

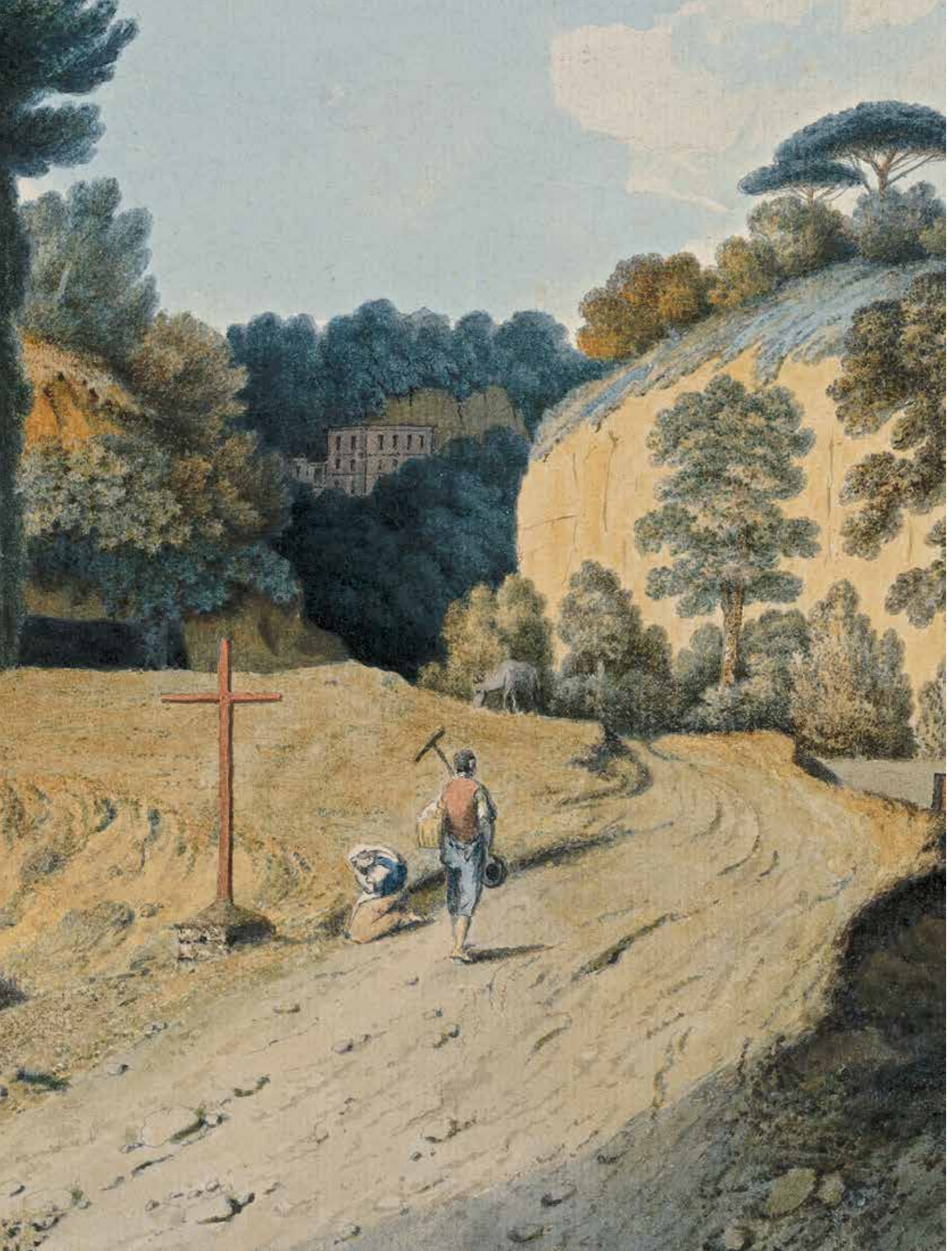
An abstract painting featuring a collage of geometric shapes in various colors including yellow, blue, orange, and purple. A fragment of a newspaper is visible on the left side, with text such as "MATH", "omique", "On ne les", "d'art", and "DES CAPTAINS".

RECENT ACQUISITIONS

A Selection: 2012–2014

The Metropolitan Museum of Art Bulletin

Fall 2014



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THE METROPOLITAN MUSEUM OF ART, NEW YORK

DIRECTOR'S NOTE

One of the many considerations in acquiring a new work of art is whether the acquisition fills a notable gap in our collection. In the past two years, for example, we welcomed our first paintings by Ferdinand Hodler and Vilhelm Hammershøi, important turn-of-the-century Symbolists from Switzerland and Denmark, respectively; Jacopo Bassano's brooding *Baptism of Christ*, a touchstone of Venetian painting; and *The Sacrifice of Polyxena* by Charles Le Brun, an early masterpiece by the future official painter to Louis XIV. In addition, a panel with two Bohemian saints and a page from an illustrated choir book constitute our first works from the thriving artistic center of medieval Prague.

It is a particular privilege to celebrate a promised gift that will not only address a gap in the collection, but that is truly transformative: the Leonard A. Lauder Cubist Collection, widely considered the finest representation of the four main Cubist artists—Léger, Picasso, Braque, and Gris—in private hands. The more than eighty paintings, drawings, and sculptures in the Lauder Collection include seminal works such as Picasso's *The Scallop Shell: "Notre Avenir est dans L'Air,"* a critical link between Analytic and Synthetic Cubism, and Léger's *The Village*, from the artist's iconic Contrasts of Forms series. Thanks to Leonard Lauder's generosity, this landmark gift, a collection built scrupulously over decades, will become a cornerstone of the Metropolitan's collection of modern and contemporary art.

In another first, the Museum acquired an eighteenth-century Torah crown by Venetian goldsmith Andrea Zambelli, our first significant piece of post-medieval Judaica. The crown joins another masterpiece of Judaica that is one of the standout acquisitions of the past two years: a lavishly illustrated manuscript of the writings of medieval philosopher Moses Maimonides, known as the Mishneh Torah. Jointly owned with the Israel Museum, Jerusalem, the Mishneh Torah is an exemplar of the illuminator's art, remarkable for its vivid scenes addressing matters both legal and spiritual.

These refined devotional objects remind us that the history of art often evolved in tandem with religious life and thought. The delicate face of an Egyptian goddess in lapis lazuli; a resplendent brass seated figure of the Buddha Sakyamuni; a standard used by the Shi'a community in processions commemorating the martyrdom of Imam Husain: all speak to the millennia-old role of the visual arts in representing our intellectual and spiritual lives. Of course

the manifestation of power and prestige is also an abiding concern in art, as we are reminded by diverse objects such as a superb Roman vessel carved in porphyry, an exceptionally hard purple stone quarried by imperial prerogative; an eighteenth-century ewer and stand made from the horn of an Alpine ibex, whose hunt was restricted to the prince-archbishops of Salzburg; and, from Cameroon, the boldly colorful figures of a royal couple surmounting a throne, once the focus of elaborate installation rites.

This same international scope was found in the Met's 2013 exhibition *Interwoven Globe*, which examined how textiles have long been a common ground of art, commerce, and creative influence. Several recently acquired textiles testify to this widespread appeal, from an Indian chintz depicting the 1761 English siege of Pondicherry to *Lamba Tselatra (Spark)*, a silk weaving by a collective of artists from Madagascar who reference classical Malagasy traditions. Similarly, an Indonesian ceremonial textile (*porisitutu*) reflects the influence of trade textiles from India, while an appliquéd quilt by German-born American artist Ernestine Eberhardt Zaumseil is decorated with a motif derived from Indian precedents.

The Met's engagement with modern and contemporary art is also global in reach, from Chinese painter Wang Dongling's calligraphic *Being Open and Empty* to the protean South African artist William Kentridge's meditation on mortality, *The Refusal of Time*. William Eggleston's *Untitled (Memphis)* represents a signal moment in the argument for color photography as a fine art, just as a monumental sculpture from Robert Rauschenberg's Cardboards series marked a sea change in that artist's career.

Many of the acquisitions featured in these pages can also be explored through *MetCollects*, a web series—launched in 2014 and generously supported by Bloomberg Philanthropies—that previews some of the hundreds of works the Museum acquires every year. Each profiled work of art in the series is introduced by the curator who proposed it for the collection and accompanied by detailed photography.

As always, the Museum is grateful to the numerous donors and collectors who make possible the continued growth of the collection and, with it, the renewal of our vision and mission. In addition to those mentioned in the entries and on pages 93–95 of this *Bulletin*, donors of works of art and of funds to purchase them are acknowledged on gallery labels and in the Annual Report.

Thomas P. Campbell
Director, The Metropolitan Museum of Art

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Statuette of an Official

Egyptian, Middle Kingdom, early Dynasty 12, probably reign of Senwosret I, ca. 1981–1878 B.C.

Serpentinite; H. 4½ in. (11.2 cm)

Purchase, Elaine A. Evans Bequest, in memory of Dr. Henry G. Fischer, and Friends of Isis Gifts, 2013 (2013.626)

A sculptor steeped in the style of the royal workshop of early Dynasty 12 skillfully fashioned this tiny but striking statuette of a man, from the broad shoulders, well-muscled chest and arms, and cleanly defined clavicles and shins to the minute details of nipples, toenails, and curls. Amazingly well preserved, the statuette was probably intended for a tomb or a tomb chapel, although a shrine is also a possibility. The statuette does not record the man's name or title, but his confident, striding pose, with each fist encasing a rolled object, his hairstyle, and his long straight kilt identify him as an official. The statuette is particularly significant because the man is depicted as a dwarf. The identification of dwarfism is most obvious from the position of his hands, which fall closer to knee level rather than to the upper thigh, the latter typical of an average-size individual. More interesting still, the visual evocation of dwarfism is reinforced by the right-of-center position of the navel and the inward alignment of the right foot. Although quite rare, such statuettes demonstrate that dwarfs could hold important positions in ancient Egyptian society. DCP



Pair Statue of Neferkhawet and Rennefer

Egyptian, New Kingdom, Dynasty 18, joint reign of Hatshepsut and Thutmose III–early sole reign of Thutmose III, ca. 1479–1450 B.C.

Granodiorite; H. 11½ in. (30.3 cm)

Purchase, Mr. and Mrs. John A. Moran, Liana Weindling, Lila Acheson Wallace and Malcolm Hewitt Wiener Foundation Gifts, 2012 (2012.412)

This fine example of what is known as a pair statue depicts the “Lady of the House, Rennefer,” and the “Overseer of Craftsmen, Neferkhawet.” Rennefer, seated at left, occupies the dominant position, which in pair statues is commonly held by the man. This unusual configuration may reflect the fact that the inscribed dedication was made by the couple's daughter, Ruiui, instead of by a son. Intended for a funerary chapel, where offerings were left for the deceased, the statue is carved from granodiorite, an unusual choice for such statues, which were typically made of limestone or sandstone. The sculptor appears to have taken advantage of a vein of pink feldspar to create the illusion of the broad beaded collars that were part of the formal costume of funerary statues. All the sculpture's flat surfaces were inscribed with prayers for the deceased or with images of the couple's extended family, including Ruiui, her husband, Baki, her brother Amenemhat, and her sister Amenhotep.

The family tomb of Neferkhawet was discovered by the Metropolitan Museum's Egyptian Expedition in 1935. The tomb's offering chapel was probably destroyed by a building project in the reign of Thutmose III (before 1425 B.C.). This statue and another depicting Ruiui and Baki (Johns Hopkins University, Baltimore) were probably buried nearby. CHR



Face of a Goddess

Egyptian, possibly Late New Kingdom or Third Intermediate Period, ca. 1295–664 B.C.
Lapis lazuli, gold, and travertine; H. ½ in. (1.2 cm)
Purchase, Lila Acheson Wallace Gift, 2012 (2012.178)

This compelling image is easily recognized as the visage of either Bat, the cow-eared goddess, or Hathor, a sky goddess who also had bovine attributes and with whom Bat was thoroughly merged by about 2000 B.C. The choice of lapis lazuli for the face in all likelihood reflects the association of both goddesses with the heavens, Hathor as a protector of the god Re and as a consort of Horus, whose link to the sun necessarily connected him with the sky. In addition to the lapis, the eyes of gold inlaid with travertine speak to the sophistication of the object to which the face originally belonged. Indeed, even with the ears missing, the quality of the face indicates that the original piece was the product of a royal workshop, most likely a pectoral: an elaborate piece of jewelry worn by pharaohs and royal women and given as gifts to deities. Inlaid into a cell of gold, the face would have been part of a complex scene whose meaning would have communicated identity and myth to the observer and power and protection to the wearer. DCP

Temple Pendant of the Goddess Nephthys

Egyptian, Third Intermediate Period–Late Period, late Dynasty 25–26, ca. 715–650 B.C.
Gilded silver; 2½ × ⅞ × 1½ in. (6.4 × 2 × 4 cm)
Purchase, Liana Weindling Gift, 2014 (2014.159)

The purity of Nephthys's round face and slim form is enhanced by fine dark lines, which mark her hair and form the inscription beneath the plinth. A loop behind her head and the type of inscription reveal that this statuette was actually a pendant donated for use in a temple, where presumably it would have been worn by a statue, a portable bark shrine, or possibly an officiant in order to enhance protection or potency. The sign atop the goddess's head is broken, and three sides of her once-decorated throne are corroded away, but the pendant is nonetheless a work of precision and elegance.

The inscription reads, "words spoken by Nephthys, who embellishes the chapels, who gives life, prosperity, health, and a long life to Mereskhonsu, justified." The hieroglyphs are strongly calligraphic in form, to the extent that the pictorial nature of some of the signs is subverted. The n-sign, for example, which is normally a zigzag, replicating waves of water, has become a tightly twisted ribbon; the s-sign, representing a door bolt passing through



two catches, is decomposed into two discontinuous elements. The pendant's style points to a date in the late eighth through the first half of the seventh century B.C. If the "Mereskhonsu" in the inscription is the woman of that name already known to scholars, then the statue can be dated precisely to 664–656 B.C. MH

Attributed to the Painter of the Louvre Centauromachy

Bell-krater

Greek, Classical, red-figure, mid-5th century B.C.
Terracotta; H. 13¼ in. (33.7 cm)
Gift of Sylvia de Cuevas, 2013 (2013.158)

Bell-kraters were one of the large vase shapes that held the diluted wine consumed at symposia, the gatherings at which Athenian male citizens drank, conversed, and enjoyed various kinds of entertainment. The scene on the front of this example depicts such an occasion. Two young men recline on klinai (couches), having removed their boots; one of the boots in each pair is shown in side view, the other frontally. The youth on the left holds a lyre, his counterpart a kylix (drinking cup). Between them, a remarkably tall young woman plays the aulos (double flute) for their pleasure, perhaps soon to be accompanied by the youth with the lyre. In contrast to the Museum's "party cup" of a generation earlier by Makron (20.246), which shows six couches, many figures, and an assortment of paraphernalia, the representation here is grander and focused on the essentials. The scene fits the krater's broad surface comfortably, and the laurel ornament above subtly serves two functions, articulating the mouth of the vessel and alluding to the vines or branches that typically embellished the room where a symposium took place. JRM

Head of a Lion

Egyptian, Late Period–Ptolemaic Period, ca. 400–300 B.C.

Probably Sammanud

Gypsum plaster; H. 16¾ in. (42.5 cm)

Purchase, Lila Acheson Wallace and Annette de la Renta Gifts, 2012 (2012.235)

Not part of a freestanding sculpture, as one might expect, this imposing lion's head was instead the prototype for a series of stone waterspouts (or "gargoyles") designed to drain the roof of a temple. It is a masterly representation of the animal, but of greater interest is that the head is cast in plaster, the last step in a manufacturing process based on an original clay model. A close study of the head reveals details of that process, such as the partially removed ridge where the piece molds were joined, the addition of the ears and neck, and the hollow back, which shows marks perhaps made by the gypsum worker's hands.

In ancient Egypt, lions were symbols of the power of kingship, and images of lions were often used to guard sacred spaces, preventing evil from passing inside. This protection was often generated through a statue of a full-size animal in front of a doorway or, occasionally, in the sculpted foreparts of a lion employed as waterspouts. An inscription on one such gargoyle underscores the lion's protective nature: "I am the lion who repels the insurgents, the great guardian who destroys all who come with bad intentions." DCP





Head of a Woman

Greek, Classical, late 4th century B.C.

Terracotta; H. 12 in. (30.5 cm)

Gift of Mary and Michael Jaharis, in honor of Thomas P. Campbell, 2013 (2013.612)

This lifesize head of a woman is a rare example of monumental terracotta sculpture from South Italy. Broken irregularly at the neck, the head is otherwise in splendid condition. It belonged originally to a statue or bust whose identity is uncertain. It might represent a votary or a female attendant, types of funerary statues common in the late Classical period. The face is an oval with a heavy chin, full lips, a straight long nose, and deeply set eyes. The wavy hair, shaped in flame-like strands, is parted at the middle and pulled back in a roll around the face. The locks at the crown of the head are incised, and there are traces of red pigment. A whitish slip was applied to the red-orange clay to indicate flesh. A round venthole on the upper back of the head allowed steam to escape during firing. The sculpture's style and quality of execution point to a Tarentine coroplastic workshop of the late fourth or early third century B.C. KK



Group of Women Seated around a Wellhead

Greek, South Italian, second half of 4th century B.C.

Terracotta; H. 8¼ in. (21 cm)

Gift of Mary Jaharis, in honor of Thomas P. Campbell, 2012 (2012.546)

Brightly painted in red, yellow, and black, the five female figurines in this remarkably well-preserved terracotta group are seated around a wellhead decorated with pierced triangles. All the figurines were made from the same mold, although their arms and feet were modeled separately and their backs were finished by hand. Four sit on the rim of the wellhead, while the fifth is seated on an adjacent chair. Each supports on her head a calyx (shallow bowl) that represents the stem of a flower, and they all wear chitons and himatia arranged in the same manner but painted in varying color schemes. The objects they hold are also varied: an unguentarium, a phiale mesomphalos (libation bowl), a pomegranate, a fan or mirror, and a bird and fruit. The group probably served as an elaborate thymiaterion, or incense burner, an important type of cult implement throughout the ancient Mediterranean world. Examples in the shape of human figures crowned by flowers have been found at many South Italian sites. Stylistically, this example can be attributed to a fourth-century B.C. Tarentine workshop, while the iconography of the group reflects a local cult, probably that of the goddesses Demeter and Kore, who were widely worshipped in southern Italy and Sicily at the time. KK



Head of a Goddess

Greek, Hellenistic, 2nd–1st century B.C.
 Calcite alabaster; H. 18¾ in. (47.5 cm)
 Bequest of Armida B. Colt, 2011 (2012.477.1)

The idealized features and crown identify this striking portrait as the image of a goddess, perhaps Aphrodite or Artemis. The pale translucent yellow hue of the calcite alabaster, now discolored from centuries of burial in the earth, would originally have contrasted with the pure white of her eyes, made from chalk, which once featured inlays for the irises and pupils. Earrings of gold or another contrasting material would have hung from her pierced ears. Other details, such as the decoration of her crown, were surely rendered with paint.

The goddess's hair, parted at the center of the forehead, is pulled back in two rolls along the sides of the head and braided at the nape of her neck, where the ends rest against her skin just above the upper edge of her garment. The dramatic turn of her head, the unfinished top above the crown, and the fact that the artist paid less attention to the back indicate that the statue was a dynamic, full-figure portrait meant to be viewed frontally from below. Originally it may have been set on a pedestal in a niche. SH



Head of a Youthful Ruler

Greek, Hellenistic, 3rd–2nd century B.C.
 Marble; H. 13¾ in. (35.2 cm)
 Gift of Renée E. and Robert A. Belfer, 2012 (2012.479.10)

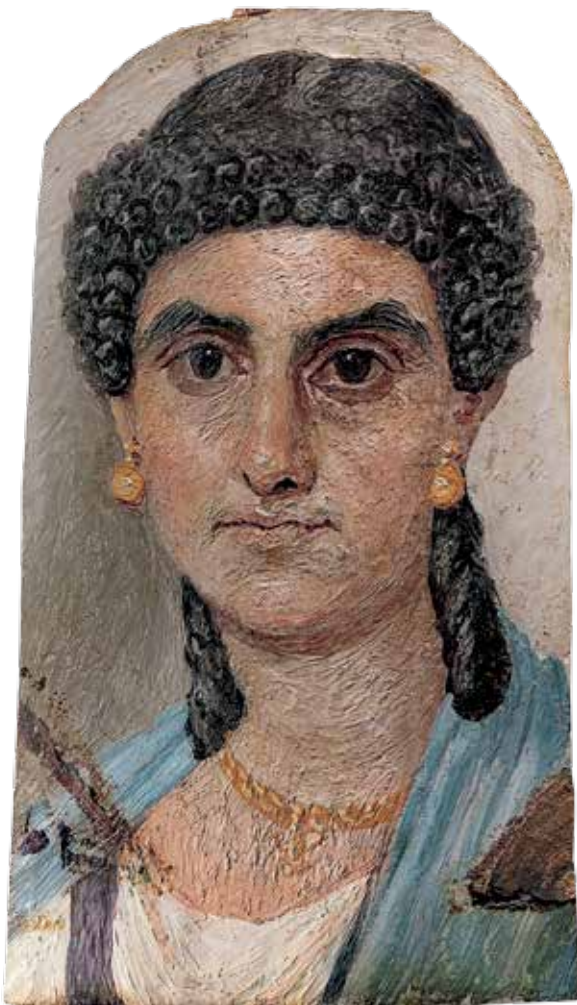
The head's two attributes—the diadem and the horns (now broken at the base)—help determine the identity of this young man. The marble horns, carved separately, were inserted above the forehead and fastened with stucco. They were most likely bull's horns, which appear in representations of the god Dionysos Tauros and are also attested in some portraits of early Hellenistic rulers. When they appear in portrait sculpture, the horns denote a strong association with Dionysos, whose most common animal manifestation was the bull. The first Greek ruler to be depicted sporting bull's horns was the Antigonid king Demetrios Poliorketes (reigned 306–283 B.C.), who was styled “the new Dionysos.” The diadem worn by the figure, moreover, was an attribute restricted to Greek royalty. One may therefore conclude that the head represents a divinized Hellenistic ruler, but the man's youthful features are so idealized that we may never know his exact identity.

The head's delicately carved features and gentle expression are in the best Praxitelean tradition, and the surface of the marble is remarkably fresh. Portions of the hair above both ears and toward the horns show clear signs of reworking, which might suggest that the horns were added at a later date in antiquity. The bottom edge of the neck was worked so that the head could be inserted into a statue. CAP

Pillar with Neo-Attic Reliefs

Roman, Augustan Period, late 1st century B.C.–early 1st century A.D.
Marble; H. 39 $\frac{5}{8}$ in. (100.6 cm)
Marguerite and Frank A. Cosgrove Jr. Fund, 2013 (2013.911)

All four sides of this elegant marble pillar are carved with reliefs in the Neo-Attic style. The themes are drawn from the world of Dionysos. Both short sides are decorated with an upright thyrsos, the god's characteristic staff. A flowing acanthus plant carved in low relief fills one of the long sides, while on the other, in higher relief, two female figures dressed in billowing garments surmount a Silenus herm. Their attributes identify them as the Horae, the personifications of the seasons. Summer appears at the top, holding a garland in one hand and a sheaf of wheat in the other. Below her, Autumn carries pomegranates and bunches of grapes on the fold of her mantle. The rocky terrain at the broken top edge of the pillar is all that remains of a third season. Augustan relief pillars are usually decorated with elaborate trailing vegetal motifs. Seldom are they also embellished with human figures like those seen here, inspired by Classical and Hellenistic Greek prototypes. CAP



Panel Painting of a Woman in a Blue Mantle

Egyptian, Roman Period, reign of Nero, A.D. 54–68
Encaustic on wood; 15 × 8 $\frac{1}{4}$ in. (38 × 22.3 cm)
Director's Fund, 2013 (2013.438)

Revealed frankly in direct white light, this young woman has tiny, elaborate curls and wears a gay light-blue mantle that strikes a somewhat discordant note with her somber eyes and large, strong face. She also wears ball earrings and, around her neck, a double-wound chain from which hangs a small gold figure. The texture of the encaustic medium, worked with brushes and tools, reveals the artist's careful shaping of the curves and dimensionality of the face.

The panel portraits of Egypt are among the few preserved examples of the ancient Greek style of painting on panel and canvas. They depict the notables of provincial Greco-Egyptian society, who aspired to the fashions of Egypt's new rulers in Rome. A date for this portrait in the mid-first century A.D. is indicated by the sitter's hairstyle, which was modeled on that of Emperor Nero's mother, Agrippina. At the same time, certain age-old Egyptian customs were observed; the delicate, thin panel portraits, for example, were attached over the faces of wrapped mummies and retain the curvature of those forms. Remarkable for its high quality and fine state of preservation, this work belongs to the first generation of panel portraits, which emerged as an Egyptian funerary style before the mid-first century A.D. and continued for some two hundred years. MH



Vessel with Bearded Masks

Roman, Imperial, ca. late 1st century B.C.–early 2nd century A.D.

Egyptian porphyry; H. 10 in. (25.5 cm)

Purchase, Acquisitions Fund, The Jaharis Family Foundation Inc. Gift, Philippe de Montebello Fund, Philodoroi and Renée E. and Robert A. Belfer Gifts, The Bothmer Purchase Fund, and Mr. and Mrs. John A. Moran, Nicholas S. Zoullas, Patricia and Marietta Fried, Jeannette and Jonathan Rosen, Aso O. Tavitian, Leon Levy Foundation and Barbara and Donald Tober Gifts, 2014 (2014.215)

This is one of the most elegant and best-preserved porphyry vessels to have survived from Classical antiquity. Of the utmost rarity, the vessel is in remarkably fresh condition and retains its original polish as well as traces of burial deposits. Porphyry was highly regarded as a royal stone because its color was associated with the regal and, in Roman times, imperial use of purple to symbolize rank and authority. Although several sources of porphyry were available to the Romans, they greatly preferred the variety found in the Eastern Desert of Egypt, at Mons Porphyrites. Indeed, under Roman rule porphyry quarries were an imperial monopoly, and the extraction and transport of this hardest of stones were extremely difficult and costly.

