



# Recent Acquisitions

A SELECTION: 2016–2018

THE METROPOLITAN MUSEUM OF ART BULLETIN FALL 2018







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THE METROPOLITAN MUSEUM OF ART, NEW YORK







## Director's Note

It is my great pleasure to introduce this issue of the *Bulletin*, my first as Director of The Met. As many of you know, we publish Recent Acquisitions every other year in the fall to celebrate notable additions to the collection. While some have been highlighted in MetCollects—our monthly online feature that examines new acquisitions through the eyes of noted scholars and artists—many are presented here for the first time.

The diversity of these works serves as a reminder that art history is not a single narrative but, rather, many interconnected and even contradictory stories, which we, as an encyclopedic museum, endeavor to tell with all the varied means at our disposal. By engaging in different kinds of conversations, we open our eyes to artistic brilliance and to the range of perspectives and stories embedded within these extraordinary objects.

A prime example of the way acquisitions can fundamentally challenge how we engage with the conventional narratives of art history is *The Battle of the Little Bighorn*, by Standing Bear, a Lakota artist who fought in that famous conflict as a young man. His evocative painting comes to The Met from Charles and Valerie Diker, whose larger promised gift transforms our holdings of art by Indigenous Americans and signals an important expansion of the stories we tell about American art and culture.

*Riverbank*, an exceedingly rare Chinese landscape from the tenth century, is the capstone of a gift of twelve important works from the Oscar L. Tang family, a legacy that has likewise transformed The Met's ability to narrate the history of Chinese painting. *Cherry and Maple Trees*, by the Japanese painter and poet Hōitsu, is another rarity, one of the few known six-panel screens by the artist to survive, and another important gift to The Met from the Mary and James G. Wallach Foundation.

Francesco Salviati's recently rediscovered portrait of the Florentine doctor Carlo Rimbotti is a moving testimony to the artist's personal connection to the sitter. In contrast to the more formal portraiture of the period, we see not an accumulation of props alluding to the subject's social status and interests but precise physical observation and a suggestion of psychological presence. In Guercino's *Samson Captured by the Philistines*, we get an equally rare glimpse into the artist's creative process. One of Guercino's most important preliminary drawings, it captures a crucial moment in his design for the final painting of the subject (also in The Met collection) and represents a turning point in the artist's career.

Two exceptional examples of the illuminator's art, both from Spain but belonging to different religious traditions, were added to the collection. One is a bifolio from the Andalusian manuscript known as the Pink Qur'an, notable for its fine calligraphy and extensive use of gold, and likely made for a royal or noble patron. The other is a Hebrew Bible, a dazzling blend of superb ornamentation and astonishingly minute script. Reflecting the broad cross-cultural exchange that flourished in medieval Spain, the Bible is a superlative tribute to Jewish textual traditions.

Occasionally works of art from widely disparate cultures and geographies resonate in unexpected ways within the confines of these pages. Take, for example, the female figure from the Igbo peoples of Nigeria, once a majestic column from a building in which the community's governing body assembled. Although possessed of a universal, almost iconic beauty, she is clearly an individual, one who bears the regalia of leadership. German artist Max Klinger's uncanny silver sculpture of the sea goddess Galatea possesses a similar but almost forbidding formal power. Instead of the aura of good governance, however, Klinger's figure is imbued with his polemical beliefs on sexuality and the human psyche.

One of our more unusual acquisitions is a group of bifaces (or hand-axes) from paleolithic France. Among humankind's oldest tools, they are superb demonstrations of an early human preoccupation with form and aesthetics, sometimes exceeding what would have been practical. These seemingly humble works, which predate cave paintings by hundreds of thousands of years, raise intriguing questions about the human artistic impulse.

Many other notable standouts include Saloua Raouda Choucair's *Structure with One Thousand Pieces*, the first work by a twentieth-century woman from the Arab world to enter the collection; Franz von Stuck's *Inferno*, an arresting vision of the underworld that made its controversial debut at The Met in 1909; a rare Italian silver Hannukah lamp, considered a masterpiece of Judaica; and a newly discovered *Crucifixion* by Stefano da Verona, one of the pivotal figures of Late Gothic painting.

I extend my heartfelt thanks to The Met's many dedicated collectors, donors, and supporters who make possible the Museum's continued growth and outreach. Donors of works of art and the funds to purchase them are listed at the back of this *Bulletin* and, as always, are acknowledged on gallery labels and in the Annual Report. This publication is made possible through the generosity of the Lila Acheson Wallace Fund for The Metropolitan Museum of Art, established by the cofounder of *Reader's Digest*.

As we look forward to celebrating The Met's 150th Anniversary, in 2020, this is a perfect moment to reflect on the many transformational gifts of art that have built our collection. Generations of visionary donors helped The Met grow into a world-class museum with a world-encompassing collection. We are deeply grateful for their support, and we will look to our friends and to collectors around the world to help us continue shaping the narrative in each of our curatorial departments through important gifts of art as part of the 150th Anniversary Collection Initiative. There really is no other museum in the world quite like The Met. The admirable dedication of our supporters—their commitment to the collection, to scholarship and conservation, and to reaching an ever-expanding audience around the world—is what makes all the difference.

Max Hollein  
Director, The Metropolitan Museum of Art





### Nine Bifaces (Hand-Axes)

Lower Paleolithic, Acheulean, 700,000–200,000 B.C. Flint and quartzite; dimensions variable: L. 10 $\frac{1}{8}$ –4 $\frac{3}{4}$  in. (26–11.9 cm), Wt. 2 lb. 12 oz.–10 oz. (1240–290 g). Purchase, Arthur Ochs Sulzberger and Friends of Arms and Armor Gifts, Arthur Ochs Sulzberger Bequest, and funds from various donors, 2018 (2018.51.1–.9)

Discovered around Vailly-sur-Aisne, France, these nine objects are superlative examples of the hand-axe, or biface, humanity's oldest and longest-used tool. Typical of Lower Paleolithic Acheulean stone tool manufacture (1.5 million–200,000 B.C.), they herald two of its most significant developments. One is the pursuit of symmetry in fashioning both the faces and the edges of tools, sometimes far in excess of practical requirements. The other is the creation of bifaces so large that some would have been of little or no effectual use. As such, the group demonstrates an early human preoccupation with and appreciation for the perfection of form and aesthetics hundreds of thousands of years before the emergence of cave painting. It also foreshadows the common evolution of weapons from utilitarian tools born of necessity to symbolic, often purely ceremonial objects valued as such. **PT**

### Monumental Head of a Foreigner

Egyptian, New Kingdom, Ramesside Period, Dynasty 19–20 (1295–1070 B.C.). Limestone, H. 13 in. (33 cm), D. 19 $\frac{1}{2}$  in. (49.5 cm). Gift of Lewis and Elaine Dubroff, 2017 (2017.657)

Emerging from a rectangular block, this imposing head was originally part of an architectural element of monumental size. With its short, rounded, and slightly projecting beard, it depicts an Asiatic individual baring his teeth in a grimace. The head was most likely once part of a series depicting Asiatics, Nubians, and possibly Libyans, all groups who were the traditional enemies of Egypt. These heads would have decorated a windowsill on a palace facade such as the Window of Appearances, through which the pharaoh would look out over a courtyard. The heads, positioned below him, would have appeared to fall under his dominion. Although the carving of the features is somewhat schematic, possibly reflecting the head's architectural function (it was likely painted in antiquity), this imposing work illuminates the relationship between power and royal architecture in ancient Egypt. In its original context, the head enabled the king to reenact his command over Egypt's enemies, symbolizing his ability to subdue any threat to the stability of Egypt and, therefore, the entire world. **NA**





### Head of an Elite Woman

Egyptian, New Kingdom, Ramesside Period, post reign of  
Ramesses II (ca. 1250–1070 B.C.). Limestone and paint, H. 6¾ in.  
(17 cm). Gift of Nanette R. Kelekian, 2018 (2018.50)

A rare example of private (nonroyal) statuary dating to the late Ramesside Period, this head depicts a woman with a round, full face colored in bright pinkish brown. Her eyes are painted white with black for the pupils, and the leaves of her headband are marked schematically in red. At the front, two buds and a lotus flower rest above her forehead. The crown of her head slopes up to an area where there may have once been a representation of a perfume cone. The head was originally part of a statue, likely one of a pair depicting husband and wife, that was carved into a niche in a tomb chapel so family members and visitors could give offerings, pronounce their names, and thereby contribute to the couple's continued existence in the afterlife. Although uninscribed, it can be safely dated on the basis of the round face, the drilled corners of the mouth, the style of the elaborate wig, and the extensive use of red and yellow in the fillet: all characteristic of the period between the later years of Ramesses II's reign and the end of the New Kingdom. The date of the head, its mural context, and the remarkable preservation of the pigments together make this work unique in The Met collection. **NA**







associated with the city of Sebennytos, in the Delta. Here Onuris wears his characteristic four tall feathers on a short hairstyle. The tessellated pattern of the underskirt may indicate that it was a colored garment. His diminutive features conjure what was considered the perfect youthful beauty of a god: long cosmetic lines and creases in the eyelids elaborating the eyes, small full lips that curve prettily, and short creases to indicate fat folds in his neck. Tangs extending beneath the feet hold the figure in its base, and tenons let into mortises in the top of each shoulder join the arms to the body. **MH**

### Ring Depicting Felines in a Marsh

Egyptian, Late New Kingdom–Third Intermediate Period (ca. 1295–664 B.C.). Faience, H. of bezel  $\frac{3}{4}$  in. (1.7 cm), inner Diam.  $\frac{3}{4}$  in. (1.9 cm). Purchase, Patricia A. Cotti and Friends of Egyptian Art Gifts, 2017 (2017.34)

A group of eight felines—most likely a mother cat and her seven kittens, which sit in pairs around her feet—decorates the top of the ring. The shank depicts bound stalks of flowering papyrus, evoking a marsh setting. The combination of thin, glassy faience, openwork, and the sculptural relief of the felines gives the ring an ethereal quality. Faience rings like this example played a role in the celebration of festivals, and ring fragments have been found at sites where festivals took place, including Malqata and Tell el-Amarna. Originally, simple motifs such as royal names or amuletic signs embellished festival rings, but this example displays more sophisticated decoration and complex artistry, indicating that it was created for a particularly important festival. The ring's subject relates to the myth of the Faraway Goddess, in which a feline plays a prominent role as a goddess who flees into the desert and must be coaxed back to the Nile Valley to return stability, order, and prosperity to Egypt. Although it is possible the ring was worn prior to being offered as a donation to a deity, its completeness suggests that regular wear was unlikely. **DCP**

### Statuette of the God Onuris

Egyptian, Early Ramesside (ca. 1295–1184 B.C.) or first half of the Third Intermediate Period (1070–900 B.C.). Leaded bronze, H.  $6\frac{7}{8}$  in. (17.5 cm). Purchase, Liana Weindling Gift, 2017 (2017.7)

Onuris, a god who originated in the Upper Egyptian city of Thinis, had an obscure early history as a hunter deity. Beginning in the New Kingdom he was identified with Shu, whose identity as the son of Re he subsumed. He also adopted qualities of Horus as the opponent of the destructive god Seth. In the Ramesside Period, Onuris rose to prominence as a royal god. At the same time, he appears as a principal figure in the important myth of the Faraway Goddess, a role he acquired from Shu. According to that myth, Onuris becomes the son sent by Re, the sun god, to retrieve Re's angry lioness daughter from Nubia and thus restore tranquility and prosperity in Egypt. Over time Onuris also became







### Kneeling Bearded Figure

Mexico, Olmec, 900–400 B.C. Serpentine, H. 11 $\frac{1}{2}$  in. (29.3 cm). Gift of the Hope Collection, 2017 (2017.443)

The Olmecs of ancient Mexico created the first great sculptural tradition in the ancient Americas. Well known for their “colossal heads,” probably ruler portraits, which were carved from basalt boulders, Olmec sculptors also represented individuals on a smaller scale, such as this figure of a kneeling, bearded man with his hands on his knees. Carved from dark greenish gray serpentine, the figure possesses much of the latent power of his

larger brethren; with his muscled arms and strong legs, he seems ready to spring into action. Other than a loincloth, the figure (perhaps also a portrait of a ruler) is unadorned, although inlays and other additions may once have been present, substantially altering its appearance. The eyes, for example, likely held shell or stone inlays, and other embellishments may have graced the ears and even the mouth. Delicate incisions indicate hair and a beard. The hands, feet, and a portion of the left arm were broken off in antiquity, perhaps echoing the purposeful defacement of some of the colossal heads in ancient times for reasons unknown. JP



### Corinthian-Type Helmet and Pair of Greaves

Greek, early 5th century B.C. Bronze; H. of helmet 12 $\frac{1}{8}$  in. (30.6 cm), Wt. 2 lb. 0.85 oz. (931 g); H. of right greave 15 $\frac{3}{8}$  in. (39.1 cm), Wt. 1 lb. 2.5 oz. (525 g); H. of left greave 15 $\frac{1}{2}$  in. (39.2 cm); Wt. 1 lb. 1.4 oz. (492 g). Purchase, Mr. and Mrs. Ronald S. Lauder Gift and Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, 2016 (2016.235a–c)

Of all the ancient Greek bronze helmets, the Corinthian type was one of the longest used and most widely adopted styles. This finely wrought late example exhibits the remarkable formal qualities that characterize the greatest specimens of the late sixth and early fifth century B.C. It is noteworthy, however, for

certain singularities of form that blur the traditional distinctions among Greek helmet types and for its specific ornamentation, which together suggest that it was probably made in Magna Graecia (southern Italy), where it is said to have originally been discovered. As one of the best-preserved and most imaginative examples found in or associated with Sicily, it occupies an important place in the historical development and diffusion of the Corinthian type. The helmet is complemented by a pair of greaves (shin guards) that date from the same period and, considering the available evidence, were likely discovered with it. Each greave is hammered from of a single sheet of bronze and skillfully embossed to represent the knee and lower leg, notably with powerful, naturalistic calf muscles. **PT**







Attributed to a Painter Related to the Lysippides Painter  
**Kylix: Band-Cup (Drinking Cup)**

Greek, Attic, black-figure, 3rd quarter of the 6th century B.C.  
 Terracotta, H. 6¼ in. (15.9 cm). Purchase, Schultz Foundation Gift,  
 2017 (2017.18)

Drinking cups were essential to the symposium, or drinking party, one of the major civic and social institutions of ancient Athens. Citizens—men only—gathered for business and pleasure, which included music and the company of women. The cup shape enjoyed a long history from the first quarter of the sixth century B.C. until the end of the fifth, with an ongoing evolution of its form and decoration. This cup, although fragmentary, can be readily identified as belonging to a type that was popular just after the mid-sixth century. Its particular distinction lies in the exceedingly rare presence of figurework on the underside of the foot (illustrated at top). Cups usually have a scene on the interior, here a stately Dionysos flanked by his male followers, the satyrs recognizable by their tails and ears. The exterior of a band-cup has a narrow frieze with figures. On a small group of about fifteen known examples, there is further decoration under the foot, in this case, the foreparts of lions and griffins arranged in a pinwheel. The motif would have been visible only when either the drinker raised his cup or the vessel was suspended by one handle when not in use. JRM











### Coffin of the Priest of Heryshef, Nedjemankh

Egyptian, Late Ptolemaic or early Roman Period, 1st century B.C. Cartonnage, gesso, gold, silver, resin, paint, wood, glass, and leaded bronze, L. of base 70 $\frac{7}{8}$  in. (180 cm), L. of lid 71 $\frac{1}{4}$  in. (181 cm). Purchase, 2017 Benefit Fund; Lila Acheson Wallace Gift; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest; Leona Sobel Education and The Camille M. Lownds Funds; and 2016 Benefit Fund, 2017 (2017.255a–j)

By the end of Pharaonic times, individuals in ancient Egypt focused their plans for a successful afterlife primarily on the coffin rather than on creating an elaborate tomb containing multiple grave goods. This spectacular coffin—sheathed in gold, partially lined with silver, and covered with images and texts—was designed to safeguard the priest Nedjemankh on his journey from this life to the next and to protect him for eternity. The gold and silver decoration relates to the hymn inscribed above his feet, which refers to those metals as elements of a god's divine body. The combination of the hymn and the metals assured Nedjemankh's transformation into a divinized spirit.

Carefully chosen from classic Egyptian funerary repertoire, the decoration of this unusual coffin brilliantly weaves together solar symbolism and the Osirian tradition connected with the god of the dead. In this eternal cycle of death and resurrection, the sun god dies each night and travels to the Underworld to join with Osiris, thereby gaining the power to be reborn. Nedjemankh's titles suggest his entire career was spent in the priesthood; the last, "Priest of Heryshef of Herakleopolis Magna," identifies the city in which he lived and worked. **DCP and JK**

### Betrothal or Wedding Ring

Roman, Imperial, 3rd century A.D. Gold, Diam.  $\frac{3}{4}$  in. (1.9 cm). Purchase, Patricia and Marietta Fried Gift, 2016 (2016.239)

Made of a heavy band of solid gold, this ring weighs nearly half an ounce (14.2 grams). On the bezel, a pair of clasped right hands is depicted in relief, symbolizing the union of two people. The small size of the hoop suggests that it was given to a young fiancée or bride. The giving or exchanging of rings only became



firmly established as part of the Roman marriage ceremony in the third century A.D. The act of clasping hands is depicted in wedding scenes on contemporaneous marble sarcophagi, in which the ceremony is often presided over by the goddess Concordia and accompanied by Cupid as the god of marriage. The tradition of wearing marriage rings was adopted by the Church and is attested in Christian art beginning in the fourth century A.D. In addition to clasped hands, other devices were used on marriage rings. For example, some were inscribed with the Greek word *ΟΜΟΝΟΙΑ*, meaning "harmony," or engraved with confronted male and female heads. In Roman art, clasped hands also signified political alliances, such as the partnership of imperial colleagues, the loyalty of the army to the emperor, or the allegiance of individual provincial cities to Rome. **CSL**

### Key Ring with Inscription

Byzantine, 4th century. Gold, overall  $\frac{7}{8}$  x 1 x  $\frac{3}{4}$  in. (2.2 x 2.4 x 1.8 cm); Wt. 0.478 oz. (13.55g). Inscribed on bezel: *Πομλχρης* (Pulchra). Gift of Taylor L. Thomson, 2016 (2016.805)

This ring conforms to a type known to have originated in the Roman Empire and is often referred to as a "key ring," after the protruding shape extending from the bezel at a right angle. Archaeological evidence documents such rings, fashioned from copper alloys and bearing functional keys, across the Roman Empire, but in this example the protruding element is purely decorative and, perhaps, also symbolic. Indeed, this variation on the type and the strong Christian connotations of its quadri-lobed decoration suggest that the ring dates from the fourth century A.D., a transitional period when Roman jewelry-making techniques were adapted for a new category of wealthy clients who identified as Christians. The cruciform decoration was likely conceived to convey protection to the ring's owner, who would have worn it as an expression of faith. The use of the dative suffix for the Greek inscription—the Hellenized form of the Latin female name "Pulchra"—suggests that the inscription should be understood as "belonging to Pulchra," thus implying that the ring's first owner was a woman and that it was a special commission. **CGM**





### Crowned Bodhisattva Avalokiteshvara

North India (Uttar Pradesh, Mathura), Late Kushan period, 3rd century. Sandstone, H. 16¾ (42.5 cm). Purchase, The Fred Eychaner Charitable Fund Gift, in honor of John Guy, 2016 (2016.701)

This crowned Buddhist savior represents an exciting moment in the iconographic development of bodhisattvas in the late Kushan period. The youthful savior, whose curled lockets of hair cascade onto his shoulders, is among the most appealing images of this figure type from northern India. His elaborate crown is embellished with a frieze of lions, alluding both to the Buddha's Sakya (lion) clan and to the power of his sermons, likened to a lion's roar. Seated above the lion frieze is another register of partially intact Buddhas, probably identifiable as the Buddhas of past epochs. This representational program marks the key moment

when the concept of the incipient "Buddha-to-be," the bodhisattva, evolved from a generic category of savior deity into a series of unique and identifiable personalities, all distinguished through iconography. Here, for example, we see for the first time the princely figure of the bodhisattva in the guise of Avalokiteshvara, the embodiment of Buddhist compassion. The bodhisattva's chest is adorned with an elaborate array of jewelry, befitting a spiritual prince, and no doubt mirroring courtly attire of the Kushan era. Most prominent is a necklace consisting of five strands of pearls with *makaras* (mythological sea creatures) terminating in crocodilian jaws. Across the chest is a cord fitted with cylindrical containers that served as talisman boxes, as seen routinely on Gandharan bodhisattvas from the north-west of India. JG





### Vessel with Water Bird and Hieroglyphic Text

Mexico, Maya, 7th–9th century. Ceramic, H. 4½ in. (11.4 cm). Gift of Justin Kerr and Dicey Taylor, 2017 (2017.396)

Maya rulers commissioned master potters to make spectacular containers for use in major celebrations and as gifts, tribute, or funerary offerings. In the case of this cylindrical drinking cup, the artist first built the vessel by hand from orange-brown clay and then gouged and incised it to create a graceful aquatic cartouche, which encloses a long-necked cormorant or heron. This iconic ceramic style, characterized by the dark brown slip and images in low relief, is named Chocholá, after the small town in the northern Yucatan Peninsula from which similar vessels have reportedly come. In their color and carving, Chocholá vessels recall analogous works made of wood, and indeed artists from the Classic Maya period (ca. A.D. 250–900) frequently imitated materials in other media.

