexander, who died violently when he was only twenty-six, was the last of the Severan dynasty of emperors, and he

was followed by a rapid succession of rulers and usurpers during the remainder of the troubled third century A.D. The bust may have been produced as one of a series under imperial control, or even in imperial workshops in Rome, and then set up in a prominent public place, perhaps with other imperial portraits representing his predecessors or with other members of the imperial family. The head, which is carved with great skill and sensitivity, combines a sense of growing maturity and power with a still visible youthful delicacy. CSL



Fragment of a Wall Hanging

Coptic (Byzantine Egypt), 4th–6th century
Wool and linen, 12 3/4 x 24 3/4 in. (32.5 x 61.8 cm)
Provenance: Private collection, Switzerland, 1960s and by descent; [Rupert Wace, London, sold 2011].

Purchase, Christopher C. Grisanti and Suzanne P. Fawbush; The Tianaderrah Foundation; Larry and Ann Burns, in honor of Austin B. Chinn; Mary and Michael Jaharis; and André Dimitriadis Gifts; and funds from various donors, 2011 (2011.363)

Against a blue ground, a pair of boldly colored cocks with red crests, heart-shaped wattles and wings, and colorful feathers face one another over a pyramid of grape clusters. Their feet interrupt a series of grape leaves and vine tendrils. Behind the birds two hunting dogs charge toward one another. The attention given to the roosters' claws and spurs and the inclusion of hunting dogs suggest that the birds are sporting animals, a subject entirely appropriate for a domestic textile. In the early Byzantine period, images of prosperity were favored themes for furnishings in the homes of the elite and the aspiring.

The striking pattern of confronted cocks was repeated on the complete hanging. A modern repair to the tail of the yellow rooster repurposed feathers from the now lost textile to give the appearance of a complete bird. Bands of pink and yellow frame the vignette, creating a friezelike border that may have finished the top or bottom of the large hanging. Alternatively, the vignette may have formed part of the primary design, as is the case with a number of other hangings from the period that feature elaborate compositions of repeating stacked bands combining figural images, simple ribbons of color, garlands laden with fruit and birds, and vine scrolls.

BR

Enthroned Buddha

Northern Pakistan (Gilgit Kingdom), ca. 600
Gilt brass inlaid with silver and copper, h. 9 1/2 in. (24.4 cm)

Provenance: [Spink & Son Ltd, London, 1960s]; sold to Leonidas Goulandris, London, 1960s–2011; [Carlton Rochell, Ltd., New York].

Purchase, Rogers Fund; Anonymous and Jeff Soref Gifts; Winnie Feng Gift, in honor of Florence Irving; and John Stewart Kennedy Fund, by exchange, 2011 (2011.19)

As the first dated landmark object around which the early chronology of northwestern Indian Buddhist bronzes can be built, this enthroned Buddha is a seminal work in the history of early Buddhist art of the Himalayan region. The sculpture embodies much of the



standard iconography of early Buddhist imagery: the Buddha seated in a yogic posture, alert and animated as he gestures to his devotee, together with a distinctive treatment of the robes and the signature motif of the lion-supported throne set upon a lotus-petal pedestal. This is by far the most complete and important of the three earliest datable sculptures of the Gilgit Kingdom, all commissioned by Queen Mangalahamsika, known from Gilgit manuscripts to have been the senior queen to King Vajradityanandi, whose reign is assigned to about 600. Mangalahamsika and her king were members of the Patola Shahi dynasty, who ruled over northern Pakistan from the beginning of the seventh to the ninth century. A feature of the Gilgit school is the cartouche carrying the donor dedication and inscription, which may be translated as “Om. This is a pious gift. This pious gift was ordered to be made by the Shri Paramadevi [Highest Queen] Mangalahamsika.”

JG

Palace Banquet

China, Five Dynasties (907–60) or Northern Song (960–1127) dynasty, 10th–11th century

Hanging scroll; ink and color on silk, image 63 3/4 x 43 3/4 in. (161.6 x 110.8 cm)

Provenance: C. C. Wang Family, New York, before 1970–97; sold to [WT Art Partnership, L.P., New York, 1997–2010].

Ex coll.: C. C. Wang Family, Gift of Oscar L. Tang Family, 2010 (2010.473)

One of the earliest known examples of the “ruled-line” genre of architectural rendering, this large painting offers an intimate view of the women’s quarters of an imposing palace, where a second-story terrace has been readied for a banquet. One of the women points skyward while two others thread needles. On the seventh day of the seventh month, women traditionally competed in threading needles as part of the festivities celebrating the one night each year when the Herd Boy and Weaving Maid, legendary lovers immortalized as constellations, are allowed to meet. The most famous tryst associated with the celebration was between Tang emperor Xuanzong (reigned 712–56) and his consort Yang Guifei. *Palace Banquet* employs Tang-style architectural motifs, costumes, and figure types to vividly illustrate the setting of the lovers’ first encounter. The painting provides a glimpse into Yang Guifei’s bedchamber, where the emperor’s favorite has yet to rouse herself prior to Xuanzong’s arrival. When rebellion forced the emperor to flee in 755, Yang Guifei was blamed for the insurrection and put to death by the palace guard. Several generations later the poet Bai Juyi (772–846) immortalized their tragic romance in his “Song of Unending Sorrow.”

MKH



Double-sided Tombstone

Egypt, 10th century and A.H. 646/A.D. 1248–49

Marble, 22 x 15¼ x 2¼ in. (56 x 40 x 5.7 cm)

Provenance: Private collection, London, from 1950s or 1960s to 1977; sale, Sotheby's, London, May 2, 1977, lot 189; private collection, Europe, 1977–2010; [Sam Fogg Ltd, London].

Purchase, James and Diane Burke Gift, in honor of Dr. Marilyn Jenkins-Madina, 2010 (2010.225)

This marble tombstone from Egypt is carved on both sides. The carving on one side dates to the early tenth century, when the Fatimid dynasty ruled Egypt. The stone was turned upside down and reused, also as a tomb marker, in the mid-thirteenth century, at the end of the Ayyubid dynasty. Carved on the Fatimid side are seven lines of squared Kufic script, and on the Ayyubid side seven lines of Naskh script, carved upside down in relation to the Fatimid side, are placed within an arch flanked by columns and with a mosque lamp suspended from its point. On the Fatimid side the inscription consists of the bismillah, the Islamic phrase (which can be translated as “In the name of God, Most Gracious, Most Merciful”) recited before all but one sura, or chapter, of the Qur’an, followed by verse 18 of sura 3, Al ‘Imran (The Family of Imran). The inscription on the Ayyubid side starts with the bismillah and is followed by an epitaph that can be translated as “The servant of God, the one needy of God’s mercy, bint al-Haj Saba’[?], died in the month of Ramadan, the year six hundred and forty-six [December 1248–January 1249].”

SC

Child Saint Sambandar

India (Tamil Nadu), Chola period (880–1279), late 11th century

Copper alloy, h. 29% in. (74.6 cm)

Provenance: Dr. J. R. Belmont, Basel, before 1966; sold to [Robert H. Ellsworth, New York, 1966–2008]; sold to [Doris Wiener, New York, 2008–10].

Purchase, Lila Acheson Wallace and Doris Wiener Gifts, 2010 (2010.230)

Among the most popular of the Shaiva saints is Sambandar, the seventh-century child saint who after receiving a gift of milk from the goddess Uma, devoted his life to composing hymns in praise of Lord Shiva. Sambandar is one of the three principal saints, the *muvar*, or Revered Three, of South Indian Hinduism, who were believed to have been jointly responsible for the vast corpus of devotional hymns written in praise of Shiva from the seventh to the ninth century. The child saint offers the milk cup emblematic of his conversion and gestures skyward at Shiva’s heavenly abode on Mount Kailash in the Himalayas. He wears a miniature *trisula* (Shiva’s trident) flanked by a tiger’s-teeth pendant and, low on his hips, a garland of small bells, together with armbands, anklets, and toe-rings. The lotus pedestal and moldings are quintessentially high Chola style, echoing those on the platforms of contemporary temples.

Temples commissioned sets of images of the Shaiva and Vaishnava saints (the 63 Nayanmars and the 12 Alvars) to use in festival processions alongside icons of the principal deities. This icon of Sambandar is among the finest surviving castings of the subject, akin in quality to processional bronzes known to have been royal commissions.

JG





Evangelists Mark and Luke

France (Limoges), ca. 1220–30

Gilt copper and glass; Mark (left): h. 6 7/8 in. (17.4 cm), Luke (right): h. 6 1/2 in. (16.5 cm)

Provenance: Frédéric Spitzer, Paris, until his death in 1890; his sale, Chevallier and Mannheim, Paris, April 17–June 16, 1893, lots 251, 254; Aimé Desmottes, Lille and Paris; his sale, Hôtel Drouot, Paris, March 19–23, 1900, lots 35, 36; Charles Gillot and his descendants, Paris, 1900–2008; sale, Ancienne Collection Charles Gillot, Christie's, Paris, March 4–5, 2008, lot 196; [Brimo de Laroussilhe, Paris, sold 2012]. Purchase, *The Cloisters Collection, Michel David-Weill Gift, and Gifts of J. Pierpont Morgan and George Blumenthal, by exchange, 2012 (2012.70.1, 2)*

In these masterfully sculptural images, Saint Mark and Saint Luke are poised at their desks. So intent is their focus, and so dignified their posture, that they appear at once heroic and divinely inspired. Surprisingly, the words they pen are not their gospel texts but extraordinary messages rooted in medieval theology. Saint Mark writes: “CHRISTUM DEUS TUMULO SUSCITAT ISTE LEO” (God raised Christ from the tomb in the manner of the Lion), linking Christian belief in the Resurrection of Jesus to the medieval legend that the lion breathes life into stillborn cubs three days after their birth. Saint Luke’s words address the divine nature of his own task: “IURA SACERDOTIS HIC NOTAT ORE BOVIS” (This one writes sacred law through the mouth of the ox); thus the beast conventionally linked to the saint serves as the medium of inspiration.

These figures likely come from the high altar of the abbey of Grandmont, near Limoges. The altar was described in glowing terms in the sixteenth and eighteenth centuries, long after the fashion for medieval works had passed. When the abbey was destroyed in 1791 a smelter purchased all the “old copper.” A few fine pieces were spared—among them, it seems, these Evangelists.

BDB





Pommel Plate from a Saddle

Western Asia or Tibet, 13th–15th century
 Iron, gold, and silver; 5% x 10½ in. (14.3 x 26.7 cm)
 Provenance: [Tsering Tashi, Kathmandu, Nepal].
 Purchase, Arthur Ochs Sulzberger Gift, 2010 (2010.336)

The practice of adorning Asiatic saddles with gold or silver plates originated among the nomads on the steppes of central Asia in the fourth or fifth century. Saddle plates made of pierced iron and decorated with gold or silver damascening, like this example, did not occur until approximately one thousand years later, mainly in Tibet but also in China. This strongly suggests that pierced iron saddle plates were an innovation of Tibetan or Mongol craftsmen during the Yuan dynasty. The pierced foliate ground and damascening technique on this pommel plate (for the front, or pommel, of a saddle) are very similar to the work on Tibetan saddles, but this is the only known example featuring human figures or a secular scene of any kind, in this case a tiger hunt. Similar hunting scenes occur frequently, however, on early fourteenth-century Persian metalwork, particularly candlesticks, from the Ilkhanate, a state founded by the Mongols in Persia in the thirteenth century. This fact, combined with the Mongolian headdresses and features of the hunters, indicates that the plate was probably made for a Mongol patron in either western Asia or Tibet.

DLR

Musō Soseki

Japanese, 1275–1351

Poem on the Theme of Snow

Japan, Nanbokuchō period (1336–92)
 Hanging scroll, ink on paper; image 11¾ x 32½ in. (29.8 x 82.6 cm)
 Provenance: Bishamondo Temple, Yamashina Kyoto; [Soshiro Yabulmoto Co., Ltd., Tokyo, until 1987]; sold to Sylvan Barnet and William Burto, Boston, ca. 1987–2011.
 Gift of Sylvan Barnet and William Burto, in honor of Maxwell K. Hearn, 2011 (2011.534)

*From heaven fall icy petals;
 In the sky not a spot of blue remains.
 A dusting of jade covers the ground
 And buries the blue mountains.
 The sun rises over the mountain peak.
 The chill pierces my bones.
 Silence prevails.*

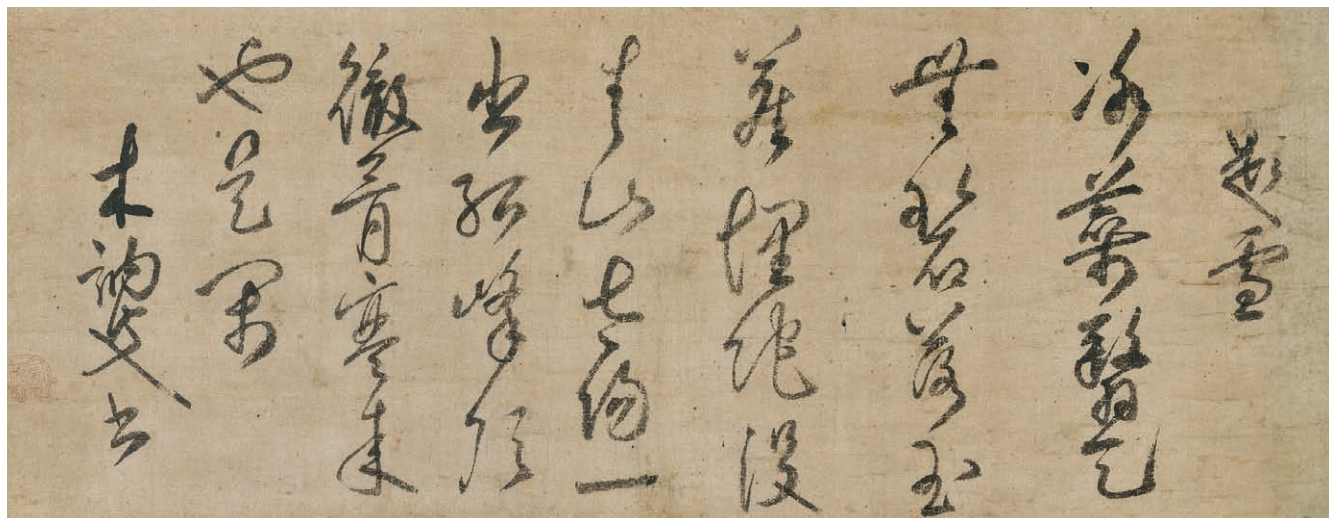
Musō Soseki, the author and calligrapher of this verse on a winter theme (translated by Edwin Cranston), trained under the émigré Chinese Zen master Yishan Yining and even in his own day was recognized as one of the prominent religious figures of the time. Emperor Go-Daigo became Musō's fervent patron and appointed him the abbot of Nanzenji Temple in Kyoto. Musō's surviving calligraphic works are executed in an elegant semicursive script that reflects the influence of his Chinese master. Though he had never traveled to China, the highly stylized characters in this piece suggest that Musō carefully studied Song and contemporary Yuan models. The monk signed his poem with the self-deprecatory literary name Mokutotsu-sō (Clumsy Old Stutterer).

JC

Tray with Two Flycatchers and Hollyhocks

China, Yuan dynasty (1271–1368), 14th century
 Carved red lacquer; diam. 12¾ in. (32.4 cm), h. ⅞ in. (.3 cm)
 Provenance: Florence and Herbert Irving, until 2011.
 Gift of Florence and Herbert Irving, in honor of James C. Y. Watt, 2011 (2011.120.1)

The lively flycatchers flitting amid hollyhocks in the center of this tray epitomize the subtlety of Chinese carved lacquers of the fourteenth century. The long-tailed birds are skillfully juxtaposed to capture moments of flight and song, and the narrow leaves of the hollyhocks, shown in various stages of bloom, intertwine and overlap to add depth to the rich surface. First found in Chinese art in the Tang dynasty (618–907), the theme of flowers and birds appeared in lacquer around the twelfth century, when the laborious carved lacquer technique began to





flourish. The movement and depth in the rendering of the birds, flowers, and leaves on this tray help date it to the fourteenth century, when the Mongol Yuan dynasty controlled China. This extraordinary tray is one of a handful of carved lacquers with the name Zhang Cheng incised into its back. Zhang and his contemporary Yang Mao are among the few lacquer artists whose names have been preserved in historical writings, but very little is known about their biographies. Although the authenticity of the rare signatures remains controversial, they suggest that lacquer was particularly valued as an art form during the fourteenth century.

DPL

Panel

Spain (Granada), late 13th–mid-14th century

Limestone, 30 3/8 x 11 x 4 in. (77 x 28 x 10 cm)

Provenance: Henri-René d'Allemagne, France, 1883–1950; sale, Sotheby's, London, October 13, 2004, lot 45; [Sam Fogg Ltd, London, 2004–11].

Purchase, *Friends of Islamic Art Gifts*, 2011 (2011.182)

This limestone panel exemplifies the style of ornament found on carved surfaces, textiles, and decorative arts in Spain from 1232 to 1492 under the Nasrids, the last of the Muslim dynasties to rule in the Iberian Peninsula. Although fragmentary, the piece retains enough of its original length to reveal the designs. The rectangular panel is carved on three sides. On one of the wide sides is a band of squared interlace, on the other a tall band of repeating eight-pointed stars and cartouches, both enclosing a knot pattern, with a guilloche border. The Kufic inscription on the adjacent narrow edge repeats the Arabic word *al-‘afiyya* (good health). Several fourteenth-century tombstones in the Museo de la Alhambra in Granada have similar geometric ornament, but their inscriptions are in Naskh, or rounded, script, not Kufic. The ornate facades of the Alhambra Palace, on the other hand, include Arabic inscriptions in both cursive Naskh and squared Kufic script, as well as highly complex geometric ornament. This panel may have been part of the frame of a doorway. Based on the direction of the inscription, it could also have functioned as a windowsill.

SC



Curtains of the Tabernacle

From the *Postilla litteralis* of Nicholas of Lyra

France (Paris), 1360–80

Opaque watercolor, iron gall ink, and gold on vellum; 16½ x 9¾ in. (41.9 x 24.8 cm)

Provenance: [Bruce Ferrini, Akron, Ohio, sold 1987]; Schøyen collection, Oslo;

[Sam Fogg Ltd, London, sold 2011].

The Cloisters Collection, 2011 (2011.20.1)

One of the most influential university texts of the Middle Ages, the *Postilla litteralis* (Literal Commentary) provided a systematic and detailed analysis of the entire Christian Bible. Its author, Nicholas of Lyra (ca. 1270–1349), taught theology at the University of Paris. No doubt impressed by the magnificent cathedrals in and around the city, Nicholas possessed a particular interest in divinely inspired architecture. His extensive commentary includes numerous diagrams meant to clarify the Bible's sometimes confusing textual descriptions of monuments. This leaf and five others acquired by the Museum in 2011 come from a deluxe edition of the *Postilla* that was probably handcrafted in Paris by the scribes and illustrators who catered to a university clientele. The text discusses God's directives in the book of Exodus for the building of the Tabernacle and the creation of its curtain: ten panels of "fine, twisted linen, and violet and purple, and scarlet twice-dyed." Without precisely rendering them, the artist evoked the sumptuous hues with concision and graphic boldness. The small circles of gold leaf glistening across the top and down the center suggest the rings of gold God prescribed to join the panels together.

M. HOLCOMB



Medallion with the Face of Christ

Lands of the Teutonic Knights (present-day Poland),

ca. 1380–1400

Transparent amber with traces of paint, 3¼ x 1¼ in.

(8.2 x 3.3 cm)

Provenance: Sale, Arnhem Notarishuis, The Netherlands;

C. A. W. van Dam, Zalbommel, The Netherlands, before

2010; art market, Amsterdam, 2010; [Kunstammer

Georg Laue, Munich, sold 2011].

The Cloisters Collection, 2011 (2011.503)

Carved of translucent amber, a honey-colored, fossilized pine resin, this numinous image reflects medieval devotion that focused on the appearance of the Face of Jesus, evoked in public and private prayer and considered to be shining with "the semblance of divine splendor." The European medieval amber trade was controlled by the Teutonic Knights, whose castles dominated the Baltic coast. Amber carvers working under their authority are recorded at Gdansk as early as 1350 and at Malbork Castle by 1399. Amber rosary beads were their stock-in-trade; statuettes of saints and other holy images were special commissions, descriptions of which can be found in documents from Malbork. Amber carvings are occasionally listed with the treasured property of princes. Among the possessions of Charles V, king of France, in 1380 was "A 'Veronica' [the image of Jesus believed to be imprinted on a cloth with which Saint Veronica wiped his face] of amber, round, with four evangelists of ivory." Only two other amber medallions of the Holy Face exist, both with silver frames.

BDB



The Falcon's Bath

Southern Netherlands, ca. 1400–1415

Tapestry with wool warp and wool wefts,
11 ft. 3 7/8 in. x 11 ft. 9 in. (3.5 x 3.6 m)

Provenance: Baron Arthur de Schickler, Château
Martinvast, Normandy, until his death in 1919; by
descent in his family, until 2010; sale, Sotheby's, London,
November 17, 2010, lot 316; [Sam Fogg Ltd, London].
The Cloisters Collection, 2011 (2011.93)

Nearly all of the best-known tapestries from the early fifteenth century, such as the famous *Nine Heroes* series at The Cloisters, are faded and worn, and many of them have been extensively rewoven or assembled from fragments. This recently discovered example depicting courtly figures training a falcon is in remarkably good condition, however, and its colors are still bright. At the center, in front of a rose trellis and a flowering turf bench, a richly dressed lady and gentleman attended by two courtiers are encouraging a falcon to bathe in

a basin of water. And four additional figures are engaged in training falcons in the corners of the *millefleurs* ground. A 1416 inventory of the furnishings of Jean, duc de Berry, includes a tapestry with a similar subject, as does a 1420 inventory of Philippe le Bon of Burgundy. Judging by these tapestries and the many depictions of falconry in other media, hunting game birds with hawks was a favorite pastime at the highest levels of late medieval society, and one of the few in which women could participate.

PB



University Scepter

Germany (possibly Rostock or Lübeck),
before 1478

Cast and raised silver and silver gilt on steel
core, l. 57 ½ in. (146.2 cm)

Provenance: Grand Dukes of Oldenburg, Schloss
Eutin, Germany, ca. 1803/5–1932; Leopold
Salomon, Dresden, from 1932; acquired in
forced sale from Mrs. Salomon by Herman
Posse, December 1941; Munich Collecting Point,
by 1946; Dutch Government, The Hague, resti-
tuted by 1946; Bonnefanten Museum,
Maastricht, allocated in 1946–2008; Salomon
family heirs, restituted in 2008; sale, Kunsthaus
Lempertz, Cologne, November 19, 2010, lot 299;
[Rainer Zietz Limited, London, 2010–11].
The Cloisters Collection, 2011 (2011.358)

A commanding symbol of secular author-
ity, this attenuated but elegantly propor-
tioned scepter is a rare survivor of medieval
ceremony. Most scepters of this type, tall
with a foliate head, are connected with
universities. Made throughout the Middle
Ages, generally in pairs, these scepters were

carried at the head of academic processions
and signified the authority of the university
faculty with which they were associated.
This scepter is thought to have belonged
to one of three pairs made for the three
faculties of the University of Rostock when
it was founded in 1419. Its probable mate,
much altered, is now in the St. Annen-
Museum in Lübeck. Both may have been
brought to Lübeck when the University
of Rostock moved there briefly in the
fifteenth century. The engraving on the
handle of this scepter states that it was given
in penance by the town council to the
cathedral chapter of Lübeck in 1478. The
circumstances of the gift are unknown, but
it is probable that the heraldic shield with
the arms of the bishopric of Lübeck and the
figure of Saint John the Baptist, one of the
patron saints of the cathedral, were added at
this time. TBH



Enthroned Virgin

Lower or Upper Austria, ca. 1490–1500

Linden wood with gesso, paint, and gilding;

h. 31 3/8 in. (80.3 cm)

Provenance: [Wolfgang Hofstätter, Vienna, and his descendants, from before 1967]; [Blumka Gallery, New York].

The Cloisters Collection, 2010 (2010.446)

Created in northern Austria along the Danube River, this sculpture is notable for the deep, lyrical carving of the drapery. The current appearance of much of the surface is due to a past restoration that removed layers of over-paint, exposing some areas of gesso and bole, the reddish soft clay used as a base for gold leaf. The delicately applied paint on the Virgin's face is original, and the blue lining of her mantle, painted in intense azurite, retains much of its original appearance. The Virgin's hands, which would have held the infant Jesus, were carved separately and have been lost. The sculpture displays the mastery of the wood carver's art associated with the great altarpieces of the late Middle Ages, and it can be seen in the context of the monumental Kefermarkt altarpiece in Upper Austria, which is dated about 1490–97. The Virgin was probably carved for the central section of a winged altarpiece, where she would have been flanked by angels or saints. The adjacent wings were likely painted or decorated with carvings in low relief representing scenes of the Life of the Virgin or the Infancy of Jesus.