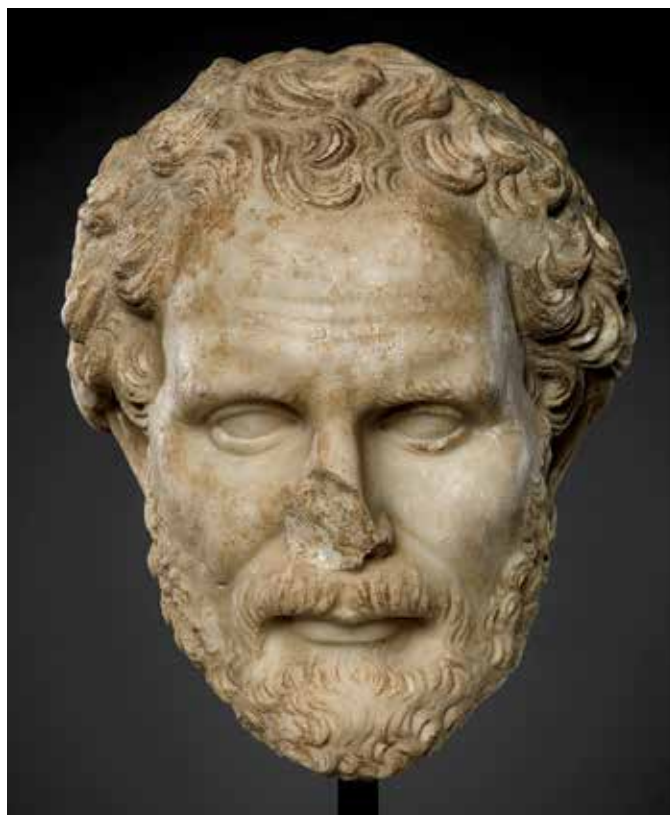
Shaped like a situla without upright handles and furnished with three curved feet, the vessel derives from Hellenistic Greek prototypes that were made primarily in bronze but also in marble. Below each horizontal, ear-shaped handle is a Silenus mask shown wearing a wreath of leaves and berries and a fillet across the forehead. The overall fineness and sharpness of the carving as well as the attention paid to detail lend the vessel a timeless quality that defies precise dating. It may have originated in an Alexandrian workshop of the late first century B.C., but equally the vessel could have been made in Rome by an immigrant craftsman in the first or even early second century A.D., as suggested by comparable decorative details found on other vessels made of silver, semiprecious stone, or glass. CAP

Gravestone with Bust of a Young Man

Palmyra (present-day Syria), ca. A.D. 125–50
Limestone; $25\frac{1}{2} \times 20\frac{1}{8} \times 12$ in. (64.8 × 51.1 × 30.5 cm)
Bequest of Armida B. Colt, 2011 (2012.454)

This finely carved relief is a type of funerary monument characteristic of the prosperous caravan city of Palmyra during the first three centuries A.D. It depicts a youthful, beardless man dressed in a Greek garment known as a himation and holding a small object, probably a scroll, in his left hand. His expression is serene, although the intensity of his gaze is emphasized by the large size of his eyes and the incised pupils. The man's hair is depicted as rows of uniform, stylized snail curls that cover his head like a cap. The sides and top of the head are rendered in detail, giving a three-dimensional aspect to the relief. He stands in front of a draped cloth affixed by rosettes to a pair of curving leafy branches. An inscription in Palmyrene Aramaic, visible to the right of his head, reads: "Nase, son of Bolaha Hasasa, alas." Traces of red pigment are visible in the letters and on the two rosettes.

Reliefs with a representation of the deceased and a short identifying inscription were used to seal burial niches in elaborately decorated communal tombs at Palmyra; those with a half-length or bust format became prevalent sometime after A.D. 65. Stylistically, the relief belongs to an early group of Palmyrene male funerary portraits dating to about A.D. 50–150, evidenced by the treatment of the coiffure and the figure's beardlessness as well as by the carving of the pupils as two concentric circles. In fact, the date can be narrowed further to late in this period (ca. A.D. 125–50) on the basis of the sensitively modeled carving of the face and the use of patternlike semicircular shapes to depict the folds of the himation. SBC



Head of Demosthenes

Roman, Imperial, 2nd century A.D. (copy of an early 3rd-century B.C. bronze portrait statue)
Marble; H. 11 in. (27.9 cm)
Gift of Renée E. and Robert A. Belfer, 2012 (2012.479.9)

Demosthenes, one of the most famous orators and statesmen of Classical Greece, is portrayed here with an oval face, a high forehead with pronounced furrows, deeply set eyes with crow's-feet, and bushy, knitted eyebrows. His ears are prominent, and the thin-lipped mouth is closed with the lower lip drawn in. His hair is styled in thick, short curls that recede at the front, and he wears a close-cropped beard and mustache. The portrait is one of more than fifty surviving Roman copies that all appear to reflect a single Greek original: a posthumous bronze statue by the sculptor Polyektos that was erected in the Agora of Athens in 280–279 B.C. One of the most influential creations of Hellenistic portraiture, the statue became a powerful political and cultural symbol of anti-Macedonian and anti-monarchical sentiment. Very few of the existing Roman copies are of the same high quality as this one, which masterfully captures the orator's characteristically introspective yet determined expression. KK



Greek and Roman Glass from the Renée E. and Robert A. Belfer Collection

Clockwise from top left: **Oinochoe**: Greek, mid-4th–early 3rd century B.C. H. 7¾ in. (19.6 cm). **Pair of Drinking Cups**: Roman, 1st century A.D. H. 4½ in. (10.3 cm), 4 in. (10.2 cm). **Amphora (Two-Handled Bottle)**: Roman, Early Imperial (Julio-Claudian), first half of 1st century A.D. H. 12½ in. (30.8 cm). **Head Flask**: Roman, 4th century A.D. H. 7¼ in. (18.4 cm). **Ribbed Bowl**: Roman, Early Imperial, early 1st century A.D. Diam. 8⅞ in. (22.4 cm), H. 2½ in. (6.7 cm). **Dropper Flask**: Roman, Late Imperial, 3rd century A.D. H. 4⅞ in. (10.5 cm). **Flask in the Shape of a Mouse**: Roman, Late Imperial, 3rd century A.D. Diam. 1⅞ in. (2.7 cm). **Serving Dish**: Roman, 1st century A.D. L. 12¾ in. (32.3 cm)
Gift of Renée E. and Robert A. Belfer, 2012 (2012.479.1–8)

In December 2012, Renée E. and Robert A. Belfer presented the Museum with a gift of nine superb and highly prized pieces of ancient glass. Ranging in date from the fourth century B.C. to the fourth century A.D., the group collectively represents the four main techniques developed in antiquity for making glass vessels: core forming, casting, free blowing, and mold blowing.

Among the vessels in the Belfer gift is an oinochoe (one-handed jug) that is one of the largest core-formed vessels known. In addition to its exceptional size, the oinochoe is set apart from other glass examples by its unusual decorative features, which include the circular blobs on the shoulder, the festoon pattern of trails on the body, and the delicate appliqué stamped with a Medusa head at the base of the handle. Justly regarded as a tour de force of ancient glasswork, the oinochoe was no doubt a special commission for someone who could afford the best and the biggest in luxury wares. Cast-glass dishes or trays like the one in the Belfer gift may have been made in imitation of rock crystal, marble, and alabaster tablewares. Similar examples also exist in silver plate, perhaps a more appropriate medium for such vessels, given their typically rectilinear shape and sharp edges. Shallow rectangular trays in various shades of deeply colored green and blue glass are relatively common, but examples in

colorless glass, like this one, are extremely rare. Similarly, pairs of silver drinking cups from the Hellenistic and early Roman periods are not uncommon, but glass examples have rarely survived. What is remarkable about the pair here is how the glassworker fashioned two free-blown cups that match so precisely. Their elegant shape is enhanced by their vibrant blue color and the use of applied blobs of glass in contrasting colors. This type of decoration, in which chips of differently colored glass were applied to the vessel and then marvered into the surface, was used for a relatively short time during the mid-first century A.D. Their production may be attributed to workshops in northern Italy. The head flask is arguably the best-preserved example of a small number of such vessels that were blown either in the same or very similar molds. The head is that of a youth, with the large almond-shaped eyes and neat flowing locks typical of Late Roman portraiture. The distinctive handle and coil base as well as the cobalt blue color allow the flask to be attributed to a specific workshop that also produced free-blown and dip-molded pitchers with these same attributes. The workshop was probably located in Syria or northern Palestine, but its wares were exported widely. The appeal of such vessels is obvious, for these brightly colored and elegant flasks would have graced any dining table. CSL



Standing Buddha

Pakistan (ancient region of Gandhara), possibly from Takht-i-bahi monastery, 3rd century A.D. Schist; H. 36½ in. (92.7 cm)

Purchase, Denise and Andrew Saul Gift, in honor of Maxwell K. Hearn, 2014 (2014.188)

The beautifully carved face, naturalistic hair, well-proportioned body, and dramatically cascading drapery folds of this Buddha image indicate that it was the work of a master sculptor active in the central Gandharan region of modern-day Pakistan. The quality of the dense schist and the finely finished surface are additional indications that the figure was produced for an elite patron; it closely relates to the sculpture of the important monastic center of Takht-i-bahi. The Buddha's frontal disposition and slightly downcast eyes suggest that it stood in a raised niche as the focal point for veneration. The figure is further elevated on

a rectangular base, where a miniature seated Buddha is flanked by devotees. His right hand would have been raised in the *abhaya mudra*, a gesture of approachability typical of early Gandharan representations.

The Buddhist communities of Gandhara accumulated great wealth owing to their location along the Silk Road, the trade route through the high passes that connected South Asia to the Roman Empire and China. It was along this path that the taste for this figure's Greco-Roman garments and naturalistic manner of representation would have been introduced. Some of these classical traits survived for centuries, but this figure's naturalism had a short life span. By the late third century A.D., Gandharan Buddhist icons became more abstract and idealized, and the scale of such representations took on monumental proportions. KB

Lakshmi, Goddess of Prosperity

India (Himachal Pradesh), late 7th–early 8th century

Brass; 10¾ × 8 × 4¼ in. (27.3 × 20.3 × 10.8 cm)

Purchase, Brooke Russell Astor Bequest, Robert and Bobbie Falk Philanthropic Fund Gift, Seymour Fund, Josephine Lois Berger-Nadler Endowment Fund, Elizabeth M. Riley Bequest, in memory of Jean Mailey, funds from various donors; and David E. Stutzman and John D. Lamb, Shelby White, and Jeff Soref Gifts, 2014 (2014.60)

This brass icon of the Hindu goddess Lakshmi is one of a small corpus of early medieval metal images from the western hills of North India. Stone versions associated with Kashmir and the Gandharan regions farther west provide iconographic antecedents, while metal icons preserved in the upper reaches of the Chamba Valley, most notably at Brahmur, offer specific and more immediate stylistic sources. Lakshmi personifies abundance in all its forms. Among the earliest goddesses in India to assume an independent status in the ranks of the gods, she is seen here seated with both legs pendant, holding a fruit (*jambhira*, or citron) and an empty vessel, the latter a memory of the cornucopia seen in earlier depictions from the northwest. Beneath her low throne with curvilinear legs is a seated lion, her *vahana* (vehicle). This configuration is widely accepted as an adoption from



representations of the West Asian lunar goddess, Nana. Stylistically, she belongs to a tradition of metal casting that evolved in the upper valleys of Himachal Pradesh, where elements of long-abandoned metropolitan styles from the northwest were preserved and blended with newer innovations from Gupta North India, creating a hybrid style unique to this region. Bronzes signed by the Chamba Valley artist Gugga, cast between 680 and 700, display ear ornaments nearly identical to those of this Lakshmi, providing a dating reference. JG



Wall Painting

Mexico (Teotihuacan), 650–750

Lime plaster and paint; 25¼ × 30¾ in. (65.4 × 78.1 cm)

Gift of John and Marisol Stokes, 2012 (2012.517.1)

Teotihuacan, a powerful city-state that flourished in central Mexico for more than five hundred years in the first millennium A.D., is known for its monumental temples and elaborate apartment compounds, many of which were richly embellished with mural painting. This portion of a mural, probably part of a lower border from an interior courtyard, depicts a deity associated with water and fertility. At the center of the composition, a scroll filled with flowers emerges from the deity's mouth, perhaps in reference to qualities of sound emanating from it but also to fertility and renewal. Clawlike hands below the mouth are ornamented with

cuffs of greenstone beads and feathers, both rare, precious materials imported from distant lands. The beads and feathers are repeated below the scroll, in what may represent the deity's skirt, and in the arched form above, representing the deity's headdress. These materials testify not only to the wealth of this city and its merchants but also to the symbolic importance of green, a color closely associated with agricultural fertility, from water to maize plants. The juxtaposition of symbols of bounty with the potential violence implied by the claws speaks to the divinity's powers both to provide and destroy. JP



Footed Goblet

Iran, 7th–8th century
Glass, cast or blown and facet-cut; H. 7 $\frac{7}{8}$ in.
(18.1 cm)
Gift of Renée E. and Robert A. Belfer, 2012
(2012.521)

This goblet in dark blue-green glass is a rare specimen made in Iran in the first centuries after the Arab conquest, although following a long-established Sasanian technique. It has thick, slightly oblique sides, a solid stem also with oblique sides, and a decorative ring just above the solid foot. The facet-cut decoration, consisting of five rows of shallow ovals scooped away at close intervals in a honeycomb pattern, was realized after the object had cooled.

In facet-cut vessels from the Sasanian period (224–651), colorless glass was employed, and one shape, the shallow bowl, predominated. Beginning in the Islamic period, Iranian glassmakers allowed themselves to be more inventive, and a variety of colored glass, both opaque and transparent, was used, along with a wider variety of shapes, including bottles, jugs, deeper bowls, and vases. The rarity of this shape and the exceptionally well-preserved glass make this goblet a valuable addition to the Metropolitan's collection of early Islamic glass, one that highlights both the continuity of techniques from pre-Islamic to Islamic Iran and the innovations that took place in the Islamic period. MR

Relief with a Bird

Italian (vicinity of Salerno, Campania),
10th–11th century
Marble; 24 $\frac{1}{2}$ × 17 $\frac{1}{4}$ × 1 $\frac{1}{8}$ in. (62.5 × 43.8 × 3.5 cm)
Purchase, Tianaderrah Foundation and Austin B. Chinn Gifts; Larry and Ann Burns Gift, in honor of Austin B. Chinn; Audrey and Martin Gruss Foundation, Anna-Maria and Stephen Kellen Foundation, David H. Koch, Harry and Linda Macklowe, and Charlotte C. Weber Gifts, 2013
(2013.268)

Depictions of birds within vine-scroll settings are common to most Mediterranean cultures of the early Middle Ages. This relief fragment is in the form of a plump cock with a griffinlike head. The imaginary bird, with its erect spiky tail, sits on a leafy branch above a fluted amphora. Another, smaller bird is perched above it on the right. The original function of such reliefs remains a mystery. They may have been used in a variety of settings, both ecclesiastical and secular, and there is evidence that this panel served multiple purposes over time. The unusual keyhole shape and the incised pilaster with an Ionic capital on the reverse, for example, might indicate that it was later used as a Baroque floor element.

Images of fantastic birds on Sasanian stucco reliefs of the sixth century were influential in the West, especially in Campania, by the tenth century, as seen in reliefs in the former cathedral of San Renato in Sorrento. The present example is directly linked to a related relief in the collection of Dumbarton Oaks, Washington, D.C., and both are believed to have been set into the masonry of a church in Salerno until the 1920s. CTL



Vishnu Riding on Garuda

Nepal, 1004

Gilt-copper repoussé; 16½ × 11½ × 3⅞ in. (41.9 × 29.5 × 8.6 cm)

Inscribed and dated, in Sanskrit: *in the year 1004 . . . in the Jichchodgesu district of the Nepal mandala, the devout Sri Lipa gave (this) covering [kosha] to Garudadhvaja*

Purchase, Lila Acheson Wallace, Jeffrey B. Soref and Natalie Soref Gifts, 2012 (2012.463)

This rare and masterful example of Nepalese repoussé depicts Vishnu in flight astride his half-avian, half-human mount, Garuda. In the god's two raised hands he displays a flaming discus (*cakra*) and a club (*gada*); he holds a conch in one lowered hand and gestures with the other. Flanking him, atop Garuda's wings, are the diminutive figures of his wives—Lakshmi, goddess of fortune, and Bhudevi, the earth goddess—with their hands raised in reverence. Surrounding the ensemble, Garuda's tail feathers serve as a magnificent backdrop resembling the plumage of a peacock, associated with Vishnu's most popular avatar, Krishna.

The iconography reflects archaic conventions of sixth-century Gupta-period renderings of this subject preserved in Nepal. Vishnu was the tutelary deity of the Gupta royal household, and the Garuda their dynastic symbol. Vishnu's association with royalty was shared by the Licchavi monarchs in Nepal (ca. 450–750). The inscription here refers to Vishnu-Garuda not as Garudasana ("Vishnu seated on Garuda") but as Garudadhvaja, or "One Whose Banner is Garuda," the Gupta clan symbol, strengthening its Gupta associations. This relief, which served as a protective cover (*kosha*) for a stone version, is among the oldest extant examples known. As an exemplar of the cold-hammering repoussé technique, it stands as a testament to the extreme sophistication and skill of early Nepalese metalworkers. JG



Plate with Chrysanthemums

China, Jin dynasty (1115–1234), 12th century

Porcelain with incised decoration under an ivory glaze (Ding ware), with copper rim; Diam. 10⅞ in. (26.4 cm)

Gift of Anna-Maria and Stephen Kellen Foundation, in honor of Ludmilla and Hans Arnhold, 2013 (2013.569)

The kilns that produced Ding ware, centered in Hebei Province, were among the most active in North China from the tenth to the fourteenth century, making pieces for the court, Buddhist monasteries, and wealthy individuals. Fired at a temperature of between 1,280 and 1,350 degrees Celsius and made from a fine white clay with a high degree of secondary kaolin, Ding ware is among the world's earliest porcelain. Here a copper band covers the rim, which was left unglazed during the firing so that this extremely thin piece could be placed upside down in the kiln to inhibit sagging.

Two stylized chrysanthemums centered in a scroll of tendrils and leaves are incised in the center of this plate, and additional leaflike motifs fill the rim. The size of the plate, which is comparatively large for Ding ware, dates it to the twelfth century, when North China was under the control of the foreign Jurchen Jin dynasty. The use of incised rather than molded decoration makes this plate an important piece for the study of this ceramic tradition. By the twelfth century, such hand-drawn decoration had generally been superseded by the use of molds to accommodate the growing demand for these elegant and imaginative ceramics. DPL



Plaque with the Calling of Saints Peter and Andrew

British, ca. 1160–80

Champlevé enamel on gilded copper;

3½ × 5 × ¼ in. (8.7 × 12.5 × 0.3 cm)

The Cloisters Collection, 2013 (2013.508)

This rare and highly important plaque epitomizes a key moment in the history of medieval art, when goldsmiths, who had traditionally used enamels only as a substitute for colored gems, realized the full potential of the medium in the elaboration of narrative art. The theatrical nature of the Calling of Saints Peter and Andrew—in which Jesus, standing at the edge of the Sea of Galilee, calls on the brothers to be “fishers of men”—comes to life through the use of rich color, sure engraving, dramatic gestures, and intense gazes. Compelling details include Peter gathering up his robe to keep it dry as he steps from the boat and Andrew pushing with an oar against the waves.

The acquisition of this Romanesque enamel significantly enriches The Cloisters Treasury, adding to the Limoges and Mosan



masterpieces already in the collection a rare example attributed to England. It was part of a larger ensemble focused on the lives of Saints Peter and Paul, but the enamel's original context and the circumstances that allowed it and seven other plaques to be

preserved are unknown. The plaque further complements the few examples of English goldsmiths' work in the collection, notably a sister plaque of the Epistles of Saint Paul (17.190.445) and the niello reliquary of Thomas Becket (17.190.520). BDB



Buddha Sakyamuni

Central Tibet, 12th century

Brass with color pigments; H. 15½ in. (39.4 cm), W. 10½ in. (26.5 cm), D. 8⅝ in. (21.9 cm)

Purchase, Lila Acheson Wallace, Oscar L. Tang, Anthony W. and Lulu C. Wang and Annette de la Renta Gifts, 2012 (2012.458)

This sublime and exceedingly rare early medieval depiction of the historical Buddha shows him seated in meditation posture with his right hand lowered and gesturing to the earth, calling upon it to bear witness to his resistance of the temptations of Mara, immediately prior to his moment of enlightenment. He displays a number of the auspicious marks of Buddhahood (*lakshanas*): the extended earlobes, which serve to remind the viewer of the Buddha's former princely status; the three rings on the neck; the forehead mark (*urna*, a curl of hair according to texts); and the highly pronounced skull protuberance (*ushnisha*). The presence of a flame-like projection surmounting the *ushnisha* is a significant feature, for although it has a textual foundation, it is rarely represented in either Tibetan or Indian Buddhist art.

The subtle hint of a smile and the downcast expression masterfully capture the inner calm of Buddhahood and awakened bliss. The figure has a refined and smooth surface, with traces of gilding on the face and neck. The robes are skillfully articulated as elegant lines that follow the body contours, while the delicately rendered fingers and toes add a poignantly human dimension to this otherwise rather abstracted and ethereal Buddha image. JG



Saints Procopius and Adalbert

Bohemian (Prague), 1340–50

Tempera and gold leaf on panel; $8\frac{1}{4} \times 6\frac{1}{2} \times \frac{1}{8}$ in. (20.8 × 16.2 × 1.5 cm)

The Cloisters Collection, 2013 (2013.272)



Bifolium with Christ in Majesty in an Initial A, from an Antiphony

Bohemian (Prague), ca. 1405

Tempera, ink, and gold on parchment; $22\frac{3}{8} \times 15\frac{1}{8}$ in. (56.7 × 40.2 cm)

The Cloisters Collection and The Rendl Fund, 2013 (2013.38)

For more than seven decades, during the reigns of Charles IV (1347–78) and his son Wenceslas IV (1378–1419), medieval Prague shone as one of Europe's great artistic capitals. Yet, until 2013, the Metropolitan did not own a single Bohemian painting from this vibrant period. These two works now fill that notable gap in the collection.

The panel presents two heroic saints of Bohemia: Procopius, the Slavic abbot (at left), and Adalbert, the first bishop of Prague (at right). It was originally paired with a second panel likely representing “good king Wenceslas” and Saint Vitus, patron of Prague cathedral. The work's small size indicates that it was intended for private prayer, and its subject matter and preciousness suggest that its patron was from the highest court or church circles. Certain hallmarks of

Prague painting, which drew on both Italian and French precedents, are evident, such as the subtle modulation of the faces, the delicate punched halos, the vibrant palette with whispers of white highlights, and the tall, thin figures with small heads and remarkably long fingers.

The bifolium, which was the opening page from an illuminated choir book, combines heavenly grandeur and earthly whimsy in a manner typical of painting from the time of Wenceslas IV. The Christ Enthroned, with his brilliantly colored robes and angelic attendants, is made majestic by his grand gesture, but hints of the natural world appear in the margins, including a green lizard, a small black bear relaxing improbably on a leafy vine, and a hunter armed with bow and arrow. BDB



Wang Meng

Chinese, ca. 1308–1385

Simple Retreat

Ca. 1370

Hanging scroll; ink and color on paper,

53¾ × 17⅞ in. (136.5 × 44.8 cm)

Gift of the Oscar L. Tang Family, 2012 (2012.526.2)

In the chaotic final years of the Yuan dynasty (1271–1368), the scholar-artist Wang Meng made paintings that vividly captured both the tumult of the moment and the possibility of escaping it through reclusion. *Simple Retreat*, painted just after the fall of the Yuan, is one of Wang's most powerful renditions of this theme. At the center of a maelstrom of twisting mountain forms, towering pines, and textured cliff faces sits a humble, thatched-roof dwelling: an island in the sea of trouble that lies beyond. Wang created a sense of visual turbulence by filling nearly the entire picture surface with form, leaving only a small slice of sky at the top of the scroll unpainted. In addition, he textured his rock forms with quavering lines that impart a pulsating quality to the mountains. There could be no greater contrast than between this inhospitable, vertiginous landscape and the scholar's retreat at the bottom, which is ordered, safe, and clean. In his inscription at the top of the painting, Wang Meng dedicated this work to a friend, a powerful statement of shared values in challenging times. JS-D



The Spiritual Master Padmasambhava

Western Tibet or Ladakh, 14th century

Copper alloy with copper and silver inlay; 23 $\frac{3}{4}$ × 18 $\frac{3}{4}$ × 13 in. (60.3 × 47.6 × 33 cm)

Inscribed, in Tibetan: *This statue of Padmasambhava . . . was made for Kunga, Ruler and Lord of Men*

Purchase, Lila Acheson Wallace, The Vincent Astor Foundation, Eliot C. Nolen, T. Rowe Price Services, Inc. and Sir Joseph Hotung Gifts; Seymour and The Miriam and Ira D. Wallach Foundation Funds, 2012 (2012.459)

This portrait of the Indian mystic Guru Padmasambhava (literally, “lotus born”) is one of the earliest known effigies of the Buddhist saint, who is believed to have gone to Tibet in the late eighth century at the invitation of King Trisong Detsen. There, he became the leading propagator of Tantric Buddhism and helped found the Nyingma order, the oldest of the four major schools of Tibetan Buddhism. He became widely revered and is popularly known as Guru Rinpoche. Characteristically, he holds a *vajra* (thunderbolt

scepter), evoking the clarity of pure Buddhist thought, and a skull cup (*kapala*), symbolizing detachment. Missing from this work is the *khatvanga* staff that originally rested across the upper left arm, where a fixture is present.