A band of six hieroglyphic text blocks identifying the type of vessel (*yuk'ib*) and probably the name of an owner extends diagonally down the vessel's exterior, meaning that the text was vertical only when the cup was raised. The first Chocholá work to enter The Met collection, this cup was collected in the late 1960s and was featured in the first major exhibition on Maya ceramic arts, "The Maya Scribe and His World," in 1971. JAD

### Goddess Durga Slaying the Demon Mahisha

Eastern India (Bihar, probably Gaya district), Pala period, second half of the 9th century. Phyllite, H. 38½ in. (97.8 cm). Purchase, Blanca and Sunil Hirani Gift, in honor of Sunita and Gordhan Hirani, 2016 (2016.650)

Devi, the supreme goddess central to the practice of Hinduism, manifests in many forms, both benign and fearful. Understood to be fundamentally peaceful and efficacious, she is the harbinger of prosperity and brings abundance to all things. Only when forces threaten the natural order does she appear in her wrathful guise of Durga, the mighty goddess who destroyed the demon



(*asura*) Mahisha, and yet she is most widely worshipped by devotees in this form. Her parent text, compiled about the fifth to sixth century, is the *Devi Mahatmya* ("Glory of the Goddess"), a canonical treatise celebrating the goddess as the supreme creator force. This sculpture, among the earliest large-scale temple icons made during the Pala period (8th–12th century), represents Durga in her eight-armed form, manifesting her supreme power as the dispeller of evil. The pronounced musculature of her stomach reveals the force with which she plunges a *trishula* (trident) into the body of Mahisha, seen here disguised as a buffalo. According to the *Devi Mahatmya*, the *trishula* was one of the mighty weapons lent to Durga by the assembly of male gods because they were unable to defeat the demon. JG









Attributed to Dong Yuan

Chinese, active 930s–960s

### *Riverbank*

Southern Tang dynasty (937–76). Hanging scroll; ink and color on silk, 87 x 43 in. (221 x 109 cm). Ex coll.: C. C. Wang Family, Gift of Oscar L. Tang Family, in memory of Douglas Dillon, 2016 (2016.750)

The majestic *Riverbank* is an exceedingly rare and important survival from the formative days of Chinese landscape painting. This image of a scholar's retreat nestled in a windswept mountain defile offers a window into the pivotal but mysterious tenth century, when landscape painting rose to prominence. Although only a handful of paintings survive from this period, they indicate that it was a time of epochal transformation, when pictures of nature made a quantum leap in scale and sophistication. *Riverbank* is a key piece of evidence of this revolution. The painting is dominated by tortuous mountain forms that jut and twist with violent force. Trees cling to rocky cliffs, and waterfalls plunge to the river below. At the center of this awesome vision of nature sits a scholar in a simple waterside pavilion, gazing at the turbulent surface of a river as his wife and children look on. This is the scholar's retreat as refuge: a haven of respite from the world beyond its walls. *Riverbank* is the capstone of a group of twelve important Chinese paintings promised to The Met by the Oscar L. Tang Family in 1997. This exceptional act of generosity has transformed The Met's ability to narrate the history of Chinese painting. JS-D

### Mosaic Head of Christ

Byzantine, 1100–1200. Glass tesserae set in concrete, 22 $\frac{7}{8}$  x 17 $\frac{1}{2}$  x 1 $\frac{1}{8}$  in. (58 x 44.5 x 3.5 cm) overall. Gift of Mary Jaharis in memory of her late husband, Michael, 2017 (2017.145)

Glittering mosaics decorated the interiors of all the most impressive churches of the Byzantine world. Composed of small square tesserae of varied stones and glass, these mosaics reflected light throughout the church interiors as daylight streamed through windows and candles flickered on chandeliers and altars. Images of Christ, the Virgin, and saints embellished the central dome, apse, and columns, while narrative scenes of the life of Christ, from his birth through his death and resurrection, often appeared high on the church walls. The Met's mosaic head of Christ would have been part of one such narrative scene. Christ looks forward with his eyes downcast, as if engaged with others, rather than out toward the viewer, as usually found on icons meant as images of veneration. His pose suggests that he might have been part of an image of the Entry into Jerusalem, in which he is typically shown riding a donkey as he approaches the holy city. The identification of the image as Christ is certain, as his golden halo has three blue rays representing the arms of the cross upon which he was crucified, an iconography unique to the Savior. HCE





### Vial with Cross

Byzantine, 10th–12th century. Rock crystal, H. 2 $\frac{5}{8}$  in. (6.5 cm), Diam. 1 in. (2.5 cm). Purchase, Tianaderrah Foundation, André Dimitriadis, and Mrs. Irene Moscahlaidis Gifts, 2017 (2017.36)

Byzantine artists excelled in making exquisitely carved jewels and hardstones, but few of their works in rock crystal survive. This rare example of a Middle Byzantine rock crystal vial is carved elegantly in relief on its face with a double-armed cross flanked by vine tendrils; on the reverse, geometric patterns radiate from a lancet leaf. The cross stands on three steps, evoking Golgotha, the site of Christ's death. Chips on the vial's rim and foot suggest that they originally had mounts, perhaps examples of elaborate metalwork; the top is now lost. Judging from the cross decoration, the vial may have been a container for Holy Chrism, the consecrated oil used in rituals like baptism and burial in the Byzantine Orthodox, Armenian, and other Christian churches. The acquisition of this vial adds a Middle Byzantine piece to the Early Byzantine and Fatimid works in The Met's already outstanding collection of rock crystal carvings. [HCE](#)







### Bifolio from the Andalusian Pink Qur'an

Spain, ca. 13th century. Ink, gold, silver, and opaque watercolor on paper, 12½ x 19¼ in. (32 x 50 cm). Purchase, Friends of Islamic Art Gifts, 2017 (2017.232)

This bifolio belongs to a thirteenth-century Spanish manuscript named the "Pink Qur'an," after the hue of its paper. Each folio consists of five lines of text in bold *maghribi* script with diacritical and vocalization marks in gold and outlined in brown, blue, and green. Verse numbers (Sura 7: part of 46–47 and 48–50) appear within gold discs in the form of blue *abjad* letters outlined in white (the *abjad* system assigns numerical values to the twenty-eight letters in the Arabic alphabet). The prostration (*sajada*) mark is a teardrop-shaped element in gold. The folio also contains the word *hubus*, or "pious foundation," which is pricked with a needle in the top left and right corners.

The fine, consistent calligraphy, extensive use of gold, and elaborate illumination suggest that the Pink Qur'an was made for a royal or noble patron in Granada or Valencia. Unlike the traditional square format of Qur'ans from Spain and North Africa, the folios of the Pink Qur'an are rectangular. Another departure from convention is the use of paper, as parchment continued to be used for Qur'ans well into the fourteenth century in this region. The paper is believed to have come from the town of Jativa, thirty-five miles southwest of Valencia, reportedly the site of the earliest paper mill in Spain. [ME](#)

### Hebrew Bible

Spanish (Castile), 1300–1350 (before 1366). Ink, tempera, and gold on parchment with leather binding; 476 folios, 9¾ x 8 in. (23.7 x 20.1 cm) overall. The Cloisters Collection, 2018 (2018.59)

Jewish communities in medieval Spain referred to the Bible as the Sanctuary of God: a surrogate for the lost and longed-for Temple of Jerusalem. Little wonder, then, that those patrons who commissioned manuscript copies of the sacred text insisted they be adorned in a manner suggestive of the splendor of that holiest of places. This Hebrew Bible bears witness to the highest artistic aspirations of the Jewish communities of medieval Spain. It also exemplifies the extraordinary cross-cultural exchange that characterizes the artistic and literary production of that time. Copiously decorated, it blends Islamic and Christian Gothic ornamental elements to sumptuous effect. The whole is a compendium of sacred and scholarly writings, with the biblical text bookended by extensive commentary. The first sixteen pages set the text within lush painted and gilded frames. More pages of framed texts conclude the book, but there the enclosures are formed by an intricate interlace fashioned out of almost impossibly minute Hebrew script. Such embellishment, known as micrography, appears throughout, highlighting poetic passages and marking significant junctures. Words thus serve as the principal adornment for more words in a dazzling tribute to Jewish textual traditions. [MHB](#)





### Spider Monkey with Wind God Regalia

Mexico, Aztec, 13th–16th century. Stone, H. 15½ in. (39.5 cm). Gift of Brian and Florence Mahony, 2017 (2017.393)

One of the finest known mythological sculptures by Mexica artists of the Aztec Empire, this figure portrays a spider monkey (*Ateles geoffroyi*) sitting on its haunches, raising its head skyward, and grasping its tail behind its shoulders. The monkey wears regalia associated with the Wind God, Quetzalcoatl-Ehecatl, including beaded wristlets, anklets, and an elaborate collar fringed with marine shells. Below the collar hangs the cross-section of a conch shell, known in Nahuatl as *ehecacozcatl*, or “wind jewel.” Large ear ornaments called *epcololli*, or “twisted shell,” also associated with the Wind God, dangle over the monkey’s shoulders. Spider monkeys (Nahuatl: *ozomatli*) were important subjects in Mesoamerican art; they also represented a day in the twenty-day calendar cycle. Although the monkeys inhabited the tropical forest canopy, far from the Aztec capital, they were renowned for their speed and mischievous nature. Archaeologists recovered ornaments similar to those on this monkey at the Templo Mayor, in the heart of the Aztec Empire, in association with flint knives covered in spider monkey pelts, underscoring their importance to the imperial religion. This votive stone sculpture would have formed an integral part of a community or domestic shrine dedicated to the Wind God. **JAD**

### Necklace with Beads in the Shape of Jaguars' Teeth

Central Mexico, Mixtec (Ñudzavui), Late Post-Classic period, A.D. 1200–1521. Gold, L. of necklace 15¼ in. (38.7 cm). Purchase, Mariana and Ray Herrmann, Jill and Alan Rappaport, and Stephanie Bernheim Gifts, 2017 (2017.675)

In late pre-Hispanic times, Mixtec (also known as Ñudzavui) artists of Mexico’s Oaxaca region were famed for their creativity and innovation in metalworking, particularly for adopting and transforming practices pioneered earlier in Central and South America. This elegant gold necklace, made using the lost-wax technique, is composed of thirty-four gold beads in the shape of the carnassial teeth (molars) of a jaguar. An equal number of rattle bells was joined to them with delicate “false filigree” loops, referring to a process in which artisans modeled the loops in wax and cast them to make a delicate lace pattern rather than applying individual strands of metal.

Jaguars were closely associated with royalty and military orders in ancient Mesoamerica. The largest cats in the Americas, they are fierce predators, hunt both on land and in water, and can attack from trees overhead. Jaguars also have the most powerful bite relative to their size of any of the big cats, capable of piercing the skull of their prey to kill it instantly. This necklace’s subtle allusion to these powerful felines, along with the delicate sound created by the clapperless bells as they knocked against each other while the wearer moved, undoubtedly signaled the importance of the individual who would have been privileged to wear it. **JP**

### Pair of Crupper Pendants

Tibetan, 14th–early 15th century. Iron, gold, copper alloy, leather, and wood; L. of each 25 in. (63.5 cm), Wt. of each 3 lb. 2.9 oz. (1443 g). Purchase, Arthur Ochs Sulzberger Gift, 2016 (2016.316.1, .2)

These delicate and intricately fashioned crupper pendants are superb examples of pierced and chiseled ironwork, an art form that reached unparalleled excellence in Tibet during the fourteenth and fifteenth centuries. The crupper is an integral part of tack, a collective term for horse equipment such as a saddle, girth, stirrups, bridle, reins, and breastcollar. Tack adorned in elaborate and imaginative ways, often with precious materials, occurs in virtually all cultures that valued horses, including Tibet. Crupper straps extend from the back of a saddle over a horse’s hindquarters, or croup, and loop around the base of its tail to keep the saddle from slipping forward. One pendant hangs from the straps on each side, resting on the horse’s hindquarters between its hip and its thigh. Their function is simply to enrich the animal’s overall appearance. Complex and highly decorated crupper pendants such as these appear only on the most lavish sets of Tibetan horse equipment. Radiocarbon testing of wood samples dates the pendants from 1260 to 1430, making them exceptional not only for their quality and rarity but as datable benchmarks for the most important and accomplished phase of Tibetan decorative ironwork. **DLR**









Stefano da Verona (Stefano di Giovanni d'Arbosio di Francia)  
Italian, ca. 1374/75–after 1438

### *The Crucifixion*

Ca. 1400–1410. Tempera on wood, gold ground, 33 $\frac{7}{8}$  x 20 $\frac{1}{8}$  in. (86 x 52.4 cm). Purchase, Álvaro Saieh Bendeck Gift; Gwynne Andrews Fund; Charles and Jessie Price Gift; Philippe de Montebello Fund; Gift of Mrs. William M. Haupt, from the collection of Mrs. James B. Haggin, Bequest of Lillian S. Timken, and Gift of Forsyth Wickes, by exchange; Victor Wilbour Memorial Fund; funds from various donors and Gifts of the Marquis de La Bégassière and Cornelius Vanderbilt, by exchange; Marquand Fund; and The Alfred N. Punnett Endowment Fund, 2018 (2018.87)

Combining austerity with elegance and refinement, this picture is a newly discovered and extremely rare masterpiece by Stefano da Verona, one of the major figures of Late Gothic painting. The elegant silhouettes of the figures, their varied gestures, and

their sweeping drapery are contrasted with the almost brutal rendering of Christ, whose head falls forward. The background is delicately tooled with a flower motif—roses, emblems of the Virgin—as found in the goldsmith work prized by the courts of France and Lombardy. Stefano was trained at one such court, that of Giangaleazzo Visconti in Milan, at a time when the construction of its cathedral was attracting a host of foreign artists. He worked throughout northern Italy, but between 1425 and 1438 he resided principally in Verona, whence the name by which he is commonly known. Only four independent paintings can be ascribed to him with confidence; he is otherwise best known as a draftsman (The Met has an important drawing by him: 1996.364a, b). Unlike the other surviving paintings by Stefano, the *Crucifixion* is an early work. Its combination of French and Lombard courtly traditions makes it exceptionally important, significantly shifting our reconstruction of the history of the International Gothic movement, of which Milan and Paris were key locales. **KC**



## Canopy

Portuguese (Leiria), ca. 1402–26. From the monastery of Santa Maria da Vitória, Batalha. Limestone; 20 $\frac{7}{8}$  x 19 $\frac{1}{2}$  x 13 $\frac{3}{4}$  in. (53 x 49.5 x 34.9 cm), Wt. 120 lb. (54.4 kg). The Cloisters Collection, 2016 (2016.246)

The Dominican monastery of Santa Maria da Vitória, Batalha, an important monument of Portugal's Golden Age, commemorates a victorious 1385 battle against neighboring Castile. In addition to Batalha's historical significance—it served as the burial place of Portuguese kings—the monastery reflects Portugal's adoption of innovative developments in Late Gothic architecture and sculpture. This canopy decorated the monastery's impressive west portal designed by Master Huguet, who was internationally trained and probably Catalan by birth. Originally, it was one of twelve that flanked the entrance (six on either side), where they surmounted jamb statues of the apostles. In the late nineteenth century restorers replaced the majority of the portal's medieval sculptures with copies. One of only a few original elements to have left Batalha—and the first example of Portuguese medieval sculpture to enter The Met collection—the canopy exemplifies the portal's masterful carving and provides insight into the rich traditions of medieval Portugal, which are little known internationally. An unusual feature of the Batalha canopies are their tile roofs, which evoke humble, domestic structures rather than the symbolic heavenly Jerusalem usually associated with great medieval ecclesiastical buildings. **PB**



## Heraklios Approaching the Gates of Jerusalem with the True Cross

French, ca. 1402–13. Silver, 4 $\frac{1}{8}$  x 4 $\frac{1}{8}$  x  $\frac{3}{16}$  in. (10.4 x 10.4 x 0.4 cm).

Inscribed: ΔΘΞΑ · ΕΝ · ΥΩΙCΤΙC · ΧΩ · ΤΟ / ΟΩ · ΟΤΙ · ΔΙΕΠΠΙΕΕ · CΙΔΙ / PAC · ΠΙΛΑC · ΚΑΙ · ΕΛΕΥCΙ / ΡΩCΕ + ΑΓΙΑΝ · ΒΑCΙ · ΗΡ / ΑΚΛΕ (Glory in the heavens to Christ the Lord, for Emperor Herakleios has broken through [the] iron gates and set free [the] Holy Cross); + SVPER + ASPIDEM + ET + ΒΑΧΙΛΙCVM + ΑΜΒΥΛΑΥΙΤ ++ ET + CΟΝCΥΛCΑΥΙΤ + LEONEM + ET + ΔΡΑCΟΝΕΜ + (He has trodden on the asp and the basilisk and trampled on the lion and the dragon); French import mark of "cygne" near top edge. Purchase, The Cloisters Collection, Stephen K. Scher Gift and Susan G. and David Enders Tripp Gift, in honor of Timothy B. Husband, 2016 (2016.524)

This medal depicts the Byzantine emperor Heraklios (reigned 610–41), crowned, robed, and holding a cross in an elaborately draped caroché drawn by three horses. Based on an incident recounted in the Golden Legend, the emperor's approach in imperial splendor to the city gates of Jerusalem, which Jesus passed on his way to suffer the Passion, is suddenly blocked. An angel appears to remind him that the King of Heaven entered the city with humility riding a lowly ass. Shamed, the emperor stripped down to his shirt and, bearing the True Cross, walked barefoot toward the gates, which lifted to allow his passage into the city. Jean de France, duc de Berry, acquired a gold medal representing this scene in the early 1400s. Multiple later copies were made of it, including silver versions such as this example, which are thought to be the earliest copies created. The medals also served as a model for the composition of the scene of the same subject in the *Belles Heures* (54.1a, b), a luxurious Book of Hours the duke commissioned the renowned Limbourg brothers to illuminate. **TBH**





### Chakrasamvara and His Consort, Vajravarahi

Central Tibet (Sakya Order), 1450–1500. Distemper on cotton cloth, 16 x 13½ in. (40.6 x 33.4 cm). Zimmerman Family Collection, Purchase, The Vincent Astor Foundation and the Zimmerman Family Gifts, 2017 (2017.371)

This powerful depiction of the Buddhist god Chakrasamvara locked in sexual embrace with his consort, Vajravarahi, is a highly energized visualization, as would have been experienced by an advanced tantric master. Almost unequaled in Tibetan art, it equates physical union with the union of right knowledge and right method, considered a secure path to spiritual awakening. The evocative use of bold colors evokes a sexual heat, while the twelve-armed, ink-blue figure of Chakrasamvara has multiple faces (emanating from his primary head) in yellow, green, and red, symbolizing the colors of the Jina “Victor”