PB



Antico (Pier Jacopo Alari Bonacolsi)

Italian, Mantua ca. 1460–1528 Gazzuolo

Spinario (Boy Pulling a Thorn from His Foot)

Mantua, probably modeled by 1496, cast ca. 1501

Bronze, partially gilt and silvered; h. 7 3/4 in. (19.7 cm)

Provenance: Duc d'Arenberg, Brussels; [Rosenberg & Stiebel, Inc., New York]; sold to Jayne Wrightsman, New York, October 19, 1959.

Gift of Mrs. Charles Wrightsman, 2012 (2012.157)

This is the best surviving example of Antico's *Spinario*—a boy pulling a thorn from his foot—which takes as its starting point a long-celebrated figure created in the third century B.C. The composition is the same as that of the Hellenistic bronze, but this is much more than a reproduction. A favorite of the Gonzaga family, the sculptor-goldsmith Pier Jacopo Alari Bonacolsi earned, or perhaps adopted, the sobriquet Antico for his dedication to the art of ancient Greece and Rome, in particular his brilliant bronze reductions of famous antique statuary. In many instances Antico's sources were Roman marble fragments, more or less complete, which he

“restored” by rendering them in bronze. Evoking both the large-scale Greek originals the Romans had copied and the exquisite Greek statuettes described by Pliny, his works are equivalent to contemporary humanist scholars' accurate reconstructions of ancient texts. But Antico went beyond dry antiquarianism. The *Spinario* embodies two acts of concentration (in both senses of the word): the youth's and the artist's. Antico subtly animated the figure to convey the boy's tension as he performs his tricky and potentially painful task, and he rendered the piece, and the past itself, more precious by gilding the boy's curling hair and silvering his eyes.

LS

Hans Schäufolein

German, Nuremberg ca. 1480–ca. 1540 Nördlingen

Master of Engerda(?)

German, active ca. 1510–20

**The Dormition of the Virgin;
Christ Carrying the Cross**

Augsburg, ca. 1510

Oil on wood, 55 x 53 1/8 in. (139.7 x 134.9 cm)

Provenance: ?Art market, Munich, about 1838;

Augustus Welby Northmore Pugin, London; given to

John T. Hardman, Birmingham or Cheltenham; Pugin's

son-in-law, John Hardman Powell, Birmingham or

Cheltenham, until his death in 1895; his estate,

1895–1969; on loan to Saint Chad's Cathedral,

Birmingham, 1927–69; by descent to H. G. Rowland,

Birmingham or Cheltenham, until 1970; his sale,

Christie's, London, June 26, 1970, lot 52 (sold to

Holstein); [Xavier Scheidwimmer, Munich, from

1970]; Georg Schäfer, Schweinfurt; private collection,

Germany, 1978–2011; sale, Sotheby's, London, July 6,

2011, lot 36; sold to [Otto Naumann, New York].

Purchase, Lila Acheson Wallace, Karen and Mo

Zukerman, Kowitz Family Foundation, Anonymous,

and Hester Diamond Gifts, 2011 (2011.485a, b)

Hans Schäufolein began his career in Nuremberg around 1503–7 in the workshop of the preeminent artist of the German Renaissance, Albrecht Dürer. Sometime between about 1509 and 1515 he traveled to Augsburg and joined Hans Holbein the Elder's atelier, where he produced an altarpiece that originally included this monumental double-sided panel representing the Dormition of the Virgin and Christ Carrying the Cross. The other three panels of the folding wings of the altarpiece are in the Hamburger Kunsthalle, the Staatsgalerie Stuttgart, and the Shipley Art Gallery in Gateshead, England. The exteriors of the wings represent scenes of the Passion of Christ, and the interiors show episodes from the Life of the Virgin. The now lost centerpiece probably displayed sculptures of the Virgin and Child with saints.

The influence of Dürer resonates in Schäufolein's marvelously cohesive composition and in the affecting sense of quiet pathos expressed by the individualized apostles in the *Dormition*. A workshop assistant was mostly responsible for *Christ Carrying the Cross*, to which Schäufolein added the dynamic figure of the rope-pulling henchman at the right. Of superb quality and fine condition, this rare work is the most important painting by Schäufolein in American collections. MWA





Perino del Vaga (Pietro Buonaccorsi)

Italian, Florence 1501–1547 Rome

The Holy Family with the Infant Saint John the Baptist

ca. 1524–26

Oil on wood, 34¾ x 25½ in. (88.3 x 65.1 cm)

Provenance: ?Solderio Patrizi, Rome, until his death in 1614; ?his son, Costanzo Patrizi, Rome, until his death in 1624; ?Mariano Patrizi, Rome, until his death in 1654; Fabio Faiella, Rome, until his death in 1987; Palazzo Ricci Petrocchini, Pollenza (Macerata), until 2009; Palazzo Ricci Petrocchini sale, Wannes Art Auctions, Genoa, November 16, 2009, lot 400 (as by a Mannerist painter active ca. mid-16th century); private collection, until 2011; sale, Sotheby's, New York,

January 27, 2011, lot 113 (as by Perino del Vaga).

Purchase, Acquisitions Fund, Mr. and Mrs. Mark Fisch, Denise and Andrew Saul, and Friends of European Paintings Gifts, Gwynne Andrews Fund, Mr. and Mrs. J. Tomilson Hill, Jon and Barbara Landau, Charles and Jesse Price, Hester Diamond, and Fern and George Wachter Gifts, 2011 (2011.26)

One of the most brilliant artists to emerge from Raphael's workshop, Perino del Vaga won prestigious commissions in Rome until 1527, when he was forced to flee the sack of the city. He is best known for his frescoes in Rome and Genoa and for his endlessly inventive drawings for paintings, tapestries, and the decorative arts. This beautifully preserved devotional work, one

of his rare independent paintings, was unknown until 2009. It reflects Perino's profound understanding of Raphael's late work, and the unusual palette (especially the aquamarine of the Virgin's mantle) and tightly compressed composition make clear that in this painting he aimed for an expressivity comparable to that of other innovative artists of the 1520s such as Pontormo and Rosso Fiorentino. The figure of the young Saint John the Baptist is unusual. He wears a crown of vine leaves and a leopard-skin robe, both of which are attributes of Bacchus. The conflation of the two figures was prevalent in Florence, where Bacchus was interpreted as a precursor to the Baptist. It is possible that Perino painted this work for a Florentine patron in Rome. AJB

Perino del Vaga

**Jupiter and Juno: Study for the
“Furti di Giove” Tapestries**

ca. 1532–35

Pen and dark brown ink with brown and gray wash, heightened with white; 17 x 15¾ in. (43.2 x 40 cm)
Provenance: Roberta Canonici, Ferrara, 1632(?); John Barnard, London; Sir Thomas Lawrence, London; Samuel Woodburn, London; sale, Christie's, London, *Catalogue of the Drawings Formerly in the Collection of the Late Sir Thomas Lawrence*, June 4, 1860, lot 604; William Mayor, London; J. P. Heseltine, London; his sale, Sotheby's, London, May 28, 1935, lot 46; Professor Tancred Borenius, London; Sir Robert Mond; sale, Sotheby's, New York, January 26, 2011, lot 510.

Purchase, Acquisitions Fund and Annette and Oscar de la Renta Gift, 2011 (2011.36)

One of Perino's most beautiful and accomplished drawings, this monumental depiction of Olympian deities reclining on a marriage bed is

a study for one of the woven panels in a lavish and costly set of tapestries, now lost, depicting the clandestine romantic assignations of Jupiter (the “Furti di Giove”). The series was commissioned by Admiral-Prince Andrea Doria, ruler of Genoa, to hang in his newly erected palace on the outskirts of the city as a dazzling display of princely magnificence and cultivated taste. The high degree of finish, lack of changes or revisions, and rich combination of media, as well as the large size and the inclusion of the surrounding borders and heraldic shield, suggest that the drawing was made as a presentation piece to show the patron, or possibly as a miniature model for the weavers. In its emphasis on extreme artifice, grace, and refinement; extravagant demonstration of capricious invention; and recourse to a decorative vocabulary steeped in the language of classical antiquity, *Jupiter and Juno* is a Mannerist tour de force—a paradigm of the Late Renaissance style of which Perino was a leading exponent. GRG

Perino del Vaga (designer)

Neptune from the Doria Grotesques

Southern Netherlands (probably Brussels),

ca. 1550

Wool and silk, 10 ft. 8⅞ in. x 10 ft. 8⅞ in. (3.3 x 3.3 m)

Provenance: Commissioned by Andrea Doria (1466–1560), ca. 1545; Camera dell'Historia, Palazzo Doria (now Palazzo del Principe), Fassolo, Genoa, by 1561; by descent in the Doria-Pamphili family; probably sold from the Palazzo Doria-Pamphili, 1827; sale, Sotheby's, London, October 16, 1959, lot 82; sale, Sotheby's, London, June 23, 1961, lot 66; [Schaeffer Galleries, New York]; sale, Sotheby's, London, July 1, 1966, lot 10; [Antonacci-Efrati, Rome, 1967]; private collection, Europe, 2010; sale, Christie's, New York, November 23, 2010, lot 57.

Rogers Fund, 2011 (2011.14)

Like a classical statue come to life, Neptune, god of the seas, stands with his trident and a dolphin atop a pedestal amid curling plant tendrils, gamboling animals and putti, and elegant swags of drapery. In the cartouche above, Minerva receives a victory palm. This is the only intact version of *Neptune* from the thrice-woven series of tapestries called the Doria Grotesques. Perino del Vaga designed the eight-piece sequence in about 1545 for the naval commander Andrea Doria to add to the substantial tapestry collection in his glorious palazzo in Fassolo, then just outside the port city of Genoa. The Grotesques, each featuring a different deity, showcase Perino's dexterity in this decorative field, combining respect for antique prototypes with Raphael-inspired Renaissance grace. *Neptune*, celebrating the mythological figure with whom Doria most identified, was the most significant tapestry in the group.

Though designed in Italy, the tapestries were made 500 miles away in the Southern Netherlands, almost certainly in Brussels, where the most celebrated weavers in the world worked. This *Neptune* is exquisitely woven in wool and silk in a subtle palette, with wonderful hatching and nuanced areas of light and shade that exploit the medium's interplay between trompe l'oeil relief and surface pattern. EAHG







Master of François de Rohan

Possibly German or Swiss, active in France ca. 1525–46

Hours of François I

France (Paris or Tours), 1539–40

Opaque watercolor, ink, shell gold, and silver on parchment with 18th-century leather binding with gilt; 8 ¼ x 5 ¾ x 1 ½ in. (20.8 x 14.6 x 3.8 cm)

Provenance: François I of France; ?Marguerite de Valois-Angoulême and Henri d'Albret, king of Navarre; John Ives Jr.; Ives Library sale, Baker and Leigh, Covent Garden, London, March 3, 1777, lot 650; sold to Topham Beauclerk; his sale, Samuel Paterson, London, April 9, 1781, and the following forty-nine days, lot 3296; Farran, by early 19th century; acquired from his great-great-grandfather by Colonel C. C. Farran, who lent it to the British Library, London (MS 58), 1966–86; sale, Christie's, London, June 24, 1987, lot 265; sold to [H. P. Kraus, New York]; [Les Enluminures, Paris].

Purchase, several members of The Chairman's Council Gifts and 2011 Benefit Fund, 2011 (2011.353)

Featuring eighteen full-page illuminations and one historiated initial, this manuscript is one of the rare surviving books of hours made for King François I (1494–1547), under whose aegis the Renaissance flourished in France. Treasured as devotional aids and luxury objects, books of hours were often personalized, and the Hours of François I contain several references to their royal recipient, including a border with a salamander, his emblem. The most unusual illumination (reproduced here) shows François praying to Saint Marcouf, whose relics at Corbeny in the Picardie region of France were traditionally venerated by French kings seeking to acquire the saint's power to cure scrofula, a

form of tuberculosis known as “the king's evil.” The image introduces prayers to the saint that exist in only a handful of French royal manuscripts. The illuminator of this manuscript, called the Master of François de Rohan, was possibly of German or Swiss origin. He is known to have worked mainly in Paris between about 1525 and 1546 and had several courtly patrons. The Hours of François I reflect his penchant for vibrant colors, swirling forms, lavish floral and architectural borders (many of which are dated), and elegant interiors brimming with precious objects that would have delighted his aristocratic audience. The Latin script is attributed to Jean Mallard, who subsequently entered the service of King Henry VIII of England.

YC-G

Dagger with Zoomorphic Hilt

India (Deccan, Bijapur or Golconda), second half of 16th century

Hilt: copper, cast, chased, gilt, and inlaid with rubies; blade: steel, forged; l. 15 ½ in. (39.6 cm)

Provenance: Howard Ricketts, London, until 1974; Stuart Cary Welch, Cambridge, Massachusetts, 1974 until his death in 2008; his heirs, 2008–11; his sale, Sotheby's, London, April 6, 2011, lot 103.

Purchase, Lila Acheson Wallace Gift, 2011 (2011.236)

Portraits of Sultan 'Alī 'Adil Shah of Bijapur (reigned 1558–80) show him wearing daggers with zoomorphic hilts similar to this one. On this superlative ruby-studded hilt, a dragon whose tail wraps around the grip attacks a lion, which in turn attacks a deer. The somewhat Europeanized treatment of the dragon's scaly body and the Persianate feline-and-prey motif reflect Iranian, Turkish, and Portuguese influences on the art of India's Deccan region in the sixteenth century. Standing before the deer is a parrotlike bird with a miniature snake in its beak, symbolism associated with the Hindu deity Garuda and his enmity toward the *nagas*, or snakes. This symbol is also found in relief decoration on Indian buildings, both Hindu and Muslim. Farther down on the dagger's hilt is the head of a *yali*, a mythical leonine animal, with floral scrolls issuing from its mouth. Deccan daggers with hilts animated with sculptural figures are rare. The unusual dragon and the linearity of the openwork design set this particular example apart.

NNH





The Salgo Collection of Hungarian Silver

Hungary and the larger Balkans, 16th–18th century Silver, partially gilt, enamel. Hexagonal dish: Hungary (Transylvania), dated 1689, diam. 9 $\frac{1}{2}$ in. (24.3 cm); spice canister: Hungary (possibly Fogaras), dated 1681, 6 $\frac{3}{4}$ x 4 in. (17 x 10.1 cm); wine jug by Simon Petrus Conrand (Hungarian; master in 1771, active until 1793), Hungary (Nagyszeben), ca. 1780, h. 13 $\frac{3}{4}$ in. (34.8 cm); feeding bowl: Hungary (Transylvania), dated 1690, 6 $\frac{3}{4}$ x 8 x 4 $\frac{1}{2}$ in. (17.2 x 20.3 x 11.3 cm) Provenance: Nicolas M. Salgo (died 2005), former U.S. ambassador to Budapest.

Gift of The Salgo Trust for Education, New York, in memory of Nicolas M. Salgo, 2010 (2010.110.39a, b; 40; 42; 62a, b)

This gift represents the major part—120 pieces—of the collection assembled over three decades by a focused collector, Nicolas M. Salgo, who was particularly fascinated by the art of the goldsmith in Hungarian culture. His vision is clear: to form his own “treasury” by bringing together pieces that are each individual

and unique. The intriguing shapes, inventive decoration, and historical importance of the objects, often rare survivals of once prosperous local aristocratic dynasties, make this ensemble exceptional. The rich natural resources and a flourishing mining system in the Balkans attracted artisans from all over Europe who created decorative objects with what was to become a characteristic opulence. Because the region was a major battlefield between the West and the Ottomans for centuries, few of these objects have survived.

The earliest works in the Salgo collection are medieval, and the group comprises a variety of types. The spice canister, feeding bowl, hexagonal dish, and wine jug illustrated here, with their especially refined appearance and high level of craftsmanship, represent Hungarian silver at its best. The wine jug, with its avant-garde design, is particularly rare. Thanks to this generous gift, the Metropolitan is the only museum outside Hungary to possess such a rich array of goldsmiths’ work from the region. WK

The Bassano Family

Tenor Recorder

Venice or London, ca. 1600
Boxwood, l. 24 $\frac{1}{2}$ in. (62.4 cm)
Provenance: Sidney Glickman, New York, until 2010.
Purchase, Amati Gifts, 2010 (2010.205)

The Bassano family took their name from the city of Bassano del Grappa in the Veneto, but by the early sixteenth century they had relocated to Venice. Bassano was a well-known Jewish surname, and although only circumstantial evidence exists about the religion of the instrument-making family, they may have fled Bassano in 1516 when all the Jewish residents of the town were expelled. During the sixteenth and the first half of the seventeenth century the family was active in music circles in Venice and also, surprisingly, in London, where in the late 1530s five Bassano brothers established themselves as musicians at the court of Henry VIII. Members of the London branch of the family were part of Shakespeare’s circle. One of the five brothers, Baptista, had a daughter Emilia who has been suggested as the possible “Dark Lady” of Shakespeare’s sonnets. It has also been suggested that the character Bassanio in *The Merchant of Venice* was based on a member of the family.

Surviving instruments by the Bassano family are exceedingly rare and highly sought after. This beautiful but starkly plain recorder was made from a single piece of boxwood and has seven tone holes, six down the center and a pair at the bottom that sound the same pitch. The Bassano mark, a moth, is stamped once beneath the window and twice on the bottom edge of the instrument. JKD





Buddhist Monk Bodhidharma

China, Ming (1368–1644)–Qing (1644–1911) dynasty,
17th century

Rhinoceros horn, h. 4 ¼ in. (10.8 cm)

Provenance: Private collection, Berlin, 1950s–1985; sold to
[private collector/dealer, The Netherlands, 1985–2010];
[Eskenazi Ltd, London].

Purchase, *The Vincent Astor Foundation Gift*, 2011 (2011.344)

Many of the finest rhinoceros horn carvings were produced in China in the sixteenth and seventeenth centuries. Mostly cups modeled after ancient ritual vessels but occasionally also scholarly and religious figures, these carvings were highly prized by collectors for their exquisite details, facilitated by the fine texture of the horn; the rich brown color, which mellows over time; and, of course, the rarity of the material, which only a few could afford. This handsomely crafted figure with closed eyes and a calm visage depicts Bodhidharma, the Indian Buddhist monk who came to China and founded the Chan sect in the sixth century. His meditative pose alludes to the legend that he sat in a cave for ten years and finally attained enlightenment.

zjs

Attributed to Sadiqi Beg

Persian, 1533/34–1609/10

Dragon and Clouds

Iran, ca. 1600

Ink and watercolor on paper; drawing 7 ½ x 4 ¾ in. (19.1 x 12 cm),

page 14 ⅞ x 9 ⅞ in. (35.9 x 23.3 cm)

Provenance: Sevadjian collection, Paris, until 1961; sale, Hôtel Drouot, Paris, October 31, 1961, lot 1; Manoukian collection, Paris, 1961–ca. 1995; by descent in private collection, Paris, ca. 1995–2010; [Oliver Forge and Brendan Lynch Ltd, London].

Purchase, *Friends of Islamic Art Gifts*, 2010 (2010.309)

In this Persian drawing a dragon strides past a leafy tree, the sinuous line of its silhouette echoing the lines of the surrounding natural landscape. As it looks up toward the cloud-filled sky, the dragon twists its head so that its chin is above its eye. The production of finished single-page drawings destined for albums increased in Iran in the late sixteenth century, and many of those pages depicted dragons, either alone or in combat with men or other animals. This drawing is unsigned, but details of the dragon's head as well as the rendering of the clouds and foliage strongly suggest that this is a work of Sadiqi Beg, a leading artist at the court of Shah 'Abbas I, who reigned from 1587–1629, and head of the royal library. Along with Riza-yi 'Abbasi, Sadiqi Beg was a pioneer of the calligraphic style of drawing in Iran. Both artists used lines of varying thickness to suggest movement and mass, inspiring numerous followers in the early seventeenth century.

SC



Martin Fréminet

French, Paris 1567–1619 Paris

A King of Judah and Israel

ca. 1604

Pen and brown ink, black chalk with heightening in white; 17 1/8 x 10 3/8 in. (43.5 x 26.2 cm)

Provenance: [Klaas Muller, Brussels]; private collection, Versailles; [Boquet & Marty de Cambiaire, Paris].

Mary Trumbull Adams Trust, Van Day Truex, and Harry G. Sperling Funds, 2011 (2011.319)

Martin Fréminet had built a considerable reputation in Italy by 1602, when he was summoned back to France by Henri IV. Two years later, the king put him in charge of decorating the vault of the Chapel of the Trinity at the château of Fontainebleau. Fréminet's concept for the chapel featured a compartmentalized ceiling with scenes in oil on plaster in a complex scheme of painted and gilt stucco ornament. This study is preparatory for one of the eight standing figures of kings of Judah and Israel that punctuate the side walls. The figure's strength and regal bearing are expressed in the lively ink line delineating the musculature and the Roman military costume, while the anatomy is further accentuated with smoky shading in black chalk and touches of white. Drawn as if seen from below, the king stands in contrapposto, his right hand on his hip, recalling the muscular figures of Michelangelo as well as the ancient statues of warriors and gods that Fréminet studied during his Roman sojourn. Overlaying these elements is a lush and elegant sensibility derived from the richly textured milieu of Fontainebleau, where mythology, history, and religion were everywhere interwoven with a playful vocabulary of ornament and fantasy. ps





Attributed to Payag

Indian, active 1595–1655

The Goddess Bhairavi Devi Worshipped by Shiva

ca. 1630–35

Opaque watercolor and gold on paper, $7\frac{1}{4} \times 10\frac{3}{8}$ in.
(18.5 x 26.5 cm)

Provenance: Reportedly Royal Mewar collection; [Spink and Son Ltd, London, ca. 1985–87]; sold to Stuart Cary Welch, Cambridge, Massachusetts, 1987 until his death in 2008; his heirs, 2008–11; his sale, Sotheby's, London, May 31, 2011.

Purchase, Lila Acheson Wallace Gift, 2011 (2011.409)

This powerful image, executed by the Mughal master Payag in about 1630–35, depicts the fearsome goddess Bhairavi seated on a headless corpse in a funeral landscape of decomposing bodies. Her counterpart Shiva, the Hindu god of destruction, appears beside her in the guise of an ash-covered devotee. Bhairavi's iconography, and that of other demonic manifestations of the goddess, is known from a long-standing sculptural tradition in India and some rare evidence in early Mughal manuscripts. Its fully developed expression here seems to have drawn on multiple sources, not least Payag's own imagination and understanding of the profundity of the subject matter. The unusual treatment of the charnel setting suggests that the artist was aware of European scenes of heavenly ascension, judgment, and crucifixion with a comparable scattering of bones across the ground. The painting is surrounded by a gold border filled from sky to ground with impressionistically executed scenes and plumes of smoke billowing from the fires in the main painting. The later *devanagari* inscription identifying the goddess was probably added while the painting was in the collection of the rulers of the Rajput kingdom of Mewar during the eighteenth century.

NNH





Simon Vouet

French, Paris 1590–1649 Paris

Portrait of Louis XIII

ca. 1632–35

Black and white chalk with touches of pastel on light brown paper, 10 3/4 x 8 1/4 in. (27.3 x 21.1 cm)

Provenance: Private collection, Paris; [Kunsthandel Katrin Bellinger, Munich].

Purchase, Lila Acheson Wallace Gift, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, and Stephen A. Geiger Gift, 2012 (2012.106)

Recalled to France in 1627 by the French king Louis XIII, Simon Vouet set up a sizable studio to help him meet the growing demand for large-scale decorative painting for the hôtels and châteaux in and around Paris. Vouet brought with him an up-to-date Baroque manner, but even while his impressive output of paintings was establishing Paris as a new center of Baroque style, he also had a more personal relationship with the king, who not only commissioned a series of strikingly intimate pastel portraits of members of his court but also had Vouet teach him to draw.

Here Vouet sketched the king's own likeness in three-quarter view. The broadly handled technique and psychological directness suggest an immediacy and comfort that erases any sense of distance between artist and sitter. Like other products of this joint drawing project, *Portrait of Louis XIII* bears the imprint of Vouet's Roman Caravaggesque period and reveals his knowledge of the pastel manner of Italian artists such as Barocci and the Bassanos. Thus, Vouet continued the rarified court tradition of portrait drawing that had begun during the reign of François I (1515–47) but reinvigorated it with a new naturalism and directness.