The guru sits in cross-legged meditation, revealing rarely seen sandals of a type that may have originated in Central Asia or China. With his slightly tilted head and open expression, he seems accessible, attentive, and spiritually alive. Copper- and silver-inlay detailing imbue his expression with heightened sensitivity, while his richly decorated robes, distinctive cloth cap, and distended earlobes distinguish him as a spiritual ruler. Adding further to the sculpture’s importance is the dedicatory inscription from a royal patron named Kunga Gyalpo, an otherwise unknown ruler, likely a queen, from Western Tibet. JG



Four Icons from a Pair of Doors

Byzantine (Crete?), early 15th century
Tempera and gold on wood

- A. Saint John and Prochoros on Patmos,
10 × 7 $\frac{3}{8}$ × $\frac{3}{8}$ in. (25.5 × 18.8 × 0.9 cm)
- B. Baptism, 10 $\frac{3}{8}$ × 7 $\frac{3}{8}$ × $\frac{3}{8}$ in. (26.2 × 18.7 × 0.9 cm)
- C. Anastasis, 10 $\frac{3}{8}$ × 7 $\frac{3}{8}$ × $\frac{3}{8}$ in. (26.2 × 18.4 × 0.9 cm)
- D. Saint Nicholas, 10 $\frac{3}{8}$ × 7 $\frac{3}{8}$ × $\frac{3}{8}$ in.
(27.4 × 18.8 × 0.8 cm)

Purchase, Mary and Michael Jaharis Gift, 2013
(2013.980a–d)

These icons represent the peak of a final flourishing of Byzantine art in the last centuries of the empire. Painted about 1400 in the style of the capital, Constantinople, they survive from a larger icon, possibly a polyptych, that was meant to be venerated by Orthodox Christians. A divinely inspired John the Theologian sits in his cave on the island of Patmos dictating his gospel to his scribe, Prochoros. Delicately attenuated figures depict Christ being baptized by John the Forerunner (the Baptist) in the river Jordan while, from the heavens, the hand of God and the dove of the Holy Spirit make explicit the recognition of Christ as the son of God. The Anastasis—the Easter image of Orthodox Christianity—displays a radiant Christ standing on the doors of Hell as he raises Adam and Eve from their graves; below appear his closed and then empty tomb. An enthroned Saint Nicholas, the fourth-century bishop of Myra, appears in liturgical robes with cascading folds that reflect the artist's awareness of contemporary Italian art. This could be evidence that the works were painted on Crete, then a wealthy Venetian-controlled island, by an artist trained in Constantinople. Four other icons from the original work survive in major collections in Europe. HCE



Painted by the Master of the Barbo Missal

Italian, active mid-1400s

Written by Moses Maimonides

1135–1204

Mishneh Torah

North Italian, ca. 1457

Tempera and gold leaf on parchment with leather binding; binding, 9½ × 8¼ × 3¼ in. (24 × 20.8 × 8.2 cm)

Jointly owned by The Israel Museum, Jerusalem, and The Metropolitan Museum of Art, New York, 2013;

Purchased for the Israel Museum through the generosity of an anonymous donor; René and Susanne Braginsky, Zurich; Renée and Lester Crown, Chicago; Schusterman Foundation, Israel; and Judy and Michael Steinhardt, New York. Purchased for The Metropolitan Museum of Art with Director's Funds and Judy and Michael Steinhardt Gift (2013.495)

Lavish illuminations, not usually associated with serious discussion of Jewish law, distinguish this exceptionally fine copy of the Mishneh Torah, the most renowned work of the celebrated medieval philosopher Moses Maimonides. This remarkable text is a systematic, comprehensive, and accessible anthology still consulted by rabbis and scholars today. Vignettes illustrating various aspects of the law preface the different sections of the manuscript. Lacking any iconographic precedent, the painter looked instead to the world around him. Men and women in typical fifteenth-century attire appear within a lush, flower-strewn landscape set against an ornately patterned cerulean sky. Just as the text addresses legal matters both sublime and mundane, so, too, do the illustrations. One page, for example, vividly presents animal sacrifice before the Temple of Jerusalem, while another shows horse trading and a third a burglary in progress.

The artist responsible for these paintings worked in the highest circles of patronage in Italy, decorating Bibles and liturgical books for dukes and cardinals known for their discerning taste. With its burnished gold letters and inventive narrative scenes, this manuscript—the only known example of his work for a non-Christian patron—attests to the refined aesthetic sensibilities of the elite members of Italy's Jewish community. BDB/M. HOLCOMB





Workshop of Michel Erhart

German, Ulm, active 1464–1522

Christ Child with an Apple

German (Ulm), ca. 1470–80

Willow with original paint and traces of gold; 15 × 7½ × 4¾ in.

(38 × 19.1 × 12.1 cm)

The Cloisters Collection, 2012 (2012.449)

This engaging figure of a curly-haired Christ Child stands with his arms open in welcome as he holds in his right hand a red apple, a reference to the Fall of Man and Christ's redemption. In the late Middle Ages, images like this one were often the focus of altar decorations at Christmas, and documents reveal that nuns were often given such sculptures by their families upon taking monastic vows, part of an important late medieval devotional phenomenon that sought to encourage empathetic responses from the worshipper. This figure, carved from a single piece of willow, was conceived as an independent work rather than as part of an altarpiece. The nude child has a markedly rounded belly and soft baby flesh, indicated by folds at the thighs, arms, and neck and by the dimples in the buttocks. His hair, originally gilded, is deeply carved in ringlets; a fine brush was used to indicate additional curly hairs at the hairline above the forehead. The painted surface is extraordinarily well preserved; only the green turf on which the figure stands has been largely repainted. The sculpture can be closely related to works produced in the workshop of Michel Erhart, the most important sculptor in the Swabian city of Ulm in the late fifteenth century. PB

Allegorical Tapestry with Sages of the Past

German (Middle Rhineland), ca. 1480–1500

Wool warp; wool and metallic weft yarns, pigment, and embroidery; 8 ft. 7½ in. × 79½ in. (262 × 202 cm)

The Cloisters Collection, 2014 (2014.66a, b)

Highly unusual in terms of its large size and singular subject matter, this section of a wall hanging (*Rücklacken*) comprises a series of paired figures who face one another as though in conversation. Each is identified by a *titulus* above and is surrounded by a banderole bearing rhymed aphorisms. The figures may have numbered twelve or more in the original hanging, including ancient philosophers, Old Testament prophets and kings, Church Fathers, sainted theologians, and even the thirteenth-century German poet Freidank. Collectively, they constituted a pantheon of learned men across the ages whose maxims were also a compendium of late medieval moral and spiritual thought. Represented here are Saints Thomas, Bernard, and Augustine as well as Job, Cato, and Seneca. Surprisingly, the inscribed quotations are not necessarily attributable to the person with whom they are associated. Seneca's words, for example, are taken from an extended lyric poem by Freidank. Almost all the quotes can be found in a group of some thirty German manuscripts, dating to about 1470, that served as compendia of epigrams of the wise authorities or sages of the past. In addition to the unique subject matter, the hanging is notable for the richness and density of its design and for the fine quality of its weaving. TBH





Mahakala, Protector of the Tent

Central Tibet, Sakya order, ca. 1500

Mineral and organic pigment on cotton; image,
64 × 53 in. (162.6 × 134.6 cm)

Gift of Zimmerman Family Collection, 2012
(2012.444.4)

Mahakala, whose name in Sanskrit means the “Great Black One,” is the protector of the great Buddhist university of Nalanda and, by extension, of all Buddhist teachings (dharma). As the fierce emanation of the bodhisattva Avalokiteshvara, Mahakala is the most popular guardian in the Tibetan Buddhist pantheon, a terrifying manifestation of compassion who intervenes on behalf of devotees and sweeps away defilements. Here he emerges from a flaming mandorla, baring his fangs and trampling a corpse. His garland of freshly severed heads makes reference to the cutting away of one’s ego; his flaying knife and blood-filled skull cup signify the defeat of impediments to enlightenment. He wears a profusion of gold and bone ornaments and is surrounded by terrible companions, including the guardians of the Buddhist law who flank him. Additional figures dance and make offerings below.

This imposing, large-scale *tangka* (painting on cloth) is related to wall paintings in the fifteenth-century Kumbum (a temple in the form of a three-dimensional mandala) at Gyantse monastery, which are attributed to Newari artists from Nepal. Above the main figure, the presence of great tantric practitioners (Mahasiddhas) and Sakyapa teachers indicates the painting was commissioned by a member of the Sakya order to protect a temple or monastery. KB



Vittore Carpaccio

Italian, Venice 1460/66?–1525/26 Venice

Standing Female Figure

Ca. 1502–4

Pen and brown ink, brush and gray-brown wash, over charcoal; outlines pricked for transfer; on two glued sheets of paper with overlapping joins; 16 $\frac{1}{16}$ × 8 $\frac{13}{16}$ in. (40.8 × 22.4 cm)

Partial and Promised gift of Mr. and Mrs. David M. Tobey, in honor of George R. Goldner, 2013 (2013.641)

This monumental, extremely rare work is the only known cartoon (full-scale drawing) by a Venetian Renaissance artist. It was intended as a study for a female figure, presumably Saint Anne, who stands at far left in Carpaccio's *Presentation of the Virgin at the Temple* of 1502–4 (Pinacoteca di Brera, Milan), which originally was part of a decorative cycle dedicated to the Life of the Virgin in the Scuola degli Albanesi, Venice. Carpaccio modeled the woman's forms in the drawing carefully and expressively with brush and wash to create a sculptural effect. He then pricked the outlines of the design with a sharp point and rubbed the rows of closely spaced holes with charcoal dust to transfer the design to the painting surface. Numerous changes of outline in the charcoal underdrawing attest to the artist's searching creative process. CCB



After a Design by Leonhard Beck

German, 1480–1542

Marriage Panel of Gabriel Weydacher and His Wife, Juliana Wemis, with the Virgin and Child and Saints Barbara and Catherine

German (Augsburg), 1519

Colorless and pot-metal glass with vitreous paint and silver stain; 17 $\frac{3}{4}$ × 28 $\frac{3}{4}$ in. (44.1 × 72.7 cm)

The Cloisters Collection, 2013 (2013.156)

In 1514, Gabriel Weydacher became record keeper of the vast Schwaz (Tirol) silver mines, which were financed by the Fugger family of Augsburg and were the source of great wealth for Emperor Maximilian I. Like many prominent Schwaz families whose wealth and social status derived from the mines, Weydacher commemorated his marriage union by donating this armorial panel to the glazed cloister of the local Franciscan monastery, where it was installed in the window in the northeast corner. A Franciscan context is referenced by the central image of the Virgin and Child on a crescent moon surrounded by a glory of angels, which signifies Santa Maria degli Angeli, the parish church outside of Assisi and the birthplace of the Franciscan Order. Although other analogous panels in the cloister are recorded, this appears to be the only one to survive. The artist who executed the figures employed only the tip of a brush, light wash, and a fine, pointed stylus to define forms and volumes with remarkable economy and linear finesse. The rich palette of glass brings vibrant radiance to the panel, while the composition skillfully balances the heraldic shields, the holy personages, and the architecture that frames them. TBH

Breastplate with Tassets

Germany (Augsburg), ca. 1530

Steel, copper alloy, and leather; H. 34 $\frac{1}{2}$ in. (87.6 cm), Weight 11 lb. 6 oz. (5,160 g)

Purchase, The Sulzberger Foundation Inc. Gift, 2013 (2013.28)

Armor from the first half of the sixteenth century with large-scale figural ornament is so rare that nothing closely comparable to the present example has appeared on the art market since the 1920s. Its inventive and lively designs, particularly the winged cherub heads depicted on the knees, embody the close and fruitful cooperation that was taking place between armorers and etchers at the time. The interplay of recessed areas and raised designs embossed in low relief, enhanced with details delineated or highlighted through etching, is characteristic of a distinctive style that flourished briefly in Augsburg and Nuremberg from the 1520s to the 1540s. Leading proponents of the style were Kolman and Desiderius Helmschmid and Matthias Frauenpreiss, Augsburg armorers who worked for the imperial court. Although unsigned, this armor falls closely within the circle of these distinguished masters and the notable etchers associated with them, such as Daniel Hopper.

Originally made for light cavalry or infantry use, this armor would have included a matching open-faced helmet, full or partial arm defenses, and gauntlets. Although finely decorated, it was designed for practical use and probably belonged to a courtier who saw active military service in the forces of the Habsburg Empire. DLR



Ceremonial Ewer

Portuguese, ca. 1520–50

Silver, gilt; H. 17 $\frac{7}{8}$ in. (45.4 cm), Diam. of foot 5 $\frac{1}{2}$ in. (14 cm)

Purchase, Lila Acheson Wallace Gift, 2013 (2013.950)

In a daring amalgamation of the whimsical, exotic, and macabre, the sculptural details on this ewer brilliantly show off the distinctive Portuguese interpretation of Renaissance style. The decoration combines the extravagant and the bizarre, including fabulous beasts, mythological creatures, and all-too-mortal humans, here presented as *vanitas* symbols of earthly fame, fleeting beauty, and inevitable death. The ewer thus mirrors perfectly the period's taste for the odd and unexpected, partly an outgrowth of the astonishing successes of Portuguese navigators' voyages of discovery in the early sixteenth century. The spout in the shape of a monster seems to represent the sphinx that controlled Thebes in ancient Greece through her deadly riddle: "A thing there is whose voice is one; whose feet are four and two and three." Oedipus answered "man," since over the course of their lives humans first crawl, then walk upright, and, ultimately, require a walking stick. By answering correctly, Oedipus escaped the deadly jaws of the sphinx and freed the city. On the ewer's neck, in relief, is the figure of an infant with a cane, a succinct evocation of the riddle's solution. Likely a royal commission, the ewer is rooted in the last phase of the Manueline style, named for King Manuel I (1469–1521), which combines details of flamboyant Late Gothic architecture, Italian Renaissance, and Flemish elements as well as references to the decoration of East Indian temples. Among the king's favored diplomatic gifts were white elephants, venerated as divine in Asia and here alluded to in the stylized handle. wk

Jan Cornelisz Vermeyen

Netherlandish, Beverwijk 1500–1559 Brussels

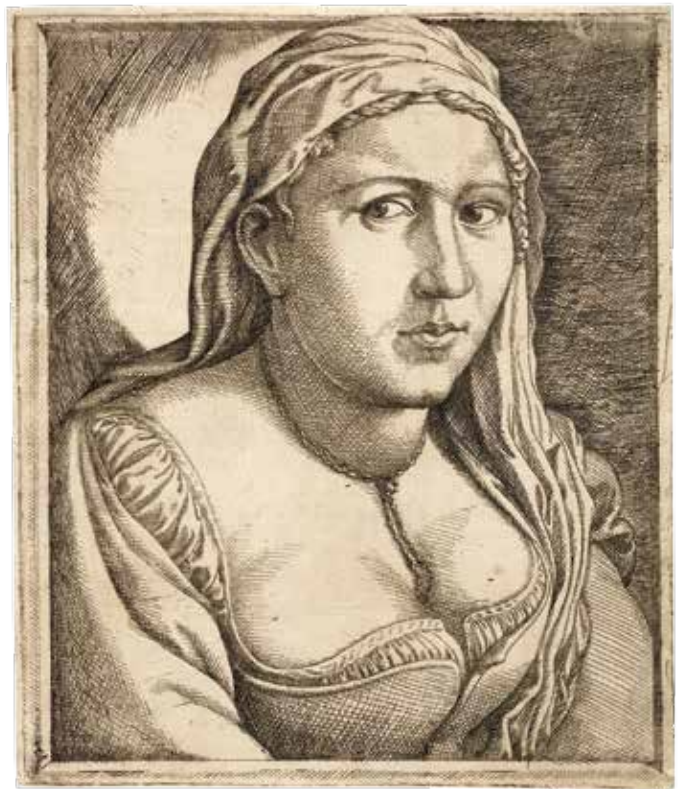
Woman with a Veil

1545

Etching and engraving; $8\frac{1}{2} \times 7\frac{1}{4}$ in. (21.4 × 18.3 cm)

Purchase, Barbara and Howard Fox Gift, 2013 (2013.945)

Vermeyen, a court painter and designer of tapestries in the service of Holy Roman Emperor Charles V, also made more than twenty etchings, impressions of which are now extremely rare. The artist's travels with the emperor in Spain and Tunis in the 1530s flavored his unique approach to traditional subjects, which he treated in prints made years after returning to the Netherlands. Some of Vermeyen's most remarkable and arresting etchings, rendered with sharp and vibrant lines, represent half-length depictions of anonymous female sitters, some Netherlandish, and some, like this one, a woman he might have seen during his time abroad, as suggested by her head scarf and dress. Here the three-dimensionality of the etched frame combines with the strong illumination to suggest that the woman is sitting at a window beneath intense sunlight, evocative of distant lands. She is depicted in a state of half-dress with frankness and sculptural solidity, and she intimately engages with the viewer, her gaze penetrating our space rather than avoiding it. Considering this, some have suggested that she may have been Vermeyen's wife or lover, although that is unlikely. NMO



Embroidery of a Thousand-Armed Kannon

Japan, Muromachi period (1392–1573), probably 16th century

Hanging scroll remounted on a panel; embroidered silk appliquéd to cotton backing, overall, $76\frac{3}{4} \times 31\frac{1}{8}$ in. (195 × 79 cm)

Purchase, Sue Cassidy Clark Gift, in memory of Terry Satsuki Milhaupt, 2013 (2013.114)

This exceedingly rare example of late medieval Buddhist embroidery depicts a “Thousand-Armed” Kannon (Japanese: Senju Kannon). Elaborately stitched textiles of this variety were painstakingly created as an act of Buddhist devotion in order to gain religious merit for the individual or group of believers who commissioned them. Radiocarbon dating places the work in the fifteenth or sixteenth century.

Senju Kannon, a manifestation of a compassionate bodhisattva, is shown with eleven heads (*jūichimen*) and multiple arms. Although *senju* literally means “one thousand arms,” images of this deity, whether sculpted or painted, were often depicted with the number of arms reduced to a more visually succinct number such

as ten, as here. The palms of the central hands of this Kannon are pressed together to form a *gasshō*, a gesture of greeting and reverence. Other hands wield a hand drum, pilgrim's staff, trident, dharma wheel, wish-granting jewels, bow, arrows, bell, and prayer beads. The central figure stands on a lotus platform surrounded by an elaborate mandorla that has eleven disks on lotus-flower supports. Above the figure are orbs representing the sun and moon on the right and left, respectively. The characters above the figure (*jūban*) indicate that this deity is from the “tenth” temple on the Eighty-Eight Temple Pilgrimage Route of Shikoku Province. Indeed, a Senju Kannon was once the main object of worship at Kirihataji, or “Cut Cloth Temple,” founded by the famous monk Kōkai (Kōbō Daishi, 774–835). JTC



Jusepe de Ribera
(called Lo Spagnoletto)
 Spanish, Játiva 1591–1652 Naples

The Tears of Saint Peter

Ca. 1612–13
 Oil on canvas; 63¾ × 45 in. (161.9 × 114.3 cm)
 Purchase, Gift of Mrs. William M. Haupt, from the
 collection of
 Mrs. James B. Haggin, by exchange, and 2011
 Benefit Fund, 2012 (2012.416)

Seventeenth-century devotional literature emphasized the importance of self-examination and the repentance of sins. Accordingly, this powerfully expressive painting, a work of exceptional formal invention, depicts Saint Peter, his eyes red with tears and his hands clasped in prayer, weeping over his denial of Christ. Ribera, who was Spanish by birth, moved to Italy when he was still a teenager. In Rome he quickly became one of the most important and influential followers of Caravaggio's style, with its emphasis on painting directly from the model. Ribera's art was fundamental to the development of painting in Europe in the seventeenth century. Remarkably, it is only during the last decade that scholarship has made it possible to identify his earliest works, of which this canvas—first mentioned in 1644 in the collection of Cardinal Benedetto Monaldi Baldeschi in Rome—is one of his most accomplished. Visitors will now have the opportunity to see one of the artist's finest early works alongside one of his most beautiful late paintings, *The Holy Family with Saints Anne and Catherine of Alexandria* (34.73), which has been in the Metropolitan's collection since 1934. KC



Tulsi Khurd and Banwari Kalan

Three Trees of India

Folio from a dispersed manuscript of the *Baburnama* (Autobiography of Babur)

India, Mughal period, late 16th century

Inscribed: *tarh-i tulsi khurd 'amal-i banwari kalan* (design by Tulsi the Younger, work/coloring by Banwari the Elder)

Ink, opaque watercolor, and gold on paper; 9 $\frac{7}{8}$ × 5 $\frac{1}{8}$ in. (25 × 13 cm)

Purchase, Louis E. and Theresa S. Seley Purchase Fund for Islamic Art, Anonymous Gift, in honor of Amy Poster, and Friends of Islamic Art Gifts, 2013 (2013.576)

The *Baburnama*, one of the most important texts of the Mughal period, provides insight into the literary, intellectual, and cultural world of Babur (1483–1530), founder of the Mughal empire. The *Baburnama* is especially celebrated for its observations of India's natural world, an aspect of the text most pleasingly captured in the subject matter here. The page depicts three trees: one on the recto (jackfruit), and two on the verso (monkey jack and lote). Interspersed among the images are texts in *nasta'liq* Persian script describing the trees and their fruits.

During the reign of Babur's grandson Akbar (1556–1605), four imperial copies of the *Baburnama* were created, each illustrated by leading artists of the royal atelier. This folio comes from the earliest of these copies, the 1589 manuscript, which was likely a model for the later versions. It is thought originally to have contained 191 illustrations, many of which were dispersed in 1913, with a substantial portion remaining in the Victoria and Albert Museum, London. The collaboration between two or more artists, as seen here, was typical of early Mughal workshop practice. NNH

Santi di Tito

Italian, Sansepolcro 1536–1603 Florence

Madonna and Child with the Infant Saint John the Baptist

Early 1570s

Oil on wood; 40 $\frac{7}{8}$ × 33 $\frac{3}{4}$ in. (103.8 × 85.7 cm)

Gift of Jules Fisher, in memory of Roy Fisher, and Purchase, Friends of European Paintings Gifts, 2012 (2012.451)

A pupil of Agnolo Bronzino's, Santi di Tito emerged as one of the most innovative artists in Florence in the second half of the sixteenth century. His works of the 1570s, of which this *Madonna and Child with Saint John the Baptist* is a significant example, reveal that he strove to move beyond the increasingly artificial manner of his contemporaries by studying the work of earlier artists, such as Andrea del Sarto, while simultaneously shifting toward a greater naturalism. The latter aspect is seen here in the wonderfully observed children, especially the details of their curly hair, and in the tender gesture with which the Virgin supports the Christ Child's arm. Although the artist is said to have produced many compositions of the *Madonna and Child*, few have come down to us. This carefully conceived work is one of the finest from a decade in which Santi di Tito was actively working for the Medici Grand Duke Francesco I in the Palazzo Vecchio. Note in particular the classically formed architecture in the background, incised precisely on the panel; the enlivening, characteristic color harmonies; the painterly



quality of the brushwork; and the description of the fall of light across the surface creating a sense of sculptural mass. AJB



Jacopo Bassano (Jacopo da Ponte)
 Italian, Bassano del Grappa ca. 1510–1592
 Bassano del Grappa

The Baptism of Christ

Ca. 1590
 Oil on canvas; 75½ × 63⅞ in. (191.8 × 160.3 cm)
 Partial and Promised Gift of Mr. and Mrs. Mark
 Fisch, 2012 (2012.99)

Bassano was one of the most innovative painters active in Venice and its environs in the mid-to late sixteenth century, often rivaling Titian and Tintoretto in the painterly expressivity of his work. In this altarpiece, made toward the end of Bassano's long life, the artist imagined the Baptism of Christ as a nocturne, filled with mystery and premonition. He realized his intentions for the emotional core of the picture—the figures of Christ, the Baptist, and the angels—in dense and evolving layers of paint, but he left the periphery of the canvas barely sketched in. This deliberately *non finito* (unfinished) character, along with the dark, even tragic mood the artist evokes, was a crucial step toward modernism, as seen, for example, in late works of Goya. The painting was left in the artist's studio at his death and stayed with his heirs for more than a century, an inspiration to his sons and subsequent generations. It remains one of the most original Venetian works of its time, comparable only to Titian's late masterpieces. *AJB*



Mynah Birds

Japan, Momoyama (1573–1615)–Edo (1615–1868) period, early 17th century
Pair of six-panel folding screens; ink, color, and gold on paper, image (each screen) 61 × 142½ in. (155 × 361 cm)

Purchase, Miriam and Ira D. Wallach Foundation and Anonymous Gifts, 2013
(2013.21.1, .2)

A myriad of mynah birds—flying, strutting, and resting against the gold and blue of the shore—is captured in frozen motion. Although not native to Japan, mynah birds serve in East Asian literary tradition as emblems of honesty, independent thinking, and even resistance to unjust authority. Whether or not this work, which was painted in Japan at a time when the shogunate was beginning to usurp the prerogatives of the emperor and religious establishments, can be interpreted as a political protest is impossible to know, but the unusual iconography of clusters of mynah birds to the exclusion of any other animal or even landscape element lends itself to such an interpretation. Indeed, this is one of the few surviving examples of

the theme of a flock of blackbirds in a traditional Japanese screen format. Here the artist created an engaging sense of pattern through clever groupings while using punctilious brushwork to imbue each bird with an animated expression.

The Chinese monk-painter Mu Qi (active until 1279) is known to have made numerous paintings on the theme of mynah birds, and Japanese artists emulated Mu Qi's compositions on the subject. The work dates to the era of Japanese painting when artists of the Kano school and independent artists such as Hasegawa Tōhaku (1539–1610) and Kaihō Yūshō (1533–1615) were reformulating continental modes of ink painting to fashion their own distinct styles. JTC

John Hull

American, born England, 1624–1683

Robert Sanderson, Sr.