Buddhas. With his principal hands, Chakrasamvara grasps Vajravarahi and holds the *vajra* and bell, tools for attaining wisdom and compassion. Together the figures trample on a blue Bhairava and a red Kalaratri, demonstrating their dominance over these Hindu gods. The figures and the aureole of radiating red flames encircling them are framed by a box border that includes wrathful protective deities and the lineage of the Buddha's Sakya clan. In the lower register, at left, is a monk performing offering rituals; opposite are the guardians (*dharma-palas*) Mahakala and his consort, Lhamo. Chakrasamvara's iconography, closely mirroring that of the Hindu god Shiva, includes a third eye, skull cup, and trident; he even displays a frayed elephant skin, as Shiva did after killing the elephant demon. This type of concordance between Buddhist and Hindu iconography is not unusual given their shared origins in the tantric practices of medieval eastern India. JG



### Adoration of the Magi

German (Upper Rhine), 1470–80. Crushed paper (papier mâché or *cartapesta*) with paint and gilding, 11½ x 8¾ x 1¼ in. (29 x 22.4 x 4.5 cm). The Cloisters Collection, 2016 (2016.438)

*Cartapesta*, or papier mâché, was an important though humble medium for sculpture in the late Middle Ages and Renaissance. Owing to its inherent fragility, few examples survive. This recently acquired relief sculpture, which has significant areas of original polychromy, is eloquent testimony to the transmission of artistic ideas at the end of the Middle Ages. The Adoration of the Magi, realized in high relief, is arranged in a vertical rectan-

gle, with the Virgin seated in the lower left corner. She holds the naked infant Jesus on her left knee as he engages with the kneeling magus occupying the bottom center of the composition. In a distinctive detail, the magus grasps the child's right foot and right arm as the child reaches for his beard and grasps a tuft of hair on his mostly bald head. This unusual motif appears in approximately ten works from the late fifteenth century and likely reflects a lost print. The other examples are in a striking variety of media, including a drawing on paper; large-scale relief sculptures in polychromed wood, stone, and terracotta; and small roundels in ivory and mother-of-pearl. **PB**







### Letter P with the Legend of Saint Philip

Netherlandish, ca. 1500–before 1506. Boxwood; open,  $2\frac{7}{8} \times 3\frac{3}{8} \times \frac{1}{4}$  in. (7.1 x 9.9 x 0.7 cm). Purchase, The Cloisters Collection; Gift of Joseph W. Drexel, by exchange; Bequest of Fannie F. Einstein, in memory of Emanuel Einstein, by exchange; The Michel David-Weill Foundation, Caroline Howard Hyman, and The Ruddock Foundation for the Arts Gifts; and Bequest of Mrs. A. M. Minturn, Gift of Alice M. Dike, Bequest of Gwynne M. Andrews, and Fletcher Fund, by exchange, 2017 (2017.10a)

A startling addition to The Met's storied collection of miniature boxwood carvings, this letter *P* is unrecorded in scholarly literature and one of only three such carvings in the world that takes the form of a letter of the alphabet. This tiny treasure was a personal emblem to hold in the hand: a charm carrying the implicit protection of Saint Philip, whose unusual legend unfolds inside. This includes the saint's powerful preaching, his dominion over a dragon, and his crucifixion at the hands of pagans. Similar in ornament and conception to the letter *M* made for Margaret of

Austria, now in the Musée du Louvre, Paris, this newly discovered *P* was likely created for her brother Philip the Handsome, a patron of the arts who was archduke of Austria, duke of Burgundy and Brabant, and, ultimately, king of Castile. **BDB**

### Calligraphy by Shah Mahmud Nishapuri

Iranian, ca. 1486–1565

### Bound Manuscript of Hadith with Persian Translations by Jami

Manuscript dated A.H. 935/A.D. 1528; binding ca. 1575–1600. Ink, opaque watercolor, and gold on paper in leather binding with opaque watercolor and gold,  $11\frac{1}{4} \times 7\frac{1}{2}$  in. (28.5 x 19 cm). Purchase, Friends of Islamic Art Gifts, 2017 (2017.368)

Shah Mahmud Nishapuri, one of the leading calligraphers at the court of Shah Tahmasp (reigned 1524–76), copied this manuscript of Hadith (traditions) of the Prophet Muhammad with a Persian translation by the poet Jami (1414–1492). The manu-





script consists of seven folios of *nasta'liq* writing with an illuminated heading (*'unwan*) and an introduction in Persian. The body of the text contains illuminated corner pieces and bands of floriated vine scrolls separating lines of Arabic script from lines of Persian translation written diagonally. The colophon states that Shah Mahmud Nishapuri copied the manuscript in "dar al-sultana Tabriz," the Safavid capital, in A.H. 935/A.D. 1528. The writing is exquisite, and the care with which the manuscript

is laid out and illuminated reflects the high level of patronage at Tahmasp's court. Shah Mahmud Nishapuri, known as Zarin-qalam, or "golden pen," served Tahmasp until 1557, when he moved to Mashhad; he remained there until his death, at the age of eighty, in 972/1564–65. The binding, with its design elements in pronounced relief and red-dyed leather, most likely dates to 75 to 100 years later than the manuscript, which would not be unusual because bindings were often reused. SC





### Chōmeiji Temple Pilgrimage Mandala

Japan, Muromachi period (1392–1573), second quarter of the 16th century. Hanging scroll remounted as a two-panel folding screen; ink, color, *gofun* (ground-shell pigment), and gold on paper, 58% x 63% in. (148.3 x 161 cm). Purchase, Sue Cassidy Clark Gift, in honor of D. Max Moerman, 2016 (2016.517)

This scene captures activities at Chōmeiji, “the temple of long life,” situated on a hill overlooking Lake Biwa, just east of Kyoto. The gently curving mountainscape epitomizes the idealized style of the traditional Japanese paintings (*yamato-e*) from early medieval times. A wealth of genre detail brings the painting to life and sheds light on the activities of the monks and the variety of visitors who undertook pilgrimages to the temple to make

offerings to its central object of worship: an eleven-headed Kannon, the bodhisattva of compassion. Although the statue was kept hidden except on rare occasions, the temple nonetheless became one of the most popular along a pilgrimage route of thirty-three temples housing Kannon statues.

Pilgrimage mandalas (*sankei mandara*) relate the miraculous stories and seasonal activities of famous temples or shrines. Itinerant storytellers would carry such paintings (rolled up or folded) to urban centers and countryside villages and unfurl them to use as props for a form of storytelling known as “picture narration” (*etoki*). This particular mandala was created to help raise funds for the rebuilding of the temple complex after it was razed by wartime fire in 1516. JTC





Francesco Salviati (Francesco de' Rossi)

Italian, 1510–1563

*Carlo Rimbotti (1518–1591)*

1548. Oil on wood, 20 $\frac{3}{4}$  x 16 $\frac{3}{8}$  in. (52.5 x 41.5 cm). Purchase, Walter and Leonore Annenberg Acquisitions Endowment Fund, Alejandro Santo Domingo, Ronald S. Lauder, and The Morris and Alma Schapiro Fund Gifts, and Beatrice Stern, Annette de la Renta, Brownstein Family Foundation, and David and Julie Tobey Gifts, 2017 (2017.401)

Salviati's recently rediscovered, vivid depiction of the Florentine doctor Carlo Rimbotti is a touchstone of the artist's portraiture. He painted it during a decade-long sojourn in Florence (sandwiched between long stays in Rome), where he worked primarily for the ruling Medici family creating grand narratives in the

Palazzo Vecchio. The artist probably met Rimbotti in the context of the Accademia Fiorentina, a newly formed literary society in which both men were active. This personal connection likely accounts for the extraordinary psychological presence of the sitter, who is shown with a book of poetry, perhaps the Petrarchan poems the young doctor admired. Its directness and acute observation—seen, for example, in the two small moles on Rimbotti's forehead—distance this work from Salviati's formal portraits as well as from other portraits of the time by artists such as Bronzino. Its painterly elegance also relates to portraits that Salviati knew in northern Italy, especially those by Parmigianino. The portrait passed to Carlo's son, himself a poet, and was probably with the family for a number of generations. *AJB*





Wen Zhengming

Chinese, 1470–1559

*Living Aloft: Master Liu's Retreat*

Ming dynasty (1368–1644), dated 1543. Hanging scroll; ink and color on paper, 37½ x 18 in. (95.2 x 45.7 cm). Bequest of Marie-Hélène and Guy Weill, in honor of Wen C. Fong, 2015 (2017.327.2)

At the center of the city of Suzhou's flourishing arts-and-letters scene during the sixteenth century was Wen Zhengming, who achieved fame as a poet, calligrapher, painter, art collector, and social doyen. As a painter, Wen favored a restrained approach to color and drily applied ink lines to impart a feeling of restraint

and elegance. *Living Aloft*, painted for his friend Liu Lin (1474–1561), encapsulates this approach, from the dry, angular lines and dilute ochre washes of the eroded riverbanks at bottom to the confidently drawn trees that frame the scholar's retreat rising above the canopy. Although the painting celebrates Liu Lin's decision to retire and live in a simple scholar's pavilion, the building, as Wen reveals in his inscription, had not yet been erected. The elegant scene we glimpse over the treetops, in which two like-minded scholars converse by the window, tea in hand as the gentle smell of incense wafts from the bronze censer behind them, is drawn purely from the artist's imagination. *Living Aloft* is one of nine Chinese paintings donated to The Met in the bequest of Marie-Hélène and Guy Weill, staunch and generous supporters of the Museum's Department of Asian Art over several decades. JS-D

*Checkerboard Tunic*

Argentina, Bolivia, or Peru; Inca, 16th century. Camelid fiber (tapestry weave), H. 34¼ in. (87 cm). Purchase, Fletcher Fund, Claudia Quentin Gift, and Harris Brisbane Dick Fund, 2017 (2017.674)

This checkerboard-patterned tunic is one of the finest and best-preserved examples of this classic Inca art form. Known as *uncu* in the language of the Inca (an ancestor of modern Quechua), tunics were worn over a simple loincloth and were the primary element of men's attire in the Andes. The first account of such garments comes from a description of the arrival of Atahualpa, the Inca emperor, and his entourage in Cajamarca, Peru, in 1532. Written by Francisco de Jerez, secretary to the Spanish conquistador Francisco Pizarro, it mentions that the first royal regiment wore livery with a chessboard pattern. Cloth was profoundly important in Inca culture. No political, military, social, or religious event was complete without textiles being exchanged, given as gifts, or sacrificed. Finely woven tapestry tunics were often bestowed as royal gifts, part of an imperial strategy to incorporate new territories or recognize warriors who had distinguished themselves in battle. The checkerboard design was called *colcapata* ("storehouses"), perhaps a metaphorical allusion to the iconic style of Inca masonry. Its bold, formal geometry speaks brilliantly to the power of the Inca Empire, one of the largest of the ancient Americas and, at the turn of the sixteenth century, the largest in the world. JP

Jacques Androuet Du Cerceau

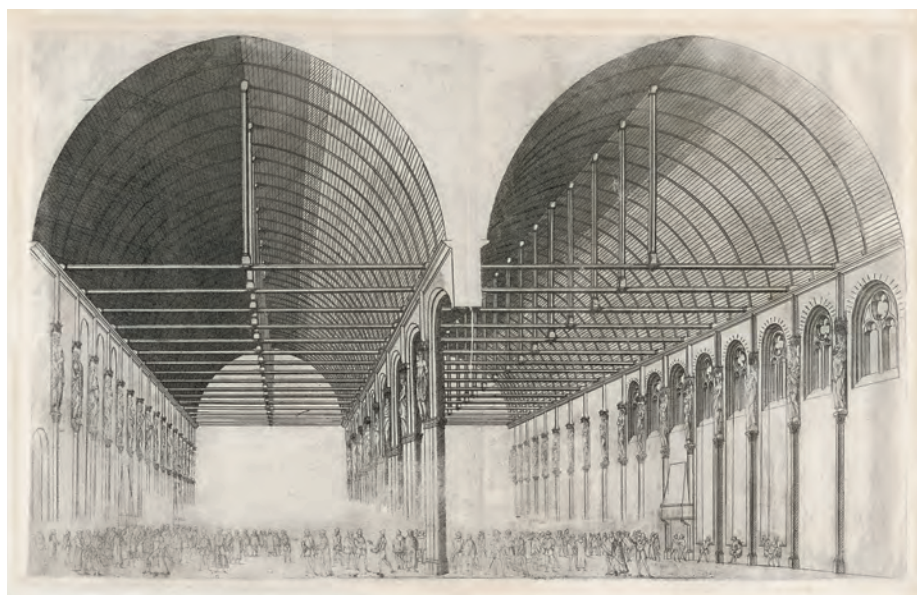
French, 1510/12–1585

*Grande Salle du Palais de Justice*

Ca. 1576–80. Etching, 10½ x 17 in. (26.7 x 43 cm). The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 2017 (2017.365)

This rare etching by Du Cerceau, a prolific French printmaker, depicts the great hall in the Parisian Palace of Justice (Palais de la Cité) prior to a fire in 1601 that heavily damaged the medieval interior. Once the largest public hall in Europe, the space





consisted of two wide bays crowned by wood barrel vaults. Statues of the kings of France lined the walls on either side of the hall and the arcade at center. Du Cerceau likely etched this feat of Gothic architecture for the third volume of his *Les Plus Excellents Bastiments de France*, which he announced on several occasions but never completed. The unresolved nature of the lower half of the image, where architecture meets the multitudes, suggests that the print never made it past the stage of

proof impressions. This idea is supported by the rarity of the print, which is known in only three other impressions, all in European museums; this fourth impression is the first in an American public collection. Because of its rarity, two facsimile editions were created in the nineteenth century, one by Charles Meryon (1821–1868) and another for Hippolyte Destailleur's facsimile of *Les Plus Excellents Bastiments*, published in Paris in 1868–70. **FS**





### Tankard

Bohemian, Prague (Czech Republic), ca. 1585. Silver, silver gilt (cast, embossed, engraved, and chased), rock crystal, and garnets, H. 8¼ in. (21 cm). Purchase, Anna-Maria and Stephen Kellen Acquisitions Fund, 2017 (2017.231)

This extraordinary drinking vessel, a type popular during the Renaissance, was intended primarily for display: a treasury piece meant to signal its owner's wealth and social graces and demonstrate the Aristotelian virtue of magnificence. Much of the tankard's appeal derives from the contrast between the gilding, the deep red sparkle of the garnets, and the transparency of the rock crystal, with the pale gleam of its silver backing underneath. The gilding was associated with radiant light and the comforting warmth of the sun, while the cool shimmer of the silver was likened to moonshine on a clear night, an effect intensified by the crystal. This sophisticated play of textures, including the juxtaposition of ornamented chased and pierced areas with zones of light-catching rock crystal, is especially original. The tankard was made in the workshops of the Prague court of Holy Roman Emperor Rudolf II, a patron of the arts who adored luxury lapidary work and fine goldsmithing. In his *Kunstkammer* (cabinet of curiosities), where he symbolically emphasized his



role as a good ruler, Rudolf proudly displayed garnets and other natural resources from the kingdom of Bohemia. By commissioning exquisitely fashioned objects created from these local precious materials, Rudolf sought to honor what were considered glorious gifts from God to humankind. At the same time, he was demonstrating the prosperity of his realm and the belief that order can be achieved through artifice. [WK](#)

### Necklace and Pair of Earrings

Indian (Goa or Gujarat), late 16th century. Gold filigree. Gift of Evelyn Krane Kossak, The Kronos Collection, 2017 (2017.694a–c)

During the sixteenth century, the arrival of luxury objects into the important Portuguese colonial port of Goa exposed Indian artists to finely crafted objects from Europe that they then emulated in their own local productions. Documentary evidence also indicates an exchange of craftsmen between India and Portugal, one of whom was Raul Xamtin, son of a famous Goan jeweler, who was recorded as having enjoyed a long stay in Lisbon during the reign of Manuel I (1495–1521) before returning to the workshops of India's Deccan Plateau. These gold earrings and necklace were made using openwork filigree, a specialty of



Portuguese craftsmen, which involves drawing wires through a series of holes in a steel plate that gradually diminish in diameter. Employing lengths of different thicknesses and alternating plain wires with twisted ones, craftsmen created a variety of decorative effects, from scrolling arabesques to vegetal forms. The technique was eventually transmitted to craftsmen across the Deccan, and finely crafted Portuguese-style filigree came to be produced at centers such as Karimnagar (in Andhra Pradesh), Cuttack (in Orissa), and “Golden Goa,” as the city was known, where this set was likely produced. Filigree works manufactured in India, notably, were held in the same esteem as examples produced in Europe. **CS**

### Nanban Coffers with Animals and Landscapes

Japan, Momoyama period (1573–1615), late 16th–early 17th century. Lacquered wood with gold and silver *hiramaki-e* and mother-of-pearl inlay, gilt-bronze fittings, W. 49¾ in. (125 cm). Purchase, John and Pauline Gandel Gift and Mary Livingston Griggs and Mary Griggs Burke Foundation Fund, 2016 (2016.508)

The earliest Japanese lacquer objects made for the Western market were decorated in the so-called Nanban style. (The word “Nanban,” meaning “southern barbarian,” was applied to all foreigners, beginning with the Portuguese and Spanish missionaries and merchants who arrived from the south in the second half of the sixteenth century.) Lacquers produced for Westerners included both ritual utensils and furniture, such as cabinets, coffer, and chests, all based on European models even though their decoration was inspired by East Asian painting traditions as well as Indian and Southeast Asian art forms, especially lacquers and textiles. The front and lid of this unusually large coffer is embellished with rectangular panels divided by bands filled with geometric patterns; each panel contains an animal amid a landscape. The sides and back are decorated with autumn grasses, morning glories, clematis, and paulownia and mandarin orange trees. Most Nanban lacquers are decorated in gold *hiramaki-e* (“flat sprinkled picture”) and mother-of-pearl inlay on a black lacquer ground, with dense decoration covering the entire surface. The technique is similar in style to that of the so-called *Kōdaiji* lacquers produced in Kyoto and associated with the taste of the warlord Toyotomi Hideyoshi (1536–1598). **MB**





## Rapier

Probably Italian, ca. 1600–1610. Steel, iron, silver, gold, copper alloy, and wood; L. 49 in. (124.5 cm), L. of blade 40½ in. (102.2 cm), Wt. 2 lb. 12 oz. (1247 g). Purchase, Gift of William H. Riggs, by exchange, 2016 (2016.310)

By the early sixteenth century, men of wealth and rank in Europe began to wear a sword with everyday civilian dress. With its long, sharply pointed blade and a guard of elaborate construction, the rapier was the favored sidearm. Its presence implied the wearer's knowledge of fencing and related martial skills, while the sword's design, materials, and workmanship reflected his social status, wealth, and taste. This rapier is a virtuoso demonstration of the Renaissance swordsmith's imagination and technical ingenuity. The hilt is of typical late sixteenth-century form, but its decoration is unique. The gilt-iron pommel and guard, for example, are set with rows of silver rosettes and faceted studs that glitter like jewels, with deep niches at intervals inhabited by classical and allegorical figures of cast silver. Most unusually, the hilt is outlined by chains formed of tiny flexible silver links fixed rigidly into grooves. The fine blade bears as yet unidentified marks, including the stamped letters CS beneath a crown; these were once identified, without support, as those of a French craftsman, Claude Savigny of Tours. Although the hilt is one of the most distinctive and complexly fashioned of its day, the identity of the sword's maker and even country of origin remain the subject of speculation. **SWP**



## Master of the Animal-Head Scroll (Meister der Tierkopfranke)

Austrian, active 1624–59

### Wheellock Rifle

Ca. 1630–40. Steel, iron, silver, gold, wood, mother-of-pearl, and staghorn; L. 43¾ in. (110 cm), Wt. 9 lb. 4 oz. (4189 g). Purchase, Arthur Ochs Sulzberger Gift and Harris Brisbane Dick Fund, 2018 (2018.103)

A masterpiece of German baroque gunmaking, this luxurious wheellock rifle is one of the finest examples produced by the anonymous gunstocker called the Master of the Animal-Head Scroll, after the eponymous design motif that appears throughout his work. Probably employed by the imperial court in Vienna,

he was active between 1624 and 1659, the dates recorded on his earliest and latest-known firearms. Characteristic of this master's work is the carving of the stock, with leafy tendrils ending in animal or bird heads, and the recessed background, which is either stippled or matted for contrast and, often, engraved with foliage. This rifle is among the most elaborately decorated works in the master's oeuvre, particularly the barrel, lock, and other metal parts—all intricately worked, chiseled, gilt, and encrusted with high-relief silver ornament—as well as the stock, which is extensively carved and inlaid with mother-of-pearl plaques. The silver escutcheon engraved with a crozier, which is set into the stock behind the barrel, suggests that the rifle might have once belonged to a prince-bishop of Eichstätt in Bavaria, perhaps Johann Christoph von Westerstetten (1563–1637, prince-bishop from 1603) or his successor, Marquard II, Count Schenk von Castell (1605–1685, prince-bishop from 1637). **PT**