PS

Attributed to Herman Doomer

Dutch, Anrath ca. 1595–1650 Amsterdam

Cabinet

The Netherlands (Amsterdam), ca. 1640–50

Oak veneered with ebony, snakewood, rosewood, kingwood, cedar, and other woods; mother-of-pearl, ivory, and green stained bone; 27 1/2 x 32 1/4 x 15 3/4 in. (70 x 82 x 40 cm)

Provenance: Sale, Christie's, Amsterdam, March 24, 2010, lot 218; sold to [Salomon Stodel Antiquités, Amsterdam].

Purchase, Rogers Fund and Joseph Pulitzer Bequest, 2011 (2011.181)

With its sophisticated ripple moldings playfully accentuating the lustrous quality of the rather severe black ebony, this collector's cabinet beautifully expresses the classically restrained Baroque style fashionable in the Dutch Republic during the mid-seventeenth century. The cabinet harbors a colorful and surprising interior with multiple drawers for the safekeeping of valuables as well as a central compartment, all enlivened with veneer of tropical woods and inlay of mother-of-pearl. The recess houses a mirror-lined architectural "stage," known at the time as a *perspectieffe* (literally, little perspective), for the display of one or more treasured works of art. Engravings by Salomon Saverij (1594–1678) after designs by Pieter Quast (1605/6–1647) served as the source for the well-dressed couple on the doors, and a composition by Albrecht Dürer (1471–1528) was the inspiration for the dancing peasants visible once the central compartment is opened. Although not signed, this cabinet is attributed on stylistic, iconographic, and technical grounds to Herman Doomer, one of the few cabinetmakers at the time working with ebony and mother-of-pearl in Amsterdam, the foremost European market for such exotic materials. Doomer is famous for the portrait Rembrandt painted of him, which is also in the Museum's collection.

DK-G



Adriaen van Ostade

Dutch, Haarlem 1610–1685 Haarlem

Head of a Bearded Man in a Hat

ca. 1650

Black and red chalk, blue pastel; $3\frac{3}{4} \times 3\frac{1}{2}$ in.
(9.6 x 8.9 cm)

Provenance: Henry Petty-Fitzmaurice (1845–1927), 5th Marquess of Lansdowne; his sale, Sotheby's, London, March 25, 1920, lot 43; Philip Hofer (1898–1984), Cambridge, Massachusetts; his descendants; sale, Sotheby's, London, July 6, 1992, lot 77; private collection; sale, Sotheby's, London, July 6, 2010, lot 68; [Kunsthandel Katrin Bellinger, Munich].

Purchase, Walter and Leonore Annenberg Acquisitions Endowment and Frits and Rita Markus Funds, 2010 (2010.440)

One of the emblematic painters of seventeenth-century Holland, Adriaen van Ostade was also a prolific draftsman. This sensitive drawing is arguably the best of a small group of head studies by him. Three of those, all in the British Museum, London, also depict an old peasant in a hat, possibly the same model. All four studies may have been done from life. Because this drawing represents its subject not as a type or caricature but as a stern-looking, even melancholy human marked by life, it can be called an exception in the oeuvre of Van Ostade, whose figures are usually seen laughing, drinking, smoking, and dancing—or worse. The modest subject of the drawing contrasts with its refined technique. In addition to red and black chalk, Van Ostade used blue pastel to subtly color the hat and the man's jerkin.

SA

Antonio Novelli

Italian, Pisa 1600–1662 Florence

Christ the Redeemer

Florence, mid-17th century

Carrara marble, h. $36\frac{7}{8}$ in. (91.8 cm)

Provenance: Villa Hall at Camerata, near Florence; gift of Mrs. Alfred Charles Hall to Holy Trinity Church, Florence; [Salander-O'Reilly Galleries, New York]; creditors of Lawrence Salander, represented by Kristin Gary, New York.

Purchase, Assunta Sommella Peluso, Ignazio Peluso, Ada Peluso and Romano I. Peluso Gift, 2011 (2011.596)

Antonio Novelli was a stalwart of the Florentine Baroque and at the same time a defender of the Renaissance past. The powerful presence and sideward movement of this bust are Baroque, while the heads of the cherubim among clouds are derived from fifteenth-century precedents. The work shows only slight exposure to the elements; it may be supposed that it was originally outdoors but protected in a niche fairly high up, where the Redeemer's complex air of heroism and benevolence, commanding while blessing humanity below, could best be appreciated. The sculptor took extraordinary pains both to identify and to idealize the Nazarene, giving him long, lovingly rendered sidelocks and the seamless garment described in scripture.

Having been revamped in the eighteenth century, the villa at Camerata from which the bust comes now has no tower or niche that could have accommodated it. It may have been incorporated sometime after 1649, while the villa belonged to the Albizzi family. In terms of Novelli's manner, the aptest parallels are to be found in his seated marble figure of Michelangelo of 1633–35 (Casa Buonarroti, Florence), with its equally delicate folds of cloth.

JDD





Francesco Maffei

Italian, Vicenza 1605–1660 Padua

Hagar and the Angel

ca. 1657

Oil on canvas, 41 ¾ x 54 in. (106 x 137.2 cm)

Provenance: Frederick Mont, New York, by 1981 until his death in 1994;
his widow, Anna S. Mont, New York, 1994 until her death in 2010.

Bequest of Anna Mont, in memory of Frederick Mont, 2010 (2012.100.1)

Francesco Maffei, who lived and worked in the cities of Vicenza and Padua on the mainland of the Veneto, was profoundly influenced by the art of his Venetian predecessors Jacopo Bassano,

Jacopo Tintoretto, and Paolo Veronese. *Hagar and the Angel* dates from around 1657, when Maffei painted a Visitation for the high altar of the Oratorio dei Proti in Vicenza. The scene is from Genesis 21: After his wife, Sarah, bore the hundred-year-old Abraham a son, she ordered him to banish their Egyptian servant Hagar and her son by Abraham. Wandering in the wilderness of Beersheba without water, Hagar put the baby Ishmael under a shrub and wept, “Let me not see the death of the child.” Maffei depicted Hagar richly dressed in red and gold brocade, her baby on the ground behind her as she kneels before the angel of God who called to her out of heaven, “What aileth thee, Hagar? fear not; for God hath heard the voice of the lad . . . Arise, lift up the lad, and hold him in thine hand; for I will make him a great nation. And God opened her eyes, and she saw a well of water.” XFS



Zheng Min

Chinese, 1633–1683

Eight Views of Mount Huang

China, Qing dynasty (1644–1911), 1681

Album of nine double leaves of painting and calligraphy, ink on paper; each leaf 9½ x 5½ in. (24.1 x 14.1 cm)

Provenance: Lin Xiongguang (1897–1971) and his descendants, Banqiao, Taiwan; sale, Sotheby's, New York, June 3, 1985, lot 44; private collection, Canada; sale, Sotheby's, New York, March 22, 2012, lot 752.

Purchase, *The Vincent Astor Foundation, Susan Dillon, in honor of James C.Y. Watt, and Friends of Asian Art Gifts, 2012 (2012.167a–l)*

Small-scale albums were a favorite medium in the seventeenth century because their multiple leaves afforded artists the opportunity to explore a topic through a sequence of related images. In this gemlike example, the Anhui master Zheng Min has created eight iconic views of Mount Huang, a scenic region in Anhui Province that gave its name to one of the most influential “schools” of painters of that time. Many of these artists were Ming loyalists who retreated into the landscape as a way of withholding support from the Manchus who conquered China in 1644. Taking the dramatic scenery of Mount Huang (Yellow Mountain) as their main source of inspiration, they painted in a style characterized by spare compositions rendered in a dry, monochrome palette that conveyed their aloof sensibilities.

The album, painted for a specific patron in 1681, presents meticulously executed views of Mount Huang—including the majestic Heavenly Citadel Peak shown here—while facing pages are inscribed with the artist’s poetic accounts of the famous sites. Painted from memory years after his two visits to the region, the album balances sensitive descriptive detail and lyrical abstraction to achieve a quintessential vision of the scenery that inspired many of the leading artists of the late seventeenth century. MKH



Jacques (Jacob) Lamarre

French, recorded 1657–1700

Flintlock Sporting Gun of Empress Margarita Teresa

Austria (Vienna), ca. 1670–73

Steel, wood, silver, copper alloy, gold; l. 52 1/8 in. (132.4 cm)

Inscribed on lock: *LA MARE A VIENN*

Provenance: Sale, Holt's, London, September 23, 2010,
lot 425; [Peter Finer Ltd, Ilmington, United Kingdom].

Purchase, Arthur Ochs Sulzberger and Irene Roosevelt
Aitken Gifts, 2011 (2011.354)

This flintlock sporting gun was made in Vienna for Empress Margarita Teresa (1651–1673), the daughter of King Philip IV of Spain who in 1666, at the age of fifteen, traveled to the city to marry Holy Roman Emperor Leopold I. The empress's crowned monogram in silver is inlaid on each side of the butt, and her arms, an imperial double-headed eagle bearing the



shields of Austria and Spain, are on the engraved silver escutcheon on the grip of the stock.

The gun's august ownership is matched by the quality of its manufacture by Jacques Lamarre, a Parisian gunmaker who sought his fortune at the imperial court around 1670. This superb weapon is probably one of the first he made in Vienna. It retains many of the features of his earlier work in France, notably the barrel with its changing faceted and round sections; the lock with chiseled, pierced, and engraved ornament; the burlwood stock with a distinctive "marbled" grain; and the silver trigger guard with a classically inspired profile head in the style of Jean Bérain the Younger (1640–1711). The exquisite craftsmanship epitomizes French gunmaking of the period, examples of which were sought out by royalty and nobility throughout Europe. swp

Smallsword

France (probably Paris), ca. 1655–60

Iron, gold, wood, copper alloy, steel; l. 41 in. (104.1 cm)

Provenance: Sir John Martin Harvey, Surrey; Sir Guy F. Laking, London;
Hans von Schulthess, Zurich; [Peter Finer Ltd, Ilmington, United Kingdom].

Purchase, Arthur Ochs Sulzberger Gift, 2011 (2011.63)

While it was typical in Europe from at least the Middle Ages for a nobleman to wear a sword on a daily basis, not until the sixteenth century was there a pronounced difference between the swords worn with armor during times of war and those worn with civilian dress or in peacetime. During the Renaissance noblemen regularly wore long, lethal, and frequently ornate swords known as rapiers, both for self-defense and as a necessary costume accessory. In the early seventeenth century rapiers became smaller, lighter, and more refined, developing into what are known as smallswords, which continued to be worn by gentlemen until the late eighteenth century.

This early smallsword is a rare and beautiful example of the form, design, and ornamentation that distinguishes the best French swords of the early Louis XIV period. Its intricately damascened gold decoration is derived from contemporary print sources. Of the few comparable smallswords that exist, three are in current or former royal dynastic collections: Windsor Castle, the Musée de l'Armée in Paris, and the Royal Armory in Stockholm, a further indication of their quality and importance. Although highly decorated, swords of this type were still fully functional as weapons. DLR



Antoine Watteau

French, Valenciennes 1684–1721 Nogent-sur-Marne

Study of a Woman's Head and Hands

ca. 1717

Red and white chalk and graphite on off-white laid paper, 7½ x 5 in. (19 x 12.7 cm)

Provenance: Julien Léopold Boilly, called Jules Boilly, by 1816; Étienne Bouchardy; George Deligrand; Jacques Mathey, Paris, by 1951; [Knoedler, London and New York, 1954–58]; sold to Mr. and Mrs. Charles Wrightsman, New York, 1958; Mrs. Charles Wrightsman, from 1986.

Gift of Mrs. Charles Wrightsman, 2012 (2012.150.1)

Born in the northern French city of Valenciennes, Antoine Watteau followed a circuitous route from copyist to member of the Académie Royale de Peinture et de Sculpture, where his *morceau de réception* was approved in 1717 in the newly created category of *fêtes galantes*, enigmatic scenes centered around themes of love and dalliance set in imaginary park landscapes. Instead of posing elegant figures in contemporary or theatrical dress to conform to explicit narratives, Watteau based his scenes on the individual studies made from life that filled his sketchbooks.

Admired for their *mise-en-page*, Watteau's drawings often combine separate studies; here a study of a woman's hands is set below an oblique study of her head, seen from above. In a painterly mix of red chalk and silvery gray graphite, Watteau captured his sitter's natural comportment, drawing attention to elegant details such as her cheekbone and her drop earring and delicate necklace. Although he parted with few in his lifetime, Watteau's chalk drawings became well known after his death thanks to his friend Jean de Jullienne's project of publishing etchings replicating them under the title *Figures de différents caractères* (1726–28).

PS





Johann Wolfgang Königsperger

German (Bavarian), active Roding 1725–52

Tenor Oboe (*Taille de hautbois*)

Roding, Oberpfalz, Bavaria, ca. 1730

Stained pearwood, brass; l. 32¼ in. (81.8 cm)

Purchase, Amati Gifts, 2011 (2011.416)

A *taille de hautbois* is a type of tenor oboe pitched in F (a fifth below the oboe) that was developed as the tenor voice between the treble oboe and the bassoons in double reed bands. *Tailles de hautbois* were in use from the seventeenth until the middle decades of the eighteenth century. This beautiful example was created by the Bavarian woodwind maker Johann Wolfgang Königsperger. Built of stained pearwood in three sections (upper and lower body joints and a bell), it has six finger holes, the third and fourth doubled, and three brass keys. As on all oboes of the time, a player could choose which hand to place uppermost for performance. The instrument is straight (some tenor oboes are curved) and maintains the proportions of similar soprano oboes even though it is about one-third longer. JKD



John Edwards II

English, active 1723–ca. 1753

Basket

London, 1731–32

Silver; basket 9 x 17 ½ x 13 ¾ in. (22.9 x 44.5 x 34.9 cm), wt. 90 oz. 17 dwt. (2.83 kg), liner 5 x 13 ½ x 10 ¾ in. (12.7 x 33.3 x 27.3 cm)

Provenance: Brownlow, 8th Earl of Exeter; William Alleyne Cecil, 3rd Marquess of Exeter; sale, Christie's, London, June 7, 1888, lot 16; Mr. and Mrs. Walter M. Jeffords, by 2004; sale, Sotheby's, New York, October 28, 2004, lot 467 (unsold); sale, Sotheby's, New York, October 26, 2005, lot 303 (unsold); [Alistair Dickenson, London]; Benjamin F. Edwards III, by 2010; his sale, Christie's, New York, January 26, 2010, lot 177; sold to [Koopman Rare Art, London].

Purchase, Joseph Pulitzer Bequest, Mr. and Mrs. Frank E. Richardson, Mrs. Charles Wrightsman, Mr. and Mrs. Michel David-Weill, Ada Peluso and Romano I. Peluso, Annette de la Renta, Malcolm Hewitt Wiener Foundation, H. Rodes and Patricia Hart, Irene Roosevelt Aitken, Mr. and Mrs. Sid R. Bass, Mr. and Mrs. Lawrence Friedland, Iris and B. Gerald Cantor Foundation, Stephen K. Scher, Alexis Gregory, Armin Bran Allen, Ford Family Foundation, Iris Foundation and Carol B. Grossman Gifts, in honor of Ian Wardropper, 2011 (2011.432a, b)

This basket, marked for 1731/2, is a sophisticated example of the most distilled Baroque style. The originality of its design is evident in its unusually large scale and austere outline, complemented by geometrically complex handles. The designers of most works of domestic English silver cannot be identified by name. This basket carries the sponsor's mark of the London silversmith responsible for it, John Edwards II, who was apprenticed in 1708 and served as subordinate goldsmith to the king from 1723 to 1743. Silver baskets like this, used for bread, cake, or fruit, were often supplied in pairs as part of a silver dinner service. This and a matching basket were bought by the 8th Earl of Exeter for Burghley House, one of the great Elizabethan manors of Britain. Earlier generations at Burghley had left behind substantial debt but prodigious holdings of plate. The earl's marriage in 1724 to Hanna Sophia, daughter of the industrialist Thomas Chambers, brought a large fortune enabling the purchase of additional silver (among the pieces bought to celebrate the union was a massive cistern weighing 3,690 ounces).

EMA



Cupboard (*Kast*)

Ulster County, New York, 1740–70

Cherry and white pine, 77 x 72 x 25 1/4 in. (195.6 x 182.9 x 65.7 cm)

Provenance: Lounsberry family, Marbletown, New York; William E. Lohrman, New Paltz, New York; Mr. and Mrs. Gilbert T. Vincent, Cooperstown, New York.

Purchase, William Cullen Bryant Fellows Gifts, 2012 (2012.27a–j)

The furniture form most emblematic of the Dutch presence in colonial New York and New Jersey is the *kast*. With its bold jutting cornice, paneled facade, and ebonized ball-shaped feet, the American *kast* is a simplified provincial expression of the high-style Baroque *kasten* made in Amsterdam and other urban centers of the United Provinces of the Netherlands in the mid- to late seventeenth century. Functionally, however, it is precisely the same and served as the repository for impeccably washed and highly valued linens—pressed, folded, and neatly stacked by conscientious householders on the shelves within. This handsome mid-eighteenth-century example is exceptional in that it retains its original finish and has a continuous history of ownership for nearly two and a half centuries in the Lounsberry family of Marbletown, New York. Coincidentally, installed in the New York Alcove on the third floor of the American Wing where this *kast* is on display is a handsome gumwood paneled fireplace wall from a house in the neighboring town of High Falls, New York, that may have been made in about 1750 by the same anonymous joiner.

PMK

Dragon Jar

Korea (Bunwon), Joseon dynasty (1392–1910), second half of 18th century

Porcelain with underglaze cobalt blue painting, h. 17 1/4 in. (43.8 cm)

Provenance: Private collection, Japan, 1980s–2010; sale, Christie's, New York, September 15, 2010, lot 741.

Purchase, 2009 Benefit Fund, 2010 (2010.368)

On this porcelain jar two four-clawed dragons chase flaming jewels amid floating clouds. Framed on top and bottom by stylized mushroomlike motifs symbolizing good fortune, the robust dragons exude grandeur and hint at whimsy. Considered auspicious beasts, dragons, painted in either cobalt blue or iron-brown pigment and depicted as either majestic or humorous, were a popular decorative idiom on Joseon-period porcelain. The five-clawed dragon represented an emperor or king in East Asia; the four-clawed dragon was usually associated with a prince.

Blue-and-white dragon jars dating from the seventeenth through the mid-nineteenth century were made at the court-managed porcelain kilns of Bunwon, near the capital at Hanyang (present-day Seoul), for use in royal ceremonies. They were likely inspired by Ming Chinese prototypes. The shape of this jar, with its broad shoulders, tall and slightly curved profile, and upright neck, and the fluid and expressive rendering of the dragon are distinctively Korean.

SL





Charles Antoine Coypel

French, Paris 1694–1752 Paris

Double Portrait Presumed to Represent François de Jullienne and His Wife

1743

Pastel, black chalk, watercolor, and traces of black chalk underdrawing on four joined sheets of handmade blue laid paper, mounted on canvas and adhered to a keyed stretcher; 39 3/8 x 31 1/2 in. (100 x 80 cm)

Signed and dated at right, on chair frame: *C. Coypel 1743*

Provenance: Sale, Palais des Beaux-Arts, Brussels, May 28–30, 1974, lot 44 (as “Comte et Comtesse de Julonne,” by C. Coypel, signed and dated 1743); private collection, Paris, by 2010–11; [Didier Aaron, Paris, New York, and London]. Purchase, Mrs. Charles Wrightsman Gift, in honor of Annette de la Renta, 2011 (2011.84)

Charles Antoine Coypel was admitted to the Académie Royale de Peinture et de Sculpture in 1715. The son and grandson of academic artists, he was appointed first painter to Louis XV of France and director of the Académie Royale in 1747. He also wrote for the theater, and although he had only limited success with his plays, many of his narrative subjects and portraits reflect this interest. His oeuvre includes genre scenes in the Rococo taste and biting caricatures, admired equally by his contemporaries. His earliest pastels date to 1717, and this portrait is among the latest, exemplifying his skillful and vividly descriptive handling of the materials. The sitters are Marie-Élisabeth de Séré de Rieux

(1724–1795) and her husband of two years, François de Jullienne (1722–1754). François was the only surviving child of the textile merchant Jean de Jullienne, a collector of paintings and drawings who is remembered as the patron of Antoine Watteau. The younger Monsieur de Jullienne declined to enter the family business and held the title *gentilhomme ordinaire du roi*. Hardly anything is known about the childless couple, who must have lived a life of leisure and great luxury. Because François died before his father, the magnificent Jullienne collection was dispersed at auction, which may explain why the early history of this pastel double portrait has been lost.

KBB



Johann Baptist Enderle
German, Ulm 1725–1798 Donauwörth

**Ceiling Design with the
Virgin and Saints Interceding
before Christ for the Souls of the Lost**

1771 or before

Pen and black ink, watercolor and gouache
on laid paper; 25 3/8 x 17 3/4 in. (64.5 x 45 cm)

Provenance: Private collection, Germany;
[Le Claire Kunst, Hamburg].

Purchase, Guy Wildenstein Gift, 2010
(2010.288)

Sculptors and painters contributed greatly to the overall effect of the sumptuous architecture of eighteenth-century Catholic churches in central Europe. This large drawing by Johann Baptist Enderle is a *modello* for the main ceiling of the Church of Saint John the Baptist in Lauingen, Bavaria. The fresco, which mostly follows the drawing, was completed in 1771. With other frescoes in the same town, it counts among Enderle's greatest accomplishments. The biblical quotation in the cartouche at the bottom center of the drawing—"Verily I say unto thee, Thou shalt by no means come out thence, till thou hast paid the uttermost farthing" (Matthew 5:26)—is a humorous warning to the ceiling's patron that payment is to be made in full. The drawing's peculiar color scheme, dominated by greens, is particularly freshly preserved. SA

Anton Raphael Mengs

German, Aussig (Ústí nad Labem) 1728–1779 Rome

Self-Portrait

1776

Oil on canvas, 35 1/2 x 25 1/2 in. (90 x 65.5 cm)

Provenance: Private collection, Genoa, 1985–2010;
sold to [Galleria Carlo Orsi, Milan, 2010].

Harris Brisbane Dick Fund, 2010 (2010.445)

Together with the archaeologist and writer Johann Joachim Winckelmann, Anton Raphael Mengs was one of the most important advocates of the Neoclassical style in Europe toward the end of the eighteenth century. Of German

origin, he lived and worked mainly in Dresden, Rome, and Madrid, painting mythological and religious works and portraits. Throughout his life he produced a number of self-portraits, studying with pitiless scrutiny his own features as they were transformed by time. Painted in Madrid in 1776, this is a melancholic and honest study of the artist at the age of forty-eight, three years before his death. Mengs presented himself wearing a painter's smock and holding a portfolio of drawings. The attention to detail extends to the meticulous rendering of the defect on his forehead, which appears in images of him from at least 1760. XFS



Storage Chest

Alaska, Tlingit or Tsimshian, 1780–1820

Wood, paint (lid and bottom reconstructed); without lid and bottom

12¾ x 25 x 15¾ in. (32.4 x 63.5 x 40 cm)

Provenance: [George Terasaki, New York, before 1977]; Ralph T. Coe, Santa Fe, by 2002–10; Ralph T. Coe Foundation for the Arts, Santa Fe, 2010–11.

Ralph T. Coe Collection, Gift of Ralph T. Coe Foundation for the Arts, 2011 (2011.154.140)

Storage chests with relief-carved sides have a long history on the Northwest Coast of North America. Made in a local woodworking tradition that uses steam to bend wood planks around corners, the bentwood boxes stored all manner of belongings, from the everyday to the sacred. Although the earliest surviving examples date to the late eighteenth century, or what is known as the early historic period, Northwest Coast design conventions were already firmly established by then. It was an exceptional artist who could work within the tradition yet impart individuality to his carving, as here. A snarling face with large, open eyes—meant to protect the contents—dominates each of the wide sides of the chest. Beneath the faces are the cryptic elements of a bird, head and tail on one side and head, legs, and tail on the other. Early historic bentwood boxes typically have thick lids and bottoms hand-hewn from single pieces of wood. The lid and bottom of this chest are reconstructions.