American, born England, ca. 1608–1693

Wine Cup

Boston, ca. 1660

Silver; H. 6 $\frac{1}{8}$ in. (17.5 cm), Diam. 4 $\frac{1}{8}$ in. (10.3 cm)

Gift of Roy J. Zuckerberg, 2012 (2012.513)

John Hull and Robert Sanderson were the earliest silversmiths to establish themselves in the New England colonies. Hull, born in Leicestershire, England, was appointed first mint master of the Massachusetts Bay Colony in 1652. Sanderson, who apprenticed in London before immigrating to New England about 1638, became Hull's partner in this venture. Hull and Sanderson also produced domestic and ecclesiastical vessels and, perhaps more

important, trained the next generation of silversmiths in traditional techniques, maintaining a link to the mother country even as colonial craftsmen developed their own distinctive styles. With its bell-shaped bowl and baluster stem, this wine cup—one of only ten by these makers known today—is entirely English in design. It bears the pricked initials *B* over *R A* for Richard and Alice Brackett, who donated it to the Braintree Church prior to their deaths, in 1690. Early church silver, often preserved for centuries by the congregations in whose care it remained, is the foundation upon which American silver scholarship is built. This cup was sold by the church (now the United First Parish Church of Quincy, Massachusetts) in 2001 and was purchased by Metropolitan Museum benefactor Roy J. Zuckerberg, who generously donated it to The American Wing. BCW



The Fury Master Saint Sebastian

Austrian (Salzburg), first quarter of 17th century

Ivory and kingwood; H. without base 17 $\frac{1}{2}$ in. (44.5 cm)

Purchase, European Sculpture and Decorative Arts Fund, Walter and Leonore Annenberg Acquisitions Endowment Fund, and Mr. and Mrs. J. Tomilson Hill and Hester Diamond Gifts, 2013 (2013.36)

In the early seventeenth century ivory, like bronze, came to be regarded as a marvelous medium for virtuoso statuettes, one whose sensuous properties were ideal for objects that begged to be touched, handled, and admired from all sides. The subject of this small ivory, Saint Sebastian, a Roman praetorian who died in about A.D. 288, was the protector of plague victims and soldiers and, as such, was popular with the faithful. The emphasis here is on the saint's beauty and the exotic material used to represent it. Shot through with the arrows of martyrdom and with tears trickling from his eyes, Sebastian breathes a last exhausted sigh, his twisting hands teasingly echoed by the tree's branches. In fact, the youthful saint, whose wrists are still bound with rope, is miraculously being cut loose from the tree. As a winged genius descends to crown him a martyr, he stands at the threshold of bodily and spiritual transition from an earthly man into a saint.

Baroque ivories of such delicate but monumental complexity, powerful expressiveness, and technical bravura are rare. The distinctive style of the sculptor known as the Fury Master is supremely evident here, as it is in the statuette of a vengeful Fury (Kunsthistorisches Museum, Vienna) from which his sobriquet is derived. WK

Hendrick Avercamp

Dutch, Amsterdam 1585–1634 Kampen

A Wooded River Landscape with a Church and Figures

Ca. 1613

Gouache, watercolor, over lead point or graphite, on paper prepared with gouache; framing line in pen and brown ink and gold paint; $5\frac{1}{4} \times 7\frac{3}{4}$ in. (13.2 × 19.5 cm)

Purchase, Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and David T. Schiff and Annette and Oscar de la Renta Gifts, 2013 (2013.646)

This drawing by one of the most beloved seventeenth-century Dutch artists illustrates a pivotal moment in the development of the landscape genre, when the tradition of “world landscapes”—combinations of different landscape types into one sweeping yet highly artificial panorama—gave way to a vision of nature that was closer to reality. Here the viewer’s eye is invited to enter the composition through the woman in the foreground and then to wander from the woods, at left,



past the tavern, brook, church, shepherds, and roadside cross to a riverbank. From there the view leads to a distant city at the foot of a mountain range. Such drawings,

which Avercamp produced as finished works, continue to charm with their skillful composition, attention to detail and execution, and fresh colors. SA



Rudolf Franz Ferdinand von Talmberg

Bohemian, ca. 1645–1702

Album of Bit Designs

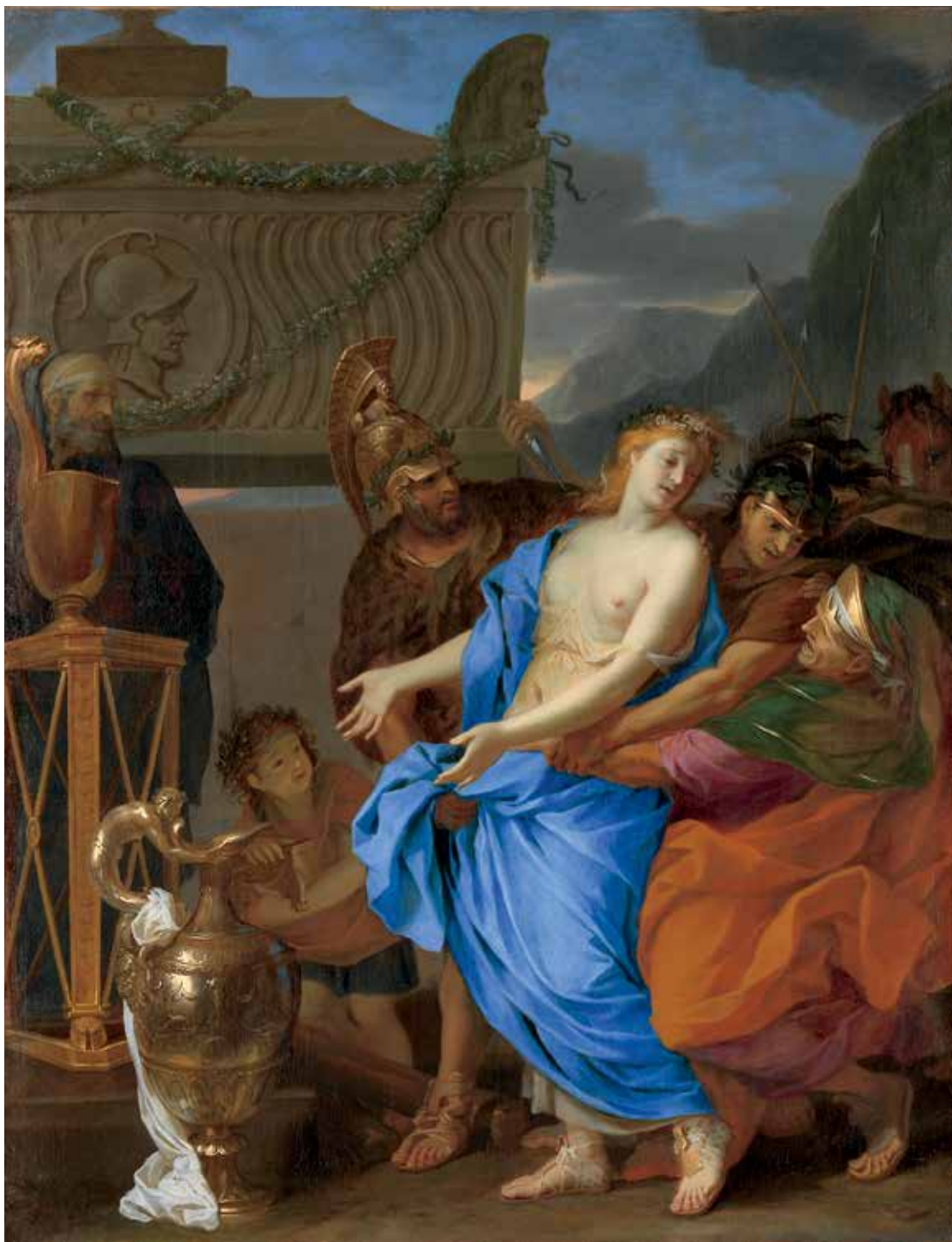
Austria (possibly Vienna), dated 1674

Ink on paper; $14\frac{1}{4} \times 9\frac{1}{2}$ in. (36.2 × 24.1 cm)

Purchase, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, Joseph M. Scheuner and Kenneth and Vivian Lam Gifts; and Bequest of Stephen V. Grancsay, Rogers Fund, Helmut Nickel Gift, and funds from various donors, by exchange, 2013 (2013.590)

Devoted to the ornamentation of horse bits, this album comprises twenty-one engravings distinguished by their beauty, originality, rarity, and excellent condition. A dedication page indicates that they were conceived and drawn by Rudolf Franz Ferdinand von Talmberg, a chamberlain and cavalry captain at the court of Holy Roman Emperor Leopold I (1640–1705), in 1674. It is the only copy currently known to exist. The von Talmberg coat of arms, a pair of leaves on stalks curved in the shape of a heart, appears on the dedication page and in the first design.

From the mid-sixteenth to the mid-eighteenth century, bit books formed a popular subgenre of the flourishing field of equestrian literature, whose primary audiences were noblemen and the landed gentry. Typically, the bit designs are accompanied by descriptions of their merits for use with horses of various temperaments and physical characteristics. The Talmberg album is unusual, if not unique, in having no text (other than the dedication) and thus in presenting the bits for their beauty alone. Intended purely as objects of ornament, they demonstrate the refined and luxurious nature of the equestrian accoutrements used by high-ranking noblemen of the Baroque era. DLR



Charles Le Brun

French, Paris 1619–1690 Paris

The Sacrifice of Polyxena

1647

Oil on canvas; 70 × 51¼ in. (177.8 × 131.4 cm)

Signed and dated: lower left, C.L.B.F. / 1647

Purchase, 2012 Benefit Fund, and Bequest of Grace Wilkes and Fletcher Fund, by exchange, 2013 (2013.183)

As recounted by the Roman poet Ovid, the compliant Polyxena is led to her death at the sacrificial altar to appease the ghost of the Greek hero Achilles. While Polyxena's mother tries to restrain her, the soldier Neoptolemus raises his dagger. The infant holding a chest of incense and the austere priest complete this beautifully choreographed composition, which was painted the year following Le Brun's return from Rome, where he had studied with Poussin. Le Brun, who went on to become the official painter to Louis XIV and a leading figure in the Royal Academy, later wrote a treatise (published posthumously) on how artists should describe the passions or emotions in painting. This enormously influential aspect of his art is well in evidence in this early masterpiece, with its contrasting facial expressions and eloquent use of gesture. With this work, the Museum has filled one of the most conspicuous lacuna in its collection of European paintings. KC



Jacob Stainer

Austrian, Absam ca. 1617–1683 Absam

Viola

Austria (Absam), ca. 1660

Spruce, maple, and blackwood; L. 27 $\frac{7}{8}$ in. (70.8 cm)

Purchase, Robert Alonzo Lehman Bequest, Fletcher Fund, 2012 Benefit Fund and Beatrice Francais Gift, 2013 (2013.910)

Jacob Stainer, whose instruments were favorites of the Bach and Mozart families, is known as “der Vater der deutschen Geige” (father of the German violin). This viola was made at the height of Stainer’s powers and is an expression of his mature style. The very full arching, or voluptuous curvature, of the top and back, a Stainer hallmark, is vital to producing the so-called *voce argentina*, or silver tone, for which his violins and violas were famed. Stainer’s instruments are also identifiable by their vertical f-holes with well-proportioned eyes and by their meticulous workmanship throughout.

During the seventeenth century, violas were true tenor instruments, with large bodies and often with tall ribs joining their tops and backs. As repertoire became more technically demanding, makers built smaller violas, and many cherished old instruments were cut down to adapt them to changing performance techniques. Consequently, their original proportions and sound were lost in the process. This viola is one of the very few from the seventeenth century that has not been reduced in size. An abundance of Stainer’s original varnish, which gives this instrument its distinctive caramel color, is also a rare survival. EBS-S

Cupboard

Northern Essex County, Massachusetts, 1683

Oak, maple, and tulip poplar, with oak and pine; 58 $\frac{1}{4}$ × 49 $\frac{1}{2}$ × 20 $\frac{1}{4}$ in. (148 × 125.7 × 52.7 cm)

Purchase, Rogers Fund; Sage Fund, by exchange; Sansbury-Mills Fund; Anthony W. and Lulu C. Wang Gift, in honor of Morrison Heckscher; and Friends of the American Wing Fund, 2010 (2010.467a–p)

Large oak cupboards were the most elaborate pieces of furniture in seventeenth-century New England homes. They were used for the storage of textiles, silver, and other valued objects, and their scale and ornamental richness spoke to the prosperity and status of their owners. This superlative example, made by an unidentified shop noted for its complex joinery and decoration, features ebonized maple turnings that freely interpret Classical forms and channel-molded drawer fronts with applied bosses arranged in rhythmic linear patterns across their length. Rare among surviving seventeenth-century cupboards, this one retains all its original applied half columns and support pillars. The ebonized surface of these turned elements against the tawny oak case combines with traces of original red paint on the arcades in the canted head to convey an accurate impression of what this monumental cupboard looked like when new. Although the cupboard’s original owner is unknown, the year it was made—1683—is incised on an applied tablet on the center door of the upper section. Two other cupboards from this distinctive school of joinery have similar applied date tablets. One, in a private collection, is also dated 1683, and the other, dated 1684, is in the collection of the Winterthur Museum, Garden and Library, Wilmington. PMK



Sir Peter Lely (Pieter van der Faes)

British, Soest 1618–1680 London

A Knight of the Order of the Garter

1663–71

Black and white chalks, gray pastel, on blue-gray paper; 17½ × 13½ in.

(44.1 × 33.4 cm)

Inscribed: in graphite, lower right, by a later hand, *een Ridder* [a knight]
Purchase, Walter and Leonore Annenberg Acquisitions Endowment Fund,
Charles and Jessie Price and PECO Foundation Gifts, 2014 (2014.43)

This superb demonstration of Lely's artistry belongs to a group considered by Sir Oliver Millar, former director of the British Royal Collection, "among the most powerfully baroque drawings ever produced in England." About thirty sheets are known; they depict knights, heralds, and other participants in a grand procession held annually at Windsor to celebrate the Order of the Garter,

the highest order of chivalry in England. Following the restoration of the monarchy in 1660, Charles II revived the order's elaborate ceremonies, which had lapsed during the English Civil War and Commonwealth. When Lely was appointed principal painter to the king in 1661, he evidently planned a large composition capturing the order's glamour and honoring its royal patron. No related commission has yet come to light, but the ambitious scale of the drawings, the varied poses, and the individuality of the participants suggest a processional scene intended to be woven in tapestry. The young nobleman portrayed here pauses midstride to bow while doffing an ostrich-plumed cap to reveal a long, curled wig. Strong naturalism in the treatment of the drapery reflects the artist's Dutch training, while the elegant pose and expressive use of line demonstrate his admiration for Van Dyck, two strains of influence that Lely masterfully blended to establish a lasting tradition of figure drawing in Britain. CMcP





Ceremonial Dagger (Bichwa)

South India, possibly Tanjore, 17th century
Steel and gold; L. 8½ in. (20.6 cm)
Purchase, Arthur Ochs Sulzberger Gift, 2014 (2014.190)

This delicate and finely crafted ceremonial dagger is among the best examples of a notable school of South Indian ornamental steel chiseling, the pinnacle of which is represented by a group of richly decorated weapons from the palace armory of Tanjore (Thanjavur), Tamil Nadu. The principality of Tanjore was annexed by the British in 1855 after the death of the last maharaja, Shivaji II. The antique arms in the palace armory were dispersed in 1863, with a large portion going to the Madras Museum, Chennai. The majority of the remainder were sold to M. J. Walhouse, a member of the Madras Civil Service. This last group later came to The Metropolitan Museum of Art with the bequest of George C. Stone, a collector who left more than three thousand examples of non-European arms and armor to the Museum in 1935. Most weapons from the Tanjore armory are distinguished by their intricately chiseled steel hilts decorated with mythological creatures. This dagger is particularly noteworthy for having one such creature, a *yali* with a bird's body, finely rendered fully in the round. Also important are the prominent remains of its original gilding, which is completely lost on nearly all other Tanjore weapons. DLR



Zheng Min

Chinese, 1633–1683

Eight Views of Mount Huang

China, Qing dynasty, dated 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)
Purchase, The Vincent Astor Foundation Gift and Susan Dillon Gift, in honor of
James C. Y. Watt, 2012 (2012.167a–l)

The spectacular topography of Mount Huang in Anhui, South China, has inspired many artists and writers since the seventeenth century. This gemlike album by the local master Zheng Min is among the very best on this subject. It presents eight iconic views of its fantastic rock forms, craggy pines, and sheer cliffs, such as the majestic Heavenly Citadel Peak shown here. Painted from memory about ten years after his two visits there, the album balances descriptive landscape elements with a dramatic sense of design to create a vision of enchanted reality. On facing pages, Zheng inscribed personal thoughts and lore of the sites in his equally distinctive calligraphy. The lavish patronage of Mount Huang's Buddhist temples by the Ming royal house made the mountain a potent symbol of Ming loyalism after the dynasty's conquest by the Manchu Qing empire in 1644. Like Zheng Min, many Ming loyalist artists took its craggy scenery as a main source of inspiration, creating spare monochromatic compositions with raspy "dry" brushwork to evoke detachment and alienation. Zheng's inscriptions on the first and the last leaves of this album transform it into a pictorial diary of a spiritual as well as physical journey. S-VL



Antonio Corradini

Italian, 1688–1752

Adonis

Venice, ca. 1723–25

Carrara marble; 21 × 56 × 21 in. (53.3 × 142.2 × 53.3 cm)

European Sculpture and Decorative Arts and Director's Funds, 2013 (2013.432)

In 1728, the great philosopher Montesquieu, while on the obligatory Grand Tour, wrote, “There is a sculptor now in Venice named Corradino, a Venetian who made an Adonis, which is one of the most beautiful things you could see: you would say the marble is of flesh; one of his arms falls negligently as if supported by nothing.” He was describing this marble, which reclined together with a pendant *Venus* (location unknown) in the picture gallery of Palazzo Sagredo, a house on the Grand Canal built by Gerardo Sagredo, son of Doge Nicolò. The works were inventoried there by the sculptor Antonio Gai and the painter Giovanni Battista Tiepolo, who listed “two reclining figures, Adonis and Venus, by Corradini, modern,” and valued them highly at 460 ducats. The inventory does not mention the material of the pedestals, but we might imagine an opulent setting of giltwood and stucco, perhaps incorporating foliage to echo the astonishing branches and leaves of the broken-off tree against which Adonis slumbers. The rooms of Palazzo Sagredo still retain much decoration in this key, and another lavish demonstration of it can be found in the bedroom from the palace installed at the Metropolitan Museum, cherished by generations of visitors.

The bravura sculptor Antonio Corradini polished the flesh in much the same way that he burnished his figures in the cathedral at Este, the works that stylistically are most closely related to *Adonis*. Montesquieu’s “marble of flesh” is a literary convention. Today we prize instead the master’s idiosyncrasies and economies: the elongated limbs, the almost sketchy execution, the boy’s soft but utterly believable musculature, and the delightful truncation below the neck of his alert, devoted hound. Adonis was the young huntsman beloved of Venus, who was smitten by his beauty as he lay dreaming. Now most of us, too, will enter effortlessly into the perpetual spell he cast on the goddess of love. JDD



Processional Standard (‘Alam)

India (Deccan, probably Hyderabad), ca. 1700

Brass alloy; H. 38 in. (96.5 cm), W. 12 in. (30.5 cm)

Purchase, Friends of Islamic Art Gifts, 2013 (2013.37)

Standards are used in many parts of the Muslim world by the Shi’a community in processions marking the martyrdom of Imam Husain, grandson of the Prophet Muhammad, who died at the battle of Karbala in A.D. 680. The pierced inscription at the center of this example reads “Allah, Muhammad, ‘Ali,” and these names are repeated in roundels surrounding the main inscription. Dragons encircle the central section and grasp it with their feet, while their tails intertwine at the bottom. Their bodies are pierced, and they have rounded scales on their backs, with nublike legs. NNH



Jean-Baptiste Lemoyne the Younger

French, Paris 1704–1778 Paris

Étienne Maurice Falconet (1716–1791)

1741

Black, red, and white chalk, with stumping; 16¼ × 13½ in. (42.6 × 34.3 cm)

Inscribed: in pen and brown ink along left margin, *falconet aetatis 26 /*

[J] B Le Moyne / [tu]tore suo 1741

Purchase, The Morris and Alma Schapiro Fund Gift, 2012 (2012.415)

A testament to friendship and artistic lineage, this portrait of Étienne Maurice Falconet, who would go on to become one of the great French sculptors of the Rococo period, was made by his teacher, Jean-Baptiste Lemoyne, another of the eighteenth century's great sculptors. From a Latin inscription in Falconet's hand, we know that the drawing was made in 1741, when Falconet was twenty-six and had spent almost a decade in the older artist's studio. Admired for his lively and virtuoso renderings of character in terracotta and marble, Lemoyne made few drawings, yet in this sheet we find a manifestation of these same qualities. On a pieced-together paper support, black, red, and white chalks were put down with great speed and a firm hand. Stumping—a smudging of the black chalk—was employed to lay in areas of tone and shadow, and highlights were added in quick touches of white chalk. Falconet was by all accounts a mischievous man with a sharp sense of humor, aspects that Lemoyne conveys through the subject's sidelong glance and hint of amusement. As in his best sculptures, Lemoyne captured a fleeting expression that leaves us with the sense that we are gazing upon a living, breathing person, one whose effervescent personality plays across his features. PS

Martin Gizl

Austrian (?), active 1742–89

Ewer and Stand (*Présentoir*)

Austrian (Salzburg), dated 1758

Alpine ibex horn, gold, and gilded copper; H. of ewer 12¾ in. (32.5 cm); stand, 17¾ × 15 in. (44 × 38 cm)

Purchase, Anna-Maria and Stephen Kellen Foundation Gift, 2013 (2013.442.1, .2)

This ensemble, of brilliant craftsmanship and extravagant design, was made for an astute connoisseur, Count Philipp Carl von Seinsheim. From 1745, Von Seinsheim lived in Salzburg, where he was a member of the cathedral's chapter and also a highly influential courtier, serving as an occasional envoy of the city's prince-archbishop. The ewer is carved from the horn of the Alpine ibex, a rare species of wild goat that only the prince-archbishops were allowed to hunt and which were carefully corralled just for this sport. That this courtly pastime provided the theme for the ewer's decoration was therefore appropriate.

The sculptor and gunsmith Martin Gizl fashioned a wide range of sophisticated works of art, but with this exceptional ewer and stand he created a virtual lexicon of Rococo goldsmithing and carving. Because ibex horn was thought to prevent poisoning, ward off evil, and possess aphrodisiac properties, the horn was worth its weight in gold. Objects made from the horn were thus considered appropriate diplomatic gifts, to be kept—as they were by Von Seinsheim—in a richly appointed *kunstkammer*. A pair of matching candlesticks by Gizl is preserved in the Dommuseum, Salzburg. WK



Andrea Zambelli, "L'Honnesta"

Italian, active 1732–72

Torah Crown

Italian, Venice, ca. 1740–50

Silver and parcel gilt; H. 10 $\frac{1}{2}$ in. (27.5 cm), Diam. 12 $\frac{3}{4}$ in. (31.4 cm)

Director's Fund, 2013 (2013.443)

A rare surviving example of eighteenth-century Italian silver, this Torah crown is a testament to the virtuosity of Venetian goldsmithing. The ornamentation includes references to Jewish ritual objects such as priestly garments, a miniature Temple, a menorah, and the Tablets of the Law, the latter engraved in Hebrew with the Ten Commandments. In synagogues, the scroll of the Torah—the first five books of the Hebrew Bible—is often embellished with a set of vestments and silver ornaments, including a crown, finials, and a shield. The precious materials the crown is made from and the inherent associations with royalty signal the Torah's status and its centrality in Jewish life. The rich decoration on this example and its exceptional size attest to the wealth and influential status of the Jewish congregation in the Venetian city-state. The maker, Andrea Zambelli, executed a wide range of ritual Judaica as well as religious silver for local churches. An inscription in Hebrew on the crown, added later, documents that this "crown of glory, and a diadem of beauty" [Isaiah 28:5] was given in the mid-nineteenth century by Gabriel Trieste, a philanthropist and president of the Jewish community in Padua, to his congregation. The Torah crown is the first significant piece of postmedieval Judaica to enter the Museum's collection. WK



Wentke

Dutch, mid-18th century

Textile: Indian, 1725–50

Cotton and linen; L. at center back 52 $\frac{3}{4}$ in. (133 cm)

Purchase, Isabel Shults Fund, 2012 (2012.561)

The *wentke*, a long open coat with a fitted bodice and full skirt, was a component of special-occasion dress worn from the seventeenth into the nineteenth century by the women of Hindeloopen, a coastal town in the northern province of Friesland, the Netherlands. This example, constructed from an Indian chintz, shows how vibrantly colored and boldly patterned Indian cotton textiles were often incorporated into regional Dutch costume. The design motifs of the chintz, rendered in intense shades of red, blue, and ochre on a cream ground, recall European stylistic elements, including the large-scale floral sprays framed by diaper patterning characteristic of the "lace-patterned" European silks fashionable in the 1720s. The piecing of the fabric, although obscuring a view of the complete pattern repeat, forms a dynamic arrangement punctuated by decorative topstitching that extends from bodice to hem, echoing the contours of the armhole, shoulder, and back seams and highlighting the shaping of the garment. JR



Hanging Depicting a Conflict in South India

India (Coromandel Coast), before 1763

Hand-woven cotton, hand-painted with resists and mordants, and dyed; 107 × 99 in. (271.8 × 251.5 cm)

Purchase, Harris Brisbane Dick Fund and Louis V. Bell Fund; Larry and Ann Burns and Brett and Sara Burns Gifts, in honor of Austin B. Chinn; and Austin B. Chinn and Joseph Conforti and Douglas Jakubowski Gifts, 2014 (2014.88)

The struggle for supremacy on the Indian subcontinent during the War of the Austrian Succession (1740–48) and the Seven Years' War (1756–63) is the overarching theme of this complex painted cotton hanging. Various European powers vied for control over the resources of the vast Indian subcontinent, beginning in the sixteenth century with the Portuguese, who by the 1590s were in competition with the Dutch and English. In the eighteenth century, the Coromandel Coast—the southeastern region specializing in brilliantly colored hand-painted and dyed cottons such as this one—was increasingly dominated by the English East India Company, whose ultimate supremacy was essentially secured by the British defeat of the French at Pondicherry in 1761. This rare and vivid example of the finest Indian cotton painters' skill may commemorate that victory. It is undoubtedly a British commission, as it is marked with their East India Company stamp. Three of the leading European powers of the day are indicated by stylized flags: the triumphant British, in the lower registers, are identified by colorful Union flags; above the river at center, soldiers march under the double-headed eagle standard used by the Austrian Empire; and in the uppermost register two retreating ships display flags with the triple fleur-de-lis of France. MW

'Abd al-Qadir al-Hisari

Turkish, active 1760s

Prayer Book (*Du'anama*)

Turkey, Ottoman period, 1766

Ink and opaque watercolor and gold on paper, with leather and gold binding;

6 × 4 in. (15.3 × 10.2 cm)

Inscribed: in Turkish, 'Abd al-Qadir al-Hisari, pupil of Abu Bakr Rashid Effendi, A.H. 1180 [A.D. 1766]

Purchase, Friends of Islamic Art Gifts, 2014 (2014.44)

This small prayer book, or *du'anama*, belongs to a corpus of illustrated devotional texts produced in the Ottoman Empire in the eighteenth and nineteenth centuries, when most prayer books were unillustrated. This one contains twenty-nine drawings of traditional Islamic themes and subjects, which are outlined in gold and filled with prayers in *ghubar* (minute, dustlike) *naskhi* script. These include representations of the Ka'ba, the footprints (*kadem*) of the Prophet Muhammad, the Seal of Solomon, the bifurcated sword of 'Ali (*zu'l fiqar*), Noah's ark, the lamp of the Prophet, the trumpet of the Archangel Israfil, and the cave from the story of the Seven Sleepers in the Qur'an, among others. The manuscript is signed and dated by the calligrapher, a prominent mid-eighteenth-century master known for his calligrams and pictorial calligraphic compositions, such as the galleon with inscriptions referring to the story of the Seven Sleepers currently in the Metropolitan's collection (2003.241). It also contains collectors' stamps dating to the first half of the nineteenth century. The leather binding is decorated with stamped and gilded medallions within a simple border.