Simon Vouet

French, 1590–1649

*Woman Playing a Guitar*

Ca. 1618. Oil on canvas, 42 x 29 $\frac{7}{8}$  in. (106.5 x 75.8 cm). Purchase, 2017 Benefit Fund; Lila Acheson Wallace Gift; Mary Trumbull Adams and Victor Wilbour Memorial Funds; Friends of European Paintings and Henry and Lucy Moses Fund Inc. Gifts; Gift of Julia A. Berwind, by exchange; Charles and Jessie Price, Otto Naumann, Mr. and Mrs. Richard L. Chilton Jr., and Sally and Howard Lepow Gifts; Charles B. Curtis Fund; and Theodocia and Joseph Arkus Gift, 2017 (2017.242)

Vouet arrived in Rome as a twenty-three-year-old *pensionnaire* of the French crown in 1613, three years after Caravaggio died. This alluring depiction of a woman playing a guitar reveals the

artist's interest in the dramatic lighting and psychological intensity that were legacies of Caravaggio's work. However, the handling of the textiles, with their shimmering surfaces and tactile quality, reveals lessons learned while the artist was in Venice, before his arrival in Rome. Women playing guitars have a long history in European painting. Usually in sensuous dress, they are seductive both as courtesans and as representations of love. Seventeenth-century French engravings of modes and manners often depict women with a guitar, lost in reverie. One, dated 1630, has the caption "Omnia vincit Amor nec Musica vincit Amorem" (Love Conquers All but Music Does Not Conquer Love). This painting is listed in the inventories of the celebrated galleries of the Palazzo Patrizi in Rome and may have hung there since the seventeenth century. SW





Guercino (Giovanni Francesco Barbieri)

Italian, 1591–1666

*Samson Captured by the Philistines*

1619. Pen and dark brown (iron gall) ink with brush and two hues of brown wash, 9½ x 11 in. (24.3 x 28 cm). Purchase, Leon D. and Debra R. Black, Mr. and Mrs. Mark Fisch, Charles and Jessie Price, and Mr. and Mrs. David M. Tobey Gifts, in honor of Mrs. Charles Wrightsman, 2018 (2018.196)

Discovered at the time of its consignment at auction in January 2018, this exuberant, early composition sketch is a new addition to the corpus of drawings by Guercino, attesting to his immense powers of invention and virtuosic draftsmanship. It was preparatory for one of his most important early paintings, the monumental *Samson Captured by the Philistines* in The Met (1984.459.2), which he painted on commission from Cardinal Jacopo Serra (1570–1623), papal legate to the duchy of Ferrara and a celebrated collector in Rome. The subject derives from

the story in the Book of Judges (16:19–30), while the scene—set in the interior of a temple, as in the Old Testament account—revolves around a cluster of figures entwined in violent action. Samson, seemingly studied quickly from a living male model, commands the center, with his foreshortened figure seen from the back, sitting in a pinwheel pose, and almost recumbent on a boxlike studio prop. Comparing the drawing to the final painting makes it clear the way Guercino dramatized the story in the latter by creating a nearly cinematic close-up of the scene, suppressing details and focusing the viewer's eye on the action, as if we were immediate participants. Both the sketch and the painting represent a turning point in the artist's career, as evident in the tumultuous composition, which is full of movement and dramatic use of light. Among the rarest and most historically important extant preliminary drawings by Guercino, the sketch represents the penultimate step in his design process, in which he ultimately decided to omit the two columns from the painting. CCB





Giovanni Battista Caracciolo

Italian, 1578–1635

*The Calling of Saint Matthew*

Ca. 1625–30. Oil on canvas, 51 $\frac{3}{8}$  x 61 $\frac{1}{2}$  in. (130.5 x 156.2 cm). Purchase, The Morris and Alma Schapiro Fund Gift, 2016 (2016.485)

Giovanni Battista Caracciolo (called Battistello) was the most important Neapolitan-born painter of the first part of the seventeenth century and a key figure in the pan-European movement of Caravaggism. Indeed, the subject presented here no doubt owed its popularity to Caravaggio's celebrated painting of the calling of Saint Matthew in the Contarelli Chapel, in the church of San Luigi dei Francesi, Rome. Although that canvas was made

for a religious setting, Caracciolo's painting, which depicts the moment Jesus asks Matthew, an avaricious tax collector, to renounce his worldly possessions and follow him (Matthew 9:9), was destined for the walls of a private picture gallery. It is a fine example of one of the innovative formats of Italian seventeenth-century painting in which cropped figures in three-quarter length are framed in tight horizontal compositions. Akin to a modern cinematic still, this close-up view draws viewers in through physical proximity to the subject and a dramatic use of gesture and expression. Jesus's outward glance and engagement with the beholder seemingly places him/her in the same quandary as Matthew: whether to embrace Christ's invitation or the money bag at the edge of the canvas. **SW**



Carlo Dolci

Italian, 1616–1687

*Saint Philip Neri (1515–1595)*

1645 or 1646. Oil on canvas, 17¼ x 14¼ in. (43.8 x 36.2 cm). Purchase, George Delacorte Fund Gift, in memory of George T. Delacorte Jr., Ronald S. Lauder, Mr. and Mrs. Richard L. Chilton Jr., and Mr. and Mrs. Frederick W. Beinecke Gifts, 2016 (2016.507)

This portrait by the leading Florentine painter of the seventeenth century is unique not only for its mesmerizing representational qualities but also for the sitter's stature as one of the pivotal figures of Catholic reform. More than a painting, it is a moving cultural document. Dolci painted it fifty years after Neri's death (he must have worked from a death mask), evoking the saint's renowned gentleness and humility along with his deep empathy for those in need. Contemporaries declared that Neri had "the pure look of a child, and his face and his eyes had a light in them that no painter has been able to capture, although many have tried." The picture also testifies to the inner, spiritual life of its creator. According to an inscription on a piece of the original stretcher, Dolci painted the portrait in 1645 as an act of private devotion, working on it intensely over a period of eight days so that it would be ready for the saint's feast day on May 26, which was also Dolci's birthday. The aged Neri is shown bust-length, bearded, and wearing the simple black robe and white collar with black hat associated with the Oratorians, the clerical and lay community he founded in 1575. KC



Calligraphy by Muhammad bin Ahmad

b. 'Abd al-Rahman al-Riyahi

Moroccan (?), active early 17th century

*Dala'il al-Khayrat Prayer Book*

North Africa, probably Morocco, dated A.H. 1039/A.D. 1629–30. Ink, opaque watercolor, and gold on paper with gilt-tooled morocco binding, 7½ x 4¾ in. (18 x 11.2 cm). Purchase, Friends of Islamic Art Gifts, 2017 (2017.301)



This manuscript is one of the earliest dated and illustrated copies of the renowned *Dala'il al-Khayrat* (Proofs of Good Deeds), an Arabic text and collection of prayers meant as blessings for the Prophet Muhammad. Composed in Morocco in the mid-fifteenth century by the Moroccan sufi and mystic scholar Muhammad b. Sulayman al-Jazuli (d. 1465), the text gained popularity from the sixteenth century onward and spread throughout northern Africa and other parts of the Islamic world, making its way as far east as China. As a manual of devotion for the Prophet, it became one of the most copied religious and devotional texts in Sunni Islam after the Qur'an. Carrying the manuscript and reciting the prayers it contains is thought to provide blessing (*baraka*), good luck, and protection. Variations of the text and different artistic schools that produced *Dala'il* manuscripts existed across the Islamic world. The text of this codex, which reflects particularities of the Moroccan tradition, is calligraphed in large black *maghribi* script, ten lines per page, framed by gold and polychrome rulings; important words are in gold outlined in black, while others are in red, blue, pink, or green. Rectangular illuminated cartouches with a round, drop-like medallion on the side indicate chapter headings. The final





bifolio consists of a double, fully illuminated composition of geometric interlacing evocative of a carpet. Common for the *Dala'il*, this lavish copy contains four illustrations of Mecca, including depictions of the Holy Ka'ba, and Medina, where the Prophet is buried next to his companions and caliphs, 'Umar and Abu Bakr. **DB**

Giovanni Battista Gaulli (Il Baciccio)

Italian, 1639–1709

*Pope Clement X (1590–1676)*

1670–71. Oil on canvas, 30½ x 24¾ in. (77.5 x 61.6 cm). Purchase, Friends of European Paintings Gifts, 2017 (2017.422)

“He painted all the cardinals, all the important people of his day who came to Rome, and the seven popes who reigned from

Alexander VII to Clement XI; and in this work he showed, in truth, great art and singular mastery.” This richly painted, psychologically vibrant portrayal of Pope Clement X fully justifies this assessment of Gaulli as a portrait painter, one who is represented in The Met by an informal, ravishing depiction of a Roman beauty (2014.277) and, now, by this more formal example. To be the portraitist to the pope was highly lucrative, as papal portraits were prized diplomatic gifts; artists created a prototype from which multiple versions could be made. The Met’s is by far the finest of the eight known versions of this composition and may well have been the primary one. After his election, at seventy-nine, Clement saw his most urgent task as pope to be the rapprochement between France and Spain. It was under him that Bernini (who also made a portrait bust of the pope) designed the Altar of the Sacrament in Saint Peter’s in preparation for the Jubilee of 1675. **KC**





Pierre Brebienne

French, ca. 1598–1642

### *Two Street Criers*

Ca. 1630. Red chalk over black chalk, 9½ x 9 in. (24.1 x 22.8 cm).

Purchase, Harris Brisbane Dick and Karen B. Cohen Funds, Friends of Drawings and Prints Gifts, and John Silberman and Stephen A. Geiger Gifts, 2017 (2017.229)

In seventeenth-century Paris, ambulatory vendors and tradespeople hawked their goods and services on the street, calling out refrains to attract customers. Following a tradition that began in Italy, prints depicting these figures, often with costumes distinctive to particular cities, were produced across Europe. This vigorous red chalk drawing is the first design to come to light for a series of forty-three prints depicting street criers published by the editor Jacques Honervogt about 1630, a project to which Brebienne seems to have supplied the majority of the models. The two boys (or perhaps the same boy, as the costumes of the two figures appear identical) are represented selling, on the left, new almanacs, and on the right, silver tassels, a kind of decoration to be sewn onto clothing or other items. In both cases, the related prints bear the initials *PB*. Working with a brusque confidence, the artist adeptly captured the weariness of these young workers, their poses accentuated by the stark play of

light and shadow. This newly discovered sheet is characteristic of Brebienne's early work, in which common people are depicted with naturalism and sympathy. **PS**

### *Helmet in the Zenshōzan Style*

Japan, Edo period (1615–1868), ca. 1700. Steel, lacquer, copper alloy, gold, leather, and textile; H. 11½ in. (29 cm), Wt. 8 lb. (3,628.7 g).

Purchase, Gift of Herman A. E. and Paul C. Jaehne, by exchange, 2017 (2017.647a, b)

Although an accomplished work of the Edo period, this helmet revives a style originally favored much earlier, during the Muromachi period (1336–1576). It is exceptional for its front-lobed bowl (a type generally known as *zenshōzan*), the great span of the upper nape defense, and the presence of cheekpieces and a secondary nape defense. Unlike the bowl, which is of steel, both nape defenses and the cheekpieces are entirely made of lacquered leather, secured together by deerskin and silk lacing. The remarkable similarity of this helmet to actual examples from the Muromachi period strongly suggests that it was made by an armorer who had attentively studied and fully understood the defining stylistic features of those earlier works. **PT**









Peter Rahm

German, 1661–1737

Paul Solanier

German, 1635–1724

Johann Jakob II Priester

German, 1676–1762

### Pair of Monumental Mirror Sconces

Augsburg, 1717–18. Silver (embossed, chiseled, engraved, and gilded), mirror panel, and wood backing, H. of each 39½ in. (100 cm). Purchase, Anna-Maria and Stephen Kellen Acquisitions Fund, in memory of Anna-Maria Kellen, and in celebration of the Museum's 150<sup>th</sup> Anniversary, 2018 (2018.88.1, .2)

These two monumental silver-gilt mirror sconces (or wall lights) represent the best of Central European goldsmithing. With their exuberant design, they are particularly superb examples of the silver furniture produced in the southern German city of Augsburg during the early eighteenth century. The sconces are also historically significant, having been part of a substantial ensemble of silver-gilt furniture displayed at Dresden's royal palace in order to embody and celebrate the power, wealth, and magnificence of its patron, Augustus the Strong (1670–1733), elector of Saxony and king of Poland. In 1687, Augustus, then heir presumptive, had visited Versailles as part of his Grand Tour, where he admired both the Hall of Mirrors and Louis XIV's legendary silver furniture (destined to be melted down just two years later).

Augustus, who ascended the throne in 1694, clearly admired the French monarch and his fondness for sun symbolism, expressed here through the imitation of Louis's Apollo imagery. This cosmological analogy would have been strengthened when the sconces were in use and the flickering glow of the candle flames was multiplied and enhanced by their mirror backs. *WK*

Luisa Roldán, called La Roldana

Spanish, 1652–1706

### *The Entombment of Christ*

1700–1701. Polychrome terracotta, overall 19½ x 26 x 17 in. (49.5 x 66 x 43.2 cm). Purchase, several members of The Chairman's Council Gifts, Walter and Leonore Annenberg Acquisitions Endowment Fund, Álvaro Saieh Bendeck and Alejandro Santo Domingo Gifts, and Mary Trumbull Adams Fund; Edward J. Gallagher Jr. Bequest, in memory of his father, Edward Joseph Gallagher, his mother, Ann Hay Gallagher, and his son, Edward Joseph Gallagher III; The Bernard and Audrey Aronson Charitable Trust Gift, in memory of her beloved husband, Bernard Aronson; Anonymous Gift and Louis V. Bell Fund, 2016 (2016.482)

In 1701, the sculptor Luisa Roldán wrote to King Philip V of Spain that her gift of “two jewel-like sculptures”—a pair of exquisite, powerfully conceived figural groups—was intended to demonstrate her talent and her “desire to continue to carry out new ideas for the pleasure of Your Majesty.” Roldán's *Nativity*, now





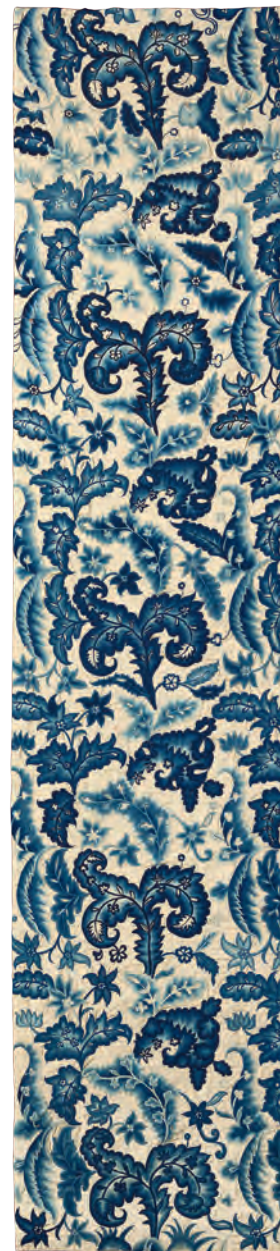
damaged, is in a private collection in Madrid, and this *Entombment* was until recently thought to have been lost. They are part of a sequence of just twenty examples of the artist's polychrome terracotta sculptural narratives, all made on a deliberately intimate scale, that tell the stories of the Holy Family and saints. Intended probably for private devotion by royalty, the *Entombment* may have been placed in a convent or monastery affiliated with the king or in the royal family's private rooms.

As the story of Christ's Entombment demands, Roldán shows the richly dressed saints—Nicodemus, Joseph of Arimathea, John, and Mary Magdalen—paying reverence to the savior's body as they lower it into the tomb. By contrast, the humble workmen who hold up the stone cover are seemingly the sculptor's invention, looking on with what might be stoicism or bland curiosity. Roldán was the only woman to hold the position of royal sculptor (*Escultora de Cámara*) in the history of the Spanish monarchy. Unsurprisingly, given the quality of this work, her petition to Philip V to be reappointed was successful. **DA**

### Pair of Bed Curtain Panels

English or Scottish, early 18th century. Wool plain-weave textile embroidered with wool thread, each 9 ft. 10 in. x 29½ in. (299.7 x 74.9 cm) overall. Purchase, Gift of Irwin Untermyer, by exchange, 2017 (2017.726a, b)

Although worked from the same design, these two panels were executed by different hands, a reminder that during the eighteenth century domestic textiles were often made not by professional embroiderers but by the talented female members of the household, who would have collaborated on large-scale projects



such as this. The older, more experienced stitchers instructed the younger ones, sometimes using patterns supplied by a professional designer. The survival of these bed curtain panels therefore speaks to the domestic and artisanal life as well as the education of women in early eighteenth-century Britain.

The two panels were once part of a set of bed hangings that would have included valances, a head cloth, a bed cover, and wider curtains to enclose the entire bed at night. The remainder of the furnishings in a bedroom—seat furniture covers, window curtains, and possibly wall hangings—were often coordinated with the bed hangings. Wool textiles were a specialty of the British Isles, but these shades of blue and the bold, scrolling leaves reflect a broader European taste for East Asian ceramics and Indian cottons, both then imported from the East in large quantities. **MW**





Juan Francisco de Aguilera

Active Mexico, first third of the 18th century

*The Virgin of Carmen and the Souls of Purgatory with Saint Joseph and the Prophet Elijah*

Ca. 1720. Oil and gold on copper, ebony, tortoiseshell, and silver frame; image 13 x 9 $\frac{5}{8}$  in. (33 x 24.5 cm). Purchase, Nancy Dunn Revocable Trust Gift, 2017 (2017.234)

Aguilera is considered one of the most important painters from the second decade of the eighteenth century in the Viceroyalty of New Spain (which included present-day Mexico). His ability to capture fleeting effects of light and atmosphere heralded a major stylistic change, one that would deeply influence the next generation of Mexican painters. Made for individual devotion, this small painting depicts the Virgin of Carmen interceding on behalf of souls in purgatory. According to Roman Catholic doctrine, purgatory is the place (or state) where departed souls are purified of their sins through punishment before entering heaven.

Aguilera's naked souls, although engulfed by flames, appear to suffer not physical agony but an ardent spiritual longing. His imagery may be informed by the writings of Saint Catherine of Genoa, whose influential treatise on purgatory characterized it as an all-consuming "interior fire" rather than an external place of torment. In an apparent gesture of personal devotion, the artist inscribed his signature above the shackles of an anguished soul. **RK**

### *Crest (Tsesah)*

Cameroon (Grassfields region), Bamileke peoples, 18th century. Wood, H. 37 in. (94 cm). Purchase, Acquisitions and Rogers Funds, and Anonymous, James J. Ross, and Marian Malcolm Gifts, 2017 (2017.35)

At once majestic and ethereal, this *tsesah* crest expresses the enduring power of Bamileke leadership. According to oral tradition, such crests were first made in the early eighteenth century





in the powerful chiefdom of Bandjoun, in western Cameroon, and their fame quickly spread throughout the Bamileke region. Known for their dynamic artistic patronage, Bamileke rulers commissioned the crests to be held or worn atop the head in rare performances celebrating important matters of state or dynastic continuity. On this captivating example—generally considered the prototype for about fifteen related works—the expansive two-dimensional forehead soars above the volumetric facial features compressed in the lower half of the composition, including

the skyward-facing eyes. Deep grooves, eroded over time by exposure to the elements, have replaced the geometric motifs that originally inscribed the brow.