This chest is just one of the masterpieces among the nearly two hundred objects given and bequeathed to the Museum from the collection formed over more than half a century by Ralph T. Coe, a lifelong supporter and advocate of American Indian art. JJ

Shaikh Zain al-Din

Indian, born Patna, active 1777–82

An Orange-headed Ground Thrush and a Death's-head Moth on an Orchid Branch

Calcutta, 1778

Pencil, pen and ink, and watercolor with gum arabic on paper;

painting 23½ x 31½ in. (59.7 x 80 cm)

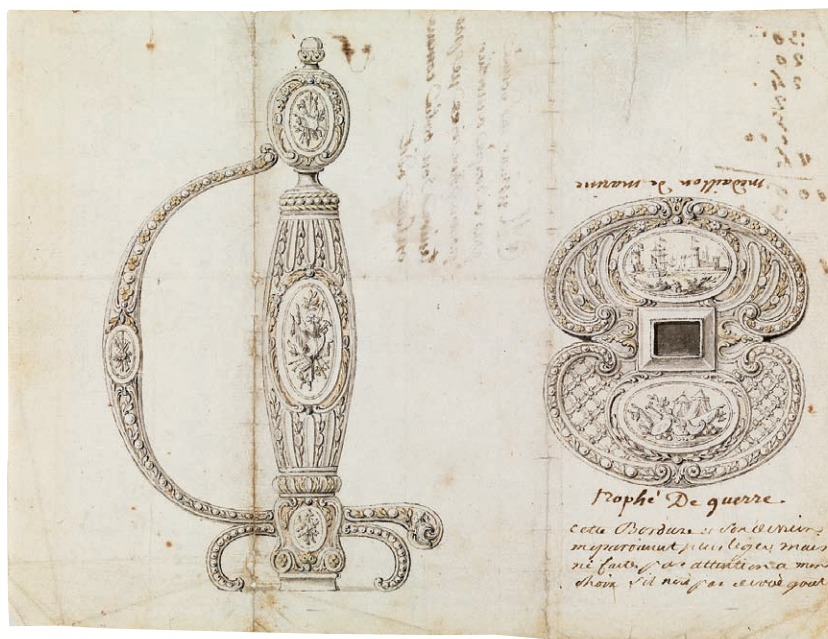
Provenance: Sir Elijah and Lady Impey, Calcutta, 1778 until his death in 1810; sale, Phillips Auction Room, London, May 21, 1810; [Eyre & Hobhouse, London, until 1983]; private collection, United States, 1983–2011; [Oliver Forge and Brendan Lynch Ltd, London].

Purchase, Friends of Islamic Art Gifts, 2012 (2012.7)

This delicately rendered watercolor of an orange-headed ground thrush and a death's-head moth on the branch of an orchid tree is one of 326 paintings produced by three different artists in Calcutta from 1777 to 1783 for Lady Mary Impey, wife of Sir Elijah Impey, chief justice of Bengal. The paintings, compiled into albums, depict birds, plants, and animals native to India, many of which were denizens of the Impeys' menagerie. This painting is signed by Shaikh Zain al-Din from Patna, the most famous and gifted of the three artists in the Impeys' employ. The date 1778 inscribed on the painting and the number 42 in the upper left corner place it at the beginning of the Impeys' residence in Calcutta and early in Zain al-Din's career.

The painting conforms to the style of the Company School, Indian artists hired by British East India Company employees who depicted the flora, fauna, architecture, and different trades and castes of India in a European style and palette. Unlike European natural history painters who used stuffed animals and birds as models, with stiff and lifeless results, Zain al-Din is believed to have painted from life. sc





Design for a Smallsword Hilt

France (probably Paris), ca. 1780

Pen, ink, and colored wash, with traces of black chalk, on paper; 7 x 9 in. (17.8 x 23 cm)

Provenance: J. F. Hayward, London; Helena Hayward, London; Claude Blair, Ashted, Surrey, England.

Gift of John Blair, in memory of his father, Claude Blair, 2011 (2011.102)

The Museum's Department of Arms and Armor has assembled a small collection of works on paper that include a number of original designs for armor, edged weapons, and firearms. This fine eighteenth-century French design for a smallsword hilt is probably the work of a goldsmith who specialized in sword hilts. Annotations in the margins of the sheet provide useful insight as to its function. The drawing was no doubt presented to a client for his approval. The colored washes suggest that the hilt could be executed either in silver highlighted in varicolored gold or entirely in gold. On the double shell-guard a choice of decoration appropriate for either a soldier or a sailor is offered: the lower medallion contains a trophy of arms labeled *trophée de guerre* on a trellis ground, the upper one a harbor scene with warships labeled *medaillon de marine* on a channeled ground. The back of the sheet lists sums totaling 110 livres, the projected cost of the sword. This elegant design relates in style and iconography to two gold-hilted smallswords of Parisian manufacture in the Museum's collection, one hallmarked for 1773/4, the other for 1785/6.

SWP



Meissen Porcelain Manufactory

German, established 1710

Christian Gottfried Jüchtzer (modeler)

German, 1752–1812

The Penitent Magdalene

Meissen, ca. 1783–90

Hard-paste biscuit porcelain, 8¾ x 11 ⅞ x 6 ⅞ in.
(22.3 x 30 x 16.3 cm)

Provenance: Private collection, England; sold to [Daniela Kumpf Kunsthandel, Wiesbaden, Germany, by 2000].

Purchase, *Friends of European Sculpture and Decorative Arts Gifts*, 2010 (2010.444a, b)

The figures produced at the Meissen factory in the mid-eighteenth century popularized porcelain as a medium for small-scale sculpture, and the reputation of the factory was derived in part from their great commercial success. Although they are less well known, the porcelain sculptures from near the end of the century reflect an extraordinary technical skill that far surpasses that found in earlier works. Many of the later figures are made of biscuit, or unglazed, porcelain; the white ceramic body simulates marble, and the absence of glaze allows the fineness of the modeling to be fully appreciated.

This figure depicts a recumbent Penitent Magdalene contemplating a book and a skull, a symbol of the transitory nature of life. The

composition derives directly from a painting by Pompeo Batoni of about 1742 that was in the collection of Augustus III of Saxony, the owner of the Meissen factory. The modeler of the figure, Christian Gottfried Jüchtzer, has given Batoni's late Baroque composition a distinctly Neoclassical aspect by employing biscuit porcelain, thereby eliminating all color, and by placing the Magdalene on a simple, unadorned base. Jüchtzer's modeling represents a remarkable translation of a two-dimensional image into a piece of sculpture. JM

Francis Towne

British, Isleworth, Middlesex 1739–1816 Exeter

A View near the Arco Scuro, Looking towards the Villa Medici, Rome

Devon, England, 1785

Watercolor over graphite with pen and brown ink, on laid paper; 12¾ x 18 ⅞ in. (32.5 x 48 cm)

Signed in ink at lower right: *Francis Towne delt. / 1785*

Provenance: Mrs. John Inglett Fortescue (née Ann Sanders; 1755–1815) of Buckland House, Devonshire; sold by Mrs. J. Leahy, Sotheby's, London, April 20, 1972, lot 31; sale, Sotheby's, London, March 12, 1987, lot 88; sale, Sotheby's, London, July 14, 2010, lot 64; [Kunsthandel Katrin Bellingier, Munich]. Purchase, *Walter and Leonore Annenberg Acquisitions Endowment and Harry G. Sperling Funds*, 2010 (2010.439)

Francis Towne was one of the few British watercolorists working in the 1780s who explored his medium's expressive potential. Devoted to natural forms, he filled this Roman view with verdant foliage and rocky embankments. The roofs of a notable sixteenth-century edifice, the Villa Medici, are only partially glimpsed in the center distance. Towne executed this masterful drawing on commission in 1785 after returning to Devon, basing it on a sketch he had made in Italy in November 1780. Reversing standard practice, he began with pure colored washes and only at a later stage mixed black and brown into his pigments to more subtly manipulate the shadows. Contrasting bright passages with dark ones, he described the oblique rays of the autumn sun and used ruddy foliage to indicate the waning year. Natural cycles of growth and decay are linked to historical ones through the artist's title for the drawing, which evokes a half-buried Roman arch that stood nearby. CMCP



Benjamin West

American, Swarthmore, Pennsylvania 1738–1820 London

Study for the Crucifixion

1788

Brown ink applied with brush and pen, black chalk underdrawing, on laid paper prepared with light golden brown wash; 18 ½ x 12 in. (47 x 30.5 cm)

Provenance: Sale, Sotheby's, London; [Bernard Black Gallery, New York]; Maurice Cotter, Bayside, New York, 1965–2010.

Signed, dated, and annotated at lower right: *B. West • 1788 / Windsor*
Gift of Maurice J. Cotter, in memory of his mother, Muriel Josephine Cotter (1902–2003), 2010 (2010.144)

This handsome drawing demonstrates Benjamin West's skill as a draftsman and enriches the Metropolitan's holdings of works by this leading figure in American and British art about 1800. While the drawing cannot be connected to a particular undertaking, its date and the figure's appearance suggest its association with one of West's projects at Windsor Castle: paintings for the Chapel of Revealed Religion, planned for King George III but never completed, or windows for Saint George's Chapel. The varied and occasionally cursory handling of details implies that West regarded the sheet as only a preliminary sketch. His vigorous application of chalk and ink is complemented by the rugged texture of the paper, which was intended for utilitarian purposes and is referred to as "oatmeal" because of its clusters of fibers and knots.

In subject, graphic energy, and Baroque drama, *Study for the Crucifixion* typifies West's most impressive decorative commissions. It is unlike any of the other works by him in the Museum's collection. These include five oils that range in date from his formative years as a portraitist in Pennsylvania to his maturity as history painter to George III, four ambitious drawings of historical and religious subjects, three modest pen-and-ink sketches, and several prints.

HBW



Ornament (*Taiganja*)

Indonesia (Sulawesi Island, central region),

19th century

Gold, h. 3 in. (7.6 cm)

Provenance: A former Dutch colonial official, The Hague, until 1980; Georgia Sales, Belvedere, California, 1980–ca. 2000; [Thomas Murray, Mill Valley, California, ca. 2000–2011].

Purchase, Mariana and Ray Herrmann Gift, 2011 (2011.369)

The *taiganja* of central Sulawesi in Indonesia, depicting an elongated omega-shaped form flanked by sinuous winglike projections, are among the most striking Island Southeast Asian ornaments. Prestigious objects reserved for important ceremonial and social occasions, *taiganja* are worn predominantly by women, usually as pendants, either singly or in groups, but occasionally sewn onto cloth caps or displayed in other ways. *Taiganja* once played

active roles in ritual exchanges and ceremonial life as supernaturally powerful objects associated with fertility, prosperity, and protection from misfortune. During the *mokesa* ceremony, which celebrated the transition of girls from adolescence to womanhood, initiates wore three *taiganja*, suspended from the right, left, and back of a ritual headband. *Taiganja* were also presented as gifts to initiate marriage negotiations between families.

Most *taiganja* are made from copper or brass. Gold examples like this one are exceedingly rare and were almost certainly reserved for members of the nobility. In both the indigenous communities of Sulawesi's mountainous interior and coastal Islamic settlements, *taiganja* formed an important component of the heirloom valuables kept by noble families, and when they were not in use they were housed in special boxes secreted deep within the interior of the family dwelling.

EK





Baron François Gérard

French, Rome 1770–1837 Paris

Charles Maurice de Talleyrand Périgord (1754–1838), Prince de Bénévent

1808

Oil on canvas, 83% x 57% in. (213 x 147 cm)

Provenance: The sitter, 1808 until his death in 1838; his nephew, Edmond de Talleyrand, comte de Périgord, duc de Talleyrand, duc de Dino, Paris and Zagán (Sagan), Lower Silesia, 1838 until his death in 1872; by descent (1872–1913) to Howard de Talleyrand-Périgord, duc de Sagan, Zagán, 1913 until his death in 1929; Zagán, until 1947; Muzeum Narodowe, Warsaw, 1947–67; by treaty in 1967 to the duc de Sagan's sister, Hélène-Violette de Talleyrand-Périgord, duchesse de Sagan, comtesse de Pourtalès, later Madame Gaston Palewski, Château du Marais, Saint-Chéron, 1967 until her death in 2003; her son, Comte Hélié Alfred Gérard de Pourtalès de Talleyrand, duc de Sagan, Château de Bandeville, Saint-Cyr-sous-Dourdain, 2003–12; sold to [Wildenstein & Company, New York, 2012].

Purchase, Mrs. Charles Wrightsman Gift, 2012 (2012.348)

Charles Maurice de Talleyrand Périgord was one of the most trusted advisors of Napoléon's inner circle and arguably the greatest politician and diplomat in modern French history. When this full-length portrait was exhibited for the first time in the Salon of 1808, François Gérard was at the height of his powers. He was the portraitist of choice for the most influential figures of the day, including the emperor himself and Empress Josephine. Talleyrand was personally acquainted with Gérard and often visited his studio.

This picture is not a state likeness but an informal image intended for the sitter's private collection. Here Talleyrand keeps his own counsel: his expression is self-contained, close-lipped, and private. His costume is somewhat casual; the coat has wide cuffs and large buttons and is unadorned except for a few significant decorations, as befits the statesman shown in the evening in his private study, his hat resting nonchalantly on the divan behind him. This masterpiece joins an ensemble of magisterial Neoclassical portraits—unrivaled outside France—acquired by the Museum in past years through the extraordinary beneficence of Mr. and Mrs. Charles Wrightsman, among them the portraits of the chemist Antoine-Laurent Lavoisier and his wife (by Jacques-Louis David), Madame Talleyrand (by Gérard), and Talleyrand in 1817 (by Pierre-Paul Prud'hon).

AEM

Royal Porcelain Manufactory, Sèvres

French, established 1740

Pair of Vases

Sèvres, 1811

Hard-paste porcelain, gilt bronze;

h. of each 26 in. (66 cm)

Signed and dated: *Robert / 1811*

Provenance: Presented by Napoléon Bonaparte to Jérôme Bonaparte, king of Westphalia, 1811 (delivered 1812); Prince Anatole Demidov (husband of Jérôme's daughter Mathilde), Florence, 1840 until his death in 1870; his sale, Palazzo San Donato, Florence, 1880, lot 122; sale, Palais Galliera, Paris, December 9, 1963, lot 39; [Fabius Frères, Paris, 1972–2011]; their sale, Sotheby's, Paris, October 26–27, 2011, lot 178.

Purchase, Rogers and 2011 Benefit Funds, and Gift of Dr. Mortimer D. Sackler, Theresa Sackler and Family, 2011 (2011.545, 546)

During the first quarter of the nineteenth century the Sèvres porcelain manufactory consistently achieved a remarkable level of quality both artistically and technically. These vases are among the finest objects produced by the factory during this period. A model called *vase Médicis* after the famous antique marble vase that became part of the renowned Medici collections, they are notable for their large scale, elaborate gilding, imitation-tortoiseshell ground, and, especially, superbly painted scenes. Both scenes depict Napoléon Bonaparte: in one

he and the empress Marie-Louise are in a carriage in front of the château of Saint-Cloud, while in the other he is hunting with his entourage. Napoléon presented the pair of vases in 1811 as a gift to his younger brother Jérôme, whom he had appointed king of Westphalia

in 1807. Jérôme ruled for only six years before Napoléon's political and military defeats forced him and his wife Catherine to flee their residence in Kassel. The great collector Anatole Demidov acquired the vases when he married their daughter Mathilde in 1840.

JM





Louis-Léopold Boilly

French, La Bassée 1761–1845 Paris

The Public Viewing David's "Coronation" at the Louvre

1810

Oil on canvas, 24 ¼ x 32 ½ in. (61.6 x 82.6 cm)

Signed and dated at lower right: *L. Boilly 1810*

Provenance: The artist's sale, Paillet, Paris, April 13–14, 1829, lot 5 (as "Le tableau du Sacre, exposé aux regards du public dans le grand salon du Louvre"); sold to Thomas Henry, Paris or Cherbourg; Anatole Auguste Hulot, Paris, until his death in 1891; his sale, Galerie Georges Petit, Paris, May 9–10, 1892, lot 77; Gustave du Plessis, by 1895—at least 1898; sale, Hôtel Drouot, Paris, December 10, 1982, lot 45; sold to [Guy Stair Sainty in partnership with Somerville & Simpson, London], 1982–83; sold to Mr. and Mrs. Charles Wrightsman, New York, 1983 until his death in 1986; Mrs. Charles Wrightsman, 1986–2012.

Gift of Mrs. Charles Wrightsman, 2012 (2012.156)

A painter in the tradition of Dutch seventeenth-century naturalism, Louis-Léopold Boilly was well known for genre scenes and small-scale portraits. He combined his skills in these areas in a select group of paintings that depict crowds in familiar contemporary settings. In this composition, among Boilly's most ambitious, a crowd has gathered to view *The Coronation of the Emperor and Empress* by Jacques-Louis David in the Louvre. Universally but inaccurately called *Le Sacre*, David's painting, which is more than thirty feet wide, was displayed in the Louvre on three separate occasions between 1808 and 1810. David had allowed Boilly access to his studio to enable him to copy his painting faithfully. The subject afforded Boilly (who depicted himself at the right) the opportunity to connect his name and reputation with the greatest painter of the era. Nevertheless, his painting was not shown until 1826, in an exhibition devoted to David's posthumous legacy.

AEM



Christoffer Wilhelm Eckersberg

Danish, Blåkkrog 1783–1853 Copenhagen

**A Section of the Via Sacra, Rome
(The Church of Saints Cosmas and Damian)**

ca. 1814–15

Oil on canvas, 12 3/4 x 17 1/2 in. (31.4 x 43.5 cm)

Provenance: Purchased from the artist by Kunstforeningen, Copenhagen, by January 5, 1853; sold by lottery to Overlaege [Consultant] Seidelin, Roskilde, January 6, 1853; Fru Seidelin, Roskilde, in 1898; private collection, Denmark, by 1983–2011; sale, Bruun Rasmussen, Copenhagen, November 28, 2011, lot 12.

Nineteenth-Century, Modern, and Contemporary Funds, 2012 (2012.25)

En route from Denmark to Italy in 1811–12, Christoffer Wilhelm Eckersberg studied in Paris with Jacques-Louis David, thus establishing a direct association between the greatest protagonist of the French Neoclassical school and the Golden Age of Danish painting. In the summer of 1814 Eckersberg stated his intention to produce “a collection of the most beautiful of the many picturesque parts of Rome and the surrounding area,” which he had begun in the spring, adding that all were “completed on the spot after nature.” This is a depiction of the so-called Temple of Romulus, a construction of the fourth century that serves as the vestibule to the larger Church of Saints Cosmas and Damian. Simultaneously a finished painting and, to use the artist’s own term, a “sketch,” this work embodies the sober yet warm sensibility that set the tone for Scandinavian landscape painting for the next half century. The painting was acquired by the Museum together with the related preparatory drawing for the composition.

AEM



J. G. Del. Rom. 1818.



Jean-Auguste-Dominique Ingres

French, Montauban 1780–1867 Paris

Portrait of General Louis-Étienne Dulong de Rosnay

1818

Graphite (hard and soft pencils) on wove paper, 17¼ x 13½ in. (45.1 x 34.3 cm)

Signed and dated lower left: *Ingres Deli. rom. 1818*

Provenance: Louis-Étienne Dulong de Rosnay, Paris, until his death in 1828; his son, Hermand Dulong de Rosnay, until his death in 1894; his grandson

Hermand Dulong de Rosnay, until his death in 1939;

his son Gilles Dulong de Rosnay, Paris, until 1959;

[Galerie Feilchenfeldt, Zurich, 1959]; sold to Dr.

Rudolf J. Heinemann, New York, 1959 until his death

in 1975; his wife, Mrs. Rudolf J. Heinemann, New

York; sale, Christie's, New York, May 22, 1997, lot 17;

sold to Mrs. Charles Wrightsman, New York.

Gift of Mrs. Charles Wrightsman, 2012 (2012.150.9)

Jean-Auguste-Dominique Ingres's portrait of General Dulong de Rosnay (1780–1828) is exceptional in that it records the subject's dress and accessories, areas the artist usually treated in a summary manner, in exacting detail. This is appropriate, since the sitter's identity and rank (a decorated general, he was later named *baron de l'empire*) are expressed in his

attire. His military uniform and the medallions that emblazon his chest tell of his valor and service to Napoléon I's empire, while his sword and arm sling tell of the brave battles he fought and the wounds he bore as a result. Ingres placed the general against a Roman backdrop, with the Palazzo del Senatore on the left and the Torre delle Milizie on the right, stock scenery that probably derived from one of his sketchbooks.

CM

Théodore Géricault

French, Rouen 1791–1824 Paris

Lions in a Mountainous Landscape

ca. 1818–20

Oil on wood, 19 x 23½ in. (48.3 x 59.7 cm)

Provenance: Jean-Georges Schickler, Paris, until his death in 1843; his son, Baron Arthur de Schickler, Paris, 1843 until his death in 1919; by descent in the Schickler family, until 2010; sold through [a European dealer to Sayn-Wittgenstein Fine Art, New York, 2010–11].

Purchase, Nineteenth-Century, Modern, and Contemporary Funds and Lila Acheson Wallace Gift, 2011 (2011.5)

This vigorous painting of lions in a remote, spectrally illuminated lair, possibly intended to evoke the Atlas Mountains of Morocco, is an extraordinary example of Théodore Géricault's spontaneous handling of paint. Rather than applying finishing touches to make a polished cabinet picture, the artist left the painting in a state known as an *ébauche*. Sketches like this one, which Géricault painted wet into wet with a loaded brush, became fundamental touchstones of the emerging Romantic aesthetic. Indeed, even though this painting had been out of public view for nearly two centuries before the Museum acquired it, the composition was known through a replica in the Louvre, Paris, that is thought to have been painted by an artist in Géricault's circle.

The subject provides the essential link between earlier animalier painters such as George Stubbs and Peter Paul Rubens, whose works Géricault copied, and his most notable successors in the genre, Eugène Delacroix and Antoine-Louis Barye. It was likely painted between 1818 and 1820. In 1817 the sultan of Morocco sent Louis XVIII two lions, and it is possible that Géricault was able to sketch them from life. He did sketch lions at the London zoo in 1820, during the exhibition of his *Raft of the Medusa*.

AEM



Ceremonial Textile (*Mawa' or Maa'*)

Indonesia (Sulawesi Island), Toraja people,
19th–early 20th century

Cotton, paint; 28 3/4 x 113 1/2 in. (73 x 288.3 cm)

Provenance: [Sjamsuddin, Jakarta, until ca. 1980];

John and Anne Summerfield, Los Angeles,

ca. 1980–2011; [Textile Arts Inc., Santa Fe, 2011].

Purchase, The Fred and Rita Richman Foundation Gift,
2011 (2011.401)

The Toraja people of central Sulawesi in Indonesia are renowned for the diversity of their ceremonial textiles, the most important of which are the cloths known collectively as *mawa'*. Some *mawa'* are believed to be of divine origin, brought to earth by deities or ancestors. Others were woven from the body of the ancestress Luangku, who married the earth and sprouted forth as cotton. Suffused with supernatural power, *mawa'* are an indispensable element of virtually all ceremonies—used by the living as ritual garments, for enfolded the dead, as hangings to demarcate sacred spaces, and for many other purposes.

Although central to Toraja culture, *mawa'* are most often tradecloths imported from India or Java. Examples decorated by Toraja artists, as this one was, are rare. Painted freehand, the imagery on this *mawa'* encapsulates many themes of Toraja culture. The unusually large and detailed human figures at the left likely represent ancestors, whose powers help sustain the community. In the center panel stylized leaves surround a corral enclosing water buffalo, a prestigious form of wealth and the preeminent sacrificial animals at ceremonies. At the right are two sheathed daggers amid several *doti langi'* (spots of heaven), the same cross-shaped motifs that adorn the celestial textile that veils the supreme deity Puang Matua.

EK

Pectoral Ornament

Central Asia or Iran, 19th century

Silver, fire-gilded and chased, with openwork, applied decoration, wire chains, bells, ram's-head terminals, and table-cut and cabochon carnelians; 8 1/4 x 8 1/4 in. (21 x 21 cm)

Provenance: Marshall and Marilyn R. Wolf, New York.

Gift of Marshall and Marilyn R. Wolf, 2010 (2010.501.7)

Pectoral ornaments played an important role in the ensemble of jewelry worn by Turkmen women in central Asia and Iran. While most pieces are difficult to date specifically beyond assigning them to a century, certain features are identified with specific tribes. The openwork arabesques and fire gilding on this double half-moon pectoral point to the Teke tribe. Some

pectorals of this type were converted from the amulets, called *oksays*, that were sewn onto boys' clothing to protect them from harm. The two loops for suspension on either side of this piece suggest that while its design may have been adapted from an *oksay*, it was intended as a woman's pectoral ornament from its inception. The pectoral would have been worn with a variety of other jewelry, including a headdress, earrings, bracelets, and back ornaments. For special occasions such as weddings Turkmen women donned the full panoply of their jewelry, but even in their day-to-day lives they wore ornaments sewn to their clothes along with some pieces of jewelry. A woman's jewelry varied with her age, and by itself was an indicator of her stage in life.

sc





Goya (Francisco de Goya y Lucientes)

Spanish, Fuendetodos 1746–1828 Bordeaux

The Andalusian Dance

ca. 1825

Lithograph in black ink on off-white wove paper,
9 3/4 x 11 3/4 in. (24.7 x 29.8 cm)

Provenance: Marqués de Montesa, Madrid; sale,
Christie's, London, December 7, 2010, lot 63;
[Kunsthandel] Katrin Bellinger, Munich].