Prayer manuals enjoyed wide popularity in the Ottoman Empire in the eighteenth and nineteenth centuries, a time of political reform and religious revivalism. Used for individual prayer, they also served as mediational devices to protect, comfort, and heal their owners. ME



William Crolius

American, born near Koblenz, Germany, ca. 1700–ca. 1776 New York

or William Crolius Jr.

American, 1731–1778

Inkstand

New York, 1773

Stoneware; 2½ × 5 × 5½ in. (5.4 × 12.7 × 14 cm)

Partial and Promised Gift of David Bronstein, 2012 (2012.574a–c)

This elaborate inkstand, inscribed on its underside July 12, 1773, is the earliest known dated example of American stoneware. It is signed by either William Crolius or his son, both progenitors of the American stoneware industry, particularly in New York. Although stoneware potteries were in operation elsewhere in the colonies earlier in the eighteenth century, a section of Lower Manhattan called Pottbaker's Hill became the site of the first ongoing operation of stoneware production. The inkstand is an exceedingly rare form for stoneware, most of which was made for food storage. Both the shape and high degree of decoration of this example recall the Germanic origins of the Crolius family, who were from Westerwald, the center of eighteenth-century German stoneware production. Its slab-built, heart-shape form accommodates an ink bottle, a separate sander or pounce pot, and five small holes for quills. The entire piece is embellished with coggle-wheel and beaded decoration, highlighted in blue. Incised simplified floral and leaf decoration adorns the top; thumbnail incised scallops adorn the sides. The name "Taylor," inscribed on the bottom of the bottle, may refer to Edmond Taylor, a cordwainer (or shoemaker) who was made a freeman in New York on the same date as William Crolius Jr. ACF





Joseph Wright (Wright of Derby)
British, Derby 1734–1797 Derby

Virgil's Tomb by Moonlight, with Silius Italicus Declaiming

1779

Oil on canvas; 40 × 50 in. (101.6 × 127 cm)

Signed and dated: at lower right, *J.W. 1779*

Purchase, Lila Acheson Wallace Gift, Gifts of Mrs. William M. Haupt, Josephine Bay Paul, and Estate of George Quackenbush, in his memory, by exchange, The Morris and Alma Schapiro Fund Gift, and funds from various donors, 2013 (2013.155)

Joseph Wright was unusual among eighteenth-century English painters in that he spent most of his life in the Midlands. There he made his living painting portraits, but he is chiefly famous for his genre subjects and landscapes. In the midst of his career, Wright embarked for Italy to study the figural arts of the past and a different kind of landscape scenery. In October and November 1774 he visited Naples, where in the nearby countryside he saw the famous if modest monument depicted here.

The Roman poet Virgil, author of the *Aeneid*, died in 19 B.C. at Brindisi, and his remains were brought to Naples for burial. A century later, Silius Italicus, consul of Nero, bought the land upon which Virgil's tomb stood and, as a memorial, each year declaimed the great poet's verses on the anniversary of his death. In this haunting meditation on mortality, which Wright painted upon his return from Italy and exhibited at London's Royal Academy in 1779, he explores the contrast between the warm glow of the lantern in the tomb enclosure and the silvery moonlight that flickers and flows over the landscape. KBB



Thomas Jones

British, Trevenen, Wales 1742–1803
Pencerrig, Wales

A Road in a Gorge Near Naples

1782

Watercolor, gum arabic glazes, over graphite;
14¾ × 19⅞ in. (37.5 × 48.5 cm)

Signed: in ink at lower right, *T. Jones*; in graphite at upper center, *Octob-r 1782*; on verso in ink, in the artist's hand, *No 1 in the Suburbs of Naples quarry [sic]* / *T. Jones*.

Purchase, Mary Trumbull Adams Fund, Brooke Russell Astor Bequest, and 2006 and 2010 Benefit Funds, 2013 (2013.451)

Living in Naples in the early 1780s, Welsh artist Thomas Jones painted for his own pleasure a group of astonishingly beautiful watercolors and oil sketches, which he kept for the rest of his life. When examples of these works were rediscovered in the twentieth century, they helped establish his international significance. Jones had studied landscape painting with Richard Wilson in London before setting out in 1776 for Rome, where he joined a coterie of innovative British artists who sketched outdoors and were fascinated by the expressive potential of watercolor. Hoping to find new patronage, Jones moved to Naples in 1780 and was forced by dwindling funds to choose subjects close to his lodgings. This luminous evocation of an October afternoon centers on a picturesque road behind the hospital of San Gennaro dei Poveri. Attracted to enclosed natural forms, the artist focused on a narrow road bordered by volcanic cliffs, described in his diary as “immense masses of tuffa [*sic*], finely fringed with shrubs of various hues and shades [punctuated with] caverns from whence stones . . . were excavated.” Translucent washes convey the radiance of a sinking sun, while the contrasting shadowed foliage is evoked by denser brushwork enriched with gum. In using watercolor to capture transitory effects and establish a mood of contemplative serenity, Jones anticipated the Romantic naturalists of the next generation in Britain, including John Constable and John Sell Cotman. CMcP



Suit

Probably British, 1770–80

Silk, wool, and cotton; L. of jacket at center back 42 in. (106.7 cm), L. of waistcoat at center back 25¼ in. (64.1 cm), L. of breeches at side seam 27 in. (68.6 cm)

Purchase, Friends of the Costume Institute Gifts, 2013 (2013.516a–c)

This suit is an elegant reflection of the restrained simplicity and relative informality characteristic of eighteenth-century British menswear, which increasingly influenced fashions throughout Europe during the latter half of the century. This was a period when the lavishly embroidered and ornately patterned silk suits of the French court gave way to unadorned, simply tailored garments composed of sober materials. Extant suits exemplifying this plainer aesthetic are rarer than their elaborate court counterparts, as they were worn more frequently and were not as inherently valuable for their textiles or decorative embellishments. In this example, the use of a single fabric for each component of the

ensemble—coat, waistcoat, and breeches—suggests a conservative taste and forms an uninterrupted outline of the fashionable male silhouette of the 1770s. Slimmer and more elongated than in previous decades, this streamlined figure was emphasized through careful tailoring of the coat, with gracefully curved fronts, narrow sleeves, and side seams that arch toward the center back, creating the impression of a tapered waistline. Such precise but subdued tailoring anticipates the uniform sobriety of nineteenth-century men's fashions, with their greater emphasis on nuances of cut over ornamentation, while the suit's vivid cyclamen hue demonstrates the lingering taste for bold display in male dress. JR

Kitao Masanobu (Santō Kyōden)

Japanese, Tokyo (Edo) 1761–1816 Tokyo (Edo)

New Mirror Comparing the Handwriting of the Courtesans of the Yoshiwara

Japan, Edo period (1615–1868), 1784

Wood-block printed book; ink and color on paper, 15 × 10¼ in. (38 × 26 cm)

Purchase, Mary and James G. Wallach Foundation Gift, in honor of John T. Carpenter, 2013 (2013.768)

These seven unusually large prints constitute one of the most sumptuously produced of all Japanese color-printed albums. Twice normal size, they depict leading courtesans of the day dressed extravagantly for the New Year. The scenes in the courtesans' private apartments invite comparisons between these high-ranking women of Yoshiwara, the "red-light" district in Edo (modern Tokyo), and the great women writers of the Heian court (794–1185). Indeed, the poems seen here were not composed by the



courtesans, who have instead copied them from classical poetry anthologies in their own handwriting. These prints are usually found detached as *ōban* (large-format) diptychs and consequently faded, but this outstanding, vivid copy demonstrates why the album is considered a masterpiece of Japanese wood-block printing.

The artist Kitao Masanobu made his living selling tobacco accessories and acquired fame as a popular writer under the name Santō Kyōden. The preface was written by Yomo Sanjin (a pen name of Ōta Nanpo, a samurai literatus), and the colophon was by Akera Kankō, one of the top *kyōka* (light verse) poets of the day. JTC

John Trumbull

American, Lebanon, Connecticut 1756–
1843 New York

Alexander Hamilton

1792

Oil on canvas; 86¼ × 57½ in. (219.1 × 146.1 cm)

Jointly owned by Crystal Bridges Museum of
American Art and The Metropolitan Museum of
Art, Gift of Credit Suisse, 2013 (2013.454)

In 1791, five New York merchants commissioned John Trumbull to paint this full-length portrait of the first U.S. secretary of the treasury, Alexander Hamilton (1757–1804), for “one of our public buildings.” The much-revered patriot, who had served as Washington’s military secretary and was the powerful leader of the Federalist Party, expressed his desire that the portrait “appear unconnected with any incident of my political life.” To create the sense of dignity appropriate to a lifesize public portrait, Trumbull relied on traditional motifs of European state portraiture, such as Classical architecture and the subject’s decorous pose. Yet the artist honored Hamilton’s desire for a “simple representation” by avoiding elaborate trappings and overtly political symbols. The unadorned setting and subdued palette, especially Hamilton’s pale suit, further suggest a private, unofficial atmosphere. Trumbull’s sympathetic portrayal of Hamilton demonstrates his respect for his friend and Revolutionary colleague, whose fatal duel with Aaron Burr in 1804 the artist described as “that unhappy event which deprived the United States of two of their most distinguished citizens.” The portrait was exhibited in New York’s City Hall from 1792 to 1797 before being installed in the Offices of the Chamber of Commerce, where it remained until 1983, serving as a testimony to the members’ admiration for Hamilton and commemorating him as a model of public and mercantile virtue. EMK



Dihl et Guérhard
French, 1781–ca. 1824

Pair of Vases

France (Paris), ca. 1790–95
Hard-paste porcelain; H. 18¼ in. (46.2 cm), Diam. 7¼ in. (18.4 cm); H. 18⅝ in. (46.5 cm), Diam. 7¼ in. (18.4 cm)
Wrightsmen Fund, 2014 (2014.68.1, .2)

The remarkable landscapes on this pair of vases produced in Paris at the height of the French Revolution can be read as a reflection of the political and social tumult of the period. Both depict severe storms, one on land, the other at sea; in each, the figures are at the mercy of the forces of nature, buffeted by harsh winds and crashing waves, respectively. The choice of grisaille to paint the landscapes adds to their somewhat sinister aspect, an interpretation that would seem to be bolstered by the fact that the Dihl et Guérhard manufactory was located in the heart of Revolutionary Paris.

The bands of dramatic landscape contrast with the ordered calm of the grotesque decoration painted above and below. With motifs such as female herms, garlands of flowers, peacocks, and scrolls, these passages are reinterpretations of French Renaissance decorative schemes, transformed here by the use of a brilliant, sulfurous yellow ground. This exquisitely painted decoration, coupled with the highly innovative landscapes, marks these vases as masterpieces from Dihl et Guérhard, one of the most successful competitors to the Royal Porcelain Manufactory at Sèvres. JM



William Theed the Elder
British, 1764–1817

Thetis Transporting Arms for Achilles

Ca. 1804–12
Bronze; 50⅞ × 56⅜ × 47¼ in. (128 × 143 × 120 cm)
Purchase, Assunta Sommella Peluso, Ignazio Peluso, Ada Peluso and Romano I. Peluso Gift, 2013 (2013.35)

The beautiful sea nymph Thetis is being tugged through the waves on an oversize scallop shell by a well-muscled triton. She bears the new weapons and armor that her hero son, Achilles, will carry into battle in the fight with the city of Troy. Although Thetis had done her utmost in his infancy to make Achilles impregnable by plunging him into the river Styx, she now knows that he will be among the last to die in the Trojan War, pierced by an arrow through the heel by which she had dangled him. But by his death, victory for the Greeks would be assured.

William Theed, a Neoclassical sculptor, shows Thetis already in the traditional pose of a mourner, bowed down by grief at the thought of the sacrifice she must make. In 1805, when Theed first exhibited the model for this bronze at the Royal Academy, the subject had particular resonance for Britons, for this was the year of the Battle of Trafalgar, in which Admiral Horatio Nelson gave his life in Britain's battle against Napoleon Bonaparte and the French. Young men were called upon to be heroes, mothers to let their sons go to war. This piece likely belonged to the connoisseur, designer, and collector Thomas Hope; a second cast was made for George IV and is still in the Royal Collection. LS





Francesco Piranesi

Italian, Rome 1758–1810 Paris

Hand-colored by François Jean Sablet

French, Morges 1745–1819 Nantes

***Fête pour la Paix Générale donnée à Paris
le 18 Brumaire. Pont du Carrousel***

1801–2

Line engraving with watercolor and gouache, text printed in gold ink;
25¼ × 33⅞ in. (64 × 84 cm)

Inscribed on separate strip of paper below image: upper left corner, *F. Piranesi f.*;
upper right corner, *Se trouve à la Calcographie des frères Piranesi à Paris*; center,
*Fête pour la Paix générale donnée à Paris le 18 Brumaire. An 10. / Illuminations
des Quais & du Ponts des Thuilleries*

Purchase, Susan Schulman Printseller Gift, in honor of Catherine Jenkins, and
Brooke Russell Astor Bequest, 2014 (2014.146.1)

Beginning in the sixteenth century, prints recording memorable events such as festivities, ceremonies, and theatrical performances were published in a range of formats, from crude, cheaply made woodcuts to luxurious works made on commission. This print, an example of the latter, was published by La Calcographie des Frères Piranesi and is one of two newly acquired prints by the firm that record the second commemoration of Napoleon's coup d'état, held in Paris on November 9, 1801. The highly detailed impression shows a nocturnal view of fireworks and other illuminations along the Pont du Carrousel as they would have been seen from the Left Bank, facing the Louvre.

Francesco Piranesi, a pupil and collaborator of his famous father's and a skilled etcher and engraver in his own right, often employed daring tonal hatching to bring an image to life in black and white. In this print he did the opposite, however, building up in line engraving only a small percentage of the image. Piranesi left the details of the exuberant spectacle to the rich palette of François Jean Sablet, whose evocation of light reflecting on the Seine anticipates the free, spontaneous mode of rendering that would become characteristic of French Impressionism. FS



C. Baudouin

French, active ca. 1812–36

Serpent

Paris, ca. 1820

Wood body covered in leather, with brass bocal and keys; H. 33½ in. (85 cm)

Purchase, Robert Alonzo Lehman Bequest, 2012 (2012.568)

The serpent, a European bass brasswind instrument that was a predecessor of the tuba, has a snake-like form that helps to position the finger holes within reach of the player's hands. The serpentine qualities of this example, by one of the most celebrated makers, are heightened by its zoomorphic paint scheme, a rare decorative embellishment for an instrument that was typically finished in black. The wear marks around its finger holes are the result of extensive use. They show how this serpent was held and also prove that its musical properties were as strong as its visual appeal.

The serpent has a long association with church music. In France, it was used to bolster and accompany plainsong from the late sixteenth century onward. The instrument's warm, resonant sound complemented male voices, and it found favor in English church bands during the eighteenth and nineteenth centuries. Played alongside the cello and the bassoon, it provided vital accompaniment in churches that could not afford organs. The serpent became a popular military band instrument in England and Germany in the mid-eighteenth century. It was also sometimes used as a bass voice in the orchestra, notably by the composers Handel, Haydn, Berlioz, and Mendelssohn. EBS-S

Tucker Factory

American, 1826–36

Vase

Philadelphia, 1828–36

Porcelain and brass; H. 21½ in. (53.7 cm)

Purchase, Friends of the American Wing Fund; Mr. and Mrs. Richard L. Chilton Jr., Annette de la Renta and Anthony W. and Lulu C. Wang Gifts; Richard Hampton Jenrette American, Sansbury-Mills and The Beatrice G. Warren and Leila W. Redstone Funds, 2012 (2012.243)

Recalling sumptuous French porcelain vases with gilt-bronze mounts, this large, opulent vase is the most important example of porcelain-making dating to the infancy of that medium in the United States. One of only six such vases known to have been produced by the Tucker Factory, it features gilded ornament in Neoclassical motifs, emulating European examples. A tour de force in terms of its scale and decoration, including the applied-metal handles in the form of griffins, the vase also displays enameled, highly detailed views of Philadelphia taken from published print sources. One side features Sedgely Park, the country seat of James Fisher, a prominent Philadelphia merchant, from

Cephas Grier Childs's *Views in Philadelphia and Its Environs* (1828). Designed by the distinguished architect Benjamin Henry Latrobe, Sedgely Park is considered the earliest Gothic Revival house in America. The opposite side shows Springland, landscape architect William Birch's country estate on the Delaware River, as illustrated in his *Country Seats of the United States of North America* (1808), a volume that celebrates the concept of the English picturesque landscape, of which Birch was an ardent proponent. The decoration of this vase can thus be said to exemplify the grand ambition, entrepreneurship, and triumphs of America in the early republic era. ACF





Jean André Prosper Henri Le Page
French, 1792–1854

Pair of Percussion Target Pistols of the Duke of Bordeaux

Paris, dated 1829

Pistols: steel, gold, and wood; case with
accessories: wood, steel, silver, gold, ivory, and
velvet; L. of each 11¼ in. (28.6 cm)

Inscribed: on barrels, *LE PAGE / ARQ^{ER} DU ROI / A PARIS*

Purchase, Arthur Ochs Sulzberger Bequest and
Irene Roosevelt Aitken Gift, 2013 (2013.511.1–.3a–k)

The longest-lived dynasty of French gunmakers (*arquebusiers*), the Le Page family served every French regime from Louis XV to Napoleon III. Among the most renowned was Henri, royal gunmaker to Charles X (reigned 1824–30), who created these small, exquisitely decorated pistols. Dated 1829, they were made for the nine-year-old heir to the throne, Henri Charles d'Artois (1820–1883), duc de Bordeaux, the king's grandson. The young duke's education would have included target shooting, no doubt the intended use of these diminutive arms. Their decoration is unusually lavish for the period, the iconography highly personal. The boy's monogram occurs three times on each pistol, and the ornament is replete with fleurs-de-lis, ermine tails, and crossed branches of palm and laurel, time-honored royal symbols. Characteristic of Le Page's work, these arms combine technical ingenuity—notably the percussion locks, whose mechanism is hidden within the stocks—with original design and artistry, particularly evident in the intricately cut and engraved gold sheet set flush into the stock. The pistols are emblematic of the finest French gunmaking in this turbulent period. The year after they were made, the July Revolution drove Charles X from the throne. The crown then fell to the duke, who from August 2 to 9, 1830, was recognized by followers as Henry V. A royal cousin, Louis-Philippe, was nonetheless proclaimed king of the French, and the former royal family was driven into exile. In later years the duke, then titled comte de Chambord, owned several fine firearms, but none matched the beauty and originality of this pair from his youth. SWP



Thomas Cole

American, born Lancashire, England,
1801–1848 Catskill, New York

Sketch for “View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm—The Oxbow”

1836

Oil and pencil on composition board; 5½ × 9⅞ in.
(14 × 23.8 cm)

Purchase, Gift of Mrs. Delancey Thorn Grant, in
memory of her mother, Louise Floyd-Jones Thorn,
by exchange and Friends of the American Wing
Fund, 2014 (2014.59)

Thomas Cole, founder of the Hudson River School, inspired many of his contemporaries, including his most important student, Frederic Edwin Church, to take up plein-air sketching. For Cole, the act of drawing or painting outdoors was tantamount to the close study of nature, and he considered it an essential tool in the creation of a significant studio composition. Cole made this small but fluid oil sketch in 1836 in preparation for his iconic painting *View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm—The Oxbow*, on view in the Metropolitan’s newly installed Joan Whitney Payson Galleries of American painting and sculpture. Cole employed a freely brushed technique to capture the basic contours of the landscape and to convey the fleeting atmospheric effects of the passing storm. Most likely painted in the artist’s studio from studies made out-of-doors, this sketch is exceptional in Cole’s oeuvre, as it incorporates the lofty ideas he intended to convey in his final work but also reflects the spontaneity of plein-air painting. More important, the sketch stands alone as a beautifully conceived composition in its own right. For Cole, *The Oxbow* was nothing short of a manifesto, an urgent appeal that the American public consider the consequences of the rapid transformation of the nation’s landscape—what he considered its most defining asset—from wilderness (on the left) to settled land (on the right). EMK



Johan Christian Dahl

Norwegian, Bergen 1788–1857 Dresden

View over Hallingdal

1844

Oil on canvas; $9\frac{1}{2} \times 14\frac{3}{8}$ in. (24.1 × 36.5 cm)

Signed and dated: lower left, *Dahl 1844*.

Gift of Asbjorn R. Lunde, in memory of his brother,
Dr. Karl Lunde, 2012 (2012.447)

Dahl was an important conduit for the current of Romanticism that ran between Scandinavia and north Germany in the early nineteenth century, a facet of the Museum's collection that has been enriched significantly in the last decade. This painting combines Dahl's affection for the scenery of his native Norway with the strain of deeply spiritual naturalism of which he and his late colleague and neighbor in Dresden, Caspar David Friedrich, were chief exponents. With its vast outdoor expanse animated by a lone human figure—the horseman in the foreground—this landscape belies its modest dimensions.

Dahl recorded in his diary that he visited Hallingdal on August 23, 1844, during a sketching expedition undertaken in the company of his children and the painter Peder Balke. That October, Dahl offered this work to Christian Jürgensen Thomsen, an eminent Danish archaeologist. It was shown publicly for the first time in 1845, in the annual exhibition held at Charlottenborg Palace, Copenhagen. AEM



William Esperance Boucher Jr.

American, born Hanover, Germany 1822–1899 Baltimore

Banjo

Baltimore, ca. 1845

Hardwood body, calfskin belly, iron brackets and rim, and gut strings; L. 34½ in. (87.6 cm)

Gift of Peter Szego, 2013 (2013.639)

This antebellum banjo was made by William Esperance Boucher Jr., the earliest professional maker of the instrument. Born in Germany, Boucher immigrated to Baltimore, where he sold all manner of musical items and was known both as a drum maker and for his banjos. Boucher helped to standardize the instrument and is credited as the first to use metal rods allowing the player to adjust the tension on the skin head, a feature he may have borrowed from drum designs. The Museum's example features Boucher's metal tension-rod system and a scalloped wood rim, which recesses the metal pieces so they will not snag the player's clothes. The wood rim, neck, and scroll are all painted to look like rosewood. Boucher used a distinctive scroll-shaped headstock reminiscent of the profile view of a violin scroll.