The distinctive status of *tsesah* crests permeated the works even after the first examples entered European collections early in the twentieth century. With their dramatic forms, they immediately captured the attention of Western art critics, who published and exhibited them beginning in 1920, and they have since continued to hold a central position in the canon of African art. **YB**



John Bartlam

British, 1735–1781

Cain Hoy pottery

American (South Carolina), established ca. 1765

### Teapot

Ca. 1765–69. Soft-paste porcelain with underglaze blue transfer-printed decoration, W. 5 in. (17.5 cm). Purchase, Ronald S. Kane Bequest, Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and Richard L. Chilton and Anthony W. and Lulu C. Wang Gifts, 2018 (2018.156)

An exciting recent discovery, this exceedingly rare teapot was made at the pottery established about 1765 by John Bartlam in Cain Hoy, South Carolina, outside Charleston, the earliest known successful porcelain-making enterprise in America. Bartlam, a master potter from Staffordshire, England, sought to compete with the popular luxury porcelains being produced in England and imported to the colonies. He used specialized clays, deposits of which had only recently been discovered in the Carolinas, that were being mined and shipped to England from Charleston. The renowned English potter and entrepreneur Josiah Wedgwood even feared that Bartlam's enterprise might seriously compete with his strong position in the American market, referring in a 1767 letter to a "Pottwork in Charles Town" that used "Cherokee clay." Two different Chinoiserie landscapes in underglaze blue embellish the sides of Bartlam's vessel. One features a palmetto, the state tree of South Carolina, a scene unique to his porcelain and an obvious emblem of national pride. One of only seven examples, all teawares, that can be attributed to Bartlam's pottery, this teapot exemplifies the intrepid and entrepreneurial spirit of eighteenth-century America. **ACF**



Gaspare Vanneschi

Italian, active 1758–87

### Baraffael Family Hanukkah Lamp

Rome, 1773–75. Silver (embossed, engraved, and punched), with softwood back support, overall 17¼ x 11½ x 3¼ in. (45 x 29 x 9.5 cm). Purchase, Acquisitions Fund, Friends of European Sculpture and Decorative Arts Gifts, Renée E. and Robert A. Belfer, Leon D. and Debra R. Black, Betsy and Ed Cohen/Arete, Mr. and Mrs. Mark Fisch, Álvaro Saieh Bendeck, Ruth and Andrew Suzman, Ann Tenenbaum and Thomas H. Lee, and Merryl H. and James S. Tisch Gifts, 2018 (2018.89)

Italian silver Hanukkah lamps are among the rarest items of Judaica, known from only a few eighteenth-century examples. Given the conservative aesthetic of such works, which generally adhere to an established tradition, the progressive design of this superb version is unusual. It features a combination of Roman high baroque architecture, a stylized shell motif associated with rococo taste, and classicizing elements such as the frieze of the rounded top. The representational iconography of the lamp expresses its religious function and ownership. The tipped oil jug and illuminated nine-stem *Hanukkiot* refer to the lamp's traditional use during the Festival of Lights, while the rooster







grasping a stalk of wheat, which decorates the arch, is the crest of the wealthy Baraffael family of Rome, who commissioned it as part of a group of fine Judaica. The private, even personal function of the lamp in the family's home is also reflected in its imagery. The bees circling the crest's jug testify to Josef Khai Baraffael's love for his late wife, since the bee is the visual translation of her Hebrew name, Deborah. Following her death, in 1763, he commissioned the lamp in her memory, intending it to become a family heirloom. **WK**

Giuseppe Cades

Italian, 1750–1799

*Portrait of the Princes Camillo and Francesco Borghese*

1778. Red and black chalk, brush with brown and gray wash, highlighted with white gouache (partly oxidized), 11 $\frac{1}{8}$  x 9 $\frac{7}{8}$  in. (30.2 x 25 cm).

Purchase, The Isaacson-Draper Foundation Gift, 2017 (2017.346)

This tender, previously unknown drawing portrays two princes of an ancient Roman family as toddlers in elegant contemporary dress. Camillo Borghese (1775–1832) and his brother Francesco (1776–1839) were the second- and third-born sons, respectively, of the Prince of Sulmona. Camillo later became the husband of

Napoleon Bonaparte's sister Pauline, while Francesco married Adèle Marie Hortense Françoise de La Rochefoucauld. Camillo, shown seated at center, wears grown-up breeches; Francesco stands at left, still in an infant's gown. The artist delicately and economically rendered the heads and hands of the young princes in red chalk using touches of white gouache, reserving the full force of his draftsmanship to articulate the children's clothing and the rest of the composition in black chalk, pressing hard on the paper and adding white gouache highlights to animate the composition. The same year he made this drawing, Cades produced a large pastel portrait of the boys together with their mother, Agnese Colonna (1702–1780), a descendant of the oldest family in Rome. As has been pointed out, the heads of the boys in the pastel and those in the present drawing are nearly exact matches and may have derived from the same studies from life. Here the boys grasp a paper at left with the design of the facade of Saint Peter's (identified by a small inscription in ink), as the seated Camillo, sweetly gazing out at the viewer, touches a large portrait bust of Pope Paul V (reigned 1605–21), a member of the Borghese family, at right. The scene therefore alludes to past glory, referring not only to the most prominent member of the Borghese family but also to the most prestigious artistic project completed during his papacy. **CCB**





## William Forster II

British, 1739–1808

### "Royal George" Cello

London, 1782. Spruce, maple, and ebony, H. 28 $\frac{7}{8}$  in. (73.4 cm). Gift of Mona and Bradford Endicott, in honor of Ken Moore, 2016 (2016.786)

Made for the future George IV when he was Prince Regent, this magnificent cello, literally fit for a king, is emblazoned with two heraldic devices: the royal arms of Great Britain and the Prince of Wales's feathers. Its ribs bear the motto "Liberty and Loyalty." William Forster II, the most celebrated member of a dynasty of violin and cello makers, is often referred to as "Royal Forster" because of his clientele. George IV ordered at least two cellos from him, and the king's violin-playing younger brother, Prince Ernest, Duke of Cumberland, was also a customer. The instruments of Andrea Amati (Cremona) and Jacob Stainer (Austria) informed Forster's work, seen here in the cello's body profile, full arching of the belly and back, and delicate scroll. Although decorated instruments are rare in the conservative world of violin and cello making, master luthiers made a handful of exceptional painted examples for royalty. In tandem with The Met's painted Andrea Amati violin (1999.26), the Forster cello illustrates this tradition in European courts. The cello was donated to The Met in honor of John Kenneth Moore, who retired as Frederick P. Rose Curator in Charge of Musical Instruments in 2016 after working at the Museum for forty-six years. **EBS**

## Attributed to Ramji, in the workshop of Sahib Ram

Indian, active second half of the 18th century

### *A Woman of the Court Dressed as Radha*

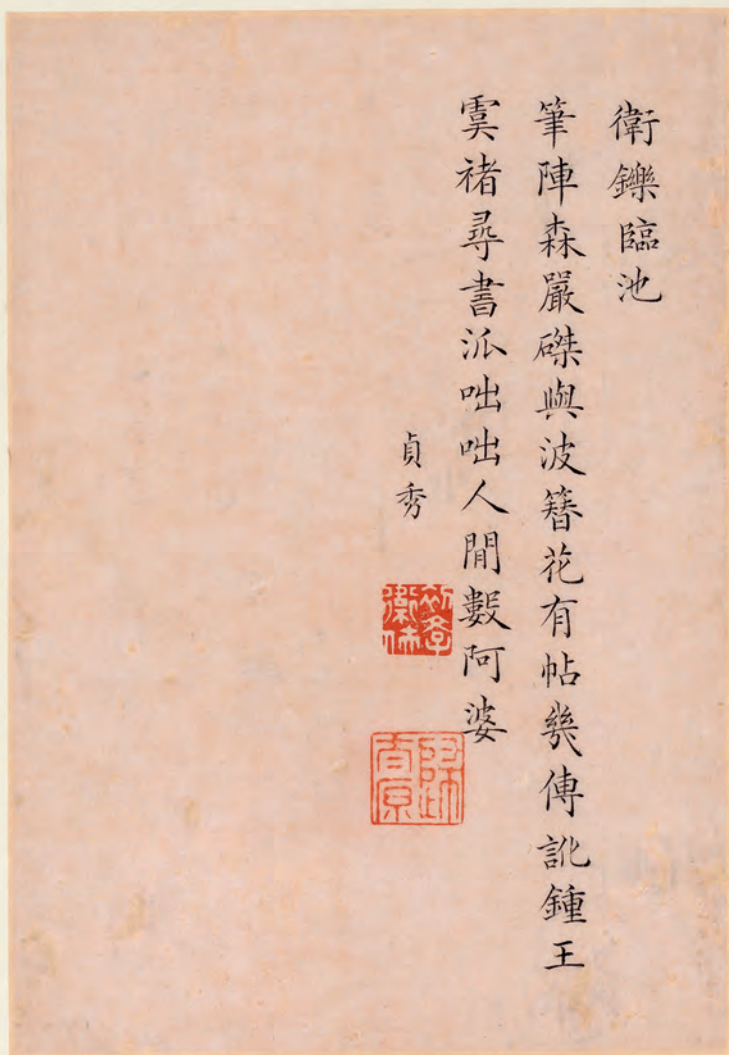
Late 18th century. Opaque watercolor and gold and silver on paper, image 19 $\frac{7}{8}$  x 13 $\frac{3}{8}$  in. (50.3 x 34.4 cm). Gift of Evelyn Krane Kossak, 2017 (2017.447)

Standing boldly against a darkened interior, an idealized woman of the Jaipur court is shown holding cymbals and musical clappers. The artist focuses our attention on her luminous figure, aggrandized by an elaborate feathered turban, a long green coat, and an array of faceted gems and strings of brilliant white pearls realized in low-relief gesso. She is a *nayika*, a poetic archetype of feminine beauty, who embodies the charged emotional state of separation from her lover. Building on this idea, and considering the blue background, which is associated with Krishna, she may be a court beauty dressed as the god's paramour, Radha. Inventive play with spatial ambiguities—notice the way her elbow breaks the picture plane—had a long history in Rajput painting, but at the Jaipur court it was expressed in large-format works only for a brief period, in the late eighteenth century. This sophisticated graphic presentation, with its sumptuous patterning, complements two exquisite drawings attributed to Sahib Ram, the other major artist from the Jaipur court workshop, that came to The Met in 1918. **KB**









## Cao Zhenxiu and Gai Qi

Chinese, 1762–ca. 1822 / 1773–1828

### *Famous Women*

Qing dynasty (1644–1911), dated 1799. Album of sixteen painted leaves with facing inscriptions; ink on paper, each leaf 9¼ x 6⅞ in. (24.8 x 16.8 cm). Purchase, Bequests of Edna H. Sachs and Flora E. Whiting, by exchange; Fletcher Fund, by exchange; Gifts of Mrs. Harry Payne Bingham and Mrs. Henry J. Bernheim, by exchange; and funds from various donors, by exchange, 2016 (2016.362a–t)

In 1799, the prominent female author Cao Zhenxiu asked a young painter named Gai Qi to illustrate sixteen poems she had written, each of which eulogized a famous woman from Chinese history and legend. This genre, known as “exemplary women” (*lienü*), was an ancient one, but Cao’s choices were new. In place of the filial daughters and chaste widows who were usu-

ally celebrated, she extolled scholars, painters, calligraphers, and warriors, in effect making a subtle argument for an expanded understanding of female virtue. In response to this bold and original set of choices, Gai Qi made paintings that also challenged tradition, pairing virtuoso brush technique with witty, inventive compositions in order to match Cao’s poems with moments of visual surprise and delight. Gai’s genius is on full display in this album, his early masterwork, as he wrests seemingly infinite tonal and textural variety out of brush, ink, and paper. Chinese art of the late eighteenth and early nineteenth centuries has not received sufficient attention, but *Famous Women* provides an object lesson in the significant charms of this period. In Cao’s sly challenge to traditional expectations and in Gai Qi’s visual wizardry, we see the understated but knowing defiance that makes Chinese art at the dawn of the nineteenth century so appealing. JS-D



### Silk Cotton Tree Flowers

India (Calcutta), ca. 1800. Ink and watercolor on paper, 20 $\frac{3}{8}$  x 14 $\frac{3}{8}$  in. (51.9 x 36.5 cm). Purchase, Friends of Islamic Art Gifts, 2016 (2016.489)

This vividly colored drawing, made in Calcutta by an Indian artist, belonged to Edward Smith Stanley, 13th Earl of Derby (1772–1851). It was part of a collection of horticultural books, prints, and drawings kept at Knowsley Hall, his family's estate in Merseyside. The British enthusiastically engaged Indian artists to record the flora, fauna, and unusual occupations that they encountered in India. The English inscription at lower left indi-

cates the full name of the plant according to the Linnaean system (Monadelphia Polyandra *Bombax ceiba*) as well as its common name in India, Seemal (spelled "Seemul"). In northern India, the Seemal tree blooms with bright orange flowers from February to April. When its fruits split open, silky fronds of cotton waft down to the ground, a common sight in the countryside. This cotton is collected and used to fill pillows and mattresses by a community of *gaddawalas*, or mattress-fillers, who fluff it with the aid of a bowed string instrument that makes a distinctive twanging sound. NNH







Antoine-Félix Boisselier

French, 1790–1857

*The Monastery of San Benedetto  
above the Aniene River at Subiaco*

1811. Oil on paper, laid down on canvas, 15 $\frac{1}{2}$  x 11 $\frac{1}{4}$  in. (38.4 x 28.6 cm).

Signed, dated, and inscribed: on back of canvas, *a Subiaco 1811 AB*; on stretcher, *San Benedetto a Subiaco 1812 AB*. Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Gift of Eugene V. Thaw, 2016 (2016.758)

As a record of nature, this oil study is equal in every way to the idealized views of seventeenth-century masters such as Claude and Poussin. Its realization—the embodiment of what a landscape artist traveled to Italy to experience—set the stage for key figures in the development of the genre, including Corot. Few

oil sketches of its time convey an entire world so vividly. The emphatically vertical format suggests that the artist's interest lay not only in the site's architecture, topography, and flora, but also in the physical interaction of its constituent elements, with rushing water transformed into vapor as it rises slowly into the clear, warm sky. Two human figures at bottom right animate the scene and provide a sense of scale.

Boisselier accompanied his brother Félix (1776–1811), winner of the 1806 Prix de Rome for history painting, to Italy, where between 1807 and 1811 they undertook sketching excursions in and beyond Rome. The younger artist's approach to plein-air painting evinces a rare freshness of vision, one characterized by a scrupulous attention to form and color arrived at through virtuoso brushwork and scintillating effects of atmosphere and light. **AEM**



## Capote

French, ca. 1806. Silk and straw, L. 13¾ in. (33.7 cm). Alfred Z. Solomon–Janet A. Sloane Endowment Fund, 2017 (2017.72)

Exemplifying the superb workmanship characteristic of fine French millinery of the early nineteenth century, this *capote*—a hat with a soft, close-fitting crown and a stiff brim—is a rare example of a style popular between about 1806 and 1808. Beginning in the late eighteenth century, as hair was styled more simply and women's fashions were defined by columnar silhouettes with minimal trimming, hats became essential accessories that could bring lively adornment to otherwise subdued ensembles. Caricaturists eagerly satirized what were perceived as the extremes of fashionable headwear, including elongated brims that obscured the wearer's face and seemingly impeded social interaction. Despite their detractors, such novel millinery designs remained key items of fashion through the remainder of the century. As a reflection of the wearer's personal taste and propriety, luxury millinery was a clear marker of social distinction that could convey the desired balance between coquettishness and modesty: of being fashionable without ostentation. Here, the exaggerated face-obscuring form is tempered by the refinement of the trimming. In the elegance and fragility of its materials (silk mousseline trimmed with silk satin and intricately plaited straw), the hat corresponds to an idealized vision of femininity defined by modesty and delicate beauty. JR



## David Cooley

American, 1790–1856

### Flintlock American Longrifle

Adams County, Pennsylvania, ca. 1815. Curly maple and ash, steel, silver, and brass; L. 60¾ in. (153.0 cm), L. of barrel 42¾ in. (107.3 cm), Cal. .51, Wt. 8 lb. 15 oz. (4065 g). Purchase, Mr. and Mrs. Richard L. Chilton Jr. Gift, 2017 (2017.373)

The American longrifle, popularly known as a Kentucky rifle, is a uniquely American weapon and art form. Its distinctive design includes a long barrel, an inset brass patchbox, a graceful gunstock, and locally inspired ornament. Longrifle making origi-

nated in Pennsylvania in the 1750s and soon spread to adjoining states, particularly Maryland and Ohio, fostering the development of numerous regional styles. Active in Adams County, Pennsylvania, Cooley is regarded as one of the most talented gunmakers of his area. His work is rare, and this example—his finest known piece in terms of workmanship and state of preservation—possesses the qualities for which his guns are most celebrated: crisp, high-relief rococo carving on the stock; tasteful patchbox engraving; and a balanced overall architecture. The brass patchbox, embellished with scrolling tendrils, features four piercings, the most found on any gun by Cooley. This piece is also the first American longrifle prominently decorated with raised carving to enter The Met collection. Made in the twilight years of the so-called Golden Age of the American longrifle, it epitomizes the extraordinary skill of these craftsmen. JB









### *Young Prince Holding a Falcon*

Iran, ca. 1820. Oil on canvas, 75.2 x 29.5 in. (191 x 75 cm). Purchase, 2017 NoRuz at the Met Benefit, 2017 (2017.646)

The arch shape of this painting suggests it was intended for a niche in an architectural setting, probably a palace or a pavilion, where it would have been displayed as part of a larger decorative program along with other portraits of the ruler, princes, and court members. Typical of Qajar lifesize oil portraits from the first quarter of the nineteenth century, it shows the prince standing in front of a window with a pierced-wood balustrade. The background is undecorated in order to accentuate the opulence of the prince's costume and accouterments. Based on the treatment of the textiles, jeweled elements, palette, and articulation of the facial features, the portrait can be related to two signed paintings of princes by the artist Muhammad Hasan, one of the foremost portrait artists during the reign of Fath 'Ali Shah Qajar (reigned 1797–1834). Here, the prince wears a jewel-studded robe and a red sash with paisley designs, carries a sword with a bejeweled sheath, and dons a black astrakhan hat with a jeweled aigrette. Touching the saber sheath with his left hand, he holds a falcon with his right. Falconry, the privileged sport of royalty and nobility in Iran for centuries, was enjoyed by numerous Qajar princes. [ME](#)

### Alexis Decaix

British, active 1778–1811

#### *Pair of Candelabra and Stands*

Ca. 1802–6. Gilt bronze, each H. (overall) 29¾ in. (75.6 cm), Wt. 42 lb. (19.1 kg). Purchase, Gift of Irwin Untermyer, by exchange, 2016 (2016.618.3a–g, .4)

The robust Egyptian-style figures on these massive table candelabra are nearly lost amid the profusion of finely finished details: hieroglyphs, lotus flowers, and pharaohs' masks. The candelabra were one component of an extraordinary Egyptian-style dining room designed between 1802 and 1806 for the home of the dukes of Richmond, Goodwood House, near Chichester, in southern England. Nearly forty-five feet in length and lined in scagliola marble, the dining room was executed under the supervision of the architect James Wyatt for the 3rd duke. The fascination with antiquity in learned circles in eighteenth-century Europe encouraged designers to borrow motifs from Greek, Roman, and, to a lesser extent, Egyptian monuments, but the "Egyptomania" that followed the North African campaign conducted by Napoleon Bonaparte (1769–1821) in 1798 was unprecedented. Napoleon was accompanied to Egypt by a team of scholars who recorded their findings, and the resulting publication on the monuments of the Nile Valley by



Baron Vivant Denon (1747–1825) had an extraordinary impact, introducing a rich new design vocabulary to Western Europe. After Napoleon's defeat at Trafalgar, in 1805, this taste became a matter of patriotic celebration in Britain as well as an expression of learning and sophistication, or at least that was the rationale as English patrons—particularly those in the extravagant circle of the Prince Regent—surrounded themselves with the exotic imagery of ancient Egypt. [EMA](#)





## Sakai Hōitsu

Japanese, 1761–1828

### *Cherry and Maple Trees*

Edo period (1615–1868), early 1820s. Pair of six-panel folding screens; ink, color, and gold leaf on paper, each 62½ in. (158.5 cm) x 11 ft. 2½ in. (342 cm). Purchase, Mary and James G. Wallach Foundation Gift, Rogers and Mary Livingston Griggs and Mary Griggs Burke Foundation Funds, and Brooke Russell Astor Bequest, 2018 (2018.55.1, .2)

Painted in vivid colors on a brilliant gold-leaf background, this pair of six-panel screens is among the largest and most spectacular works by Hōitsu. The screens, which show a budding willow and a cherry tree in full bloom and a pair of maple trees at the peak of their crimson glory, are distinctive for their array of related springtime and autumnal plants and flowers, all with poetic significance. Although paintings by Hōitsu in the hanging-scroll format abound, only a half dozen or so pairs of screens in the six-panel format are known to survive. These screens stand out for their originality of composition, strong visual impact, and lyrical elegance.