*Janet Lee Kadesky Ruttenberg Fund, in honor of
Colta Ives, and Walter and Leonore Annenberg
Acquisitions Endowment Fund, 2011 (2011.320)*

This charming and seductive lithograph depicts a group of Gypsies performing the *vito*, a traditional Andalusian dance performed to the accompaniment of a lively folk song. Made near the end of Goya's life in about 1825, while he was living in exile in Bordeaux, it represents his enduring fascination with the people and culture of his native Spain. From a technical point of view the work demonstrates Goya's continued creative experimentation with printmaking, despite his advanced age and physical impairments. (A devastating illness in 1793 left him deaf; another in 1819 nearly took his life.) He had only recently mastered the crayon lithograph technique when he created *Andalusian Dance*, and the freshness and vitality of the new medium were ideally suited to the lively, animated subject.

CM





Female Mask (Gambanda)

Democratic Republic of Congo, Pende peoples,
19th–20th century

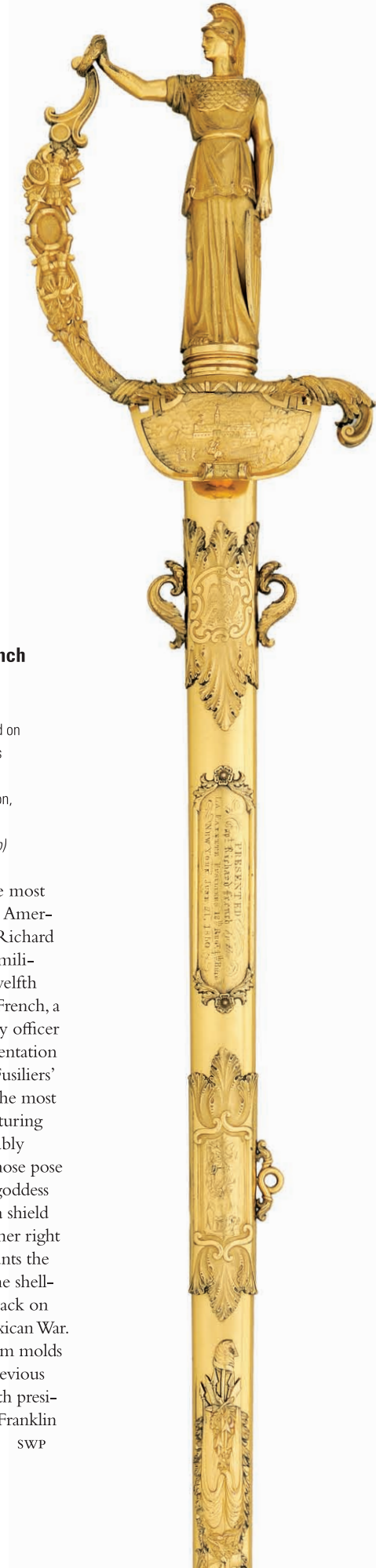
Wood, fiber; h. 13 in. (33 cm)

Provenance: Reportedly collected by a Belgian colonial officer in the Kasai region, before 1908; by descent in his family, 1908–2002; [Jo de Buck, Brussels, until 2002]; James J. Ross, New York, 2002–11.

Gift of James J. Ross, 2011 (2011.11.8)

This mask is one of dozens of distinct varieties of Pende female masks, or *mbuya ya mukhetu*, that are named for the specific choreography of the dance they were conceived to be an integral part of. This example was probably featured in the performance known as Gambanda. Female masks represent the most costly and challenging commissions undertaken by Pende master sculptors and are accordingly especially highly valued by their patrons. The delicate modeling of the forehead and cheekbones is a distinctive feature of the sculptural element of female masquerades. On this mask the swelling plumpness of the cheeks is accented by a decorative curving cicatrice. The asymmetrical definition of the eyes underscores Pende ideas concerning contrasting male and female approaches to observing the world. A critical element of Pende female masks that survives beautifully intact in this example is the hair composed of raffia threads twisted and woven into fine braids. Not only does the hair enhance the allure of the female protagonist, but its swaying movement would have punctuated the graceful qualities of the dance. Traces of this mask's original wearer survive in the form of a cloth sewn to the back that was pleated to fit the dancer's neck in order to secure it in place.

AL



Ames Manufacturing Company

American (Chicopee, Massachusetts), 1829–1935

Sword Presented to Captain Richard French

1850

Gilt brass, steel; l. in scabbard 40 in. (101.6 cm)

Etched on blade: "Ames Mfg. Chicopee, Mass."; engraved on scabbard: "Capt. Richard French by the LaFayette Fusiliers 12th Regiment, 4th Brigade, New York, June 21, 1850"

Provenance: Richard French (died 1872); sale, Capo Auction, Long Island City, New York, February 25, 2012, lot 292.

Purchase, Arthur Ochs Sulzberger Gift, 2012 (2012.105a, b)

Presentation swords incorporate some of the most innovative design and finest craftsmanship in American arms manufacture. The sword given to Richard French, captain of the Lafayette Fusiliers, a militia company forming part of New York's Twelfth Regiment, has a striking sculptural presence. French, a well-known New York hotelier, was a military officer of modest accomplishment, but this fine presentation sword and its inscription attest to his fellow Fusiliers' respect for him. The sword's design is one of the most original ever produced by the Ames Manufacturing Company. The grip is a female figure, probably Columbia, the personification of America, whose pose and classical armor emulate those of Athena, goddess of war and heroes. In her left hand she holds a shield bearing the arms of the United States and in her right a laurel wreath of victory. The wreath surmounts the knuckle-guard formed of trophies of arms. The shell-guard displays a depiction of the American attack on Contreras on August 19, 1847, during the Mexican War. Captain French's sword is a second casting from molds used for an identical weapon presented the previous year to Mexican War hero (and later fourteenth president of the United States) Brigadier General Franklin Pierce (1804–1869).

SWP

Standing Female Nude; Standing Male Nude

France, ca. 1856

Salted paper prints from glass negatives, each 17 1/8 x 11 1/8 in. (43.4 x 28.3 cm)

Provenance: Albert Gilles, France; Marie-Thérèse and André Jammes, Paris; sale, Sotheby's, Paris, March 21, 2002, lot 113; Michael Mattis; [Edwynn Houk Gallery and Hans P. Kraus Jr. Fine Photographs, New York].

Purchase, Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest; Edwynn Houk and Hans P. Kraus Jr., Alfred Stieglitz Society, Robert Mapplethorpe Foundation, Anonymous, Adam R. Rose and Peter R. McQuillan, Joseph M. Cohen, Susan and Thomas Dunn, Kurtz Family Foundation, W. Bruce and Delaney H. Lundberg, Christian Keesee Charitable Trust, and Robert A. Taub Gifts; and Funds from various donors, 2012 (2012.61, 62a)

In the nineteenth century photography often served as a substitute for the live model, providing painters and sculptors with a new and easy method to study the proportions and contours of the human figure. Scale alone sets these two photographs apart from other “studies for artists,” but their magic comes especially from a surface pattern that interrupts the images—a serendipitous accident that suggests a view through gossamer or an image printed on finely pleated silk. Instead of wiping his glass negatives clean and starting over, this artist recognized the effect as a veil that, like time or memory, removed the pictures from their mundane academic or utilitarian function and elevated them to the realm of art.

The two images are complements. The female nude—Eve or Venus?—is a voluptuous fragment, surrounded by diaphanous white drapery and vignettted by the camera lens as if seen through a peephole. She is fully exposed, but with her face outside the frame, she remains an anonymous object of desire. By contrast, her male counterpart, in a pose recalling antique statuary, is shown in strict profile, face visible, hand open, standing alongside a blocky plinth and backed by the dark geometry of a ladder.

MD





Shrine: Seated Figure (*Iphri*)

Nigeria, Urhobo peoples, 19th–20th century

Wood, h. 31½ in. (81 cm)

Provenance: [F. Rolin & Co. Inc., New York]; Armand Arman Collection, New York, by 1980; private collection, New York, until 2010; sale, Sotheby's, Paris, November 30, 2010, lot 35; Jeffrey B. Soref, 2010–11.

Gift of Jeff Soref, 2011 (2011.216)

Among the Urhobo of Nigeria's Niger Delta region, artists gave expression to the idea of pure physical might and aggression through distinctive sculptures known as *iphri*. The imagery of the genre features the upper body of a commanding male figure fused with a four-legged creature with a gaping maw that exposes fierce teeth. *Iphri* were commissioned



by prominent warriors, whom they inspired to effectively defend their communities while tempering their querulous behavior. The dramatic negative space of the open mouth underscored the idea of formidable strength and also received regular offerings of sustenance to fortify the figure. The intense visual impact of *iphri* was such that when carried into battle they are reputed to have forced adversaries to flee. After their original owners died, *iphri* were preserved to venerate the memory of the deceased and to extend the protective power they embodied to the family, lineage, and village. While the bold structural integrity of this classic example remains intact, the ravages of time have given its corporeal presence a strikingly ephemeral quality. The contrast between the figure's assertiveness and its ghostly state instills an especially evocative and poetic character.

AL

Victor Hugo

French, Besançon 1802–1885 Paris

Souvenir of a Castle in Vosges

Guernsey, 1857

Brush and iron gall washes, pen and iron gall ink, white gouache; 18½ x 12¼ in.
(47 x 31 cm)

Signed and dated at lower left: *Victor Hugo/Guernsey 1857*; inscribed at bottom center: *Souvenir d'un burg des Vosges*

Provenance: Presented to Augustine Allix, Guernsey, 1857; Émile Allix; his sale, Hôtel Drouot, Paris, November 14–16, 1927, lot 32; Maurice Thomas, Paris; André Dignimont, Paris; Cora Vaucaire, Paris; by descent in her family, Paris; [Eric Gillis, Brussels].

Purchase, Harris Brisbane Dick Fund, Donald Young Foundation Gift, Harry G. Sperling Fund, and David M. Tobey Gift, 2012 (2012.17)

Victor Hugo is known largely as the leader of the Romantic movement and as the foremost poet, novelist, playwright, and literary critic of his time, but he was also an accomplished and innovative draftsman who produced some three thousand works on paper. Executed during a prolific period of drawing while Hugo was in exile on the island of Guernsey, this unusually large wash drawing exemplifies his visionary style in both its subject matter and the unconventional technique. The solitary castle situated atop a cragged mountain peak and set against a dark and stormy sky appears untold times in Hugo's drawings. His castles have been read not only as romantic symbols of fortitude but also as symbolic stand-ins for the artist himself.

A self-taught artist, Hugo embraced experimentation and derived his own working method using chance effects and unusual materials. Here he employed a stencil to mask off parts of the castle and sky from the tenebrous background, which he created by spreading ink across the sheet with the barb of a quill or a brush. The end result of this technique—a dramatic play of light and dark—contributes to the drawing's heightened sense of atmosphere and otherworldly glow.

SJR

George Henry Durrie

American, Hartford, Connecticut 1820–1863 New Haven

Red School House (Country Scene)

1858

Oil on canvas, 26 x 36¼ in. (66 x 92.1 cm)

Signed and dated on rock at lower left: *Durrie / 1858*,

signed on side of sleigh: *g H. Durrie*

Provenance: Mr. and Mrs. P. H. B. Frelinghuysen; Peter H. B. Frelinghuysen, Jr., before 1978.

Bequest of Peter H. B. Frelinghuysen, 2011 (2011.506)

Based in New Haven, Connecticut, George Henry Durrie traveled throughout the state painting scenes of rural New England farm life. He was noted for his winter landscapes, which effectively capture the visual effects of snow and ice, and his fame grew when the firm of Currier and Ives chose his paintings of idealized winter settings for reproduction and distribution as lithographs. In this nostalgic scene Durrie depicted a one-room red school house with children at play in the snowy landscape. A yellow farmhouse and a horse-drawn sleigh carrying sacks of produce complete the bucolic scene. The country school house is an important but rare subject that was later taken up by Winslow Homer in *Snap the Whip* (1872, Metropolitan Museum). EMK





Albert Bierstadt

American, Solingen, Germany 1830–1902 New York City

Studies of Indian Chiefs Made at Fort Laramie

Fort Laramie, Wyoming, ca. 1859

Oil and graphite on commercially prepared wood pulp board;
13 x 16 7/8 in. (33 x 42.9 cm)

Signed at lower left: *ABierstadt*, inscribed under portrait heads:
Bad Heart / Du[] / Eachni / Big mouth / Nah ke a hata / Mar[]o,
inscribed on verso: *Studies of Indian Chiefs Made at Fort Laramie /*
Albert Bierstadt N. A.

Provenance: [Hirsch & Adler Galleries, New York]; private collection;
[Hirsch & Adler Galleries, New York, by 2011].

Purchase, Adriene Arsht, Stainman Family Foundation Inc., and
Charles and Jane Klein Family Fund Gifts, 2012 (2012.1)

Albert Bierstadt secured his lasting identity as the painter of the American West by traveling on government-sponsored expeditions making sketches in preparation for grand-scale landscapes. He arrived at Fort Laramie, in present-day Wyoming, as a member of the expedition to the western portion of the Nebraska Territory with Colonel Frederick W. Lander in June 1859, during a time of tense relations between the Western Sioux tribe and the United States government. Among the vivid field sketches Bierstadt made of the Indians he encountered at Fort Laramie was this powerful and swiftly executed depiction of the heads of four chiefs. The artist intently observed and recorded the men's costumes and physiognomies, inscribing the name of each one below his portrait. Several of the male figures at the lower right in the foreground of the major painting that resulted from this trip, *The Rocky Mountains, Lander's Peak* (1863, Metropolitan Museum), may have been inspired by this study.

EMK

Pantomimist

United States, 1870s

18 tintypes, each ca. 5 7/8 x 3 1/2 in. (13.5 x 9 cm)

Provenance: Sale, Sotheby's, New York, April 22, 2006, lot 62;
[Hans P. Kraus Jr. Inc., New York, 2006–11].

Purchase, The Buddy Taub Foundation Gift, Dennis A. Roach
and Jill Roach, Directors, 2011 (2011.326–343)

Cocky, sickly, prayerful, doddering; combative, coy, horrified, or boastful. In a remarkable set of eighteen tintypes, a single nineteenth-century entertainer with a malleable face takes on all these roles. He is likely Fawdon Vokes (né Walter Fawdon), who joined the ranks of the Vokes Family, a group of London performers who toured the United States beginning in 1872. Somewhere on tour, perhaps in Philadelphia, Vokes stopped at a portrait studio to act his roles before the camera.

Tintypes, poor cousins of the daguerreotype, were hardy, portable, cheap, and unique—characteristics that made them perfect for an expanding portrait market in the 1860s and 1870s. Many a laborer, tools in hand, turned to a local photographer or itinerant tintypist to leave a proud image of himself for posterity, a humble yet authentic character study of the carpenter with his hammer and saw, the painter with his brush, the blacksmith with his hammer and anvil. The tools of an actor's trade are his expressive features, gesturing hands, and simple costumes. Whatever the specific motivation behind these photographs, Vokes was clearly a master of the tools of his craft.

MD





Possibly Emma Civey Stahl
American

Women's Rights Quilt

Illinois, ca. 1875

Cotton, 70 x 69½ in. (177.8 x 176.5 cm)

Provenance: Emma Civey Stahl; her daughter Marion Stahl Gabriel (born Elgin, Illinois, died Rockford, Illinois); her friend Martha Livingston, Rockford; her son John Livingston; his daughter Elizabeth Livingston Yeager, Ripon, Wisconsin.

Funds from various donors, 2011 (2011.538)

This unique pictorial quilt tells several stories. Three of the circular vignettes in the appliquéd blocks that alternate with blocks enclosing fruit and flower motifs depict soldiers who fought in the American Civil War, assuredly still a fresh memory when the quilt was made. In one block two soldiers in gray stand to either side of an American flag, in another a soldier returns home, and in a third an older veteran with a cane walks a dog. Three other blocks relate an even more unusual story whose protagonist is a woman with a banner proclaiming "WOMAN'S RIGHTS." In the first circle, to the right of the

center, the reformer leaves her husband and child, the banner slung jauntily over her shoulder. In the circle below the center she is driving a horse-drawn cart, and in the circle to the right she has reached her destination and is vociferously lecturing a cowering audience. The quiltmaker's comical take on one of the most serious issues of the late nineteenth century raises the question of her own viewpoint on the subject. Either way, she skillfully produced an intricate and colorful quilt that communicates, with great charm, the concerns of the day.

AP



Shibata Zeshin
Japanese, 1807–1891

Three Crows in Flight; Two Egrets at Rest

Japan, Meiji period (1868–1912), late 19th century
Freestanding screen (*tsuitate*) remounted as a
two-panel folding screen, colored lacquer and white
pigment on gold leaf; each panel 60 7/8 x 39 1/4 in.
(154.6 x 99.7 cm)

Provenance: T. Richard Fishbein and Estelle P. Bender,
New York, 2002–11.

*T. Richard Fishbein and Estelle P. Bender Collection, Gift of
T. Richard Fishbein and Estelle P. Bender, 2011 (2011.572.3)*

The two scenes on this brilliant gold two-panel folding screen—two white egrets opposite three jet-black crows—balance each other to mesmerizing effect. Shibata Zeshin is best known as a lacquer artist, but he was also a talented painter who experimented with lacquer as a primary medium, as seen here in the rendition of the crows. This screen has changed formats over the years: It was created as a freestanding screen (*tsuitate*) with the images on opposite sides. The two panels were then remounted as a pair of hanging scrolls, and finally they were rejoined in the present format, which is most effective for display and safe storage. This is one of three Edo paintings donated to the Museum by T. Richard Fishbein and Estelle P. Bender in 2011; an additional roster of paintings, forty-one in all, have also been promised in the coming years. JC

Isaac Broome (designer)
American, 1835–1922
Ott & Brewer (maker)
American, 1871–93

Pastoral Vase

Trenton, New Jersey, ca. 1876
Tinted Parian porcelain, h. 18 in. (45.7 cm)

Incised: *I. Broome*, stamped: *Ott & Brewer*

Provenance: Possibly Robert Kersey, descendant of Isaac Broome; his widow, Frances Kersey; sale, Rago Arts and Auction House, Lambertville, New Jersey, June 11, 2011. *Gift of Jacqueline Loewe Fowler, 2011 (2011.548)*

When Jennie J. Young published her important critical assessment *The Ceramic Art* in 1879, she singled out Ott & Brewer's Pastoral Vase as “partly suggested by mythology, partly original. It carries us back to the golden age of the poets.” The vase was likely part of the firm's impressive display at the Centennial Exhibition of 1876, which showcased a number of works by Isaac Broome, a sculptor hired to design the firm's special exhibition pieces. Consistent with the principles of the Aesthetic Movement then in vogue, the vase is an amalgam of motifs, combining classical mythology (rams' heads and a satyr playing a horn for a dancing girl) with Asian fretwork and naturalistic grapevines. Broome also designed the Faun's Head Bracket on which the Pastoral Vase is nearly always shown in period images. (The Museum recently acquired a bracket as a promised gift



from Emma and Jay Lewis.) Broome's designs were often fabricated in Parian, a kind of unglazed feldspathic porcelain so named to reference marble from the Greek island of Paros. The liquid clay was cast in a plaster mold, making it highly suitable for sculptural forms. Parian porcelain is typically ivory-colored, but it can also be tinted, in this case a deep blue-gray. ACF



Auguste Renoir

French, Limoges 1841–1919 Cagnes sur Mer

Still Life with Flowers and Prickly Pears

ca. 1885

Oil on canvas, 28 7/8 x 23 3/8 in. (73.3 x 59.4 cm)

Signed at lower right: *Renoir*

Provenance: Presumably bought from the artist by [Durand Ruel, Paris and New York]; probably sold to Catholina Lambert, Belle Vista Castle, Paterson, New Jersey, by 1889–99; sold to [Durand Ruel, New York (stock no. 2206), 1899–1916]; sold to Mrs. Nelson Robinson, New York, 1916–17; sold to [Durand Ruel, New York (stock no. 4058), 1917–28]; sold to Mrs. William Henry Crocker, Hillsborough, California, 1928 until her death in 1934; her son, William W. Crocker, Burlingame and Hillsborough, 1934 until his death in 1964; his estate, 1964–70; sale, Sotheby Parke Bernet, New York, February 25, 1970, lot 8; sold to Henry J. Gaisman, Hartsdale, New York, 1970 until his death in 1974; his widow, Catherine V. Gaisman, Hartsdale and Greenwich, Connecticut, 1974 until her death in 2010.

Bequest of Catherine Vance Gaisman, 2010 (2010.454)

More ambitious than the still lifes Auguste Renoir painted earlier in the 1880s, this picture is closely related to *Still Life: Flowers* (Solomon R. Guggenheim Museum, New York), which is signed and dated 1885 and depicts the same vase, with its distinctive elephant's-head handles, and the same wood table or dresser. Although traditionally assigned to 1884, this still life featuring an autumnal bouquet and Cézannesque arrangement of prickly pears was in all likelihood also painted in 1885, in the wake of Renoir's visit with Paul Cézanne that summer. The structural clarity and matte pastel surface are characteristic of a number of works Renoir made during this period. As he sought to combine the luminosity of Impressionism with a greater degree of classicism, Renoir explored techniques that would emulate the dry, light colors of the Italian frescoes he admired in Pompeii and Rome. The spirited invention of this painting, which extends to the decorative play of pattern and exotic fruit, sets it apart from the simpler, smaller still lifes of 1881 by Renoir in the Museum's collection and makes for a compelling comparison between it and particular works by Gauguin, Cézanne, and Matisse.

SAS

James Callowhill

British, 1838–1917

Vase

Boston, ca. 1889–1900

Porcelain, h. 22 in. (55.9 cm)

Markings: *Jas Callowhill. / Boston.* and gilded mark made to look like a sticker with conjoined initials *JC*

Provenance: [Mimi & Steve Levine Antiques Inc., Alexandria, Virginia]; sold to Emma and Jay Lewis, 1994–2011.

Gift of Emma and Jay Lewis, 2011 (2011.321.7)

This vase may be considered the tour de force of the oeuvre of James Callowhill, one of the most accomplished porcelain decorators working in the United States in the late nineteenth century. Callowhill acquired his expertise during the three decades he spent at the Worcester Royal Porcelain Works in England. He and his brother and two of their sons immigrated to the United States in the mid-1880s and began practicing their considerable skills at various potteries along the Eastern Seaboard. By about 1889 Callowhill was working in Boston, where he decorated this vase in the mottled colors that are characteristic of his work. For this design he looked to several different exotic sources. The miniature flowers in jewel-like colors are outlined in thin gold lines that evoke Japanese Satsuma ware, which was enjoying great popularity at the time. The carefully executed chrysanthemums and prunus blossoms are set in cartouches of Islamic inspiration, with outlines created by leaving the stark white of the porcelain body undecorated. The vase's large size and the complexity of its decoration suggest that it may have been intended as an exhibition piece.

ACF



Augustus Saint-Gaudens

American, Dublin 1848–1907 Cornish, New Hampshire

Abraham Lincoln: The Man (Standing Lincoln)

1884–87; reduced 1910, cast 1911

Bronze, h. 40½ in. (102.9 cm)

Signed and dated on proper left edge of base:

AVGVSTVS•SAINT-GAUDENS•SCVLPTOR•M•D•C•
C•C•LXXXVII, cold-worked into center of rear edge of

base in 1912 at Augusta Saint-Gaudens's request:

COPYRIGHT 1912 BY A.H. SAINT-GAUDENS,

inscribed on chair back: E / PLVRIBVS / VNVVM

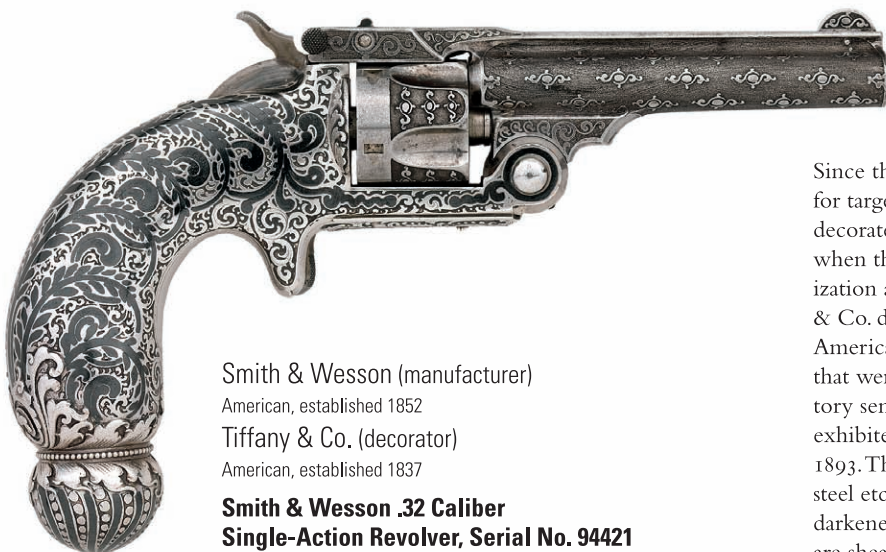
Provenance: Tiffany Studios, 1911; Augusta Saint-Gaudens (widow of the artist), 1911–12; Clara Stone (Mrs. John) Hay, 1912 until her death in 1914; her estate (her children Helen Hay Whitney, Alice Hay Wadsworth, and Clarence Hay), 1914–43; sold to George Tiffany and Daniel Norton, Nestlé Group, 1943; presented to Dr. Edouard Muller, president and general director of Nestlé Group, Stamford, Connecticut, on the occasion of his fortieth anniversary with Nestlé, 1943 until his death in 1948; Ellen Hemmeler (Mrs. Edouard) Muller, Stamford, 1948–57; her daughter, Christiane Tyson, and family, Coral Gables, Florida, 1957–2012.