The banjo was developed from West African stringed instruments by slaves on plantations in the Caribbean and North America. Although the instrument is known to have existed as early as the seventeenth century, it gained widespread popularity only in the middle decades of the nineteenth century as it became an indispensable part of minstrel shows. JKD

David Octavius Hill

British, Perth, Scotland 1802–1870 Edinburgh

Robert Adamson

British, St. Andrews, Scotland 1821–1848 St. Andrews

David Young and Unknown Man, Newhaven

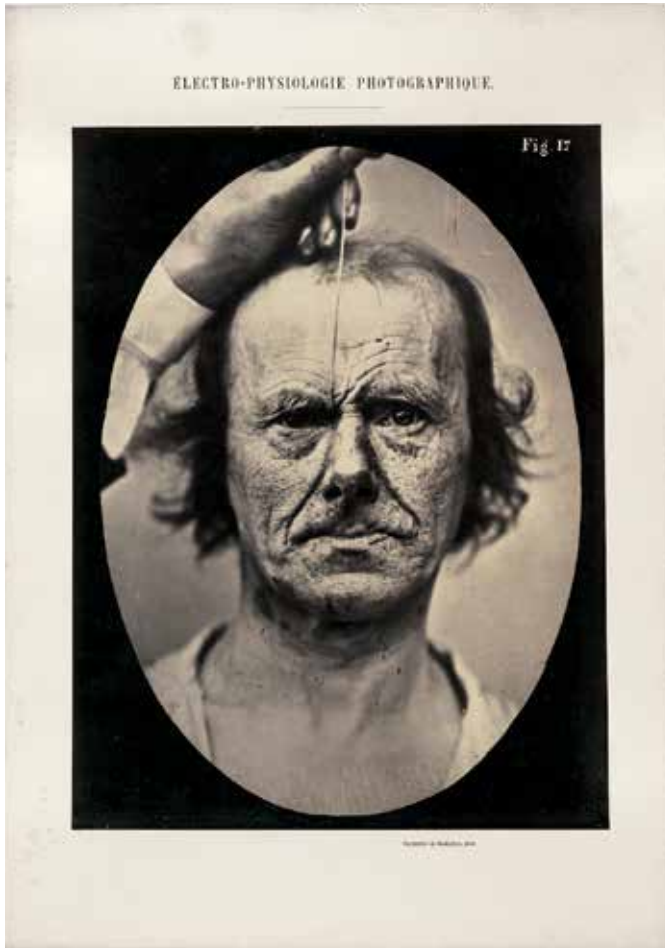
1845

Salted paper print from paper negative; 6⅞ × 4½ in. (15.6 × 11.3 cm)

Bequest of Maurice B. Sendak, 2013 (2013.159.23)

This double portrait by the painter David Octavius Hill and the early photographer Robert Adamson is one of some 130 images they made of the inhabitants of Newhaven and other small fishing villages near Edinburgh. Entitled "The Fishermen and Women of the Firth of Forth," the project constitutes the first sustained use of photographs for a social-documentary purpose. Working during the Industrial Revolution, with its attendant social problems, Hill and Adamson presented Newhaven as an exemplar of village life: a community bound by tradition, mutual support, honest labor, and the continuity of generations. The artists attempted to emphasize these qualities through the careful posing of the figures and by embracing the graphic strength and gritty effect of the paper-negative (calotype) process. Here the focus is on a pair of young fishermen and the traditional willow basket used to haul their catch up the hill to Edinburgh's bustling market. JLR





Guillaume-Benjamin-Armand Duchenne de Boulogne
French, 1806–1875

Adrien Tournachon
French, 1825–1903

Mécanisme de la physionomie humaine ou Analyse électro-physiologique de l'expression des passions applicable à la pratique des arts plastiques

1854–56, printed 1862
46 albumen silver prints from glass negatives; each 11½ × 8½ in. (28.3 × 20.5 cm)
Purchase, The Buddy Taub Foundation Gift, Dennis A. Roach and Jill Roach, Directors; Harris Brisbane Dick and William E. Dodge Funds; and W. Bruce and Delaney H. Lundberg Gift, 2013 (2013.173.1–.46)

Among the most gripping photographs of the nineteenth century, plates from Duchenne de Boulogne's *Mécanisme de la physionomie humaine* . . . (Mechanism of Human Physiognomy or Electro-physiological Analysis of the Expression of Passions Applicable to the Practice of the Visual Arts) occupy a unique place at the intersection of art, science, and sentiment. A pioneering neurologist and physiologist as well as an amateur aesthete, Duchenne de Boulogne conducted a suite of experiments aimed at eliciting expressions of the principal emotions through the electrical stimulation of facial muscles. His goal was to publish a scientific grammar of human emotions—attention, aggression, pain, joy, lasciviousness, sadness, surprise, terror—recorded accurately with photography for the use of artists, replacing older treatises on expression and physiognomy such as those by Charles Le Brun or Johann Kaspar Lavater in earlier centuries. Indeed, Duchenne's photographs were long used for instruction at the École des Beaux-Arts in Paris. Yet, despite their original intention, they now draw their power from the pathos one feels for his models. The Museum's acquisition comprises 46 of the 50 plates originally issued in the extremely rare, near-lifesize edition of Duchenne's photographs. MD

Lidded Vessel

South Africa or Kingdom of Swaziland, North Nguni peoples, 19th century
Wood; H. 24⅞ in. (63 cm)
Purchase, Anonymous Gift, Richard, Ann, John, and James Solomon Families Foundation, Adam Lindemann and Amalia Dayan, and Herbert and Lenore Schorr Gifts, Rogers Fund, and funds from various donors, 2013 (2013.165a, b)

Carved from a single piece of wood to which a matching lid was added, this monumental vessel was made by a sculptor from the vicinity of Port Natal (modern Durban) whose clientele likely included local elites as well as international patrons. The surface is defined by deep, parallel incised ridges that are rounded and divided into blocks of juxtaposed verticals and horizontals. Beyond the vessel's visual impact as a tour de force of carving, its original function remains unclear. Analysis of the interior surfaces of the wood found no residue of substances that it might once have contained, indicating that the vessel may have been intended as a stand-alone work of art rather than a functional container, a testament to its creator's virtuosity. AL





Unknown American artist

Sojourner Truth, "I Sell the Shadow to Support the Substance"

1864

Albumen silver print from glass negative; 3 $\frac{3}{8}$ × 2 $\frac{1}{4}$ in. (8.5 × 5.4 cm)

Purchase, Alfred Stieglitz Society Gifts, 2013 (2013.54)

Born Isabella Baumfree to a family of slaves in Ulster County, New York, Sojourner Truth sat for one of the most iconic portraits of the American Civil War. The sixty-seven-year-old abolitionist, who never learned to read or write, pauses from her knitting and looks pensively at the camera. In addition to Truth's antislavery activities—she was a colleague of Frederick Douglass's—she was also a pioneering feminist, who here chose to show herself engaged in the dignity of women's work. She is thus the actor in the picture's drama, but she was also its author, and Truth used the proceeds from the sales of this portrait to promote and support her many causes. The caption on the recto of the photograph, which is in the format of a carte de visite, features her poignant motto, "I Sell the Shadow to Support the Substance." The verso imprint includes a Michigan 1864 copyright in her name. By owning and profiting from her own image—her "shadow"—Truth became one of the era's most progressive advocates not only for slaves and, after Emancipation, freedmen, but also for women's suffrage and the medium of photography. At a human-rights convention in New York State, Sojourner Truth once commented that she "used to be sold for other people's benefit, but now she sold herself for her own." JLR



Mariano Fernandez

Mexican, active late 19th century

Guitarra Séptima

Mexico City, ca. 1880

Spruce, maple, rosewood, and mother-of-pearl;

L. 40 $\frac{1}{4}$ in. (103.5 cm), W. 11 $\frac{3}{4}$ in. (29.8 cm)

Purchase, Amati Gifts, 2012 (2012.569)

The *guitarra séptima* (seven-stringed guitar) was used in Mexico as early as 1776 for traditional and classical music and was particularly popular in Mexico and parts of South America during the nineteenth century. This example reflects the highest level of late nineteenth-century Mexican instrument making. Its spruce top and rosewood sides and back are lavishly decorated with elaborate inlay of colored mother-of-pearl, wire, and various woods. Floral, rope, and geometric patterns along its edges and multicolored mother-of-pearl flowers circling the sound hole delineate and frame the instrument, while the rosewood sides are accentuated by foliate designs and strips of maple inlay, a design

referenced on the back. The bridge and fingerboard are completely covered with mother-of-pearl, and abalone is used to depict a floral arrangement on a unique door covering the headstock. Just below the bridge, a lyre appliqué topped with a Phrygian cap appears against a sunburst, a symbol signifying liberty and freedom that was common when the guitar was made. All these elements contribute to the sumptuous elegance of the piece. The lowest-sounding strings are set in four double courses; three single strings are provided for the higher ones. Of the maker little is known besides the handful of extant instruments that speak to his exceptional talents. JKM



Ernestine Eberhardt Zaumseil
 American, born Hartenstein, Germany
 1828–1904 Pekin, Illinois

Appliquéd Quilt

Illinois, ca. 1875

Cotton ground appliquéd with cotton, silk, and wool; 88 × 86 in. (223.5 × 218.4 cm)

Gift of George E. Schoellkopf, 2013 (2013.958)

Working in the later years of the nineteenth century, Ernestine Zaumseil created an extraordinary quilt employing the Tree of Life pattern, a design that had been popular for use on bedcovers since the seventeenth century. The first Tree of Life bedcovers, called palampores, were of Indian origin and featured a stylized tree bearing fantastical fruits and flowers. In Zaumseil's quilt, the trees and branches are more realistic, in part because she seems to have traced leaves from actual trees and vines to serve as patterns for her appliquéd designs. Her central "tree" is actually traced from grapevine leaves, and other common species, such as maple and beech, can be readily identified. But the sense of fantasy and abundance found in palampores is also apparent here owing to the multiplicity of plants covering the quilt's surface, some bearing flowers and others heavy with fruit. Another common feature of Indian palampores is the inclusion of animals at the base of the central tree and birds in the branches. Accordingly, if one looks closely at this quilt, there are two tiny, out-of-scale horses beneath the central tree and a bird roosting on a low branch. AP

European Art Pottery from the Robert A. Ellison Jr. Collection

These vessels are among seventy-six ceramics acquired from Robert A. Ellison Jr. that have transformed the Museum's holdings of European art pottery into one of the finest and most comprehensive collections in the world. The varied works in the Ellison collection include masterpieces by artist-potters such as Ernest Chaplet, Auguste Delaherche, Clément Massier, Pierre-Adrien Dalpayrat, and Jean-Joseph Carriès.

Paul Gauguin's *Vessel with Women and Goats* stands apart in the collection for its relatively modest size and restrained decoration. Gauguin created this unconventional stoneware vessel shortly after his first experiments in the medium of ceramics with Chaplet, in 1886. Interested primarily in sculpting the clay

by hand, Gauguin soon developed his own distinctive style—he preferred brown stoneware with a sparing use of colored decoration—and regarded his creations as sculptures rather than pots. The imagery he chose frequently derived from his experiences in Brittany as well as distant Martinique. Gauguin produced about a hundred ceramic vessels and sculptures, of which approximately sixty survive. *Vessel with Women and Goats* is the first ceramic work by the artist to enter the Museum's collection.

Hector Guimard, France's most important Art Nouveau architect and designer, is renowned for his powerfully expressive cast-iron entrances to the Metro stations of Paris, a beloved part of the city's streetscape since the turn

of the twentieth century. Although Art Nouveau was short-lived, this remarkably important “new style” had roots in England and spread across Europe beginning about 1890. One of the principal tenets of the movement, which turned away from nineteenth-century historicism, was to look to nature for inspiration. The style is thus often characterized by energetic, flowing, and asymmetrical lines mirroring natural forms. Guimard's crystalline-glazed jardiniere, one of only four known examples, has a ribbed columnar body decorated with plantlike “stalks” that culminate in highly stylized curvilinear decoration at the rim. The design is one of three that Guimard supplied to the Sèvres Manufactory at the beginning of the twentieth century. JM/JA



A. Paul Gauguin (French, Paris 1848–1903 Atuona, Hiva Oa, Marquesas Islands), **Vessel with Women and Goats**, France (Paris), ca. 1887–89. Stoneware; 7½ × 4½ × 4½ in. (20 × 11.7 × 11.1 cm), 2.2 lb. (1 kg). Signed: PGo. Robert A. Ellison Jr. Collection, Purchase, Acquisitions Fund; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest; and 2011 Benefit Fund, 2013 (2013.471)

B. Hector Guimard (French, Lyons 1867–1942 New York); Sèvres Manufactory (French, 1740–present), **Vase des Binelles**, 1903. Stoneware; 51¼ × 15½ × 15½ in. (130.2 × 39.1 × 39.7 cm). Robert A. Ellison Jr. Collection, Purchase, 2011 Benefit Fund, 2013 (2013.502)

C. Ernest Chaplet (French, Sèvres 1835–1909 Choisy-le-Roi), **Square Vase**, ca. 1889. Porcelain; 15½ × 7¾ × 7¾ in. (39 × 19.7 × 19.7 cm). Robert A. Ellison Jr. Collection, Purchase, The Isaacson-Draper Foundation Gift, 2013 (2013.477)

D. Jean-Joseph Carriès (French, 1855–1894), **Flask with Face**, ca. 1890. Glazed stoneware; H. 15½ in. (39.4 cm). Robert A. Ellison Jr. Collection, Purchase, Acquisitions Fund; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest; and 2011 Benefit Fund, 2013 (2013.489)

E. Auguste Delaherche (French, Beauvais 1857–1940 Paris), **Vase with Handles**, ca. 1900. Stoneware; 11½ × 14½ in. (29.2 × 36.8 cm). Robert A. Ellison Jr. Collection, Gift of Robert A. Ellison Jr., 2013 (2013.245.1)

A



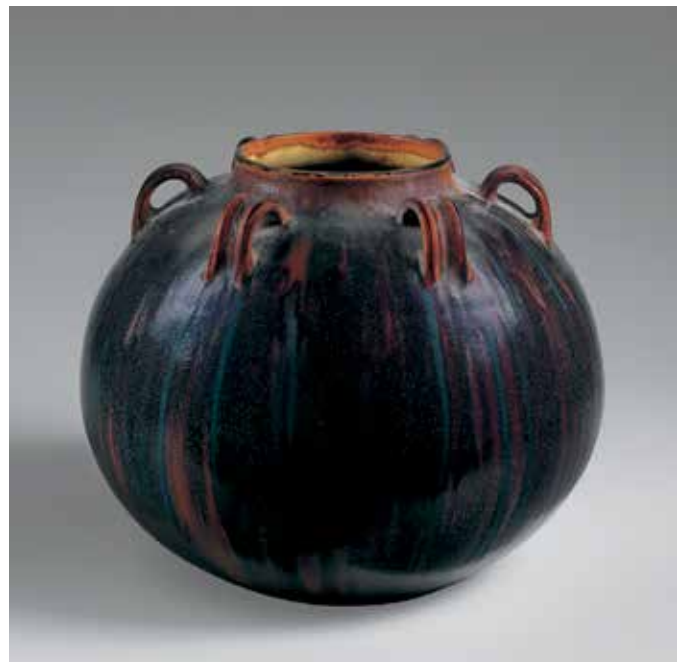
B



C



D



E



Ceremonial Textile (*Porisitutu*)

Indonesia (Sulawesi Island), Toraja people, 19th–early 20th century
Cotton; 64 × 99 in. (162.6 × 251.5 cm)
Gift of Joel Confino and Lisa Alter, 2012 (2012.532.1)

The spectacular ceremonial textiles known as *porisitutu* of the Toraja people of central Sulawesi, Indonesia, are used by some communities as wall hangings during funerals but serve predominantly as burial shrouds. In life, every Toraja individual of standing is expected to acquire a *porisitutu*, which will be draped over his or her body during final funerary rites. For the highest nobility, these rites are extravagantly costly, requiring the erection of elaborate ceremonial structures, the display and use of hundreds of sacred textiles, and the sacrifice of numerous water buffalo. As a result, when a person dies months or years are usually required

to amass the resources necessary for the final funeral ceremony, a festive occasion that celebrates the transition of the deceased to the world of the ancestors.

The striking imagery of this *porisitutu* reflects the influence of trade textiles from India, which are highly prized in Toraja communities. Its bold central field is adorned with fluidly rhythmic geometric designs whose imagery derives ultimately from the patterns of *patola*, a form of trade textile from the Gujarat region. *Patola* are greatly valued by many Indonesian peoples, who frequently incorporate their patterns into indigenous textiles. EK





Winchester Repeating Arms Company (manufacturer)

American, established 1866

Tiffany & Co. (decorator)

American, established 1837

**Winchester Model 1894 Takedown Lever
Action Rifle**

Ca. 1895–1900

Steel, Makassar ebony, and silver; L. 44 in. (111.8 cm), Caliber .30 in. (8 mm),
Weight 9 lb. 2 oz. (4,139 g)

Purchase, The Beatrice G. Warren and Leila W. Redstone Fund, 2013 (2013.901)

From the time of the Mexican-American War (1846–48), and particularly following the American Civil War (1861–65), Tiffany & Co. played an important role in the design and embellishment of luxury arms, beginning with presentation swords and subsequently expanding into the area of firearms. This Winchester rifle, comprehensively adorned with sterling-silver mounts embossed and chased with profuse and elaborate floral motifs, is an unrivaled example of Tiffany's contribution to the decoration of American firearms. An extremely rare instance of a gun embellished in the Art Nouveau style—it was included in the 1900 Exposition Universelle, Paris, where it won a silver medal—the rifle is one of only two known to have been decorated by Tiffany & Co., and of the two it is the more lavish. The choice of precious wood for the stock, a solid Makassar ebony traditionally used only as a veneer, is a refinement consistent with Tiffany's predilection for "exotic" materials.

The Model 1894, the most successful of all Winchester rifles, was also the first designed to accommodate smokeless cartridges. In 1900, when the rifle was exhibited in Paris, it brought together the accomplishments of the preeminent American silver firm with an iconic American firearm that stood as a symbol of the Western frontier. PT





Ferdinand Hodler

Swiss, Bern 1853–1918 Geneva

The Dream of the Shepherd (*Der Traum des Hirten*)

1896

Oil on canvas; 98½ × 51½ in. (250.2 × 130.5 cm)

Signed: lower left, *F. Hodler*

Purchase, European Paintings Funds, Lila Acheson Wallace Gift, Catharine Lorillard Wolfe Collection, Wolfe Fund, Charles and Jessie Price Gift, funds from various donors, and Bequests of Collis P. Huntington and Isaac D. Fletcher, by exchange, 2013 (2013.1134)

This painting, the first by Hodler to enter the Museum's collection, is among the masterpieces that established the Swiss artist as one of the foremost Symbolists at the turn of the twentieth century, on par with fellow Northern Europeans Edvard Munch and Gustav Klimt. Entwining reality and fantasy, the composition exemplifies Hodler's treatment of the psychologically fraught themes of desire and dreams. The muscular young shepherd sits in an Alpine landscape, his vision of eight nude women unfolding in a celestial realm above. Their stylized, ethereal figures reflect Hodler's admiration for modern dance and the art of Puvis de Chavannes. The picture was first shown during the Swiss national exhibition in Geneva in 1896 together with Hodler's *Toward the Ideal* (location unknown). The two works flanked the doors to a theater associated with the satirical journal *Le Sapajou*, prompting some critics to detect an ironic edge to the artist's work. His frieze of naked women may, in fact, have been intended as a rejoinder to officials who objected to the display of his painting *The Night* (1889–90; Kunstmuseum Bern), which they found excessively erotic. Any provocation aside, the present picture was recognized as a paradigm of Hodler's talent. AH

Throne of Njouteu: Royal Couple

Cameroon (Grassfields region, Bansa chiefdom), Bamileke peoples,
end of 19th–early 20th century
Wood, glass beads, cloth, and cowrie shells; 64 × 29¼ × 26½ in.
(162.6 × 74.3 × 67.3 cm)

Purchase, Rogers Fund, Andrea Bollt Bequest, in memory of Robert Bollt Sr. and
Robert Bollt Jr., and Laura and James J. Ross and Anonymous Gifts, 2014 (2014.256)

This throne served as the visual focus of extensive installation rites that established the legitimacy of the transfer of power and continuity in leadership in the chiefdom of Bansa, in the Grassfields region of Cameroon. It was documented at Bansa in 1957 by French researcher Pierre Harter, who also recorded the name of the late nineteenth-century ruler credited with its creation, Njouteu. Carved from a single piece of wood, it depicts the king and his consort standing at the back of a circular seat supported by a leopard. The throne was wrapped in a fine layer of locally woven fabric that in turn became a three-dimensional canvas to which a master beader applied thousands of glass beads, a luxury good created in Venice and Prague for export to this region of West Africa. The prominent use of the color blue underscores the elite status of the subjects of the representation, both of whom hold insignia of leadership: a buffalo horn drinking vessel and a calabash receptacle for offerings of palm wine. AL



Figure (Hampatong)

Indonesia (Borneo), Ngadju or Ot Danum people, late 19th–early 20th century
Wood; H. 58 in. (147.3 cm)
Gift of Fred and Rita Richman, 2013 (2013.1137.8)

To honor the dead and protect the living, the sculptors of the Ngadju and Ot Danum peoples of southeastern Borneo create a diversity of wood figures. Known collectively as *hampatong*, they depict humans, animals, or supernatural creatures. Large *hampatong* such as this one are of two basic types: *tajahan* (images commemorating the dead) and *pataho* (guardian figures erected to protect the community). Comparatively naturalistic in its imagery, this figure may be a *tajahan*, but its wide staring eyes and aggressively out-thrust tongue suggest that it is more likely a guardian figure. If so, the humanlike image represents a supernatural being. Rendered with great visual tension, this powerful, otherworldly guardian, with its robust limbs and strong sleek body, is poised as if to spring to the defense of its community. Such guardian figures are erected near the entrances to the large communal longhouse in which the members of the village live. They are also placed along the footpaths leading from the longhouse to the river, where they serve to prevent dangerous spirits, particularly those bringing sickness, from entering the community. The weathered surface of this figure indicates that it was placed outdoors, almost certainly to protect the entrance or approach to a longhouse. EK



Vilhelm Hammershøi

Danish, Copenhagen 1864–1916 Copenhagen

Moonlight, Strandgade 30

1900–1906

Oil on canvas; 16⅞ × 20⅞ in. (41 × 51.1 cm)

Purchase, European Paintings Funds, and Annette de la Renta Gift, 2012 (2012.203)

Hammershøi, a contemporary of Northern Symbolists such as the Norwegian Edvard Munch and the Belgian Xavier Mellery, is known for his singularly severe compositions and limited palette, typically dominated by varied tones of gray. In 1898, the artist moved into an apartment at Strandgade 30 in Copenhagen. Arranged enfilade and with light pouring in from different directions, this succession of rooms became both Hammershøi's laboratory and his source of inspiration for the next eleven years.

Here the artist has banished the furniture, curtains, carpets, and bric-a-brac usually found in interiors of the period. The austere setting and dark mauve luminosity instead encapsulate Hammershøi's reputation as the painter of "silence and light." This particular window held a great fascination for the artist, who between 1900 and 1906 painted it in early morning, at noon, and in moonlight; indeed, it became Hammershøi's most iconic image. Despite the window's prominent position, it offers no view to the outside world; the door beside it led only to a windowed loggia. SR



Dreicer & Company

American, 1868–1927

Necklace

New York, ca. 1905

Diamonds, natural pearls, and platinum; L. 15 in. (38.1 cm)

Purchase, Sansbury-Mills Fund, Stainman Family Foundation Inc., Mr. and Mrs. Walter H. Buck, Martha J. Fleischman, Jacobsen Foundation, and Bonnie Johnson Sacerdote Foundation Gifts, 2012 (2012.71)

Designed as an openwork cascade of diamonds and pearls, this superb necklace is a masterwork by Dreicer & Company, considered one of the world's finest jewelers from the late nineteenth century until the 1920s. Founders Jacob Dreicer and his wife, Gittel, immigrated to New York from Russia in 1866, bringing with them an extensive knowledge of precious gemstones. Their son Michael would later become a leading expert on natural pearls. Turn-of-the-century jewelers rejected heavy Victorian designs, following instead one of two concurrent trends: the avant-garde Art Nouveau and Arts and Crafts styles or, as seen here, the traditional fashions of elite society,

industrialists, and bankers. The cool elegance of this necklace epitomizes the garland style popular in Edwardian England and Belle Époque France. Although Dreicer & Company's designs evoke eighteenth-century court styles, their execution relied on state-of-the-art technology and the advanced use of platinum. The firm maintained a sumptuous shop at 560 Fifth Avenue, with branches in Chicago and Palm Beach. In its elegant showroom, modeled after a French salon, tea was served each afternoon to patrons such as the actress Sarah Bernhardt, the dowager Mrs. Astor, First Lady Ida McKinley, and Queen Elisabeth of Belgium. BCW

Leonard A. Lauder Cubist Collection

In April 2013, Leonard A. Lauder made a promised gift to the Metropolitan Museum of thirty-three works by Pablo Picasso, seventeen by Georges Braque, fourteen by Juan Gris, and fourteen by Fernand Léger, together widely considered the most important collection of the four main Cubist artists in private hands. Prior to World War I, all four artists were represented in Paris by the visionary dealer Daniel-Henry Kahnweiler, whose 1908 Braque exhibition (a presentation that included two paintings in Mr. Lauder's collection, among them *Trees at L'Estaque*) led to the coining of the term "Cubism." Among Mr. Lauder's many iconic works are Picasso's *The Scallop Shell: "Notre Avenir est dans l'Air,"* a still life that marks the reintroduction of color into Picasso's art; Juan Gris's *The Man at the Café*, which incorporates fragments of an actual newspaper page onto the painted canvas; and Léger's

monumental *Composition (The Typographer)*, which reflects the artist's postwar fascination with the trappings of modern Paris. Weeks after his gift was announced, Mr. Lauder further enriched the Museum's collections with three additional works, including another seminal painting by Léger: a historic French village rendered in primary colors on coarse canvas, believed to be the artist's last major painting in his Contrasts of Forms series.

Cubism, arguably the most influential art movement of the twentieth century, radically destroyed traditional illusionism in painting, revolutionized the way we see the world, and paved the way for the pure abstraction that dominated Western art for the next fifty years. Thanks to Leonard Lauder's generous promised gift, the Metropolitan will now house one of the most exemplary collections of Cubism to be found anywhere in the world. RAR



A. Fernand Léger (French, Argentan 1881–1955 Gif-sur-Yvette), *Composition (The Typographer)*, 1918–19. Oil on canvas; 98¼ × 72¼ in. (249.6 × 183.5 cm)

B. Pablo Picasso (Spanish, Malaga 1881–1973 Mougins), *The Scallop Shell: "Notre Avenir est dans l'Air,"* 1912. Enamel and oil on canvas; oval, 15 × 21¼ in. (38.1 × 55.2 cm)

C. Georges Braque (French, Argenteuil 1882–1963 Paris), *Trees at L'Estaque*, 1908. Oil on canvas; 31½ × 23¾ in. (80.3 × 60.3 cm)

D. Juan Gris (Spanish, Madrid 1887–1927 Boulogne-sur-Seine), *The Man at the Café*, 1914. Oil and newsprint collage on canvas; 39 × 28¼ in. (99.1 × 71.8 cm)

Promised Gift from the Leonard A. Lauder Cubist Collection



B



C



D



Cyrus Edwin Dallin

American, Springville, Utah Territory 1861–1944 Arlington Heights, Massachusetts

Appeal to the Great Spirit

1913; cast ca. 1916

Bronze; 21 $\frac{1}{8}$ × 14 $\frac{1}{2}$ × 21 $\frac{1}{4}$ in. (54.3 × 36.8 × 55.2 cm)

Purchase, Morris K. Jesup Fund and Jonathan L. Cohen and Allison B. Morrow Gift, 2013 (2013.441)

Dallin, a leading turn-of-the-twentieth-century sculptor, was raised in Utah and trained in Boston and Paris. He is best known for his sympathetic, dignified representations of American Indians of the Great Plains shown in moments of emotional or spiritual absorption. *Appeal to the Great Spirit* is the final of four equestrian sculptures, collectively known as *The Epic of the Indian*, in which Dallin addressed the impact of Euro-American settlement on native peoples. Here the defeated horseman with arms outspread makes a postbellum plea for peace. He entrusts his future to a divine spirit—in the artist's words, “a lost cause appealed to the highest power.” *Appeal to the Great Spirit* is one of numerous sculptures with themes associated with the American West that were completed on a monumental scale and then reduced to statuette size. The full-size bronze is installed in front of the Museum of Fine Arts, Boston, which acquired it in 1912. More than four hundred authorized bronze statuettes of *Appeal to the Great Spirit* were subsequently produced in three sizes. This midsize example, with its original rich red-brown patina, joins the Museum's extremely fine holdings of sculptures depicting the Old West by such artists as James Earle Fraser, Hermon Atkins MacNeil, and Frederic Remington. TT

Prestige Hanging (Kpoikpoi)

Sierra Leone, Mende or Vai peoples, early 20th century

Cotton; H. 63 in. (160 cm), L. 13 ft. 1 $\frac{1}{2}$ in. (401 cm)

Purchase, William B. Goldstein and Holly and David Ross Gifts, 2013 (2013.986)

Together with Ghana's *kente* cloths and the Fulani weavings of the Niger Bend, Sierra Leone's *kpoikpoi* prestige hangings are among the most spectacular creations of West African master weavers. This imposing thirteen-foot-long example, produced on a tripod loom by highly specialized Vai or Mende weavers, constitutes an epic statement of pictorial sophistication and technical skill. It was built from a series of rectangular blocks filled with alternating geometric motifs—stripes, checkerboard patterns, and triangles in shades of blue, white, pink, and brown—thoughtfully arranged into a vibrant, balanced composition. The proportion and ordering of the four different pattern blocks had to be carefully calculated during weaving in order to create evenly matched lengths. The weft-faced bands were then cut at the appropriate places and reunited into the dynamic, strikingly graphic mosaic seen here. A luxury commodity, grand textiles like this one were traded by Manding merchants and were used as wall hangings, unfurled to mark special events. They could also be used as burial wrappings for notables, dowries, or payments for court fines. CG/YB



Emil Nolde

German, Nolde 1867–1956 Seebüll

Candle Dancers

1917

Woodcut; 16⅞ × 13⅞ in. (41.6 × 33.3 cm)

Purchase, Susan Schulman Printseller Gift, in honor of Catherine Jenkins, 2013 (2013.935)

Although Nolde apprenticed as a furniture carver early in his career, he had little experience working with woodcuts before 1906, when he began a brief but vital association with the German Expressionist group Die Brücke. In particular, the artist Karl Schmidt-Rottluff introduced Nolde to the group's preferred methods of working. Like his Brücke colleagues, Nolde embraced an experimental approach to printmaking, often incorporating chance or accidental effects and relishing the rough-hewn quality of quick, spontaneous carving. He printed only small numbers of proofs, typically by hand, to achieve a unique character in each of his sheets.