Hōitsu's immersion in haikai (the seventeen-syllable seasonal verse that was a predecessor to modern haiku) and his close acquaintance with wealthy clients who shared his poetic proclivities led him to create screens and hanging-scroll paintings focusing on individual floral subjects that came up in poetry. Hōitsu's cherry blossom-maple tree screens highlight all the characteristics typical of the Rinpa school of Japanese

art, from the stylized presentation of a floral motif and use of *tarashikomi* ("dripping in") mottling for the tree trunks to the gold-leaf background that sets off the composition. **JTC**

## Charles-Honoré Lannuier

American, born France, 1779–1819

### *Pier Table*

1815–19. Mahogany, mahogany veneer, pine, tulip poplar, maple, marble, gilded brass, die-stamped brass, and plate glass, 35¼ x 48½ x 21 in. (89.5 x 123.2 x 53.3 cm). Purchase, Ronald S. Kane Bequest, in memory of Berry B. Tracy, 2018 (2018.30a, b)

This extraordinary marble-top pier table with winged caryatids is a masterpiece of Neoclassical furniture by Charles-Honoré Lannuier, a Paris-trained cabinetmaker who immigrated to New York. Patronized by prominent Americans as well as French exiles of the period, Lannuier continues to be celebrated as one of the most brilliant cabinetmakers active in the United States. Embodying the blending of French traditions into American culture, the table evokes the lavish lifestyle many wealthy French exiles would have enjoyed in the new republic. It was made for Jacques-Donatien "James" Leray de Chaumont (1760–1840), a prosperous West Indies merchant and land speculator in upstate New York. The pier table joins a number of other Lannuier pieces in The Met collection, including a superb pair of card tables (1995.377.1, .2) that once belonged to Stephen Van Rensselaer IV of Albany. **APE**







### Christian Frederick Martin

American, born Germany, 1796–1873

#### Guitar

New York, ca. 1837. Spruce, rosewood, cedar, ebony, pearl, abalone, and ivory, L. 36 $\frac{1}{2}$  in. (93 cm). Gift of Peter Szego, 2017 (2017.174)

The guitar builder C. F. Martin established a business in New York City in 1833 upon immigrating from Markneukirchen, Germany, setting up a workshop at 196 Hudson Street before later expanding to 212 Fulton Street. In 1838 he moved his company to Nazareth, Pennsylvania, where it has been in continuous operation ever since. This beautiful instrument, surely commissioned by a wealthy client, has an ivory fingerboard, a shield-shaped pin bridge, and a rosette of mother-of-pearl pieces inlaid in black mastic. Its entire soundboard is bordered by alternating mother-of-pearl and abalone half-circles. The instrument is built in the style of Viennese guitar maker Johann Stauffer (1778–1853), with whom Martin is believed to have worked before coming to the United States. [JKD](#)

### Henry Sibley

American, 1805–1859

#### Keyed Bugle in E-flat

Boston, 1840. Silver, L. 17 $\frac{1}{2}$  in. (44.3 cm). Purchase, Amati Gifts, 2016 (2016.502)

The keyed bugle was a particularly prominent brass instrument in America during the mid-nineteenth century. Despite the advent of valved brass instruments in 1814, it remained a featured solo instrument in military and civilian bands through the 1860s. This example by the Boston maker Henry Sibley is associated with Edward Kendall, whose name is engraved on the bell. The most celebrated American performer of the instrument, Kendall played with a number of bands, including the famed Boston Brass Band. He is remembered for his encounter with bandleader Patrick Gilmore, with whom he entered into a musical duel. The contest pitted Kendall, performing on keyed bugle, against Gilmore on cornet. Although the keyed bugle was prized for its warm sound and subtle tonal inflections, the cornet, because of its valves, was better suited to playing complicated technical passages and eventually came to be preferred. Sibley was the first notable American maker of keyed bugles. Modification of the placement of the tone holes on this example suggests that Kendall and Sibley may have worked together to refine its design. Sibley's instruments clearly informed the design of later keyed bugles by E. G. Wright, including one now in The Met collection (2004.269a–e). [EBS](#)



### Face Harvest Jug

Edgefield District, South Carolina, ca. 1854–55. Alkaline-glazed stoneware with kaolin inserts, H. 10¾ in. (26 cm). Purchase, Nancy Dunn Revocable Trust Gift, 2017 (2017.310)

This rare harvest jug (so called for the horizontal handle at top) is among the most iconic examples of the enigmatic face vessels made by enslaved potters beginning in the nineteenth century in and around Edgefield, South Carolina. One of only a handful made by this skilled, unidentified potter, it is technically and aesthetically distinct among the roughly two hundred extant face jugs. At more than ten inches in height, the jug is exceptionally large, and the hand-modeled features stand apart from those found on other examples, which are often exaggerated in a grotesque or menacing manner. Here the potter paid particular attention to facial anatomy, proportion, and symmetry, reflected in the incised eyebrows and sensitively rendered lips, which reveal small teeth made of kaolin. The jug is especially significant for its likeness to the vessel in an offensive photograph (2017.311) taken in 1882 by James A. Palmer. This challenging image, which reflects the racist attitudes and stereotypes prevalent in America at the end of the nineteenth century, is nonetheless remarkable for being the earliest known visual document of an Edgefield face vessel. AS







### Female Figure from a Men's House

Nigeria (Abiriba region), Igbo peoples, 19th century. Wood and pigments, H. 41¼ in. (106 cm). Purchase, Acquisitions Fund, Andrea Bollt Bequest, in memory of Robert Bollt Sr. and Robert Bollt Jr., and The Katcher Family Foundation Inc. Gift, 2017 (2017.735)

Regal, introspective, and sensuous, this sculptural representation of a woman was conceived as part of a monument to individual achievement and collaborative governance. In the Igbo culture of southeastern Nigeria, villages were traditionally led by a meritocracy of titleholders from many different families. In the eastern region of Igboland, notably in the Cross River communities of Ohafia and Abiriba, the governing body assembled in a centrally located structure known as the *obu*, or "House of Images," whose interior was filled with an elaborate sculptural program. Several of these *obu* contained monumental caryatid

houseposts in the form of full or half-figures positioned in prominent relief. This superb example is one of only a handful of such columns to survive from *obu*, which were allowed to fall into ruin following the imposition of British colonial rule and conversion to Christianity. Local recognition of the work's importance likely led to its salvage and adaptation as a freestanding figure (on the reverse is evidence of where it was originally attached to a pillar). Its female subject is striking for her universal beauty, but she also has a distinctive character, emphasized by her collarlike necklace of leopard claws, an emblem of leadership. The artist used reddish brown pigment to define her skin and black pigment to accentuate features such as the coiffure, the brows, and the vertical band that extends from the breasts to the raised, rounded navel. The downcast eyes contribute to her deeply reflective expression. **AL**

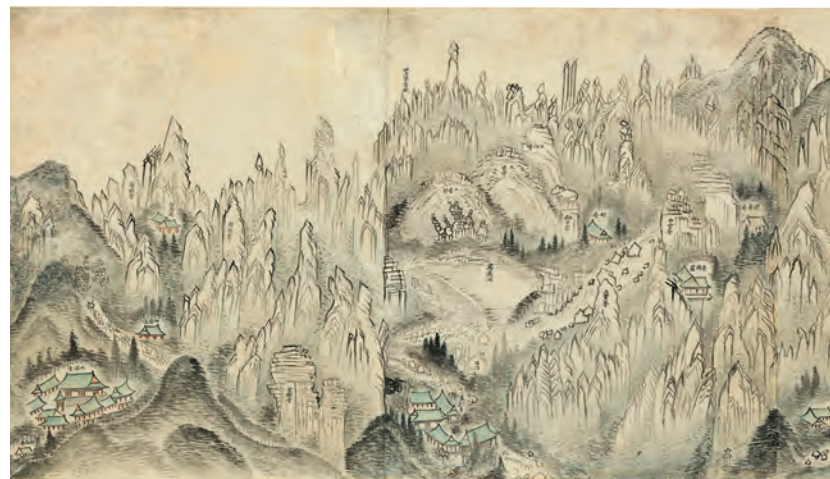
### Sin Hakgwon (style name: Doam)

Korean, 1785–1866

#### *General View of Inner Geumgang (Diamond Mountains)*

Joseon dynasty (1392–1910), mid-19th century. Six sheets of paper mounted as a single panel; ink and light color on paper, 18½ x 92 in. (47 x 233.9 cm). Purchase, Friends of Asian Art Gifts, Gift of Dr. Mortimer D. Sackler, Theresa Sackler and Family, and Brooke Russell Astor Bequest, 2017 (2017.185)

The Diamond Mountains, or Mount Geumgang, located in present-day North Korea, are among the most iconic natural wonders on the Korean Peninsula, inspiring writers and painters for centuries to extoll and re-create their beauty and stunning topography. The visual journey through this panoramic landscape unfolds (from right to left) through myriad rocky peaks and rolling hills, with streams and Buddhist temples nestled within. Forty-six well-known sites are identified by name. The artist's juxtaposition of the tree-covered hills in the foreground and the jagged peaks in the background—delineated through washes and short strokes versus sharp, vertical strokes, often in double outlines—deliberately echoes the style of the eighteenth-century master Jeong Seon (1676–1759), whom Sin Hakgwon greatly

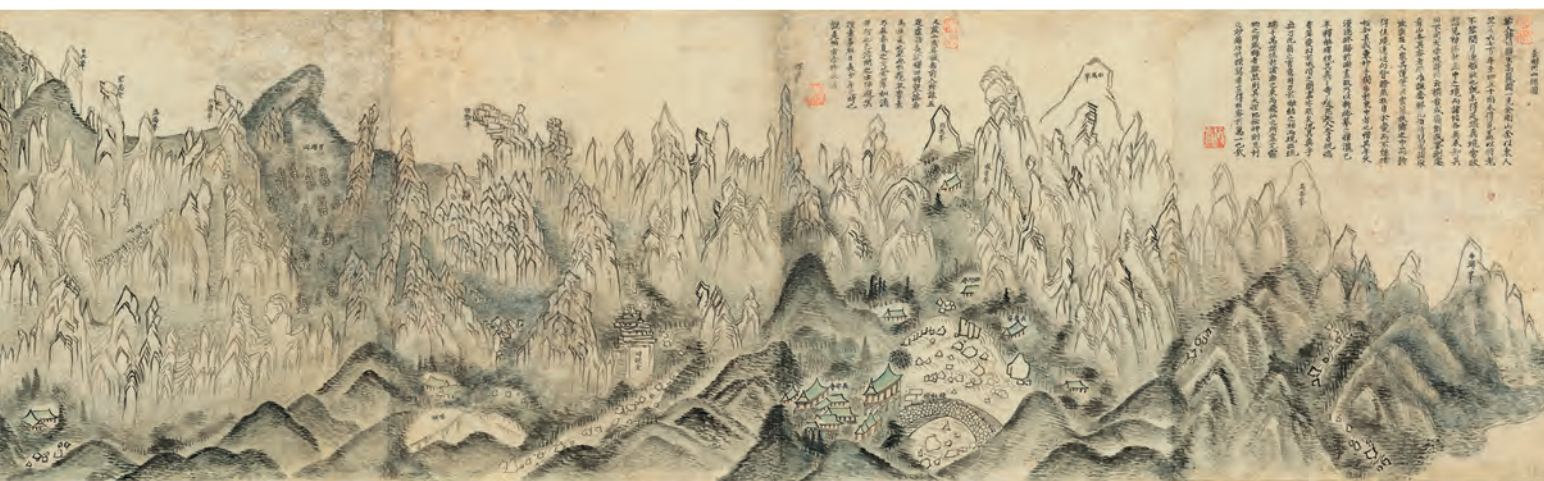


admired. While Jeong's paintings of Mount Geumgang were based on personal travels to and experience of the site, Sin was never able to make the pilgrimage. Instead, he looked to his idol's works as a substitute for the physical journey. As evidenced in the artist's inscriptions on this work, Sin's paintings embody a deep sense of longing for the famed mountains while paying tribute to and amplifying the visual tradition established by Jeong. [SL](#)

### Male *Ci Wara* Headdress

Mali, Bamana peoples, mid-19th century. Wood, H. 30 in. (76.2 cm).  
Purchase, Andrea Bolt Bequest, in memory of Robert Bolt Sr. and Robert Bolt Jr., 2016 (2016.574)

According to an account of genesis from southwestern Mali, the divine force *Ci Wara* imparted the life-sustaining knowledge of agriculture to humankind. Homage to that beneficence is celebrated in a type of dance performance, the visual focus of which is a pair of carved headdresses also known as *ci wara*, one of the major forms in the classical repertoire of African art. The abstract, graceful silhouettes of these crests, which are conceived as gendered pairs, imaginatively synthesize features drawn from close observation of nature. The female crest is identified with the nurturing earth, the male with the radiance of the sun. Water, the third element necessary for the generation of life, is evoked by a costume made of vegetable fibers, which cascade from the base of the crest down the length of a dancer's body. The primary visual metaphor for the *ci wara* headdress is the roan antelope, whose zigzagging movements are seen as parallel to the passage of the sun through the heavens. The crests also feature attributes of the pangolin and armadillo, both formidable diggers, evocative of a farmer's tilling of the soil. In this male *ci wara*, a master sculptor radically distilled and amplified these motifs, embodying at once bold strength and ethereal refinement. Fully half of its length consists of a soaring pair of menacing yet elegant horns. The materiality of these extensions contrasts with the openwork of the head, ears, and body, creating a superb formal tension between dynamism and lyrical whimsy. [AL](#)







### Samuel Palmer

British, 1805–1881

#### *Sabrina*

1856. Watercolor and body color over graphite, with reductive techniques, shell gold, and gum arabic; sheet, 22 x 30 $\frac{3}{4}$  in. (55.7 x 76.5 cm). Purchase, Acquisitions Fund and David T. Schiff Gift, 2017 (2017.252)

Palmer's poetic landscape invites us to contemplate evening quietude in the Welsh mountains. Painted just after the artist became a full member of London's Society of Painters in Water Colours, it dates to the period when he set aside working in oils and devoted himself instead to the watercolor medium. The scene, centered on a brilliant sinking sun, represents Sabrina, a nymph of the River Severn, overseeing watering cattle. The subject comes from Milton's *Comus*, a masque set in the foothills of Mount Plynlimon, a region in Wales where Palmer had toured and sketched. Replicating the dazzling effects of low sunlight, the artist moved from detailed distant hills to broadly rendered passages in the foreground. Shell gold (pure metal mixed with gum) brightens dancing leaves near the sun, while touches of body color highlight nearer forms. *Sabrina* is one of four works of similar size that Palmer produced over two years in which he harnessed the transformative effects of light to convey the elemental forces in Milton's story. **CMCP**

### Alphonse Delaunay

French, 1827–1906

#### *Patio de los Arrayanes, Alhambra, Granada, Spain*

1854. Albumen silver print, image 10 x 13 $\frac{1}{8}$  in. (25.4 x 34.6 cm). Gift of W. Bruce and Delaney H. Lundberg, 2017 (2017.175.1)

One of the most talented students of famed French photographer Gustave Le Gray (1820–1884), Delaunay was virtually unknown before a group of his photographs appeared at auction in 2007. Subsequent research led to the identification of several bodies of work, including his documentation of contemporary events through instantaneous views captured on glass negatives. Delaunay was also a devotee of the calotype (or paper negative) process, with which he created his best pictures, including this view of the Alhambra, the Spanish royal fortress in Granada. One of a group of pictures he made between 1851 and 1854 in Spain and Algeria, this view of the Patio de los Arrayanes reveals the extent to which Delaunay was able to manipulate the peculiarities of the paper negative process, in which the grain of the paper is visible in the final print. The sky above the Alhambra, for example, has an almost physical materiality because Delaunay purposefully did not mask it out before printing the negative. As a result, the marble tower appears carved out of the very atmosphere that surrounds it. In contrast, the reflecting pool remains almost impossibly limpid, its dark surface a cool counterpart to the harsh Spanish sky. **SCP**





Sir Edward Burne-Jones

British, 1833–1898

*Alice, la Belle Pèlerine*

1858–59. Graphite and black ink, heightened with white, on vellum; sheet, 10 x 5¾ in. (25.4 x 14.5 cm). Harry G. Sperling Fund, 2016 (2016.619)

In 1856 Burne-Jones abandoned his theology studies at Oxford to pursue art. Two years later, after moving to London and befriending fellow artist Dante Gabriel Rossetti, he began a series of ink drawings that were “marvels in finish and imaginative detail,” according to noted critic John Ruskin. This drawing from the series, which encapsulates the artist’s early ideal of feminine beauty, depicts Alice, a figure from Arthurian legend. Thomas Malory’s chivalric poem *Le Morte d’Arthur* describes her as “passing fair” and notes that the moniker “Beautiful Pilgrim” (from which the drawing derives its title) came from her father, who regularly visited Jerusalem. The daughter’s quest, however, was one of the heart. Richly dressed and accompanied by young attendants, she processes through a medieval interior, perhaps headed out to the lush summer landscape, glimpsed through a masonry opening, to watch knights joust for her hand. Inspired by medieval manuscript illuminations and the engravings of Albrecht Dürer, Burne-Jones wove together delicate details to imply a narrative. He also drew Alice’s head and shoulders on a separate piece of vellum that he affixed to the main sheet, underscoring their significance. CMCP





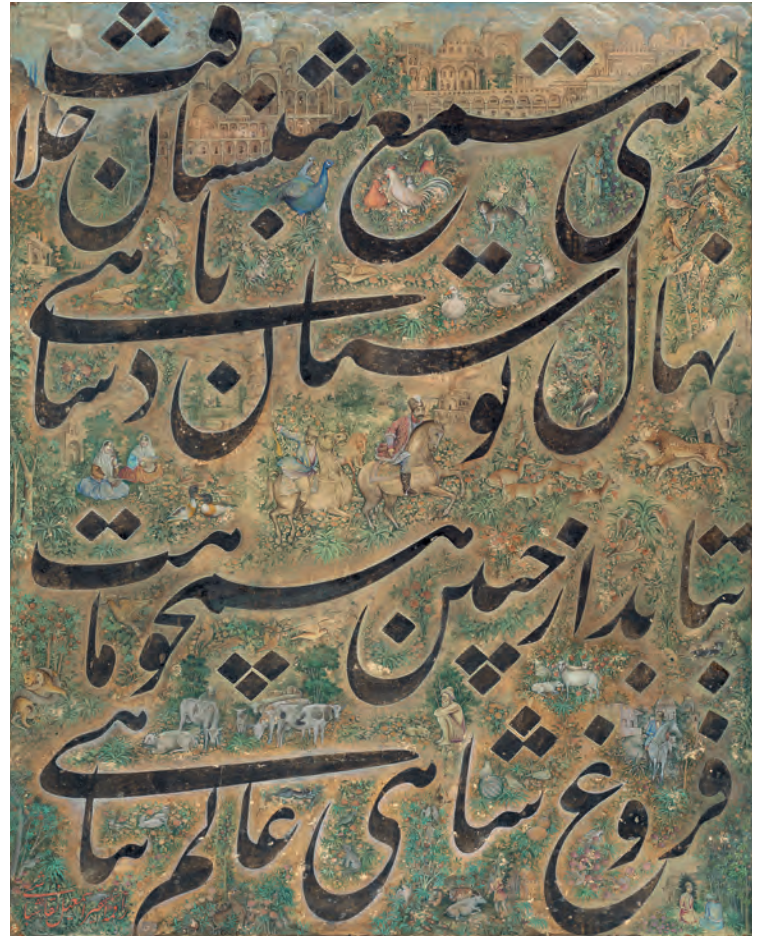
## Charles-François Daubigny

French, 1817–1878

### Twenty-Three Drawings for *Le Voyage en Bateau*

1861–62. Pen and ink and graphite on tracing paper, dimensions variable. Purchase, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund and PECO Foundation Gift, 2018 (2018.11.1–.23)