Purchase, Tyson Family Gift, in memory of Edouard and Ellen Muller; The Beatrice G. Warren and Leila W. Redstone, and Maria DeWitt Jesup Funds; Dorothy and Imre Cholnoky, David Schwartz Foundation Inc., Joanne and Warren Josephy, Annette de la Renta, Thomas H. and Diane DeMell Jacobsen Ph.D. Foundation, and Felicia Fund Inc. Gifts, 2012 (2012.14a, b)

Augustus Saint-Gaudens is acknowledged as a master of naturalistic portraiture. For *Abraham Lincoln: The Man (Standing Lincoln)*, dedicated in Chicago's Lincoln Park in 1887, he drew on his memories of seeing Lincoln in New York in 1861 and when he lay in state at City Hall in 1865, on Lincoln's speeches and writings, and on photographs taken of the president during the Civil War. Saint-Gaudens's conception for the portrait was novel: Lincoln has risen from a deliberately oversized ceremonial chair of state and is poised to deliver an oration, a transitional moment encapsulating action and imminence. The result is an inspired likeness that conveys Lincoln's quintessence as a thinker, a leader, an orator, and the Great Emancipator. In 1910 the monumental sculpture was reduced to statuette size with the involvement of Saint-Gaudens's widow and his founders and studio assistants. This statuette, cast in 1911 as the first of an edition of about seventeen, was purchased by Clara Stone Hay, widow of John Hay, Lincoln's assistant private secretary and biographer and a friend of Saint-Gaudens's. It enhances the Museum's comprehensive collection of more than fifty works by the sculptor and has already become an iconic centerpiece of the new American Wing galleries that opened in January 2012.

TT





Smith & Wesson (manufacturer)

American, established 1852

Tiffany & Co. (decorator)

American, established 1837

**Smith & Wesson .32 Caliber
Single-Action Revolver, Serial No. 94421**

Springfield, Massachusetts, and New York City, ca. 1891–93

Steel, silver; l. 7 7/8 in. (18.7 cm), wt. 15 oz. (424 g)

Provenance: Dr. Gerald Klaz (Gerald Klaz Trust), Culver City, California.

Gift of Gerald Klaz, M.D., Trustee – The Gerald Klaz Trust, 2010
(2010.482)

Since the sixteenth century, firearms intended for the hunt, for target shooting, or as elaborate gifts have been lavishly decorated. This practice continued even after the mid-1800s, when the Industrial Revolution made possible the standardization and mass production of machine-made arms. Tiffany & Co. decorated presentation weapons during and after the American Civil War and later embellished exhibition firearms that were shown at the world fairs. The Smith & Wesson factory sent this revolver to Tiffany's to be decorated for and exhibited at the World's Columbian Exposition in Chicago in 1893. The frame, barrel, and five-shot cylinder are of polished steel etched with a dot-and-scroll ornament set against a darkened ground, while the grip and lower part of the frame are sheathed in silver, embossed at the lower end to form a pommel. The silver is inlaid on the pommel with spiraling bands of dots and on the grip with floral scrolls of niello amid smaller etched scrolls, all on a dark ground. The highly unusual combination of three different techniques (etching, repoussé embossing, and niello) is reminiscent of eastern European firearms decoration.

DHB

Josef Maria Eder

Austrian, Krems an der Donau 1855–1944 Kitzbühel

Eduard Valenta

Austrian, 1857–1937

**Versuche über Photographie mittelst der Röntgen'schen Strahlen
(Experiments in Photography by Means of Röntgen Rays)**

1896

Portfolio of 15 photogravures, varying sizes up to 19 3/4 x 14 1/4 in. (50 x 36 cm)

Provenance: [Zucker Art Books, New York].

Purchase, Alfred Stieglitz Society Gifts, Joyce F. Menschel Photography Library Fund,
and Maureen and Noel Testa Gift, 2011 (2011.66)

Josef Maria Eder, founder and director of the Vienna Training and Research Institute of Graphic Art and the author of an early history of photography, was among the first to recognize the importance of X-rays for biology, medicine, and other purposes. Together with photochemist Eduard Valenta he produced this portfolio less than a month after Wilhelm Conrad Röntgen announced the discovery of X-rays. Just as William Henry Fox Talbot's *The Pencil of Nature* had shown the myriad uses of the new medium of photography fifty years earlier, Eder and Valenta's volume was the first publication to demonstrate the X-ray's magical ability to reveal the hidden structure of living things. Human hands and feet, fish, frogs, a snake, a chameleon, a lizard, a rat, and a newborn rabbit are all presented in exquisitely printed photogravures, along with carved cameos and an assortment of natural materials. In an era when photography's ability to accurately depict the visible world had become commonplace, this newfound capacity to record the invisible opened up a host of new possibilities, both scientific and aesthetic. The careful compositions and shocking appearance of these "Experiments in Photography" link them to the previous century's tradition of natural history illustration and presage the visual experimentation of New Vision photographers in the 1910s and 1920s.

LTH



Henry van de Velde (designer)

Belgian, Antwerp 1863–1957 Zurich

Société Van de Velde & Company
(manufacturer)

Bloemenwerf Side Chair

designed 1895

Elm, leather, brass; h. 37 $\frac{5}{8}$ in. (95.6 cm)

Provenance: Private collection, Antwerp; private collection, Berlin; sale, Phillips de Pury & Company, New York, December 15, 2010, lot 36; sold to Jacqueline Loewe Fowler, Stamford, Connecticut, 2010–11.

Gift of Jacqueline Loewe Fowler, 2011 (2011.234)

Henry van de Velde gave up painting in 1892 for a career in architecture and design. In 1895 he completed his first house, which was built for his own family in the town of Uccle, near Brussels. Bloemenwerf House, as it was called, became a showcase for his belief in the concept of *Gesamtkunstwerk*, the integration of all aspects of living into an artistically unified whole. To that end, all of the furnishings in his home, from door fixtures to wallpaper, had the same patterns of curvilinear embellishment and the same flowing, elegant shapes designed in the Jugendstil style, a more rectilinear and less asymmetrical variant of the international movement generally known as Art Nouveau.

This elm and leather side chair is a variant of the suite of chairs originally made for Van de Velde's dining room. It was a highly successful design that many of his clients requested for their homes. He produced the same chair in many different finishes, including exotic woods such as padouk and bubinga as well as mahogany and oak, and with seats that varied from the original simple woven rush to fabrics and leather.

JA





Bell Mallet (*Lawle*)

Ivory Coast, Baule people, early 20th century

Wood, h. 11 in. (27.9 cm)

Provenance: Irwin Hersy, New York, until his death in 2010.

Purchase, Joan Taub Ades Gift, 2010 (2010.349)

Handheld P-shaped wood beaters like this, known as *lawre waka* or *lawle*, are used in the Ivory Coast by diviners (*komien*) to strike a flat, flanged iron bell whose steady beat helps to induce and maintain a trance state. The entranced speaks with the voices of nature spirits to prescribe cures. The bell's sounding may last for hours, and after it is silenced may resume if the trance begins to wane. The handles of these mallets are typically carved to represent a coil, but in this example that motif has been replaced by an elegantly sculpted female figure with an elaborate coiffure. Aligned within the padded crescent-shaped striking portion of the mallet is a masklike *dje* (steer) head that also helps to transform a musical accessory into a work of art. *Lawle* are one of only a few items in which the Baule people incorporate *dje* heads.

JKM

Tiffany Studios

American, 1902–32

Covered Bowl with Virginia Creeper

New York City, 1904–9

Porcelaneous earthenware, h. 6 in. (15.2 cm)

Marked on base: LCT

Provenance: Carol Ferranti, New York; Martin Eidelberg, New York, 1972–2011.

Gift of Martin Eidelberg, 2011 (2011.522.2a, b)

Louis Comfort Tiffany (1848–1933) is renowned not only for his work in glass but also for his artistic endeavors in virtually every other medium. He embarked on experiments in ceramics shortly after he saw the avant-garde French ceramics at the Exposition Universelle in Paris in 1900. Tiffany debuted his pottery in 1904 at the Pan-American Exposition in Saint Louis, and the following year he sent two examples—a vase decorated with trumpet blossoms and this covered bowl—to the Salon of the Société des Artistes Français in Paris. Like most of Tiffany's work, the pottery from his furnaces relied heavily on nature for its inspiration. The leafy Virginia creeper vine that seems to grow up the sides and over the lid of this bowl also appears on his leaded-glass lampshades and windows. The glaze on the bowl is one of Tiffany's earliest. Called "Old Ivory," it darkens when it pools in the interstices of the design, accentuating the sculptural relief. Like many other pieces of what Tiffany called his "Favrile Pottery," this bowl relates to an enamel version, in this instance in the Chrysler Museum of Art in Norfolk, Virginia. Tiffany made several covered bowls in enamel, but this is the only known pottery example of the form.

ACF





Arthur J. Stone

American, born England, 1847–1938

Herbert Taylor

American, 1892–1942

Pair of Altar Vases

Gardner, Massachusetts, 1915

Silver and gold, 9 3/4 x 8 1/4 in. (24.8 x 21 cm)

Provenance: Pomfret School Chapel, Pomfret, Connecticut; [Spencer Marks, Ltd., Southampton, Massachusetts].

Purchase, Acquisitions Fund; Page and Otto Marx, Jr. Foundation and Cranshaw Corporation Gifts, 2011 (2011.347, 348)

These exquisite altar vases are among the finest known examples of American Arts and Crafts silver. They were designed by the silversmith Arthur J. Stone, who trained and worked in England and Scotland before immigrating to the United States in 1884. Made for use on the altar of the chapel at Pomfret School in Pomfret, Connecticut, the vases were commissioned by Lydia Clark of Philadelphia in memory of her son, George Newhall Clark, who died in 1906, two years after he graduated from Pomfret. Refined and opulent, the vases display Stone's rich ornamental vocabulary as well as his exceptional technical skills. The bold hexagonal

bodies were hand-raised to Stone's design by his workshop's leading craftsman, Herbert Taylor, and then painstakingly chased and gilded by Stone himself. Appropriate to chapel plate and to the ideology of the Arts and Crafts Movement, the panels of interlaced grapevines, trefoil-and-leaf banding, and other ornamental motifs reference medieval sources. On the neck of each vase a verse from the Book of Common Prayer is chased in Gothic lettering against a sumptuous gold ground. Arthur Stone's commitment to hand-wrought silver and manifestly honest craftsmanship sustained him until his retirement in 1937 at the age of ninety. BCW



T. A. C. (Theodoor Christiaan Adriaan) Colenbrander

Dutch, Doesburg 1841–1930 Laag Keppel

Plateelbakkerij Ram (manufacturer)

Dutch, 1921–35

Vase

Arnhem, The Netherlands, ca. 1921

Glazed earthenware, h. 10 1/8 in. (25.7 cm), diam. 5 1/2 in. (14 cm)

Marked on bottom of foot: "RAM:" / .PATR. LAPPEN. / ARNHEM. / HOLLAND. / FR. 18.

Provenance: [Jason Jacques Gallery, New York].

Cynthia Hazen Polsky and Leon B. Polsky Fund, 2010 (2010.346)

Though he originally trained as an architect, by the mid-1880s T. A. C. Colenbrander (the initials he was known by do not match the order of his given names) had become, like the British Christopher Dresser, one of the world's first industrial designers. Colenbrander performed work-for-hire jobs for a variety of manufacturers. He is best known as a designer of ceramics (notably for the Rozenburg factory in The Hague during the 1880s) and carpets. In 1921 he was appointed design director at artist-dealer N. H. (Henri) van Lerven's newly formed Plateelbakkerij Ram (Ram Pottery) in Arnhem, where he produced some of his most astonishing and original work. On this vase free-flowing lines contain areas filled with contrasting saturated colors, suggesting inkblots or artfully splattered paint. An ambiguous balance between positive and negative lends vibrant dynamism that presages the psychedelic art of a half century later. Although Colenbrander's enigmatic abstract designs seemingly avoid links with precedent or tradition, his exuberant colors and patterns reflect his generation's growing awareness of Islamic art, especially from Java, then a Dutch colony. His unusual palette may also reflect concurrent experiments by avant-garde Expressionist artists who used color to suggest emotions and moods.

JDG

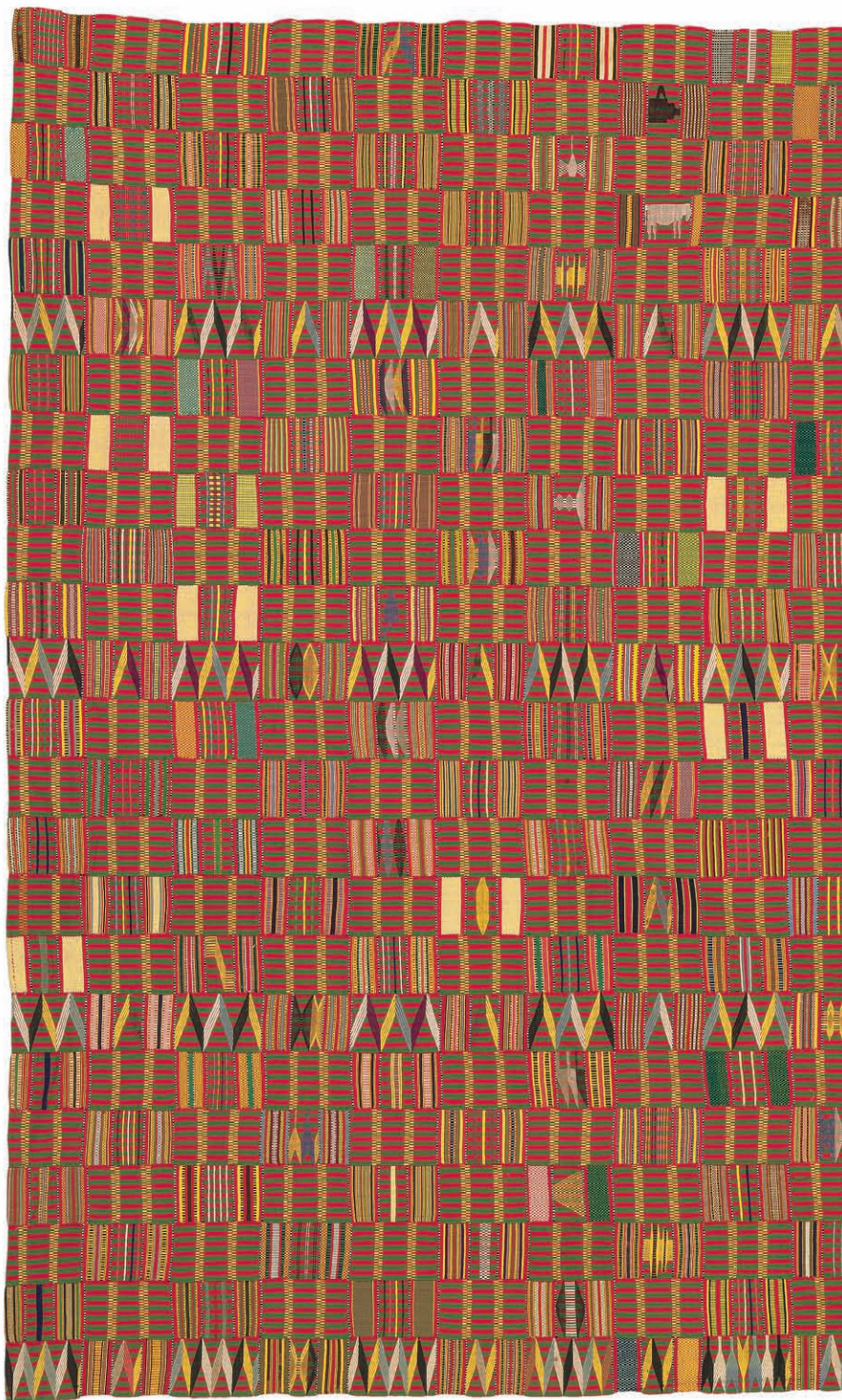
Prestige Cloth (*Kente*)

Ghana, Ewe peoples, 1930–50

Cotton and silk, 73 x 120 in. (185.4 x 304.8 cm)

Provenance: Collected in the Volta region of Ghana by a Kumasi dealer, 2006; [Duncan Clarke, London, 2006–10].

Purchase, Mariana and Ray Herrmann Gift, 2010 (2010.555)

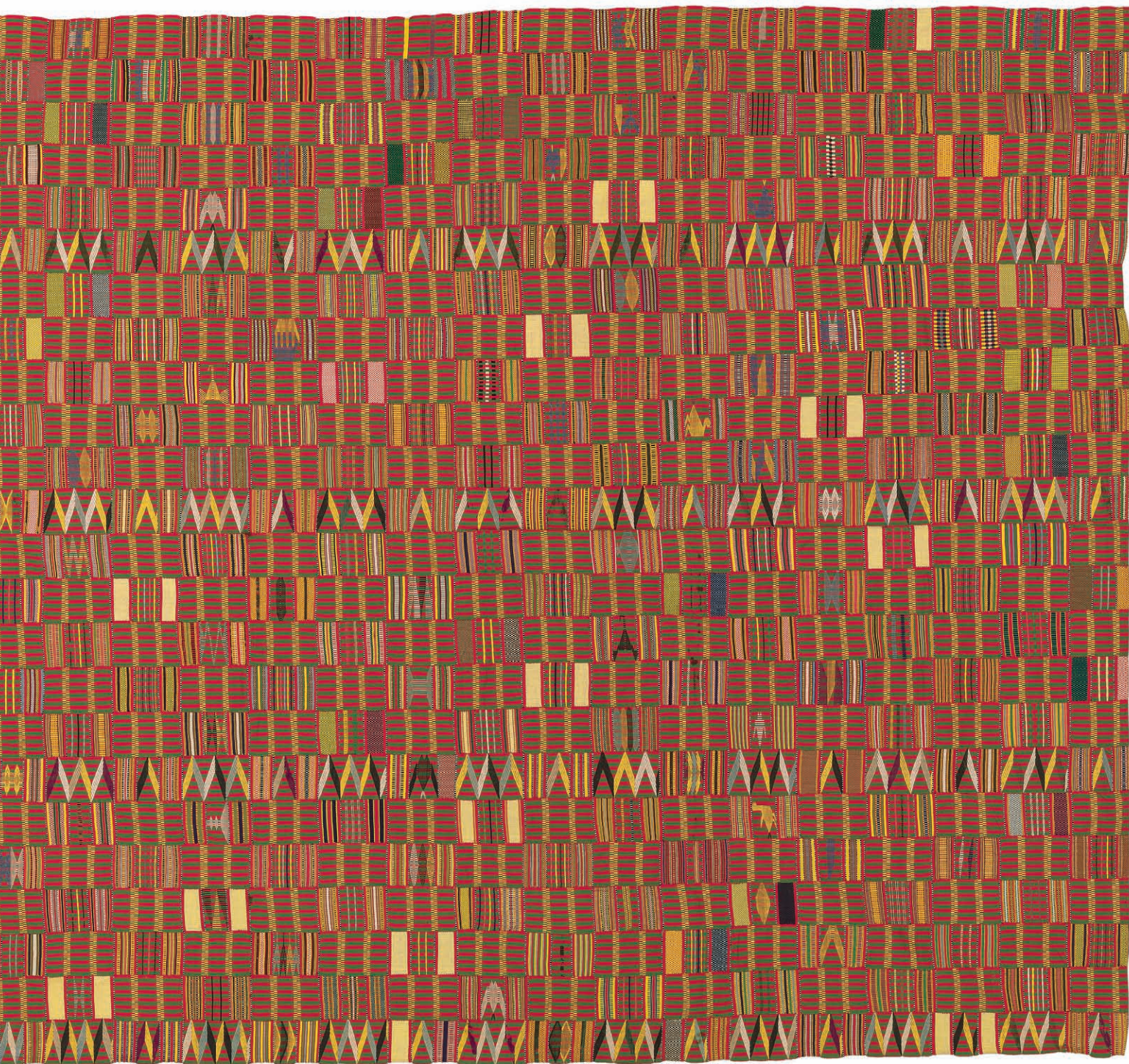


With its radiant colors and dynamic composition, this *kente* cloth belongs to one of West Africa's major traditions of visual expression. In the Ewe and Akan communities of southwestern Ghana and western Togo, such costly prestige cloths are worn at festivals, religious celebrations, and important events in an individual's life. The cloth is draped majestically around the body with one loose end brought up and over the left shoulder.

To create *kente* cloth, the long, narrow woven fabric is cut at fixed intervals to produce twenty-four strips that are sewn together selvage to selvage. In this example, created by an Ewe master weaver, the strips are

a uniform width and the transition between the warp- and weft-face blocks is even and regular. The lively array of highly imaginative motifs—animals (fish, elephants), inanimate objects (stool, camera), and anthropomorphic elements (interlocking hands)—refer to historical events or proverbs, imbuing the textile with another level of significance. Although the overall impression is of dynamic random patterning, the number of alternating blocks per strip and their sequencing, overall length, and color balance adhere to specific mathematical and design parameters. This especially complex creation is impressive for its countless delicate details and diverse compositional elements.

CG and YB



Walker Evans

American, Saint Louis, Missouri 1903–1975
New Haven, Connecticut

New Orleans Houses

1935

Gelatin silver print, 3¾ x 6¾ in. (9.6 x 17 cm)

Provenance: [Robert Schoelkopf Gallery, New York];
unknown collection; Joyce F. Menschel.

Gift of Joyce F. Menschel, 2011 (2011.553.4)

In February 1935 Walker Evans left New York City on a meandering road trip to Georgia, Alabama, and Louisiana. It was the middle of the Great Depression, and he had been hired to provide photographs for a book about the finest surviving Greek Revival architecture in the American South. In New Orleans Evans dutifully recorded well-known examples of fine Creole building, but for himself paid equal attention to more common and unpretentious examples of the style: nineteenth-century tenements with a pastiche of Neoclassical motifs. He included this image of three nearly identical buildings—little temples with rooms for rent—in *American Photographs* (1938), his landmark publication



that accompanied his first major exhibition at the Museum of Modern Art in New York. The photograph suggests a portrait of siblings who are quietly struggling to survive, searching for recognition and separate identities that they may likely never realize. In Louisiana

pictures like this one Evans perfected the head-on frontal view and restrained camera distance that he had favored from early in his career. It became part of his signature style and the basis for many of his most successful photographs in the 1930s.

JLR

Grete Stern

Argentinian, born Germany, 1904–1999

Sueño No. 44: La Acusada (Dream No. 44: The Accused)

1948

Gelatin silver print, 15½ x 19½ in. (40.4 x 49.4 cm)

Provenance: Horacio Coppola (the artist's ex-husband);
by descent in the Coppola family; [Jorge Mara,
Buenos Aires].

Twentieth-Century Photography Fund, 2012 (2012.11)

Grete Stern is best known as half of Foto Ringl + Pit, the innovative advertising and design studio she founded in Berlin in 1929 with her fellow Bauhaus alumna Ellen Auerbach. Fleeing the rise of Nazism in 1933, Stern made her way to Buenos Aires, where she continued her work as a photographer and graphic designer. In 1948 the popular Argentine women's magazine *Idilio* commissioned Stern to create a series of photomontages to accompany a weekly column called "Psychoanalysis Will Help You," which invited readers to submit their dreams for analysis. Over the course of three years Stern created 140 photomontages for *Idilio*, translating the unconscious fears and desires of the magazine's predominantly female readership into witty images that nimbly expose the links between desire, domesticity, and feminine identity. In *The Accused*, one of two vintage prints



acquired by the Museum, a hostile horde of home furnishings pursues a barefoot young woman down a city street as a cluster of men and women look on with stern disapproval. In

the other print, *Electrical Appliances for the Home*, an elegantly dressed Lilliputian woman holds up a lampshade as a giant masculine hand reaches into the frame to turn her on.