Nolde derived this expressive woodcut from his brightly colored canvas *Candle Dancers* (Nolde Foundation, Seebüll), painted five years earlier. The print, drained of the painting's vivid hues, starkly depicts two dancers in a primeval setting, a motif the artist explored repeatedly in etching and lithography between 1917 and 1918. Nolde freely carved alternating passages of dark and light to create a dynamic visual rhythm that intensifies the pure, unfettered movements of the ecstatic dancers. His fascination with the ritualistic dances of non-Western cultures as well as the elemental movements of his friend Mary Wigman (née Marie Wiegmann), a pioneer of modern dance, surely informed this raw, evocative image. SJR





Chae Yongsin

Korean, 1850–1941

Portrait of a Scholar

1924

Hanging scroll; ink and color on silk, image

38 $\frac{1}{8}$ × 21 $\frac{1}{8}$ in. (96.8 × 53.7 cm)

Purchase, Friends of Asian Art Gifts, 2012 (2012.329)

The unidentified scholar in this portrait kneels atop a patterned straw mat in front of a folding screen. His white robe, trimmed in black and tied above the waist, and his double-tiered black hat with three peaks identify him as a scholar wearing unofficial garb, a tradition of dressing that can be traced to the Joseon period (1392–1910). The inscription provides the cyclical date corresponding to 1924 and the artist's pen name, Seokji, which is also seen in the seal.

This work is from late in the renowned portraitist Chae Yongsin's career, when he worked with his son and grandson, forming what might loosely be termed a studio. Chae's portraits represent an important moment in Korean painting history, as they incorporate both the centuries-old tradition of ancestral portraiture and the newly introduced modern technology of photography. The artist often painted from photographs, and the background setting in many of his portraits, including this work, replicates the standard photography-studio set of the period. Chae's works also reveal a heightened sense of realism, one of the modernist, Western trends introduced to Korean art before the late nineteenth century but further developed during the early twentieth century. SL



Bumpei Usui

American, born Nagano, Japan 1898–1994 New York

The Furniture Factory

1925

Oil on canvas; 36 × 43 in. (91.4 × 109.2 cm)

Purchase, Arthur Hoppock Hearn Fund, by exchange, 2014 (2014.142)

An engaging depiction of men and boys absorbed in various tasks related to furniture manufacture, Usui's *The Furniture Factory* is the first work by this underappreciated artist to enter the Metropolitan's collection. Delighting both eye and mind with frenetic energy, the workplace interior is animated by the presence of a wide range of tools and machinery, details that reveal Usui's own extensive knowledge of woodworking. Following his immigration to Los Angeles in 1906, Usui moved to New York in 1910 and became integrated into the city's art community through his trade as a frame maker; he met many leading painters, including his better-known contemporary Yasuo Kuniyoshi. Usui's playful

experimentation with perspective and proportions accentuates the painting's charm. Usui exhibited *The Furniture Factory* in 1927 at "The First Annual Exhibition of Paintings and Sculpture by Japanese Artists in New York," held at the Art Center on East Fifty-sixth Street. As a reviewer for *The New Yorker* observed, "Of the rebel group we found the carpenter shop of Bunpei [sic] Usui the best realized." *The Furniture Factory* also provides a poignant link to the Metropolitan's institutional history. Morihiro Ogawa, senior research associate in the Department of Arms and Armor, counted Usui as an important mentor, and in 2000 he gave the museum a signal baton and storage box (2000.324.1, .2) in Usui's memory. RG



Thomas Hart Benton

American, Neosho, Missouri 1889–1975 Kansas City, Missouri

America Today

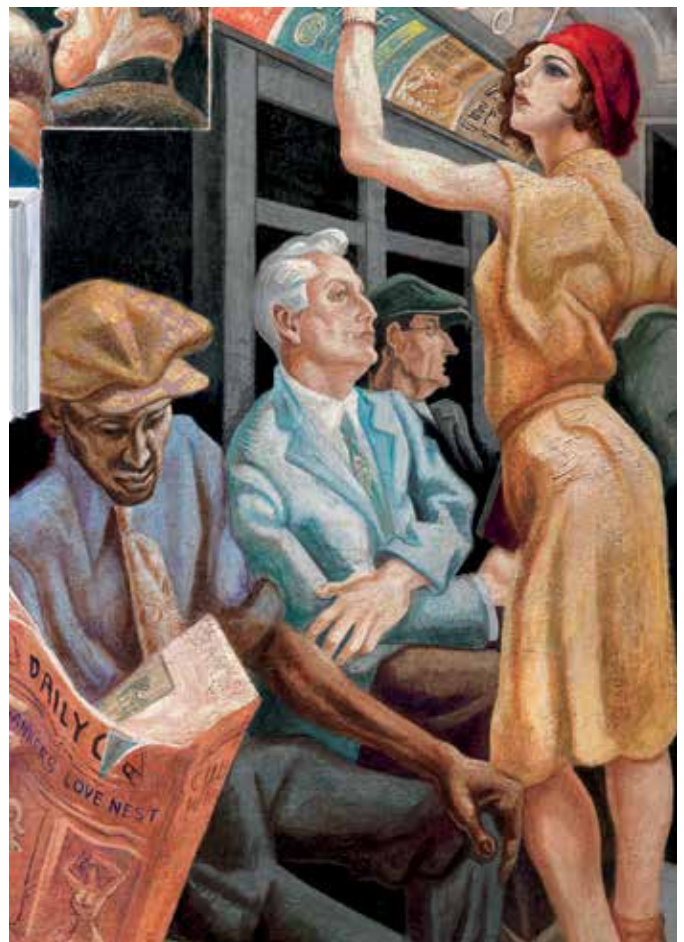
1930–31

Egg tempera with oil glazing over Permalba on a gesso ground on linen mounted to wood panels with a honeycomb interior; ten panels:

A. 92 × 160 in. (233.7 × 406.4 cm); B. 92 × 134½ in. (233.7 × 341.6 cm);
C. 92 × 134½ in. (233.7 × 341.6 cm); D. 92 × 117 in. (233.7 × 297.2 cm);
E. 92 × 117 in. (233.7 × 297.2 cm); F. 92 × 117 in. (233.7 × 297.2 cm);
G. 92 × 117 in. (233.7 × 297.2 cm); H. 92 × 117 in. (233.7 × 297.2 cm);
I. 92 × 117 in. (233.7 × 297.2 cm); J. 17½ × 97 in. (43.5 × 246.4 cm)

Gift of AXA Equitable, 2012 (2012.478a–j)

America Today was Thomas Hart Benton's first major mural commission and the most ambitious that the Missouri native executed in New York. The ten panels, most of which reach a height of seven and a half feet, depict a panoramic sweep of rural and urban life on the eve of the Great Depression. Capturing the tensions of early modern America, they allude to race relations and social values while simultaneously celebrating themes of industry, progress, and city life. An array of pre-Depression types—from flappers, farmers, and steelworkers to stock-market tycoons—evokes the ebullient belief in American progress that was characteristic of the 1920s, but the mural also acknowledges the onset of economic distress that would characterize life in the following decade. Stylistically bold, *America Today* stands midway between the artist's early experiments in abstraction, signs of which are still evident in the mural, and the expressive figurative style for which he is best known today. The mural not only marked a turning point in Benton's career, elevating his stature among his peers and critics, in hindsight it stands out as a singular achievement of American art of the period. RG



Man Ray

American, Philadelphia 1890–1976 Paris

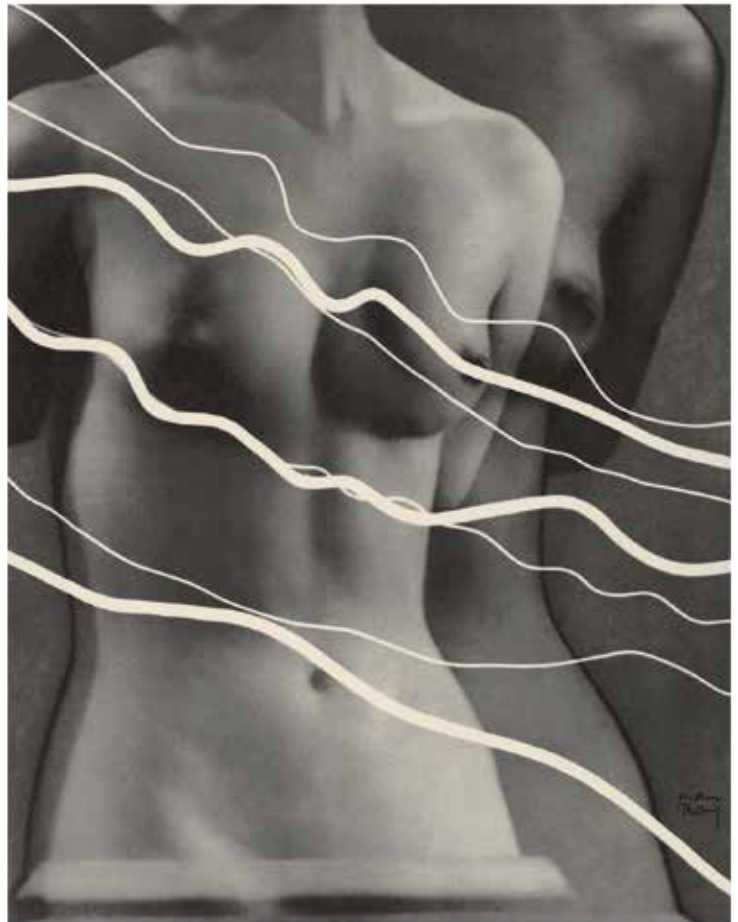
Électricité

1931

Album with photogravures; each image 10¼ × 8⅞ in. (26 × 20.5 cm), album 15 × 12 × 1 in. (38.1 × 30.5 × 2.5 cm)

Gift of Joyce F. Menschel, 2013 (2013.1098.13 [1–10])

In 1931, la Compagnie Parisienne de Distribution d'Électricité (CPDE)—the Paris electric company—commissioned Man Ray to create a series of photographs promoting the domestic use of electricity. The artist delivered a stunning portfolio titled *Électricité*, which consists of ten photogravures accompanied by a text by the novelist Pierre Bost. To make the original photographs, Man Ray combined camera-based images with “rayographs”: phantomlike silhouettes produced in the darkroom by placing objects directly onto photographic paper and exposing it to light. In keeping with the commission, the artist chose objects and appliances that might be found in newly electrified households, such as lightbulbs, a fan, an iron, and a toaster. He also incorporated photographs of female nudes, which Bost interpreted as metaphoric images of the invisible force of electricity, the “goddess” of the modern age. Hovering between the abstract and the representational, the portfolio is an inventive fusion of avant-garde art and commerce. Five hundred copies of *Électricité* were produced, most of which were given to CPDE’s shareholders and preferred customers. This special annotated copy was a gift from Man Ray to his friend the Surrealist poet Robert Desnos. MF



John D'Angelico

American, New York 1905–1964 New York

Archtop Guitar, serial number 1002

New York, 1932

Spruce, maple, ebony, brass, steel, celluloid, and mother-of-pearl; W. 16½ in. (41.9 cm)

Gift of John and Christina Monteleone, 2012 (2012.480)

This guitar by John D'Angelico, one of America's most important guitar makers, is an important example of his early work and bears his second serial number. D'Angelico, the son of Italian immigrant parents, spent his entire career on Manhattan's Lower East Side and became famous for his archtop guitars, which have carved arched tops and backs like a violin. D'Angelico's instruments were especially prized by New York's jazz guitar players. His early works, such as this one, were closely patterned on the Gibson Company's L-5 model guitar and are highly revered by musicians as rhythm guitars, which were used before amplified guitars, along with the bass and drums, to drive the rhythm in a jazz ensemble. This example was made for the guitarist Benny Mortel, who played it with the Buddy Rogers Orchestra. It was later purchased by the guitar maker John Monteleone, who restored the instrument in 1978. JKD



Charles James

American, born Camberley, United Kingdom 1906–1978 New York

“Butterfly” Ball Gown

Ca. 1955

Brown silk chiffon, cream silk satin, brown silk satin, and brown and purple nylon tulle; L. at center back 67 in. (170.2 cm)

Purchase, Friends of the Costume Institute Gifts, 2013 (2013.591)

Charles James’s Butterfly ball gown captures both the sensual appeal of a body-hugging sheath dress and the frothy exuberance of a full-skirted bouffant shape, the two prevailing silhouettes of formal evening wear in the 1950s. James created this modernist hybrid by seamlessly integrating Surrealist concepts with borrowings from historical styles, both prominent sources of inspiration in his work. A posterior tulle torrent mimics the form of late Victorian bustle dresses, while the butterfly’s metamorphosis from cocoon to resplendent winged creature—a recurring Surrealist theme—informs the overall design. James exaggerated the sheath’s torso length with what he called “the highest bust line in 125 years” to achieve the effect of a chrysalis body, and at back he mounted multiple layers of transparent tulle in unexpected colors to suggest the shimmer of iridescent wings.

More than a dressmaker, James was an artist and sculptor who chose the manipulation of fabric in relation to the human body as his primary mode of expression. In a departure from his usual process of draping directly on the client or on a padded dress form, he sculpted a full-size plaster model of the Butterfly gown’s attenuated shape, an unusual step befitting a silhouette wholly original to fashion history. This is now one of two Butterfly gowns in the Museum’s collection; another was acquired in 2009 as part of the Brooklyn Museum Costume Collection. JGR

Fannie Polacca Nampeyo

American, First Mesa, Arizona 1900–1987

Jar

1980s

Ceramic and paint; 3 × 5 in. (7.6 × 12.7 cm)

Gift of Joan Anne Maxham, in memory of Hope Yampol, 2012 (2012.516.2)

Fannie Polacca Nampeyo was the daughter of the well-known Hopi-Tewa artist Nampeyo of Hano (ca. 1860–1942), who originated the Sikyatki Revival style of Hopi pottery. In 1895, Nampeyo’s husband, Lesou, an employee of Smithsonian Institution archaeologist Jesse Walter Fewkes, brought home pottery shards from the site of Sikyatki, the former Hopi village that Fewkes was excavating. Nampeyo, already an accomplished potter, was inspired by the Sikyatki remains to refine her ceramic style, moving toward a greater abstraction than had her immediate predecessors. Collectors of curiosities and souvenir hunters were the first to be captivated by her new body of work. Soon after, a local trader, Thomas Keams, as well as the Fred Harvey Company, operators of the famous El Tovar Hotel at the Grand Canyon, successfully promoted Nampeyo’s pottery to a broader audience, and today her works are widely regarded as masterpieces.



Several generations of Nampeyo’s family have continued in her footsteps and established an artistic lineage. This jar by her daughter Fannie is painted in a striking “migration pattern” of dynamic curvilinear elements that terminate in three-pronged extensions, which have been variously interpreted as bear claws, birds’ wings, or feathers. JO



Robert Rauschenberg

American, Port Arthur, Texas 1925–2008 Captiva Island, Florida

Bande de Sureté / Twin City / Nipples (Cardboard)

1971

Cardboard; 101 × 134½ × 13¾ in. (256.5 × 341.6 × 34.9 cm)

Gift of Robert Rauschenberg Foundation, and Purchase, Lila Acheson Wallace Gift; Gift of Mr. and Mrs. Arthur Wiesenerberger, Bequest of Chester Dale, Gift of The A.L. Levine Family Foundation, Fletcher Fund, and Gift of The Glickstein Foundation, by exchange; Mrs. Sid R. Bass Gift; Gifts of Mala Rubinstein Silson, Mrs. Edward Bruce, and Hyman N. Glickstein, by exchange; Harriett Ames Charitable Trust and Molly and Walter Bareiss Gifts; Gift of Mrs. Richard Rodgers, by exchange; and Funds from various donors, 2013 (2013.595a, b)

A defining figure of postwar art, Rauschenberg rose to international prominence in the late 1950s and early 1960s through his Combines: innovative, three-dimensional objects that straddle the gulf between painting and sculpture. In late 1970, Rauschenberg moved from New York to Captiva, a small island off Florida's Gulf Coast, triggering a marked shift in his work. Between December 1970 and October 1971, the artist began the Cardboards series, which employ the ostensibly simple, uninflected material of corrugated cardboard. *Bande de Sureté / Twin City / Nipples (Cardboard)* comprises four separate but conjoined boxes assembled so that the different sections project off the wall at varying angles and degrees of depth, from almost flat to tangibly three-dimensional. Rauschenberg included found objects in the Cardboards, a practice he first developed in the Combines, but here he seems to be emphasizing the cardboard medium itself as both a carrier of commodities and a basic unit of international circulation, hinting at the more global perspective his work would take in the decades that followed. NC



Barbara Kruger

American, born Newark 1945

Untitled (Your Seeing Is Believing)

1984

Gelatin silver print; 45 × 98 in. (114.3 × 248.9 cm)
Purchase, Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel; and Stephen and Jennifer Rich, Anonymous, and Gary and Sarah Wolkowitz Gifts, 2013 (2013.42)

In early 1981, Barbara Kruger debuted a series of large-scale, unique photographs designed to hold their own alongside the monumental canvases by the mostly male Neo-Expressionist painters then covering the gallery walls of SoHo. In what was to become her signature style, the artist overlaid short declarative statements set in Futura Bold Italic over appropriated images from the 1950s and then sealed them within wood frames painted cherry red. *Untitled (Your Seeing Is Believing)* shows a man and woman shielding their faces as they peer skyward, as in a scene from a science-fiction B movie. For Kruger, their occluded vision serves as a metaphor for the kinds of ideological distortions to which the viewer is exposed on a daily basis through advertising and the media. With her gimlet-eyed deconstruction of our media-drenched society—susceptible to manipulation from marketers and politicians alike—Kruger paved the way for a cool, critical, and photo-based art that was to be widely influential not only on contemporary art but also, in an ironic full circle, on the visual look of popular culture. DSE



Maison Martin Margiela

Founded 1988

Waistcoat

Fall/winter 1989–90

Porcelain and metal; L. at front 21½ in. (53.5 cm)

Purchase, Friends of the Costume Institute Gifts, 2013 (2013.948)

The most notorious and consistent proponent of *la mode destroy*, Martin Margiela produces fashions that are exemplars of bricolage. Typically, he is drawn to materials that are disposable and that have little, if any, commercial value. This gilet, or waistcoat, from the designer's second collection, is made from wire and broken dishes. Maison Martin Margiela labels such creations "garments remodeled by hand" to imply that the atelier artfully and skillfully transforms old, discarded materials into new, recycled fashions. Since autumn/winter 2005–6, each season has seen the production of such garments in an autonomous "Artisanal collection." The line is Maison Martin Margiela's riposte to haute couture, serving as both an embrace and a critique of the practice. Artistically, the collection exemplifies haute couture characteristics such as uniqueness, inventiveness, and labor-intensive handwork, but it redirects couture's emphasis on luxury away from opulent fabrics and lavish decoration to the number of hours required to produce a garment. Ultimately, Maison Martin Margiela's Artisanal collection presents a Marxist reappraisal of the definition of "value" as promoted by large, luxury fashion brands and designers whose profit margins have become both defined and determined by overinflated commodities such as handbags and other accessories. AB

William Eggleston

American, born Memphis 1939

Untitled (Memphis)

1970

Dye-transfer print; 12 $\frac{1}{8}$ × 17 $\frac{1}{4}$ in. (30.7 × 43.8 cm)

Purchase, Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest; Louis V. Bell Fund; Elizabeth S. and Robert J. Fisher, Jennifer and Philip Maritz, and Charlotte A. and William E. Ford Gifts, 2012 (2012.281)

William Eggleston emerged in the early 1960s as a pioneer of modern color photography and remains, fifty years later, its most influential exemplar. Through a profound appreciation of the American vernacular—especially that of the Mississippi Delta communities near his home, in Memphis—and with confidence in the dye-transfer process to reveal the region's characteristic qualities of light and saturated color, Eggleston almost singlehandedly validated the medium as a legitimate form of artistic expression. His inventive photographs endure as essential touchstones for generations of photographers, musicians, and filmmakers, from Nan Goldin to David Byrne, the Coen Brothers, and David Lynch.