In 1857, the French landscape painter Charles-François Daubigny bought a boat and converted it into a floating studio that he used for trips along the Seine and Oise Rivers. He recorded anecdotes about life aboard “le Botin,” as he called it in a sketchbook (now disbound in the Louvre), on which he later based his celebrated series of fifteen etchings, *Le Voyage en Bateau* (1862). The series marks a transition to the artist’s later, more summary graphic style but is distinctive in its lighthearted, caricatural quality. Remarkably, these precious intermediary drawings survive, evidence of the way Daubigny translated his initial sketches into prints. The transparency of the tracing paper allowed the artist to transfer his compositions to the etching plates in reverse, so that they would print in the intended orientation. The group includes two versions of the cover sheet and six drawings never made into etchings, offering a glimpse into Daubigny’s editing process and revealing an essential phase in the production of a seminal series of nineteenth-century printmaking. **AD**



## Isma'il Jalayir

Iranian, died ca. 1870

### Calligraphic Composition

Ca. 1860s. Ink and watercolor on cardboard, 17¼ x 14¼ in. (45.1 x 36.2 cm). Purchase, 2017 NoRuz at the Met Benefit, 2018 (2018.26)

One of a handful of calligraphic compositions by Isma'il Jalayir, a visionary artist active in the second half of the nineteenth century, this painting consists of a poem in large *nasta'liq* script surrounded by an array of tiny vignettes celebrating the court life of Nasir al-Din Shah Qajar, fourth ruler of the Qajar dynasty (reigned 1848–96). The poem praises the monarch by likening him to a flame in the night chamber of kingship and the seedling of the “garden of sovereignty,” one whose moonlike forehead emanates imperial light and provides protection. The tiny vignettes—including a portrait of the king hunting astride a horse with attendants; ladies playing musical instruments; combat between a lion and a snake; and an extraordinary assemblage of animals such as songbirds, waterfowl, peacocks, goats, rabbits, dogs, cats, leopards, deer, cattle, and an elephant—are all set against an Edenic landscape of flowering fruit trees and imaginary architectural vistas. Masterfully painted, the composition is an ultimate statement of kingship and was probably intended as a presentation piece to the ruler. **ME**



Manufactured by Maison Barbedienne

French, 1834–1954

Designed by Louis-Constant Sévin

French, 1821–1888

### Cabinet

1867. Brass, polychrome cloisonné enamel, and velvet (not original), 25 x 27¼ x 15½ in. (63.5 x 69.2 x 39.4 cm). Inscribed and dated, on lower edge of proper left side: MAISON F. BARBEDIENNE/ C. SEVIN. / INV. 1867. Purchase, Bequest of John L. Cadwalader, by exchange, 2017 (2017.666)

The firm of Maison Barbedienne was the leading manufacturer of artistic bronze statuettes by the time of the Paris International Exposition of 1867, for which it created this jewel-like enameled cabinet. Its designer, the innovative *sculpteur-ornementiste* Louis-Constant Sévin, had joined the foundry in 1855. Under his direction, the firm established by Ferdinand

Barbedienne in 1834 began to produce vases, candelabra, clocks, and other luxury furnishings frequently decorated with colorful enameling. The design and manufacture of this piece are highly eclectic, combining the traditional box shape of a Renaissance collector's cabinet with Moorish-style arches for the interior. The cloisonné enameling, originally a Chinese technique, was employed here in patterns of flowers, scrolls, and medallions derived from Near Eastern art. Unsold at the time of the Exposition, the cabinet was later acquired by William H. Vanderbilt—possibly on May 14, 1881, when he visited Barbedienne's Paris workshops—and was placed in the Assyrian Revival-style drawing room of his recently completed New York residence at 640 Fifth Avenue, one of the most magnificent mansions of the Aesthetic Movement. The cabinet joins other pieces of furniture shown at the 1867 Paris exhibition and various works originally from the Vanderbilt home that are now in The Met collection. **DK-G**







### Abdullah Frères

Ottoman, active 1858–99

#### *Vues de Sainte-Irène*

Turkish (Istanbul), dated 1891. 33 albumen silver prints, paper, leather, textile, and gold; binding 17¼ x 13 x 2½ in. (45.1 x 33 x 5 cm), photographs 7⅞ x 10⅞ in. (20 x 26 cm) each. Gift of Howard Ricketts, in memory of collectors Roy and Neil Cole, 2016 (2016.649)

Sumptuously bound and bearing the *tugra* (calligraphic monogram) of Sultan Abdülhamid II (reigned 1876–1909), this rare album contains thirty-three photographs recording the exterior and interior of Hagia Eirene (Saint Irene), a former Byzantine church located within the Topkapı Palace complex. Following the fall of Constantinople to the Turks, in 1453, the church was converted into an arsenal and ultimately became a showcase for the trophies and weapons captured by the victorious Ottoman armies. The images, taken by the firm of Abdullah Frères, court photographers, are part of a vast series commissioned by Abdülhamid to record the topography, monuments, and modern accomplishments of his realm. The subject of this album is of particular importance to arms historians as the photographs document the arsenal's still largely unpublished holdings of Turkish, Iranian, Mamluk, and European armor and weapons, most dating from the fifteenth to early nineteenth century, that

are today housed in the Turkish Military Museum (Askeri Müze). An inscription records that the album was presented in 1896 by the sultan to Rutherford Stuyvesant (1843–1909), a founding trustee of The Met and one of the earliest American collectors of arms and armor. **SWP**

### William H. Rau

American, 1855–1920

#### *Interior of a Railroad Car*

Ca. 1890. Platinum print, 7⅞ x 9½ in. (19.3 x 24.2 cm). Purchase, Alfred Stieglitz Society Gifts, 2017 (2017.411)

Born in Philadelphia, Rau photographed extensively throughout the American West, Mexico, Europe, and the Middle East. He also participated in an international scientific expedition to New Zealand's Chatham Islands, where he recorded the Transit of Venus across the sun in 1874. After opening his own photography business in 1885, Rau attained prominence for his photographs documenting scenery along the Pennsylvania Railroad and as official photographer of the Lehigh Valley Railroad. For these commissions, he traveled across the Mid-Atlantic region in a railroad car specially outfitted as a luxury photography studio. The resulting images—made with mammoth glass negatives and albumen prints—intentionally recalled the bygone era of Western expansion and the work of pioneering photographers such as Eadweard Muybridge, Carleton Watkins, Timothy O'Sullivan, and William Bell (the artist's mentor and father-in-law), with the aim of introducing city dwellers to the natural beauty of their own East Coast backyard. In this modestly sized platinum print from an eight-by-ten-inch glass negative, Rau transformed the interior of a railroad car into a harmonious pictorial study of light and shadow. The spare composition accentuates the formal beauty that Rau found amid the industrialization of America. **BS**





James McNeill Whistler

American, 1834–1903

### *The Yellow Room*

Ca. 1883–84. Watercolor and gouache on paperboard, 9¼ x 7 in. (24.8 x 17.8 cm). Marguerite and Frank A. Cosgrove Jr. Fund, 2017 (2017.664)

Among Whistler's most accomplished watercolors, *The Yellow Room* is a harmonious arrangement of violet and yellow that dates to the height of his experimentation with the medium. It depicts the artist's principal model and mistress, Maud Franklin, who posed for more than sixty of his works. Offering a rare glimpse into the confluence of Whistler's personal and professional lives as an expatriate artist, the scene documents the sit-

ting room of the couple's London home/studio at 13 Tite Street, in Chelsea. Decorated in what the artist's biographer, Joseph Pennell, described as a "scheme of yellow," the room was filled with Whistler's trendsetting collection of Japanese art and Aesthetic Movement design. The harmonized interiors of Tite Street, which one contemporary described as having the effect of "standing inside an egg," echoed Whistler's most controversial exhibition: the 1883 "Arrangement in White and Yellow" at London's Fine Art Society. In these terms, *The Yellow Room* synthesizes many aspects of the artist's adventurous art and design work in the early 1880s, from the private, informal view of his muse "at home" to his contemporaneous production of avant-garde works on paper and fastidious decoration of customized spaces for the display of art. SY





### Turkmen Headdress

Central Asia or Iran, Teke Tribe, late 19th–early 20th century. Silver (fire gilded and engraved and punched with openwork and beaded wire decoration) and table-cut carnelians, H. 2¼ in. (5.7 cm), Diam. 6¼ in. (15.9 cm). Gift of Marshall and Marilyn R. Wolf, 2016 (2016.714.5)

Women of the nomadic Turkmen tribes that populated regions from Central Asia to Iran wore headdresses such as this one, together with other jewelry, under soft cloth caps, tall stiff head-

gear, and scarves or veils. Characteristic of sophisticated Turkmen jewelry, such monumental head and face ornaments were worn to indicate the wearer's tribe and marital status. The most sumptuous and lavish versions were created by the Teke tribe, to which this hat-shaped example, sometimes referred to as a "crown," is attributed. Characteristic of Teke jewelry, it has an elegant arabesque design based on the split palmette and an incrustation of carnelians, which articulate the design and mark colorful accents. The composition on top emanates from the center like a radiant tree; a single scroll of floral split palmettes realized in elaborate openwork decorates the side. Another feature characteristic of Teke ornament, and one that adds considerable sophistication, is the golden tone, achieved by fire gilding the polished silver ground. **DB**

Designed by George Paulding Farnham

American, 1859–1927

Manufactured by Tiffany & Co.

American (New York), established 1837

### Vase

1900. Silver, silver gilt, freshwater baroque pearls, amazonite, and opals, H. 8½ (21.6 cm). Purchase, Jacqueline Loewe Fowler, and Richard and Gloria Manney Gifts, 2017 (2017.162)

To celebrate the distinctive beauty of Native American art, Farnham designed three highly unusual silver vessels for Tiffany &



Co.'s grand prize-winning display at the 1900 Paris Exposition Universelle, a fair visited by nearly fifty million people. One was this vase, which was inspired by Navajo pottery. Ornamented with gemstones and pearls native to America, its hand-raised body is studded with amazonite and opals and its "corn cob" handles are set with more than three hundred Mississippi River freshwater pearls. The Navajo Vase, as it was called, was displayed alongside two other vessels: a silver bowl based on Zuni baskets, inlaid with niello and turquoise cabochons, and a copper and silver bowl that referenced Hupa tribal baskets, its handles fashioned as rattlesnakes set with Arizona turquoise. This was the age of extravagant world's fairs, where nations competed to showcase their most extraordinary technological innovations and proudest artistic achievements. Farnham, who at twenty-nine had won a gold medal for his jewelry designs at the 1889 Exposition Universelle, became Tiffany & Co.'s head jewelry designer in 1891. The vase joins several outstanding pieces of his hollowware and jewelry in The Met collection, including the magnificent gold, enameled, and jeweled Adams Vase (04.1a–c). [BCW](#)

### Max Klinger

German, 1857–1920

#### *Galatea*

1906. Cast silver and marble, H. overall 43 $\frac{3}{8}$  in. (115.5 cm). Purchase, Bequest of Emma A. Sheaffer, by exchange, Anonymous and Charles Hack and the Hearn Family Trust Gifts, and Gifts of Irwin Untermyer and Mrs. Robert M. Hillas, by exchange, 2018 (2018.25a,b)

Born in Leipzig to a prominent family, Klinger was a gifted painter, printmaker, and sculptor, but he was particularly admired for his groundbreaking statuary. Working with colored marble in a naturalistic, figurative style, Klinger developed an art that was polemical in intent, uncanny in effect, and often controversial in reception. This depiction of the mythical sea goddess Galatea, shown seated with a child on a dark, undulating marble throne, dates to the height of the artist's fame, when he was celebrated in German-speaking countries as one of their greatest sculptors. Klinger's only independent figurative sculpture in silver, *Galatea* was his primary contribution to the prestigious 1906 exhibition of German contemporary art in Weimar. The figure's forbidding beauty echoes Goethe's famous description of the triumphant goddess as "Grave in aspect like the gods, in dignified immortality" (*Faust* 2.2.6: 8387–90), and indeed she seems to have the primal aura of an idol. To create this unprecedented representation of her, Klinger daringly looked to the contemporary philosophy of Nietzsche and to Freudian psychology, representing goddess and child as an archetypal union between body and mind, female and male, sexuality and the psyche. [DA](#)





Franz von Stuck

German, 1863–1928

*Inferno*

1908. Oil on canvas, 50¾ x 82½ in. (128.9 x 209.6 cm). Purchase, Bequest of Julia W. Emmons, by exchange; Walter and Leonore Annenberg Acquisitions Endowment Fund; Charles Hack and the Hearn Family Trust and Mugar Family Gifts; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest; Pfeiffer Fund; Theodocia and Joseph Arkus and several members of The Chairman's Council Gifts, 2017 (2017.250)

In 1909, Stuck's *Inferno* made a sensational debut at The Met in an exhibition of contemporary German art. Flamboyant, sinister, and erotic, this "composition of sovereign brutality," as the *New York Times* called it, simultaneously mesmerized and repelled critics. Stuck was hailed for his unfettered imagination and psychological intensity; more than a century later, his arresting painting still commands attention. Titled after Dante Alighieri's medieval epic of a journey through hell, *Inferno* is nonetheless original and eminently modern. Traditional symbols of the underworld, such as the snake and flames, acquire

new potency through Stuck's dissonant colors, emphatic brushwork, and stylized, exaggerated contours. The writhing bodies of the damned revamp an art-historical lineage that stretches from ancient sculpture through Michelangelo's *Slaves* to Auguste Rodin's *The Gates of Hell*. Stuck also designed the eye-catching frame. With this monumental image of physical and existential agony, the artist epitomized his era's obsession with sex, sin, and death. Its acquisition dramatically advances The Met's expansion of its holdings of Central and Northern European painting from the turn of the twentieth century. ARH

Pablo Picasso

Spanish, 1881–1973

*Man with a Guitar*

1915–16. Watercolor, gouache, resin, and graphite on white wove paper, 12¾ x 9½ in. (31.1 x 24.1 cm). Leonard A. Lauder Cubist Collection, Gift of Leonard A. Lauder, 2016 (2016.237.3)

Made during World War I, at a time when oil paint and canvas were in limited supply, this work exemplifies Picasso's return to



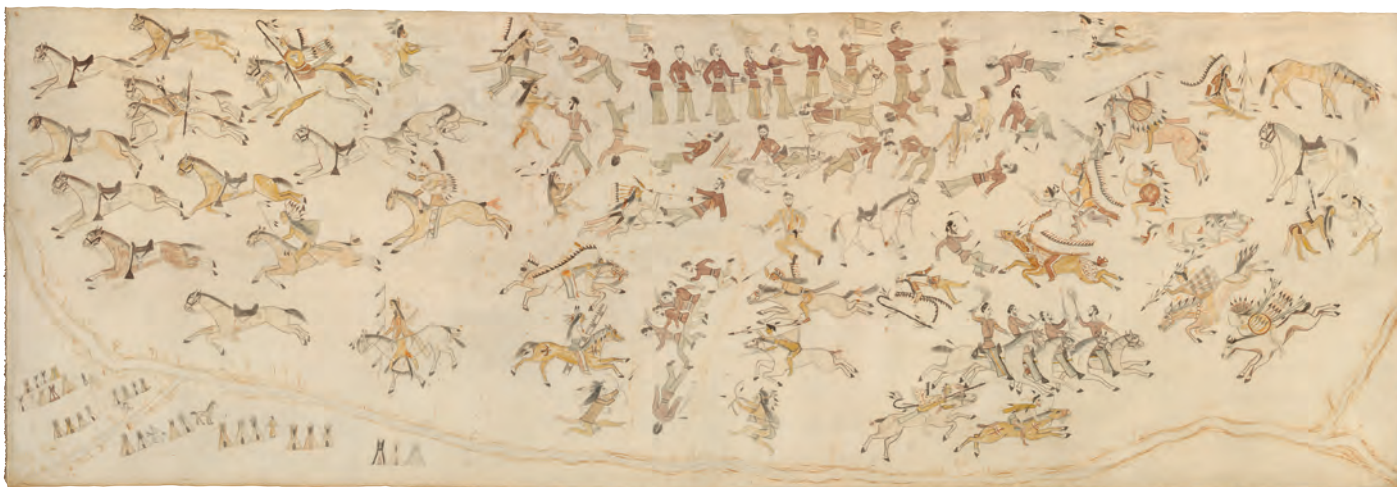




the media of watercolor and gouache after several years of Cubist experimentation primarily in oil, collage, and *papier collé*. It also revisits one of his favorite themes: a man with a guitar. The mustachioed man at center, the ostensible subject of the sheet, is situated within a teetering assembly of complexly interlocked, rigorously flattened, and richly colored planes. In this context, he illustrates a shift in the artist's work of this period, as Picasso invested the abstract fragmentation of his earlier Cubist idiom with brighter colors and more distinct figuration. Here the art-

ist's more defined representational style includes clearly recognizable elements (a guitar, the scrolled side of an armchair, faux-marble wallpaper) that compete with illegible, opaque forms. The man, who appears as if framed by a doorway or reflected in a mirror, is thus neither fully abstract nor fully convincing as a figure. In fact, he may not be a man at all; his rigid form and simple outline recall the tailors' mannequins that appear in the paintings of Giorgio de Chirico, an artist in whose work Picasso was deeply interested at the time. **LR**





### Standing Bear (Mató Nájin)

Minneconjou Lakota/Teton Sioux, 1859–1933

#### *The Battle of the Little Bighorn*

Ca. 1920. Pencil, ink, and watercolor on muslin, 36 x 105½ in. (91.4 x 268 cm). The Charles and Valerie Diker Collection of Native American Art, Gift of Valerie-Charles Diker Fund, 2017 (2017.718.2)

Standing Bear, a respected Lakota artist and leader at the Pine Ridge Reservation, South Dakota, fought in the 1876 Battle of the Little Bighorn as a young man. He later traveled with Buffalo Bill Cody's Wild West Show in Europe. In this pictorial muslin, suggestive of ledger drawings, the artist depicted the chaos of the famous battle in eastern Montana Territory between the Native peoples of the Great Plains and the Seventh Cavalry of the U.S. Army, led by Lieutenant Colonel George Armstrong Custer. An alliance of Hinono'eiteen (Arapaho), Cheyenne, and Lakota (Teton Sioux) forces was victorious in the conflict, and Custer died fighting. (The historic event, also known as the Battle of the Greasy Grass, is commonly referred to as Custer's Last Stand.) Standing Bear evoked the scale and intensity of the struggle by filling his canvas with the dead and dying on both sides and individualizing the figures through physiognomy and details of clothing and weaponry. **SY**

### Shark Reliquary

Solomon Islands, ca. 1900. Wood, shell, pigment, and human skull, L. 67 in. (170.2 cm). Gift of Milly and Arne Glimcher in honor of Thomas Campbell, 2017 (2017.734a, b)

In the eastern Solomon Islands, the shark occupies a privileged position, revered as both a predator and a guardian figure. Associated with the transition across boundaries into other-worldly realms, the animals are also closely connected to high-ranking chiefs. Indeed, in the context of the Pacific region, the identification of a leader with a shark is considered a high compliment and an acknowledgment of their chiefly prowess.