MF

Sarah Charlesworth

American, born 1947

April 21, 1978

1978

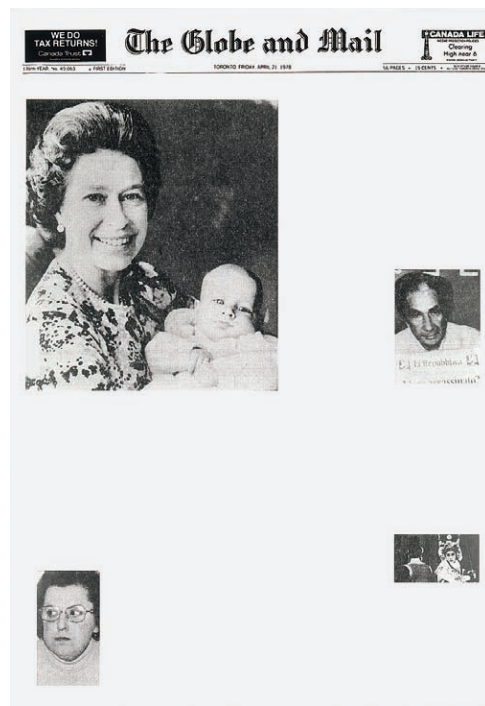
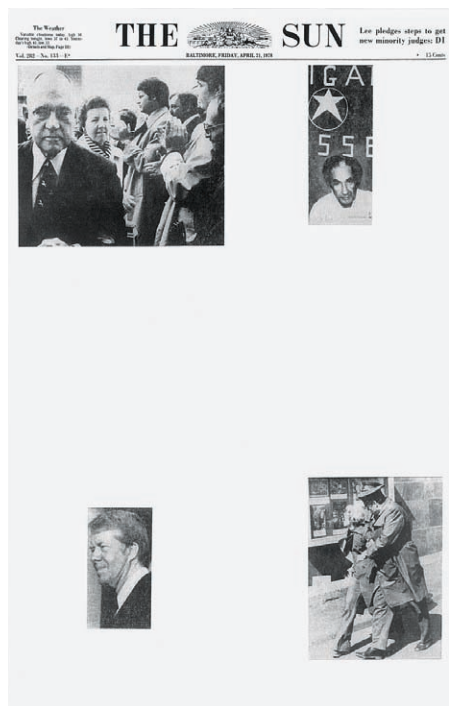
45 chromogenic prints, each 24 x 16 in.

(61 x 40.6 cm)

Provenance: The artist.

Purchase, Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, and Charlotte and Bill Ford Gift, 2010 (2010.554a–ss)

In the late 1970s a group of young artists working in New York—almost all of whom were women—effected a radical break with previous uses of photography and paved the way for the central role the medium plays today in contemporary art. In their works they eschewed Modernist ideals of expressive abstraction and documentary fidelity to fact for an art of quotation, serial progressions, and a cool, self-reflexive analysis of photography's relationship to culture. For *April 21, 1978*, Sarah Charlesworth focused on how a single photograph was presented on the front pages of forty-five newspapers around the world that day. The image is the photograph of Italian Prime Minister Aldo Moro holding the previous day's newspaper that his kidnappers released to the press to prove that their captive was still alive. (Moro was found dead in the back of a car on a Rome street two weeks later.) By masking out all instances of text and leaving only the mastheads, Charlesworth created a crazy quilt of pictures that lays bare the ideological function just beneath the surface objectivity of the daily news—in this instance, the maintenance of the power of the state. DSE



Ron Arad (designer)
Israeli, born Tel Aviv 1951
Gallery Mourmans (maker)

London Papardelle

designed 1992
Blackened bronze, 42 x 23 ¼ x 31 in.
(106.7 x 59.1 x 78.7 cm)
Provenance: [Gallery Mourmans, 1992–2011];
transferred to [Friedman Benda Gallery,
New York, 2011].
*Cynthia Hazen Polsky and Leon B. Polsky Fund,
in honor of Gary Tinterow, 2012 (2012.31)*

Architect and designer Ron Arad is best known for his inventive furniture that incorporates industrial materials into a language of volume and sinuous line. He has designed much of his furniture using metal, a material attractive to him for its surface, strength, malleability, and minimalist spirit. In contrast to the prevailing Modernist style, which embraced machine-made furnishings, all of Arad's early furniture was handmade to purposely avoid the effects of machine tooling. By 1992 he had introduced woven steel wire to his designs, which allowed him to create undulating forms that were even more fluid. The *London Papardelle* chair is one of these works.



With its soft, rolling curves that mimic papardelle pasta, the design emphasizes the flexible nature of the material. The long, flexible strip of woven bronze mesh can be unfurled to create a carpetlike extension or rolled to create a footrest. This chair was issued as a limited edition of six in stainless steel. The artist then issued three more limited editions of six each, in blackened stainless steel, polished bronze, and blackened bronze. JA

Yohji Yamamoto

Japanese, born 1943

Dress

autumn/winter 1991–92
Bodice of plywood and metal; skirt of
plywood, metal, and black wool felt;
l. at center back 54 ½ in. (138.4 cm)
Provenance: [Kerry Taylor Auctions, London, 2010].
*Purchase, Friends of the Costume Institute
Gifts, 2010 (2010.396a, b)*

Yohji Yamamoto, a pioneer of the 1980s Japanese New Wave, is known for upending the aesthetic and technical conventions of Western dress. Based on the flat planes of the kimono, his early work obscured the body in layers of unstructured garments made of coarsely textured, unfinished fabrics. His more recent designs reinterpret dressmaking traditions through subtle alterations of material and form, often while maintaining the ambiguity of scale of his earlier work. This ensemble, from the finale of Yamamoto's autumn/winter 1991 collection, is composed of a bodice of hinged and bolted wooden panels with a crescent-shaped hip extension at the front and a cone-shaped skirt of black felted wool overlaid with hinged and bolted wooden gores.



Yamamoto presented the ensemble on the runway with a spiked wooden crown as one of a series of similar designs suggesting Constructivist armor. Its asymmetrical silhouette and planar, segmented construction obscure and distort the natural contours of the figure in a cubist abstraction of the body and dress. AG

Ellen Gallagher

American, born Providence, Rhode Island 1965

Delirious Hem

1995

Graphite and colored pencil on papers, mounted on canvas; 84 x 72 ¼ in. (213.4 x 183.5 cm)

Provenance: The artist, Brooklyn, New York, 1995–96; [Mary Boone Gallery, New York, 1996];

sold to Norman Dubrow, New York, 1996

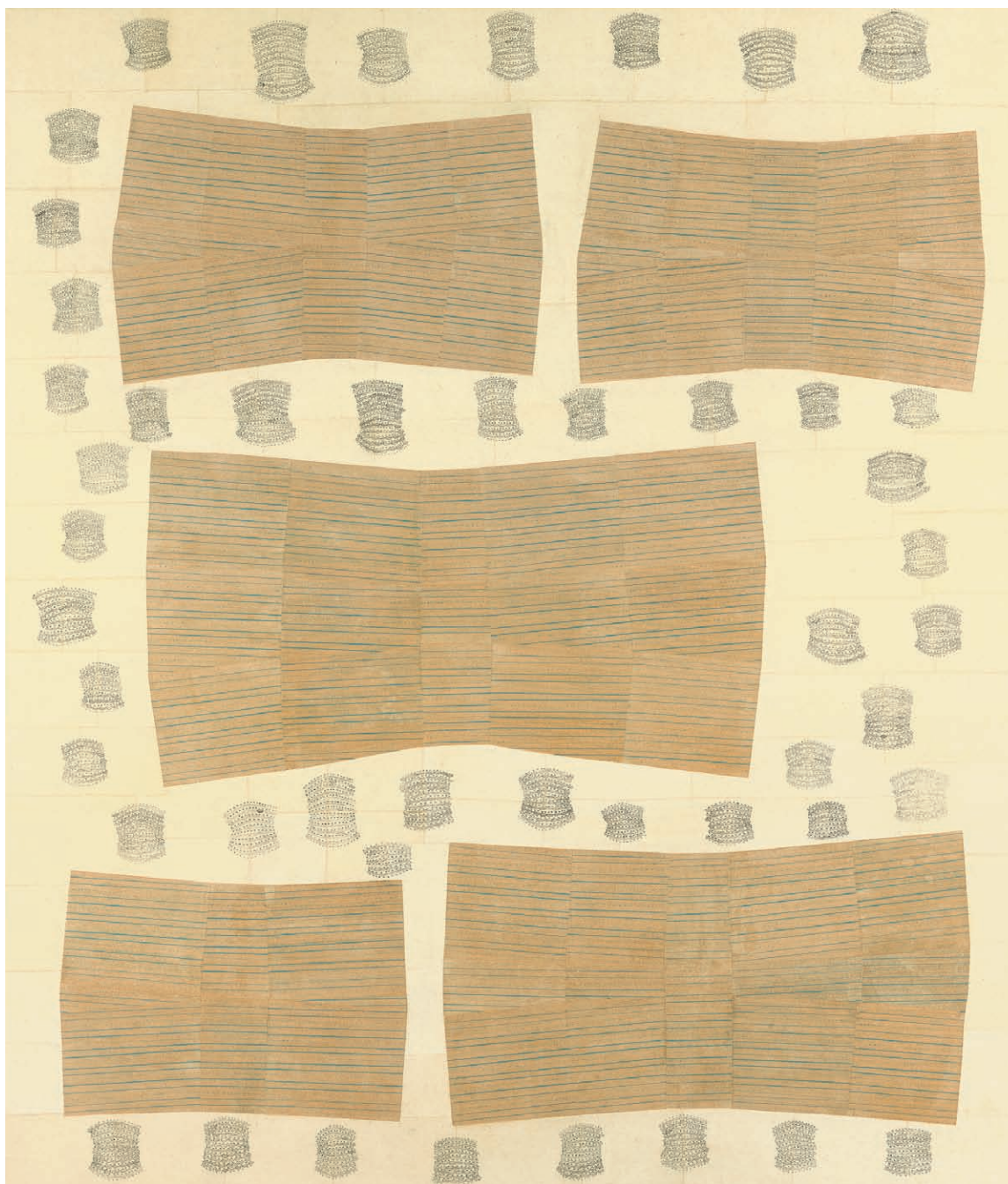
(promised gift to MMA 1996–2010).

Gift of Norman Dubrow, 2010 (2010.427.3)

Ellen Gallagher's debut on the New York art scene in 1995 at the Whitney Biennial and subsequent one-person show at Mary Boone Gallery in 1996 (where *Delirious Hem* was shown) brought her instant critical attention. Her large "paintings"—actually crafted from multiple sheets of drawn paper pasted in rows to a canvas support—combine the post-modernist interest in race, gender, and identity with the grid aesthetic of Minimalism. Neither wholly pictorial nor abstract, her works can be read on many different levels, and they suggest

visual sources as diverse as patchwork quilts, African textiles, and Agnes Martin paintings. Small line drawings of thick lips (an allusion to the negative stereotyping of African Americans in blackface minstrel shows) are embedded throughout this composition. Clustered in small groupings that resemble beaded bracelets and barely visible under the sheets of blue-lined penmanship paper that form the rectangles in the center, these racial signifiers are a disturbing undertow in an otherwise seemingly lyrical image.

LMM





James D'Aquisto

American, New York 1935–1995 Corona, California

Archtop Guitar

Centura Deluxe model (serial number 1249)

Greenport, New York, 1993

Spruce, maple, ebony with blonde to honey sunburst finish; w. 18 in. (45.7 cm)

Provenance: Purchased from the maker by Steve Miller, 1993–2012.

Gift of Steve Miller, 2012 (2012.246)

During the final years of his life the famed James D'Aquisto created a remarkable series of guitars that were a radical departure from traditional design. The twenty-four instruments represent the full maturity of his skill as a maker and his concept of eschewing metal and plastic hardware in favor of all natural materials. D'Aquisto also broke with traditional guitar architecture, which had been based largely on Art Deco motifs popularized in the 1930s, by using new shapes for sound holes, a sleeker overall outline, asymmetrical lines, and an expanded palette of finish colors. This magnificent example has a stunning natural to honey sunburst finish and, unusual for D'Aquisto in those years, decorative inlaid maple strips on the macassar ebony hardware pieces. The headstock has a heart-shaped cutout, a motif that occurs on only one other D'Aquisto instrument. The guitar was finished and signed by D'Aquisto on November 23, 1993, and was subsequently purchased by D'Aquisto's good friend the rock and roll musician Steve Miller, who has donated it to the Museum to be "played and enjoyed."

JKD

Alexander McQueen

British, 1969–2010

Ensemble

spring/summer 1999

Bodice of balsa wood and cream leather, trousers of cream pinstriped wool and cream silk lace; w. of bodice 48 in. (121.9 cm); l. of trousers at side seam 43 in. (109.2 cm)

Provenance: Alexander McQueen.

Purchase, Gould Family Foundation Gift, in memory of Jo Copeland, 2011 (2011.170a, b)

Alexander McQueen's dazzling creativity and startling originality were expressed through the technical virtuosity of his fashions and the conceptual complexity of his runway presentations, which were suggestive of avant-garde installation and performance art. Rare among designers, he saw beyond clothing's physical constraints to its ideational and ideological possibilities. That for McQueen fashion was not simply about wearability is clearly expressed in this piece made from balsa wood shaped to resemble butterfly wings. With its delicate hand-punched pattern, it questions the requisites of clothing, insisting upon a reevaluation of simplistic and reductionist interpretations of fashion. The piece formed part of McQueen's spring/summer 1999 collection, entitled "No. 13," which explored the relationship between the nineteenth-century Arts and Crafts Movement and what the designer called the "hard edge of the technology of textiles." The show opened with athlete Aimee Mullins in a pair of hand-carved prosthetic legs designed by McQueen. (Mullins was born with fibular hemimelia, or missing fibula bones, and had both her legs amputated below the knee when she was a year old.) The poetic finale was a scene inspired by an installation by the artist Rebecca Horn: model Shalom Harlow revolving like a music box doll as two menacing industrial sprayers shot acid green and black paint at her white dress. AB





Jenny Saville

British, born 1970

Still

2003

Oil on canvas, 108 x 144 1/8 in. (274.3 x 366.1 cm)

Provenance: The artist; [Gagosian Gallery, New York, 2003]; private collection, Connecticut; sale, Sotheby's, New York, November 14, 2006, lot 76; Martin and Toni Sosnoff, New York.

Gift of Martin and Toni Sosnoff, 2011 (2011.516)

Still is based on a photograph of a woman's head in a morgue. Her matted hair, like the sagging flesh of her face, falls to one side, pulled downward by the force of gravity. The whole is cast in a beautiful but eerie blue light, and the two round forms at the upper right, presumably examination lights, add a haunting note. Jenny Saville applies her varied palette of oil colors in broad, fluid strokes, building a rich painterly surface she likens to layers of flesh. The creamy textures and opalescent hues seduce the eye yet seem at odds with the gruesome nature of the subject.

Saville goes to great lengths to research her subjects. In addition to studying images of corpses and illustrations from medical texts and forensic science books, she has witnessed plastic surgery to deepen her understanding of the physical nature of bodily form as well as the cultural implications of such procedures. Saville stakes a role within the grand tradition of the nude through references to art history and a preference for monumental scale, but her unconventional formats, extreme foreshortening, and imposingly corpulent sitters counter that tradition by disavowing any idealized or conventionally eroticized presentation of the female body.

MP



Tara Donovan

American, born New York City 1969

Untitled (Pins)

2004

#17 steel dressmaker pins, 29 x 29 x 29 in. (73.7 x 73.7 x 73.7 cm)

Provenance: The artist, New York; [Ace Gallery, Los Angeles, 2004]; sold to Mr. and Mrs. Tony Ganz, Los Angeles, 2004–11.

Gift of Gail and Tony Ganz, 2011 (2011.515a–j)

Tara Donovan creates sculptural work based on the inherent physical properties and structural possibilities of a single material, accumulated on a vast scale. Her chosen medium is typically a commonplace manufactured object—tape, Styrofoam cup, drinking straw, paper plate, clear plastic button—rarely used to create art. What her abstract forms are made from is often not immediately apparent. Here Donovan has amassed a substantial quantity of #17 dressmaker straight pins into a single cube held together by friction and gravity. She has also used toothpicks and layers of tempered glass shards to create cube sculptures in her *Untitled* series, with very different visual results.

With her unique and ingenious vision, Donovan unlocks the potential that lies in even the most mundane object, transforming its prescribed purpose and often banal appearance to miraculous, often monumental effect. Rooted in Minimalist and Process art, Donovan's sculpture, meticulously composed of a vast conglomeration of utilitarian objects, achieves aesthetic simplicity. Yet in each of her works, whether small or large in scale, there is always the suggestion of infinity. ALS



Richard Serra

American, born San Francisco 1938

A Drawing in Five Parts

2005

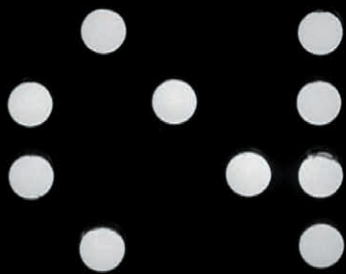
Paintstick on handmade paper, each part 40 x 40 in. (101.6 x 101.6 cm)

Provenance: The artist.

Denise and Andrew Saul Fund, 2011 (2011.512a–e)

Renowned as a maker of large-scale, often site-specific sculptures, Richard Serra has throughout his career also produced drawings that are at once independent from and deeply tied to his three-dimensional work. Since the early 1970s Serra has used black oil stick—compressed tubes of paint, pigment, and wax—to make drawings that, like his sculptures, strive to explore the limits of the medium and engage the viewer's phenomenological experience of the work.

The curves of *A Drawing in Five Parts* were inspired in part by the subtly shifting slopes of the sand dunes on the San Francisco beach where Serra grew up and in part by the arching lines raked into the sand in the Zen gardens of Kyoto. To create the drawings Serra first melted a number of paintsticks. He then evenly spread the now fluid medium onto a worktable and covered it with metal mesh. Next he placed sheets of paper facedown on top and pressed a stylus onto the verso of the paper, forcing the liquefied medium through the screen and onto the surface. Like Serra's sculpture, the five sequential drawings with their nestled arcs suggest motion and imply the passage of time. 1A



Bruce Conner

American, McPherson, Kansas 1933–2008 San Francisco

Three Screen Ray

2006

Three-channel video projection with sound,
5 minutes, 84 x 368 in. (213.4 x 934.7 cm)

Provenance: [Michael Kohn Gallery, Los Angeles].

Purchase, Vital Projects Fund Inc., through Joyce and Robert Menschel, Alfred Stieglitz Society and Henry Nias Foundation Inc. Gifts, 2011 (2011.37)

Bruce Conner is a key figure in the development of the 16 mm collage film. His chief innovation was a rapid-fire montage created by splicing together primarily found footage. His seminal *A Movie* of 1958 was followed three years later by *Cosmic Ray*, a visual accompaniment to Ray Charles's booming, ecstatic soul classic "What'd I Say" that anticipates the music video by twenty-five years. For *Three Screen Ray*, Connor returned to *Cosmic Ray*, transforming it into a monumental triptych almost fifty feet across by flanking the original 1961 film with recut versions supplemented by additional footage salvaged from the cutting room floor. The result is a densely packed, nearly disorienting immersive experience of the kind he had envisioned in the early 1960s but was unable to realize due to the technical limitations of the time. DSE

Christian Louboutin

French, born 1963

Shoes (Pumps)

2007

Black patent leather with red leather sole,
h. 10 in. (25.4 cm)

Gift of Christian Louboutin, 2012 (2012.121a, b)

Shoe designer Christian Louboutin is known for the arching profile of his signature high-heeled styles with their flash of lacquer red soles. In this design, more concept piece than wearable fashion, he exposes the whole underside of the shoe by attenuating the stiletto heel to such an extreme height that the wearer must balance on her toes, with only the most minimal supporting balance at the very back of her heel. This *en pointe* silhouette appears in fetish wear as boots with the foot positioned so that mobility is virtually precluded. In this position, however, the shortening of the calf muscle introduces a greater contour to the leg. The black patent leather and incapacitating stiletto heel invite the inevitable louche sexual associations, but Louboutin also evokes the refined and codified aesthetics of the ballet with his accurate replication of a dancer's pointe shoe. The designer has been quoted as saying that he wants to give the illusion of a lengthened leg to his clients. With this extreme strategy a woman gains an inch or two of illusion, if at the cost of comfort. These designs suggest that the artifice employed to attain an idealized fashionable beauty is not without its challenges. HK



Parviz Tanavoli

Iranian, born Tehran 1937, active in Canada

Poet Turning into Heech

2007

Bronze, h. 89¾ in. (228 cm), wt. 594 lbs. (269.4 kg)

Provenance: The artist, West Vancouver, Canada, 2007–12.

Purchase, 2011 NoRuz at the Met Benefit, 2012 (2012.39)

Poet Turning into Heech is a tall cylindrical form with a polelike extension rising from its top. The upper half of the cylinder is covered with rows of pseudoinscriptions with the letters of the word *heech*, which means “nothing” in Persian, coiled around it. The whole upper portion of the piece rests on two “legs,” narrow poles set into a base. Like many of sculptor and scholar Parviz Tanavoli’s *heech* sculptures, this one is anthropomorphic, perhaps a metaphoric allusion to a poet. For decades Tanavoli has divided his time between his native Iran, the United States, and Canada. One of the founders of the Saqqakhana School, whose followers focused on the intersection of contemporary practices with traditional Persian folk art forms, Tanavoli began to create his legendary *heech* sculptures in the early 1960s. Originally conceived as a reaction to the art of the Saqqakhana School, which he felt had lost its purity and become increasingly commercialized, the sculptures are deeply rooted in Rumi’s mystical poetry, visualizing the Sufi belief that God creates everything from nothing. They are optimistic, whimsical, and anthropomorphic renditions of “nothing” as it sits on chairs, emerges from cages, or envelops a poet. ME



James Casebere

American, born Lansing, Michigan 1953

Landscape with Houses (Dutchess County, NY) #1

2009

Chromogenic print, 74 1/8 x 104 5/8 x 3 in. (188.3 x 265.7 x 7.6 cm)

Provenance: [Sean Kelly Gallery, New York].

Purchase, Alfred Stieglitz Society Gifts, 2011 (2011.39)

Beginning in the mid-1970s James Casebere made dramatically lit black-and-white photographs of three-dimensional tabletop sculptures that he constructed out of plaster, Styrofoam, and cardboard. His early subjects comprised a ghost world of instantly recognizable yet eerily indistinct social spaces, from courtrooms and libraries to an empty storefront or a suburban street at night. In the 1990s the artist shifted to color and enlarged the scale of his works; his subjects now ranged from hospitals and jails to tunnels, corridors, and flooded rooms that called to mind unsettling associations with discipline, circulation, and control. This majestic work is made from a model that took the artist a year and a half to complete—a suburban subdivision of the kind recently decimated by the foreclosure crisis. Its dewy sunniness is deceptive and unnerving; with computer graphics, Pixar, and CGI, the world may have caught up to and surpassed Casebere's analog sleight of hand, but the isolation bred by both a fatal attraction to illusion and the competitive consumption of "keeping up with the Joneses" continues to erode our collective potential and happiness.

DSE





Nawa Kōhei

Japanese, born 1975

PixCell Deer #24

2011

Mixed media: taxidermied deer with surface covered with glass, acrylic, and crystal beads; h. 80 ¾ in. (205 cm)

Provenance: [SCAI The Bathhouse, Tokyo, 2011].