Eggleston's influences draw from disparate if surprisingly complementary sources: Walker Evans and Henri Cartier-Bresson in photography; Bach and late Baroque music; and the writing of William Faulkner. His lush studies of the local environment are also serious investigations of the raw visual poetics of commonplace subjects. As Eggleston once wrote, he "is at war with the obvious." Here, for example, in the image he selected for the cover of his landmark book and first publication, *William Eggleston's Guide* (1976), he turns a riderless tricycle in suburban Memphis into a sculptural monument to lost childhood. JLR





Robert Ryman

American, born Nashville 1930

Versions IV

1991–92

Oil and graphite on acrylic resin sheet with embedded fiberglass (Lumasite) and wax paper; 78 × 72 in. (198.1 × 182.9 cm)

Gift of Cynthia Hazen Polsky, 2013 (2013.517)

Since the mid-1950s Ryman has explored the physical properties of painting through a variety of media, supports, and hardware, using mostly shades of white. Between the summer of 1991 and the spring of 1992, he made sixteen monochrome oil paintings on fiberglass, each titled “Versions” followed by a Roman numeral. Among the largest works in the series, *Versions IV* was executed on a six-foot-square sheet of gray acrylic mounted directly on the wall with four small nails. As with all the Versions, a strip of wax paper borders the top edge of the composition. Each time the work is installed, a fresh section of the paper is positioned behind the board and affixed to the wall with five staples. A pencil grid that divides the support into square-foot sections is clearly visible through openings in the highly textured paint layer. Ryman typically incorporates his distinctive signature as a compositional element; here it is aligned sideways along the right edge. His lively composition positions two free-floating shapes that, though individualized, suggest a Rorschach-like relationship. For Ryman, the delicate, translucent wax paper diffuses light and acts as a quiet counterpoint to the painterly activity of his stroke. MP

Alexander McQueen

British, 1969–2010

Ensemble

Fall/winter 1997–98 for Givenchy

Silk, feathers, metal, and synthetic jewels; L. of jumpsuit at side seam 55 in. (139.7 cm), L. of kimono at center back 67 in. (170.2 cm)

Purchase, Friends of the Costume Institute Gifts, 2013 (2013.564a, b)

Alexander McQueen became creative director of Givenchy in 1996, just four years after graduating from the MA Fashion course at Central Saint Martins College of Arts and Design, London. Although his tenure was relatively short (he left in 2001 because of artistic differences), it was marked by some of the most technically challenging and conceptually stimulating collections of his career. This piece was included in the designer’s second haute couture collection for Givenchy, entitled *Eclect Dissect*. The concept behind the collection was a fictional fin-de-siècle surgeon who travels the world gathering exotic objects, textiles, and women, whom he later slices up and reassembles in his laboratory. On the runway, which was draped with blood-red velvet curtains and adorned with medical specimens (the show took place in the School of Medicine at the Université Paris Descartes), the models—dressed in the exotica amassed by their sadistic serial killer on his foreign journeys—adopted the vengeful, shadowy personae of these mutilated women-monsters. Typical of the hybrid garments in the collection, this ensemble fuses the style of a kimono with a brocaded textile pattern redolent of the Aesthetic Movement, while the gray-dyed cockerel feathers attached to the crepe de chine jumpsuit beneath channel the unique talents of the taxidermist. This jumbling of references reflects McQueen’s own approach to creativity, which in itself resembled the art of the anatomist. AB

Hussein Chalayan

British, born Nicosia, Cyprus 1970

"Airmail" Dress

1999

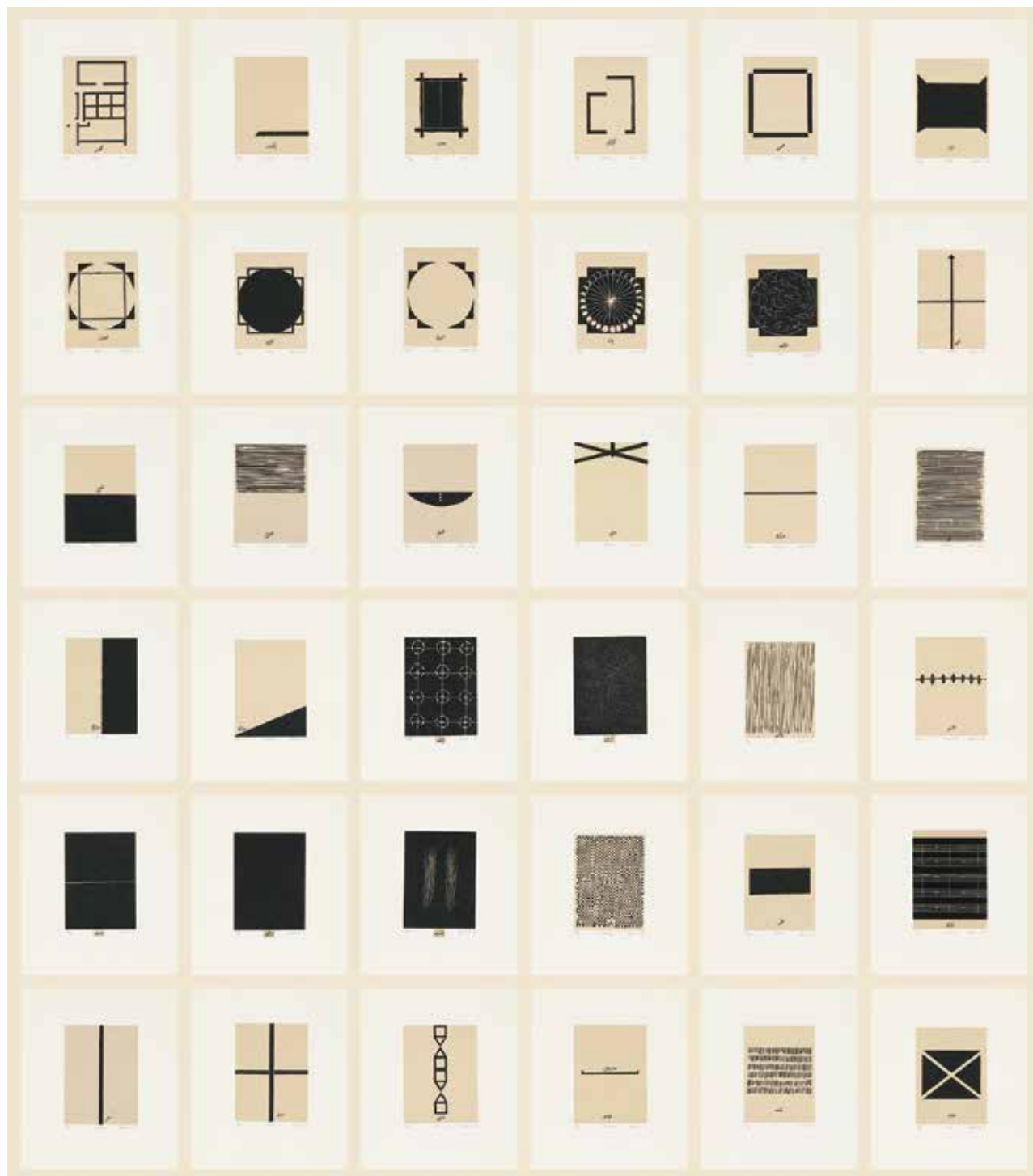
Tyvek; folded, 11½ × 7⅞ in. (29.2 × 20 cm)

Purchase, Friends of the Costume Institute Gifts, 2013 (2013.588a, b)

Hussein Chalayan has been both celebrated and denigrated for designing fashions that disregard the requisites of clothing and transcend traditional commercial boundaries. Indifferent to such polarizing tendencies, Chalayan sees fashion as a platform for articulating his immediate conceptual and intellectual preoccupations. Deeply political, his clothes represent thoughtful meditations on issues of race, gender, nature, science, history, and philosophy. This piece, however, from his Airmail Clothing collection (which was designed to be folded into envelopes and sent through the mail), reveals a more personal and autobiographical narrative. Made from Tyvek—chosen because it combines the writing and folding qualities of paper and the strength and durability of fabric—the dress was inspired by Chalayan's childhood, when he would write letters to his mother from boarding school. For Chalayan, airmail envelopes became expressive of memory and longing, of the separation between a son and his mother.

The Airmail Dress was created in collaboration with the artistic partnership Rebecca and Mike, whose approach to creativity involves exploring particular features of human cognition, behavior, and experience. Like Chalayan, their work defies easy categorization, and as artists they, too, design in a symbolic and interstitial space that is ruthlessly independent and uncompromising. AB





Zarina Hashmi

American, born Aligarh, India 1937

Home Is a Foreign Place

1999

Portfolio of 36 woodcut chine collé with Urdu text printed on paper and mounted on paper; block, 8 × 6 in. (20.3 × 15.2 cm); sheet, 16 × 13 in. (40.6 × 33 cm)

Purchase, The George Economou Collection Gift, 2013 (2013.565a--oo)

Zarina Hashmi combines her interests in architecture, mathematics, and geometry into highly personal narratives that often address notions of home, displacement, and memory. Having lived in Thailand, France, and Germany as a result of her marriage to a diplomat, Hashmi intermittently returned to India before finally settling in the 1970s in New York, where she continues to work today. This major cycle of prints was conceived while the artist was threatened with eviction from her New York studio and apprehensive about the possibility of being uprooted. Each of the thirty-six woodcuts in the cycle includes a visual reference to the idea of home: either a memory of one or an evocation of different aspects of the concept, from the familiar to the cosmic, the political to the geographic. Each print also incorporates a word or phrase in Urdu, the artist's first language, that gives the individual woodcut its title. The fact that Urdu is now in decline lends the prints additional cultural significance, as does the handmade Kozo paper that provides the support. NC

Imran Qureshi

Pakistani, born Hyderabad 1972

U Turns

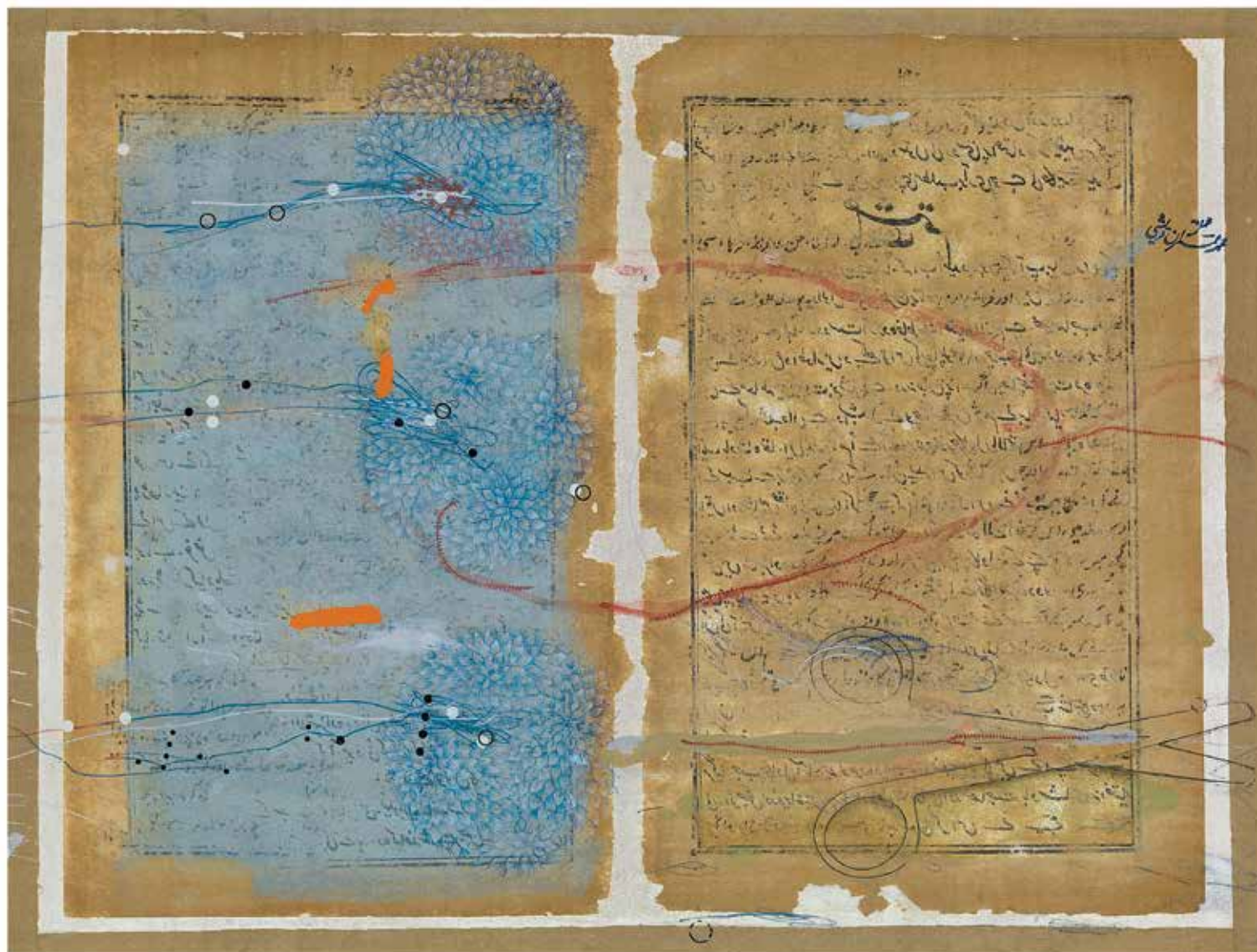
2004

Ink, gouache, watercolor, graphite, metallic paint, and Letraset transfer on torn and pasted papers; 10¼ × 14¼ in. (27.3 × 36.2 cm)

Purchase, The George Economou Collection Gift, 2013 (2013.260)

Qureshi is renowned for his site-specific installations in which acrylic paint is splashed directly onto the surface of a wall or pavement and then worked into lush, floral patterns, as in his 2013 commission for the Metropolitan's Roof Garden. The artist is also one of the foremost painters of contemporary miniatures, a tradition he studied at Lahore's famous National College of Arts, where the rigorous techniques of manuscript illumination in the Mughal style (1526–1857) have been passed down to current generations and where he himself now teaches. *U Turns*, the first of three miniatures by Qureshi to enter the collection, is an excellent example of his

work from a period in the mid-2000s when the artist was exploring traditional techniques through palimpsests of text and images. The top layer of the drawing comprises two pages taken from volumes of vintage Urdu instructional manuals that Qureshi collected at Lahore's Saturday book market. For the artist, these texts represent a certain intellectual and cultural tradition that he purposefully obscures through the traditional process of polishing and laminating the paper (*wasli*). On top of the now partially excised book pages he added abstract motifs, including bits of Letraset transfers and roundels of blue in an ornamental foliate pattern. 1A





Wang Dongling

Chinese, born 1945

Being Open and Empty

2005

Hanging scroll; ink on paper, image 88 × 57 in. (223.5 × 144.8 cm)

Gift of the artist, 2013 (2013.188.2)

Being Open and Empty epitomizes Wang Dongling's monumental abstraction, which draws upon decades of training in Chinese calligraphy to forge a new type of ink painting. Although the scale and imagery recall American "action painting," Wang's physical movements are guided by the rules of momentum, structure, and balance learned from calligraphic practice. Not itself a work of calligraphy, *Being Open and Empty* nonetheless shares with calligraphy a strong performative quality and invites the viewer to retrace the act of creation, reliving the performance by following the powerfully brushed lines. The title, borrowed from a phrase in the Daoist classic Zhuangzi (ca. 300 B.C.), refers to a state of enlightenment achieved through ridding one's mind of mundane trifles. Its literal meaning, however, "protect the white" (*shou bai*), may also reflect Wang's awareness of the uninked paper as a significant component of the whole—a sign of his sensitivity to the figure-ground relationship that provides much of the work's drama. JS-D

Sopheap Pich

Cambodian, born Battambang 1971

Buddha 2

2009

Rattan, wire, and dye; 100 × 29 × 9 in. (254 × 73.7 × 22.9 cm)

Purchase, Friends of Asian Art Gifts, 2012 (2012.349)

The contemporary Cambodian artist Sopheap Pich works principally in rattan and bamboo, constructing organic open-weave forms that are solid and ethereal, representational and abstract. Both in medium and form Pich's art consciously embodies the artist's memories of culture and place, employing those memory images in complex ways that imply deeper levels of meaning. *Buddha 2*, a deeply personal work, is rooted in Pich's life experience of being born into a Theravada Buddhist country traumatized by the five-year regime of the Khmer Rouge (1975–79). The Buddha form is thus "unfinished," the unwoven strands intended to evoke the partial disintegration of the social and humanist values that inform traditional Khmer society, unraveled by the Khmer Rouge. The ends of these strands are dipped in red paint.

Pich was born in the western province of Battambang, and following the Khmer Rouge era his family was displaced to refugee camps along the Thai border. In 1984 they immigrated to America, where he subsequently trained at the School of the Art Institute of Chicago. In 2004 Pich returned to Cambodia, and he now lives and works in Phnom Penh. JG





Martin Rakotoarimanana, Antoine Rakotoarinala,
Daniel Rafidison, Hortencia Harinjaka, Rija Ranarivelo,
and Rondro Faravololona Malagasy

Lamba Tselatra (Spark)

Madagascar (Antananarivo), 2010

Silk; 95¼ × 82 in. (241.9 × 208.3 cm)

Purchase, James J. Ross, William B. Goldstein, Holly and David Ross, and
James J. and Gladys W. Strain Gifts, 2013 (2013.23)

Spark is perhaps the most ambitious and complex silk cloth (*lamba*) produced by a group of master weavers who over the last decades have overseen a revival of classical Malagasy silk weaving from their base near Antananarivo. Although the seamless design of such works suggests they are a single woven fabric, they are assembled from nine handwoven lengths. Each of these passages is the product of an individual artist and combines ikated warp and handpicked weft patterning. This composition presents a rich profusion of color and

pattern that produces unity from dynamic variety. The ordering of light and dark stripes is reflected across a vertical center, while the narrow passages of geometric, floral, and winged forms spread horizontally across the face of the cloth. These formal elements were drawn from nineteenth-century textiles from the region, which the weavers mined for fresh inspiration. The title of the work is a reference to the signature zigzag chevron pattern produced in the repeated ikat motif. AL/CG



Maio Motoko

Japanese, born Tokyo 1948

Life's Symphony (Kyoku)

Heisei period (1989–present), 2011

Pair of six-panel folding screens; crushed paper, ink, white pigment (*gofun*), gold leaf, and silk on paper, overall (each screen) 59½ × 103½ in. (152.1 × 262.9 cm)

Purchase, Friends of Asian Art Gifts, 2013 (2013.461.1, .2)

Across a brilliant gold-leaf background, a wide undulating line has been fashioned by the artist from traditional Japanese paper (*washi*) soaked in ink and crushed shell pigment (*gofun*) and then pressed into compact folds. The pair of screens is entitled *Kyoku*, which in Japanese can mean “bend,” “curve,” “music,” or “tune,” but it is also the term used to designate the individual panels of a folding screen. “In the vicissitudes of life,” as the artist commented on this work, “we twist and turn, go and return, but always we aspire to move forward.” With this idea in mind, and with reference to the musical connotations of *kyoku*, the work has been given the English title *Life's Symphony*.

While the front of the screen is covered in traditional gold leaf, the reverse is covered in paper soaked in ink, complemented by areas of silver leaf, gold flakes, and fragments of old textiles, some embroidered with cranes. A popular Japanese textile motif, cranes are well-known symbols of longevity and devotion to one's spouse and children. The artist has noted that she was inspired to complete the reverse side of the work in response to the tragedies of March 11, 2011, when an earthquake and tsunami devastated the northeast coast of Japan. JTC



James Nares

American, born United Kingdom (London) 1953

Street

2011

HD Video, 61 minutes

Purchase, Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, 2012 (2012.573)

Over the course of a week in September 2011, Nares, a New Yorker since 1974, recorded sixteen hours of footage of people on the streets of Manhattan. He did so from a moving car with a high-definition camera normally used to record the motion of fast-moving subjects such as speeding bullets or hummingbirds. Nares then greatly slowed his source material, edited down the results to one hour of steady, continuous motion, and set it to music for twelve-string guitar written by Thurston Moore, cofounder of the influential band Sonic Youth. Thanks to Nares's inventive use of cutting-edge technology, the final video, *Street*, has a distinctive visual appearance that

simultaneously harks back to the simulated three-dimensional effects of nineteenth-century stereographs yet is also strikingly current in its evocation of our increasingly isolated and virtual existence.

In 2013 the Metropolitan Museum celebrated the acquisition of *Street* by exhibiting it alongside objects from the collection selected by the artist to contextualize his work. Spanning nearly five thousand years, the diverse works Nares chose highlighted his idea that looking at people in the city—their irreducible gait and gesture, how they leave “traces” in public space before vanishing—is one of the eternal wellsprings of the creative impulse. DSE



Thomas Demand

German, born Munich 1964

Vault

2012

Chromogenic print; 86 $\frac{3}{4}$ × 109 in. (220 × 276.9 cm)

Purchase, Louis V. Bell Fund; Alfred Stieglitz Society, The Fledgling Fund, through Diana Barrett and Robert Vila, Joseph M. and Barbara Cohen Foundation Inc. and Hideyuki Osawa Gifts, 2013 (2013.163)

Demand's photographs of the paper constructions he builds in his studio are typically based on source images related to real-world events. He begins with an existing image, usually culled from the news media or public archives, which he translates into a three-dimensional lifesize model made of colored paper and cardboard. The models are carefully lit, photographed, and then destroyed. The spaces Demand chooses to depict are vacant yet charged with political and cultural meaning. *Vault*, for example, is based on a police photograph of a storeroom at the Wildenstein Institute in Paris, where thirty paintings and sculptures that had been missing for decades were discovered

during a police raid in 2011. In Demand's picture, as in the photograph on which it is based, the framed paintings—which include works by Degas, Manet, and Morisot—are turned to face the walls and remain tantalizingly hidden from view. The beams supporting the vault create the effect of frames within frames, thematizing the central insight of the artist's work: that our experience of history and current events is never direct but always mediated through images. Three times removed from the scenes they depict, Demand's photographs are masterpieces of pictorial ambiguity that occupy a mesmerizing middle ground between reality and artifice. MF



William Kentridge

South African, born Johannesburg 1955

The Refusal of Time

2012

Philip Miller, music and soundscape

Catherine Meyburgh, video editing

Peter Galison, dramaturge

Five-channel video installation with megaphones and a breathing machine ("elephant")

Jointly owned by The Metropolitan Museum of Art, New York, and the San Francisco Museum of Modern Art, 2013. Purchased for The Metropolitan Museum of Art with Roy R. and Marie S. Neuberger Foundation Inc. and Wendy Fisher Gifts and The Raymond and Beverly Sackler 21st Century Art Fund. (2013.250)

William Kentridge's works in all formats—drawings, video, prints, and performance—deftly combine visually seductive imagery with probing explorations of the interwoven, often painful histories of science, humanism, colonialism, and globalization. *The Refusal of Time*, the artist's most intellectually complex, moving, and magisterial work to date, is the first of his multimedia installations to enter the Museum's collection. Originally produced for the exhibition Documenta 13 (2012), the installation is a room-size filmic machine: a mechanized Plato's cave in which five video projections surrounding the viewer seem to be controlled by a pumping, organlike sculpture at center. In a series of episodes shown over the course of half an hour, Kentridge intersperses images of antiquated devices for measuring time (such as a metronome

or a bellows that purportedly sent pneumatic bursts of air under the streets of Paris to calibrate official city clocks) with animated drawings and live-action sequences. Together, these vignettes recall a moment at the turn of the twentieth century when Einstein's early experiments with station clocks and telegraphs mirrored other attempts at ordering the world through measurement. They also evoke the more recent study of black holes, beyond whose event horizon all matter may disappear forever. In the last sequence, a procession of shadowy silhouettes travels around the room to a driving sound track only to be enveloped in blackness, raising the powerful question of what trace of us would remain after we crossed such a threshold, be it that of a black hole or, perhaps more philosophically and metaphorically, of death itself. ^{1A}



Anselm Kiefer

German, born Donaueschingen 1945

Morgenthau Plan

2012

Acrylic, emulsion, oil, and shellac on inkjet prints mounted on canvas; overall
130 × 224½ × 3½ in. (330 × 570.1 × 7.9 cm)

Denise and Andrew Saul Fund, 2013 (2013.429a–c)

Kiefer was born in Germany's Black Forest region during the last, brutal year of World War II. From his student days forward, the artist has relentlessly addressed his country's nationalist myths and deeply painful history. As a painter, Kiefer has grown increasingly skilled at creating intensely surfaced works—ever thicker with layers of unconventional media such as lead, photographs, or unusual paints—that are as distinctive for their multivalent art-historical and sociopolitical references as they are for their craggy materiality.

This painting's title alludes to the plan developed in 1944 by President Franklin D. Roosevelt's secretary of the treasury, Henry Morgenthau Jr., in preparation for the end of World War II.

Morgenthau advocated (unsuccessfully) for the dismantling of Germany's industries to impel its citizens to return to a solely agrarian economy, surmising that this would prevent another episode of German militarization. Others argued that the harsh imposition of a preindustrial way of life would lead to millions of German deaths from starvation or other lack of resources. Flowers and plants have long been prominent themes in Kiefer's work, but in *Morgenthau Plan* they gain particular potency as symbols of regrowth. "With the destruction of industrial sites," the artist once envisioned with a certain ambivalence, "[t]he fields would have been opened up for plants of all kinds, for carpets of flowers everywhere." ^{1A}



Mohammad Ehsaey

Iranian, born Qazvin 1939, active in Vancouver, Canada

Ruyesh (Evolution)

2012–13

Oil on canvas; 53 × 53 in. (134.6 × 134.6 cm)

Purchase, 2011 NoRuz at the Met Benefit, 2013 (2013.587)

An Iranian master calligrapher of the *nasta'liq* script, Mohammad Ehsaey has penned countless manuscripts of the Qur'an, anthologies by Iran's most celebrated poets, and album pages. He is also known for his calligraphic compositions called *naqqashi-khatt*, which are often large-scale compositions in oil on canvas but sometimes take the form of calligraphic sculpture. *Ruyesh*, which takes its title from the Persian word meaning "evolution," alludes to an earlier body of

work by the artist characterized by its density, symmetry, balance, and definition of form. This composition, in contrast, is irregular, consisting of large interwoven letters in *nasta'liq* script in bright, grassy green with soft black outlines on a cloudy black ground. According to the artist, "the letters are recognizable but not poetic verses. They are not meant to be read but appreciated for their aesthetic attributes." Here, then, form supersedes content, and the shapes of the letters and their placement within the composition are given prominence. The circle is irregular and asymmetrical, and there are fewer, more loosely woven letters. Perhaps an expression of the artist's unease with the world around him, *Ruyesh* nonetheless presents a glimmer of hope, conveyed through the liveliness and the vibrant green hue of the letters. ME

Felix Chabluk Smith

British, born London 1988

Ensemble: "1870" Morning Coat and "1620" Pleated Shorts

2013

Silk, synthetic, cotton, and wool; L. of jacket at center back, 38 in. (96.5 cm), L. of shorts at side seam, 22¼ in. (56.5 cm)

Purchase, Gould Family Foundation, in memory of Jo Copeland, 2014 (2014.5a, b)

Avant-garde British fashion is often characterized by paradox. On the one hand, the various practitioners are deeply rooted in the aesthetic and technical traditions of their sartorial history. On the other, their citations of the past are inflected by a deliberate irreverence, alarming transpositions, or an ironic and transgressive interpretation of that history. Emerging designer Felix Chabluk Smith, who works in the context of the most codified forms of Savile Row menswear, introduces through explicit allusion some of the splendid details of historical British dress. The basis of this ensemble is a sumptuous brocade derived from an original pattern by renowned eighteenth-century

textile master Anna Maria Garthwaite. To that historical precedent Chabluk Smith has added a series of details that inform his eccentric proposal for contemporary menswear. The jacket's sleeves, with their rounded fullness at the elbow, recall mid-nineteenth-century tailoring, which itself alluded to Tudor and Elizabethan dress, while the petticoat breeches—kiltlike, but with the propriety of pants—refer to a brief vogue in seventeenth-century masculine dress. Like the earlier sacred monsters of contemporary British fashion—Vivienne Westwood, John Galliano, and Alexander McQueen—Chabluk Smith mines the past with the disruptive strategies of the present. HK



Noritaka Tatehana

Japanese, born Tokyo 1985

"Lady Bloom" Shoes

2013

Leather and metal; H. 12¾ in. (32.4 cm)

Purchase, Alfred Z. Soloman-Janet A. Sloane Endowment Fund, 2014 (2014.63a, b)

The last decade has been a remarkably inventive period in shoe design. It is as if women's shoes, suddenly disengaged from the requirements of comfort and mobility, have undergone a Mannerist transformation, and no part of the shoe—upper, vamp, heel, or sole—is ignored. Among those who have introduced especially fantastical forms in footwear is the Japanese designer Noritaka Tatehana, who mines cobbler traditions from East and West in works that are perhaps more conceptual than practical. Although there is a tradition in Japan of very high geta, the lacquered wood clogs worn by elite courtesans, Tatehana's historical allusions are actually to the demimonde of another culture: Venetian courtesans, who likewise expressed their social status and desirability through sumptuary extravagance. In the sixteenth and seventeenth centuries, a type of platform shoe evolved in Venice called a chopine, which reflected in its height the social standing of its wearer. Although the incised scrollwork on the "Lady Bloom" shoes is in a color and pattern appropriate for a doge's brocade, the pair was not intended as a literal interpretation of the chopine. Tatehana shifted upward the concave or "waisted" profile of a chopine's platform sole, for example, to articulate the arch of the foot. Also, in both the chopine and the Japanese geta, the sole is flat, with the height achieved exclusively through an amplification of the dimensions of its support. Here the designer alludes to the chopine's historical profile but introduces the exaggerated arch seen much later with the introduction of the high-heeled shoe. The compounded height of the raised platform and the almost tiptoeing arch thus conflate the distant history of the Venetian court with the more recent fashion of the high heel. HK

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