Purchase, Acquisitions Fund and Peggy and Richard M. Danziger Gift, 2011 (2011.493a–j)

The core of this sculpture is a taxidermied deer covered with resin, to which crystal, glass, and acrylic beads of varying sizes have been attached. Nawa Kōhei acquires taxidermied animals for his projects from auctions and online sources and then transforms them by a process of accretion using “PixCell” beads, a term he invented. PixCell is a portmanteau word combining the idea of a biological “cell” with “pixel,” the smallest unit of a digital image. Nawa’s PixCell works, which he began creating in 2009, attempt to hybridize a biological entity and optical devices—

in this case the beads through which the fur of the deer can be viewed. The animal is encased in an artificial skin of crystal globes that confounds normal ways of viewing things: one can peer into the inner form and spirit of the deer, but at the same time the surrounding space is transformed. The effect may be at first disorienting, even discomforting, but in the process of distorting normal ways of seeing, reality is altered, and the viewer is taken momentarily to a world that operates according to different laws of perception. JC

Donors of Gifts of Works of Art, July 1, 2010–June 30, 2012

Acquavella Galleries, Inc.
 The E. Mark Adams and Beth Van Hoesen
 Adams Trust
 Miguel Adrover
 Dag Alveng
 American Academy of Arts and Letters
 Allan Arbus
 Bequest of Blanche Mary Aronson
 Andrew Augenblick
 Balenciaga Archives, Paris
 Jeffrey Bancroft
 Sylvan Barnet and William Burto
 Robert and Renée Belfer
 Betty Belger Collection
 Susan L. Benington and Steve Arons
 Olivier and Desiree Berggruen
 Mr. and Mrs. Melvin Berkenblit
 John R. Bermingham
 Rosamond Bernier
 Helena Bienstock
 Erna Schwab Blade
 John Blair
 Mrs. William McCormick Blair, Jr.
 Anthony Blumka
 Peter M. Brant
 Dr. Goodwin M. Breinin
 Susan Lasker Brody
 Pablo Bronstein
 Laura and Stafford Broumand
 Edward Burns
 Alfred L. Bush
 Calvin Klein, Inc.
 Barbara Bertozzi Castelli
 Mr. and Mrs. Richard L. Chilton, Jr.
 Fung Ming Chip
 Sue Cassidy Clark
 Ralph T. Coe Foundation for the Arts
 Comme des Garçons
 Dr. Joel Confino
 Lois Conner
 Vasile Cosma
 Dr. Maurice J. Cotter
 Jan Cowles and Charles Cowles
 Gregory Crewdson
 Suzanne K. Cseh
 Louis de Bayser
 Matthieu de Bayser
 Sylvia de Cuevas
 Gabriella De Ferrari
 David del Gaizo
 Estate of William Delafield, Sr.
 Wouter Deruytter
 Gabé Doppelt
 John Driscoll
 Norman Dubrow

Filip Dujardin
 Martin Eidelberg
 Mr. and Mrs. Stuart P. Feld
 John L. Feldman
 Barry Fernando, M.D., and
 Coleene Fernando, M.D.
 Mark Fisch and Rachel Davidson
 T. Richard Fishbein and
 Estelle P. Bender Collection
 Arthur and Susan Fleischer
 Flos
 Mathilde Fortin
 Nathalie Fortin
 Thomas Fortin
 Dr. Giraud V. Foster
 Jacqueline Loewe Fowler
 Fraenkel Gallery
 Sam Francis Foundation
 Estate of Peter H. B. Frelinghuysen
 Glen E. Friedman
 Sanford Friedman
 Bequest of Catherine Vance Gaisman
 Princess Galitzine Archives
 Gallery Loupe
 John Galliano
 Francesca Galloway
 Danielle and David Ganek
 Gail and Tony Ganz
 Vincent J. and Barbara Smith Giffuni
 Miles Gilburne and Nina Zolt
 Eric Gillis
 Estate of Henry D. Ginsburg
 The Carol and Arthur Goldberg Collection
 Katy Grannan
 Jamee T. Gregory
 David and Laura Grey
 David Griffin
 Steven E. and Phyllis Gross
 Solomon Grossman
 Cai Guo-Qiang
 Charles Hack
 Esther Khafif Haddad and Alan M. Haddad
 Titi Halle
 Philip Holzer
 Caryl Horwitz
 Edwynn Houk
 David E. T. Howard
 Estate of Sidney Hughes
 Dr. and Mrs. Pascal James Imperato
 Tony S. Inson
 Florence and Herbert Irving
 Charles Isaacs and Carol Nigro
 Mr. and Mrs. Yukikazu Iwasa
 Miki and Sebastian Izzard
 Jason Jacques

Charles Janoray
 Jim Kempner Fine Art
 Alexander B.V. Johnson and Roberta J. M. Olson
 Frank E. Johnson
 Jonathan Kagan
 Steven and Susan Spungen Kasher
 Tom Katis
 Benjamin Kaufmann
 Linda and Ilan Kaufthal
 Cynthia MacKay Keegan
 The Jonathan & Faye Kellerman Foundation
 Edward Klagsbrun and Joan Saslow
 Gerald Klaz, M.D.
 Nancy Stanton Knox
 Frank Kong
 Alice and Marvin Kosmin
 Hans P. Kraus, Jr.
 David Krut Print Workshop
 Karl Lagerfeld
 Isaac Lagnado
 Pearl Lam
 Thomas and Gianna Le Claire
 Pamela Gimbel Lehman
 Sze Tsung Leong
 Simon and Bonnie Levin
 The Leon Levy Foundation
 Emma and Jay Lewis
 Mr. and Mrs. Brian Leyden
 Estate of William S. Lieberman
 Christian Louboutin
 The Honorable Iris Cornelia Love
 Karin H. Ludlow
 The Manoogian Foundation
 Caroline and Richard Marlin
 Estate of Phyllis Massar
 Iwao Matsushima
 Michal and Ilse McClure
 Terence McInerney
 Mary Beth McKenzie
 Christopher Mendez
 Joyce Frank Menschel
 Heather G. Merkin
 Melissa Meyer
 .MGX by Materialise
 Frodo Mikkelsen
 Lucille Miller
 Steve Miller
 Yossi Milo
 David T. Mininberg and Anne Wikler Mininberg
 Maddy and Larry Mohr
 Bequest of Anna Mont
 John Monteleone
 Andrew L. Moore
 David and Katherine Moore
 Fabrizio Moretti

Jill Moser	Henry W. Sapparth	Yim Tom
Susan and Peter Naiman	Jack Sayre	Calvin Tomkins and Dodie Kazanjian
Barbara Nessim and Jules Demchick	Dr. and Mrs. Michael Schlossberg	A. A. Trinidad, Jr.
Jill Newhouse	Christopher Scholz and Ines Elskop	Lev Tsitrin
Jeffrey Hugh Newman	Bonnie and Manuel Schonhorn	Robert Tuggle
Alan L. Paris	Susan Schwalb	The Tyson Family
Ellen Peckham	The Estate of Esther and Samuel Schwartz	Gianni Versace
James Mark Pedersen	Mrs. Eugene M. Schwartz	Monina von Opel
Michael Pellettieri	The George and Helen Segal Foundation, Inc.	John C. Waddell
Romano I. Peluso	Ayala Serfaty and Cristina Grajales Gallery	Bruce Waldman
Jeremy Pine	Bequest of Robert Shapazian	Steward Waltzer
Cynthia H. Polsky	Jerome Silbergeld and Michelle Deklyen	Monroe Warshaw
Prada	Elias Sime	Oliver Wasow
Preen	Jonathan M. Singer	J. C.Y. Watt
Mary B. Price	Cynthia Smith and Gary Wilcox	Peter B. Weigel
Private Collector	Judith G. and F Randall Smith	Marie-Hélène Weill
Jennifer M. Raiser	Mary and Dan Solomon	Mrs. Stuart Cary Welch
Joseph G. Reinis	Alfred Soman	Nicki and Henry Welt
Family of Michael Rips and Sheila Berger	Jeff Soref	Wheelock Whitney III
Rosenblum Family	Martin and Toni Sosnoff	Siegfried Woldhek
Deborah B. Ross	The Family of Thomas A. Spears	Marshall and Marilyn R. Wolf
James J. Ross	Howard Stein	Pamela Pierotti Woods
Hannah Rothschild	Estate of Leo Steinberg	Jayne Wrightsman
William D. Rubel	Patricia Stickney	Dr. Sherman Hsiu Huang Wu and
David Rubin	Julien Stock and Gloria Gallucci	Mrs. Julianne Wu
Paul W. L. Russell	Drs. James and Gladys Strain	David and Constance Yates
Derald H. Rutenberg Foundation	Deborah Szekely	Robert, Catherine, and Molly Yoskowitz
Charles Ryskamp	Taiwan Da Xiang Art Space	Zoma Contemporary Art Center
The Salgo Trust for Education	Take Time Press	Charles S. and Elynne B. Zucker
Salon 94	Oscar L. Tang	Anonymous (12)
Marilyn Joy Samuels	Patricia and Henry Tang	

Donors of Funds for Acquisition of Works of Art, July 1, 2010–June 30, 2012

Gifts of \$1,000 or more	The Annenberg Foundation	Diana Barrett and Robert Vila
A G Foundation	Maryam Panahy Ansary	Mercedes T. Bass
Hicham Aboutaam	Artin Anvar	Mr. and Mrs. Sid R. Bass
Annette and Siman Adamiyatt	William R. Appleby Charitable Lead Trust	Candace K. and Frederick Beinecke II
Hugh L. Adams Trust	Areté Foundation	Elizabeth Belfer
Jan and Warren Adelson	Gina Argento-Ciafone	Robert and Renée Belfer
Frances Beatty Adler and Allen Adler	Mary Ann and Frank B. Arisman	Jeffrey L. Berenson
Dr. Lisa Airan	Arnhold Foundation	Josephine L. Berger-Nadler
Irene Roosevelt Aitken	Adrienne Arsht	Hamid Biglari and Laya Khadjavi
Homaira Akbari	Mokhtar Asaadi, M.D., P.A.	Bingham
Sanam Alaghband	Roya and Farshid Asl	Bingham McCutchen LLP
Ardavan Aliabadi	Mr. and Mrs. Ronald R. Atkins	Shahriar Biria
Armin Brand Allen	Avanessians Foundation	Mrs. Henry S. Blackwood
Marisa I. Alonso	Janette and Armen A. Avanessians	Blank Rome, LLP
Dr. Nasser K. Altorki	Amir Eshraghi Azar	Berry Bloomingdale
Patricia Altschul	Artemis Azima	Arya Bolurfrushan
Farah Amin and Cyrus Moaven	Dr. Hooman Azmi and Ms. Naghmeh Shirkan	Jean A. Bonna
Cyrus Amir-Mokri	Babcock Galleries	Farzad Boroumand
Mina Amir-Mokri	Ali Pasha Bahadori	Cyril Francis G. Bouygues
Faranak and Mahyar Amirsaleh	Mort Baharloo	Daniel and Estrellita Brodsky
Vijay K. Anand, M.D., and Nanda Anand	Baron Capital Management, Inc.	Sally and Thatcher Brown
	Andrei Banu	Ambassador and Mrs. W. L. Lyons Brown

Lauren Jessica Bruch and Bryan Barrett Beshore
 Bulgari Corporation of America
 Christine Burgin
 Mr. and Mrs. Walter Burke
 Larry and Ann Burns
 Frederick and Marie-Claude Butler
 C. G. Boerner, LLC
 Mrs. B. Gerald Cantor
 Jane C. Carroll
 William Carter
 Constance and Carroll L. Cartwright
 Vivian M. Chambers
 Angela A. Chao
 Mr. and Mrs. Richard Chilton, Jr.
 Austin B. Chinn
 David Chou
 Christie's
 Sue Cassidy Clark
 Clements Family Charitable Trust
 Dr. and Mrs. Sidney G. Clyman
 The Coca-Cola Company
 Jonathan L. Cohen
 Joseph and Barbara Cohen
 Marian and James H. Cohen
 Russell Colgate Fund
 Jennifer C. Connolly
 Cox Padmore Skolnik & Shakarchy, LLP
 Credit Suisse
 Peggy and Richard M. Danziger
 George David
 Mr. and Mrs. Michel David-Weill
 Olga M. Davidson
 Drs. Karen Davis and Terence Rogers
 Jane DeBevoise
 Thomas P. Devos
 Hester Diamond
 Barbaralee Diamonstein-Spielvogel
 The Dillon Fund
 Andre C. Dimitriadis
 Gail and Ira Drukier
 Jakub Duda
 Bruno and Silvia Eberli
 Cheryl Cohen Effron and Blair Effron
 Mahshid and Jamshid Ehsani
 Maryam and Edward Eisler
 Frederick and Diana Elghanayan
 Arthur H. Elkind, M.D.
 Mrs. Richard Ettinghausen
 The Farjam Collection
 Patricia and Alexander Farman-Farmaian
 Hossein and Dalia Fateh Fund
 Ladan and Majid Fateh
 Richard L. Feigen and Isabelle Harnoncourt-Feigen
 The Felicia Fund
 Winnie and Michael Feng
 Mr. and Mrs. Hart Fessenden
 Farzan Filsoufi
 Thomas R. Firman

Mark Fisch and Rachel Davidson
 Mrs. Donald G. Fisher
 John J. and Laura Fisher
 Robert and Elizabeth Fisher Fund
 William and Sakurako Fisher
 Arthur and Susan Fleischer
 Mrs. Lawrence A. Fleischman
 Martha J. Fleischman
 William and Charlotte Ford
 Ford Family Foundation
 Barbara and Howard Fox
 Marina Kellen French Foundation
 Mr. and Mrs. Lawrence S. Friedland
 Gagosian Gallery
 Edward J. Gallagher, Jr. Foundation, Inc.
 Bijan Ganji
 Reza Garakani
 Stephen A. Geiger
 Jeyran Gharajedaghi
 Tamilla F. Ghodsi
 The Honorable Sir David Gibbons and
 Lady Gibbons
 Mr. and Mrs. S. Parker Gilbert
 Miriam Goldfine
 Goldman, Sachs & Co.
 Arnold and Arlene Goldstein
 William B. Goldstein, M.D.
 Gould Family Foundation
 GRAFF
 Mr. and Mrs. Jeffrey W. Greenberg
 Alexis Gregory
 Christopher Grisanti and Suzanne P. Fawbush
 Mr. and Mrs. Martin D. Gruss
 Gulton Foundation, Inc.
 Shahab Handjani
 H. Rodes and Patricia Hart
 Dr. William A. Haseltine
 Sylvia Kay Hassenfeld
 John Hays
 Lita Annenberg Hazen Charitable Foundation
 Roya and Massoud Heidari
 Cyrus Heidary
 Shirin Heidary
 Drue Heinz Trust
 Molly and David Helfet
 Mr. and Mrs. Raymond Herrmann
 Mary Ann Tighe Hidalgo
 Sarah B. Higgins
 The Hill Family Foundation, Inc.
 Mr. and Mrs. J. Tomilson Hill
 The Hoerle Foundation
 Ida Hoghooghi and Elan Irom
 L. Hosseinian
 Sir Joseph Hotung
 Mr. and Mrs. James R. Houghton
 Mr. and Mrs. John K. Howat
 Sharon and Richard Hurowitz
 Caroline Howard Hyman

Intervest Construction, Inc.
 Mr. and Mrs. Herbert Irving
 Samuel D. Isaly
 Stephen Jackson and Taylor McKenzie-Jackson
 Jacobsen Foundation
 Mary and Michael Jaharis
 The James Family Charitable Foundation
 Barbara S. Janos
 Alireza Javaheri
 John W. Jordan II
 Sisi Kamal
 Farvardin Kamangar
 Mariam and Morid Kamshad
 William W. Karatz
 Muriel McBrien Kauffman Foundation
 Nasser J. and Yvonne P. Kazeminy
 Anna-Maria and Stephen Kellen Foundation
 Al Keshvarzian
 The Hagop Kevorkian Fund
 Bahman Kia
 Genevieve Kinney
 Jane and Charles Klein
 Ruth & Seymour Klein Foundation Inc.
 Vehbi Koç Foundation
 David H. Koch
 Mariam and Shervin Korangy
 Nushin Kormi
 Kurtz Family Foundation, Inc.
 Kenneth and Vivian Lam
 Jon and Barbara Landau
 Jade Lau
 Michael Lavi
 Thomas H. Lee and Ann Tenenbaum Lee
 Edward K. Leh
 Alexandra Leighton
 Leila Taghinia-Milani, Inc.
 Sally and Howard Lepow
 The B.D.G. Leviton Foundation
 The Leon Levy Foundation
 Susan Grant Lewin
 Samuel H. and Linda M. Lindenbaum
 Richard and Rebecca Lindsey
 Delaney H. and Walter B. Lundberg
 Farideh Maalizadeh
 Mr. and Mrs. Robert I. MacDonald
 Mack & Co., LLC
 Harry and Linda Macklowe
 Shahin Mafi
 Ar Malekzadeh
 Mahmood Malihi
 Omeed Malik
 The Robert Mapplethorpe Foundation
 Mark Family Foundation
 Charlene Cline Marsh
 S & L Marx Foundation
 Sylvia and Leonard Marx, Jr.
 Morad Masjedi
 M. Michael Massumi, M.D., P.A.

Stephen Mazoh
 Nion T. McEvoy
 Clare E. McKeon
 Monika and Matthew B. McLennan
 Meade Investment Company Limited Partnership
 Roxana Mehran and George Dangas
 Gerard Meistrell
 Ali S. Meli
 Joyce Frank Menschel
 Richard and Ronay Menschel
 Paul and Elisabeth Merage Foundation
 Bardia Mesbah
 Marlene Nathan Meyerson Family Foundation
 Sally Minard and Norton Garfinkle
 Michelle Exline Minovi and Maziar Minovi
 Hamid Moghadam
 Nazee and Joseph Moinian
 Mr. and Mrs. John A. Moran
 Sharmin and Bijan Mossavar-Rahmani
 Nader Motamedy
 Mr. and Mrs. George B. Munroe
 Massoud Nader-Esfahani
 Sara Naghedi
 Sara Nainzadeh
 Yasmine Nainzadeh
 Atekeh Naraghi
 Darya Nasr
 Alexander Navab Charitable Trust
 Nazem Family Foundation Inc.
 Diane Neal and Marcus Fitzgerald
 Kathryn Neff
 Howard and Maryam Newman
 Tak-Hin Benjamin Ngan
 Henry Nias Foundation, Inc.
 Wilson C. and Eliot Nolen
 Mahshid and Vahid Noshirvani
 Maria-Christina Sayn-Wittgenstein Nottebohm
 Mr. and Mrs. Wright Ohrstrom
 Susan A. Ollila
 Janice C. Oresman
 Bijan Paksima and Poopeh Banky-Paksima
 Mr. and Mrs. Jeffrey M. Peek
 Assunta Sommella Peluso, Ignazio Peluso,
 Ada Peluso, and Romano I. Peluso
 The Persepolis Foundation
 Steven and Michele Pesner
 Point Gammon Foundation
 Cynthia H. Polsky
 Mrs. Lewis T. Preston
 Mr. and Mrs. Charles Price
 The Prospect Hill Foundation
 Rahimian Family Foundation
 Leila Rastegar
 Neda Rastegar
 Renaissance Charitable Foundation Inc.
 Mr. and Mrs. Oscar de la Renta
 Katherine Richard
 Frank E. Richardson

Fred M. and Rita Richman
 Sasan Roayaie
 Hilary A. Rogers
 William D. Rondina
 Adam R. Rose and Peter R. McQuillan
 Daniel and Joanna S. Rose Fund, Inc.
 Mr. and Mrs. Joseph P. Rosen
 Joseph Rosen Foundation
 Mrs. Alexandre Rosenberg
 Robert Rosenkranz
 Mr. and Mrs. E. John Rosenwald, Jr.
 Laura G. and James J. Ross
 Drs. Ramine Rouhani and
 Nahid Nostrat Mozaffari
 Lilly Rouhani-Farhang
 William Ruprecht
 The Rust Family Foundation
 Bonnie J. Sacerdote
 Minoo and Faraj Saghri
 Nader Salehi
 Noelle M. Salzano
 Siamak Samii
 Tina Samii
 Alejandro Santo Domingo
 Mrs. Julio Mario Santo Domingo
 Mr. and Mrs. Andrew M. Saul
 Charles C. Savage
 The Morris and Alma Schapiro Fund
 Dawn Scheirer
 Dr. and Mrs. Stephen K. Scher
 Joseph M. Scheuner
 The Schiff Foundation
 Mr. and Mrs. David T. Schiff
 Frederick Schultz and Carole Aoki
 Dorothy Schwartz
 Mrs. Eugene M. Schwartz
 Kenneth W. Scott and Sharon R. Scott
 Susan Seidel
 SFT Market Research Inc.
 Nazgol and Kambiz Shahbazi
 Faryar Shirzad
 Mr. and Mrs. Stanley S. Shuman
 Arax Simsarian
 Mrs. Alexander B. Slater
 The Alan B. Slifka Foundation, Inc.
 Harvey Sloane
 Kathleen M. Sloane
 Smile Generation LLC
 Mr. and Mrs. Sheldon H. Solow
 Reza Soltan
 Judith Sommer Trust
 Jeffrey B. Soref
 Sotheby's
 Carolyn Specht
 Spectrum Realty
 Peter Eliot Spizzirri
 Squire Sanders (US) LLP
 Lois and Arthur Stainman

Judy and Michael Steinhardt
 Beatrice Stern
 Edward A. Studzinski
 David E. Stutzman and John D. Lamb
 Marie and John Sussek
 Aram Rasa Taghavi
 Nahid Taghinia-Milani
 Morad Tahbaz Revocable Trust
 Morad and Vida Tahbaz
 Oscar L. Tang
 Mr. and Mrs. Michael Tanney
 The Buddy Taub Foundation
 Aso O. Tavitian
 Barbara and Donald Tober
 Mr. and Mrs. David M. Tobey
 Shannon and Paul Touradji
 George S. Tsandikos
 Ungelt Partners
 Ali Vakili
 Mr. and Mrs. Pierre J. de Vegh
 Marica and Jan Vilcek
 Vital Projects Fund, Inc.
 John and Barbara Vogelstein
 Corinne von Nordmann
 Dr. and Mrs. Felix Voridis
 Fern and George Wachter
 Mary J. Wallach
 Anthony W. and Lulu C. Wang
 Charlotte C. Weber
 Marie-Hélène Weill
 Liana Weindling
 Jeffrey and Naomi Weingart
 Allan Weissglass
 Grant Wentworth
 Shelby White
 Malcolm H. Wiener
 Barrie and Deedee Wigmore
 Mr. and Mrs. Guy Wildenstein
 Mr. and Mrs. James J. Wilson
 Calvin E. Wingfield, Jr.
 Jayne Wrightsman
 Jan A. Wysocki and Steven Wilson
 Patty Yaghmaei
 Babak Yaghmaie
 Cyrus Yaraghi
 Donald Young
 Tooraj and Nassrin Zahedi
 Brian J. Zakrocki
 Ali Zamani
 Batia M. Zareh
 Nicholas S. Zoullas
 The Uzi Zucker Philanthropic Fund
 Laura Zukerman
 Mr. and Mrs. Morris E. Zukerman
 Anonymous (17)

STATEMENT OF OWNERSHIP, MANAGEMENT, AND CIRCULATION

Publication title: THE METROPOLITAN MUSEUM OF ART BULLETIN

Publication number: 885-660

Date of filing: October 1, 2012

Issue frequency: Quarterly

Number of issues published annually: Four

Annual subscription price: \$30.00, or free to Museum Members

Complete mailing address of known office of publication: 1000 Fifth Avenue, New York, N.Y. 10028-0198

Complete mailing address of headquarters or general business office of publisher:

1000 Fifth Avenue, New York, N.Y. 10028-0198

Full names and addresses of publisher, editor, and managing editor:

Publisher: The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, N.Y. 10028-0198

Editor: Sue Potter, Editorial Department, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, N.Y. 10028-0198

Managing Editor: None

Owner: The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, N.Y. 10028-0198

Known bondholders, mortgagees, and other security holders owning or holding one percent

or more of the total amount of bonds, mortgages, or other securities: None

Tax status: The purpose, function, and nonprofit status of this organization and the exempt status for federal income tax purposes has not changed during the preceding 12 months.

	Average no. copies each issue during preceding 12 months (Oct. 11–Sept. 12)	No. copies of single issue published nearest to filing date (August 12)
A. Total number of copies (net press run)	123,619	128,450
B. Paid circulation (by mail and outside the mail)		
1. Mailed outside-county paid subscriptions	101,010	103,089
2. Mailed in-county paid subscriptions	0	0
3. Paid distribution outside the mails including sales through dealers and carriers, street vendors, counter sales, and other paid distribution outside USPS	0	0
4. Paid distribution by other classes of mail through the USPS	13,249	13,396
C. Total paid distribution (sum of B1–B4)	114,259	116,485
D. Free or nominal rate distribution (by mail and outside the mail)		
1. Free or nominal rate outside-county copies	0	0
2. Free or nominal rate in-county copies	0	0
3. Free or nominal rate copies mailed at other classes through the USPS	0	0
4. Free or nominal rate distribution outside the mail	0	0
E. Total free or nominal rate distribution (sum of D1–D4)	0	0
F. Total distribution (sum of C and E)	114,259	116,485
G. Copies not distributed	9,360	11,965
H. Total (sum of F and G)	123,619	128,450
I. Percent paid	92.5%	91%