This extremely rare Solomon Islands shark reliquary, carved from a single piece of wood, contains a hollowed cavity that houses a human skull. Small crescent-shaped sections of conus shell decorate the slender body and fins, creating a bold design that revels in the contrast of light against dark. This aesthetic, which evokes the play of light against shadow in a lagoon environment, is typical of art from the region. Such reliquaries were placed high up in the rafters of the canoe boathouse, where men traditionally gathered to discuss important community business. **MN**



Ernst Ludwig Kirchner

German, 1880–1938

*Junkernboden* (also known as *Junkerboden*)

1919. Woodcut, 16 $\frac{1}{8}$  x 26 $\frac{1}{8}$  in. (41 x 66.4 cm). Recto: black ink with traces of yellow and green ink and wax crayon; verso: black, pink, dark red, and two shades of green ink. Purchase, Friends of Drawings and Prints Gifts and Dolores Valvidia Hurlburt Bequest, 2018 (2018.31)

In 1921, Kirchner, writing under the pen name Louis de Marsalle, noted that “in no other medium does one get to know an artist better than through his prints.” Woodcuts were particularly important for Kirchner, and color woodcuts such as *Junkernboden* played a critical role in his oeuvre. *Junkernboden* is one of only two known double-sided working proofs made by the artist during his career. Using the same carved woodblock, Kirchner printed the mountain scene on both recto and verso. He then

altered the two impressions with a variety of colored inks and processes, making each a unique image of the majestic Alpine nightscape. The composition shows his mastery of the woodcut technique and its expressive potential, while the unorthodox color combinations and different pictorial arrangements point to his penchant for experimentation. Landscapes and the restorative powers associated with nature were fundamental artistic and philosophical concepts for Kirchner, especially during his early affiliation with the group of Expressionists known as Die Brücke. In 1917, two years after suffering a breakdown that led to his discharge from the German army, Kirchner moved to Davos, Switzerland. Inspired by the majesty of the Alps, he again made the natural environment prominent in his art. In addition to the Swiss mountains, Kirchner was influenced by the rough, “primitive” aesthetic of the traditional crafts made by local villagers, and both remained key motifs in his work until his death. JF







### Max Beckmann

German, 1884–1950

#### *The Old Actress*

1926. Oil on canvas, 39 $\frac{5}{8}$  x 27 $\frac{3}{4}$  in. (100.6 x 70.5 cm). Signed and dated at upper left: *Beckmann/F. 26*. Bequest of William Kelly Simpson, 2017 (2017.370)

The sitter in this portrait has never been identified; Beckmann referred to her only as “an old actress.” He was no doubt attracted to her innately expressive features—the strong nose, sharp mouth, and thick black eyebrows—which convey toughness, resilience, and resignation. Probably never beautiful, she would have likely played character roles. Her severe black dress, with its white trim and lace insert, evokes clerical garb. Only the gold pin and earrings and the ginger cat nestled in her lap counter the starkness projected by this evidently hardened survivor. Acquired in 1926 by the renowned German art historian Julius Meier-Graefe, who considered it an outstanding work, *The Old Actress* was included in Beckmann’s first solo exhibition in the United States, at J. B. Neumann’s New Art Circle, New York, in April 1927. Abby Aldrich Rockefeller, a cofounder of the Museum of Modern Art, must have agreed with Meier-Graefe’s assess-

ment, because she bought the painting from Neumann in 1930. It was only the second work by Beckmann to enter a private collection in the United States. The painting remained with the descendants of Mrs. Rockefeller until it was given to the Metropolitan Museum in 2017. **SR**

### Thomas Hart Benton

American, 1889–1975

#### *Study for “Instruments of Power”*

1930. Oil on Masonite, 15 $\frac{1}{4}$  x 23 $\frac{5}{8}$  in. (38.7 x 60 cm). Gift of AXA Equitable, 2016 (2016.425.28)

In 2016, the global insurance company AXA gave The Met a group of twenty-nine drawings and studies relating to Thomas Hart Benton’s epic mural *America Today*, a gift that followed AXA’s 2012 donation of the mural itself, which was a transformative addition to the Museum’s collection of American modernism. After the death of his father, in 1924, Benton, a prolific and curious draftsman, was moved to explore the United States and made hundreds of drawings of the people and places he saw in the South, the Midwest, and the West. These drawings became the basis for *America Today*, his first mural commission. AXA’s 2016 gift included Benton’s painted compositional studies for five of the mural’s ten panels, including this double-sided study for *Instruments of Power* and *Deep South*, the most and the least industrial scenes in *America Today*. It blocks out the key elements of *Instruments of Power*—a train, an airplane, a combustion engine, a zeppelin, and a dam—in shades of white, gray, and black. Accentuated with a few color tests around the perimeter, the composition relates closely to the final panel. This study is also notable because Jackson Pollock, Benton’s former student at the Art Students League and his studio assistant, previously owned it. **RG**





### Quilt with Lei Mamo Pattern

Hawaii, ca. 1930. Cotton, 74 x 74 in. (188 x 188 cm). Purchase, David Scott Parker Gift, 2017 (2017.183)

The techniques and designs of Hawaiian quilts are unique to makers of Native Hawaiian heritage. Hawaiian women began creating them in the nineteenth century after Christian missionaries brought mainland American album quilts to the islands. Hawaiian women were particularly inspired by the cut-paper designs found on individual blocks of these quilts, made by folding a small square of paper several times and then cutting

out a pattern, much like a paper snowflake. They changed the scale, however, selecting a single large design to serve as the overall decoration. Hawaiian quilts are often inspired by the local environment, especially the islands' native plants. This example, the first to enter The Met collection, is in the Lei Mamo pattern and was likely inspired by one of two sources: either a lei (floral garland) of yellow feathers from the now extinct mamo bird, traditionally used to create the capes and headdresses worn by Hawaiian royalty, or a lei of blossoms from the safflower plant, also commonly known as mamo, perhaps because its yellow flowers have a feathery appearance. **AP**







Designed by Witold Gordon

Polish, active Paris and United States, 1885–1968

Manufactured by the Lyon & Healy Company

American, established 1864

**Salzedo Model Pedal Harp**

Chicago, mid-1940s. Spruce, maple, iron, and gilding, H. 76. in. (193 cm). Gift of Cynthia Otis, 2017 (2017.394)

Carlos Salzedo, a French harpist who studied at the Paris Conservatory, moved to the United States in 1909 at the invitation of famed conductor Arturo Toscanini to play in the orchestra of the Metropolitan Opera. Renowned as both a performer and a

teacher, Salzedo developed his own method for playing the instrument in which the player's arms are held parallel to the floor. In 1929 the Lyon & Healy Company introduced the "Salzedo" model professional harp designed by Witold Gordon, an artist who had gained prominence for his murals at Radio City Music Hall and the 1939 World's Fair and for a series of *New Yorker* covers in the 1940s. Similar to Gordon's other works, the harp features a sleek Art Deco design, with linear, geometric carving on the column and the base and parallel silver stripes extending up the soundboard. This harp was selected by its namesake for his student Cynthia Otis, a harpist who played in the New York City Ballet orchestra for forty years. **JKD**



### Yagi Kazuo

Japanese, 1918–1979

#### *Direction of the Wind—Unglazed Clay Pipes*

Japan, Shōwa period (1926–89), 1955. Unglazed Shigaraki white clay, H. 13½ in. (34.3 cm). Gift of Halsey and Alice North, 2017 (2017.166.16)

In 1948, a number of young Kyoto ceramicists were struggling to redefine their work as potters and to establish clay—which in Japan was steeped in tradition and associated mostly with utilitarian vessels—as a valid medium for artistic expression. They formed the group Sōdeisha, or “Crawling through Mud Association,” and their leader was Yagi Kazuo. Determining that they needed to wean themselves from the potter’s wheel, the Sōdeisha artists looked instead to hand-building methods in order to create new, abstract forms. For this sculpture, Yagi created a square with folded edges and separately threw numerous small cylinders, cutting and rejoining them at angles. When he put these parts together, he imbedded several small tubes within the walls and attached others to the sides or edges, a technique almost identical to that of *Mr. Samsa’s Walk*, Yagi’s best-known abstract masterwork, made in 1954. With its multiple “mouths” placed inside as well as outside the body, Yagi’s sculpture effectively deconstructs the idea of the conventional vessel. It is one of a group of thirty contemporary Japanese ceramics given to The Met by New York collectors Halsey and Alice North featuring works by Sōdeisha artists, including Yamada Hikaru (1923–2001), that reflect new trends in modern and contemporary Japanese ceramic art. **MB**



### Lisette Model

American, born Austria, 1901–1983

#### *Running Legs, Fifth Avenue*

1940–41. Gelatin silver print, 13¾ x 10¾ in. (34.7 x 27.3 cm). Purchase, Anonymous Gift in memory of Raymond R. Sackler, 2017 (2017.376)

Born in Vienna, Model was a student of Arnold Schoenberg’s, the avant-garde pianist, composer, and music theorist, from 1920 to 1921. After the death of her father, she moved to France and began seven years of singing lessons in Paris, but she ultimately quit music and in 1933 began studying visual art instead: first painting with André Lhote; then photography with her sister, Olga, and with Rogi André and her husband, André Kertész. Model’s first photographs—graphically bold studies of aging tourists on the French Riviera—were published in 1935 in the French periodical *Regards*. Four years later, after marrying Evsa Model, a Russian designer and painter, she moved with him to New York to escape Hitler and the collapse of Europe. Once in America, Model immediately embarked on two innovative series of photographs inspired by the energy of the city: *Reflections*, a study of shop windows, and *Running Legs*. In this work from the latter series, the unusual, ankle-high perspective and stylistic blurring evokes the hurried pace of the metropolis at rush hour. With just a hint of street glamour and surprisingly little other pictorial content, the photograph effectively recalls the experiments with harmony and dissonance in the artist’s early musical training in Austria. **JLR**





Saloua Raouda Choucair

Lebanese, 1936–2017

*Structure with One Thousand Pieces*

1966–68. Wood and metal fixtures, 57 $\frac{7}{8}$  x 14 $\frac{1}{2}$  x 14 $\frac{1}{2}$  in. (147 x 36 x 36 cm). Art Jameel Fund, 2017 (2017.374)

Poised at the intersection of sculpture, installation, design, and architecture, *Structure with One Thousand Pieces* fuses Bauhaus principles of interdisciplinarity and functionalism with modernist architectural concerns and the artist's longstanding interest in Islamic art and the history of avant-garde abstraction in Europe. Choucair intended *Structure* to be lit from within, but previous installations of the work have ignored the artist's original vision. Properly displayed, the irregular pattern of wooden slats is intended to create an effect reminiscent of the patterns of light produced by a filigreed lamp. At the same time, the piece resembles a modernist office tower, its sides punctuated by a grid of windows. *Structure*, the first work of art by a twentieth-century woman from the Arab world to enter The Met's collection, is characteristic of Choucair's interest in modular sculpture and painting. It also reflects her unique vision of what modern Islamic or Arab (the artist employed both terms) art should accomplish. **CD**

Cristobal Balenciaga

Spanish, 1895–1972

For House of Balenciaga

French, founded 1937

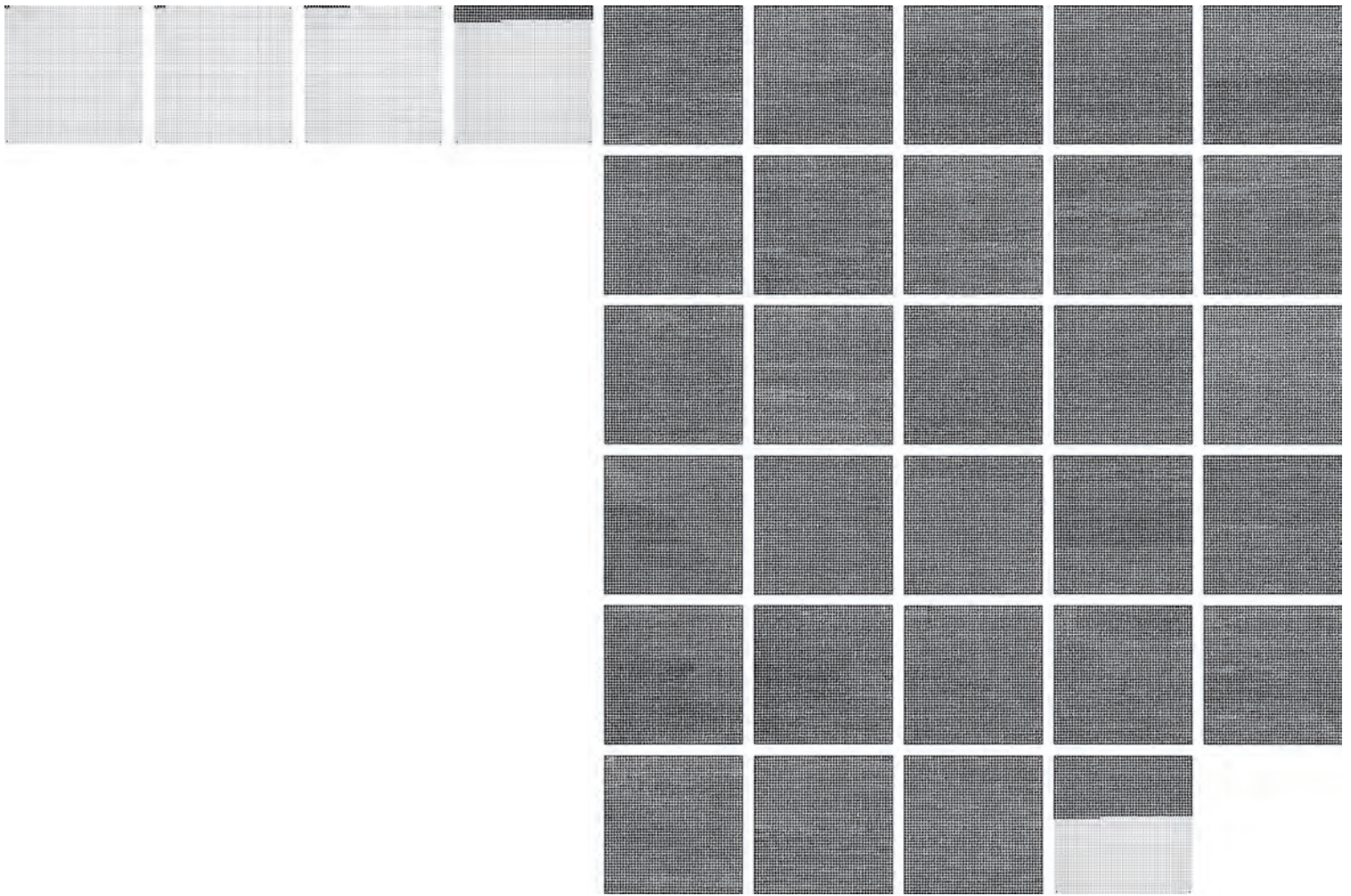
*Wedding Dress*

Spring/summer 1968. Silk gazar, L. at center back 70 in. (177.8 cm). Purchase, Howard S. and Nancy Marks Gift, 2018 (2018.32)

Widely revered as one of the most influential fashion designers of the twentieth century, Balenciaga was distinct from his peers for his disinterest in conforming to fashionable trends, his unwavering emphasis on use of volume, texture, and line, and, above all, his consummate technical virtuosity: attributes all reflected in this wedding dress from his final collection. Judiciously composed from three pattern pieces, the garment consists of five parts, each masterfully cut and seamed to exploit the hand of the crisp silk gazar that the designer favored. While the back panel is cut on the straight grain, Balenciaga joined the two front panels on the bias, seaming them down the center front and sloping them diagonally around the sides into a curved hem. The bodice and sleeves are cut in one, comprising two pieces that form a yoke atop four triangular seams. This graceful intersection at center bust belies the complexity of the otherwise minimalist pattern: a distillation of his intensely haptic working method and evolutionary approach to design. The figure-obscuring dress, a departure from the more traditional feminine silhouette and the bridal mode of the period, retains a graphic playfulness tempered with a monumentality that is radical in its elegance. **MJH**







## Jennifer Bartlett

American, born 1941

*Squaring: 2; 4; 16; 256; 65,536*

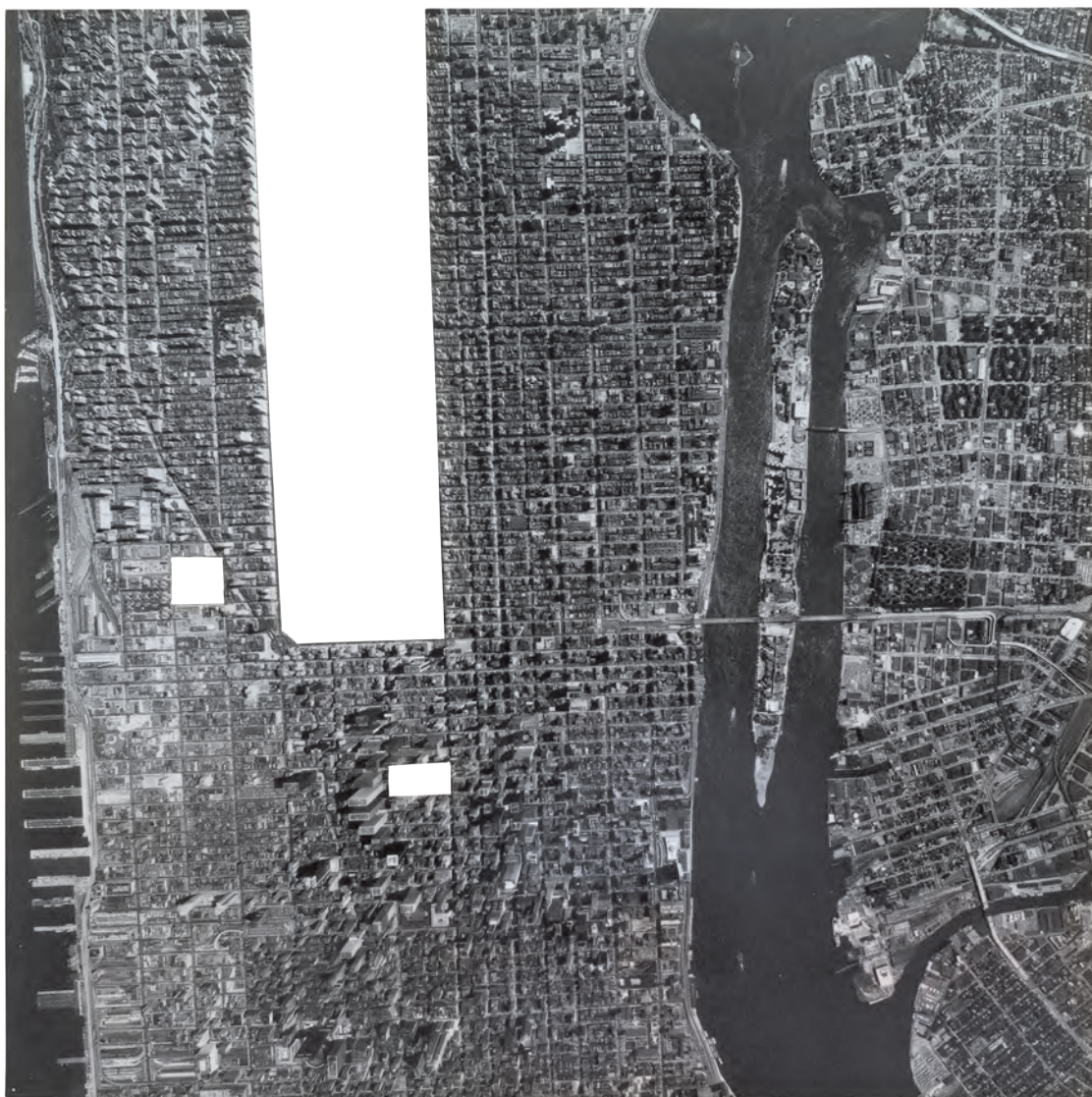
1973–74. 33 painted steel plates; overall 77 x 116 in. (195.6 x 294.6 cm).

Purchase, Alex Katz Foundation Gift and Hazen Polsky Foundation Fund, 2018 (2018.102a–gg)

Made during the heyday of Minimal and Conceptual art, *Squaring* is an early example of Bartlett's plate pieces, the break-through series that secured her reputation in the art world. *Squaring* consists of thirty-three 16-gauge, one-foot square, cold-rolled steel plates made by Gerson Feiner in a metal fabrication shop in New Jersey and later embellished with a silk-

screened grid. Into the grid of each plate Bartlett placed a precisely calibrated number of dots painted by hand with Testor enamels. The number of dots on each plate is dictated by a pre-determined plan involving a relatively straightforward calculation. Progressively squaring the number two, Bartlett applied two dots to one plate, four to a second, sixteen to a third, 256 to a fourth, and 65,536 to the remaining twenty-nine: that is, to as many plates as she needed to complete the calculation and translate its results into dots. The work unfolds vertically and horizontally. When seen from a distance, the plates tend to disappear into the wall and the black dots to swell in number, eventually massing into a swarm at right that suggests not just the activity of labor but the passing of time. KB





Sol LeWitt

American, 1928–2007

*Part of Manhattan with Central Park, Rockefeller Center, and Lincoln Center Removed*

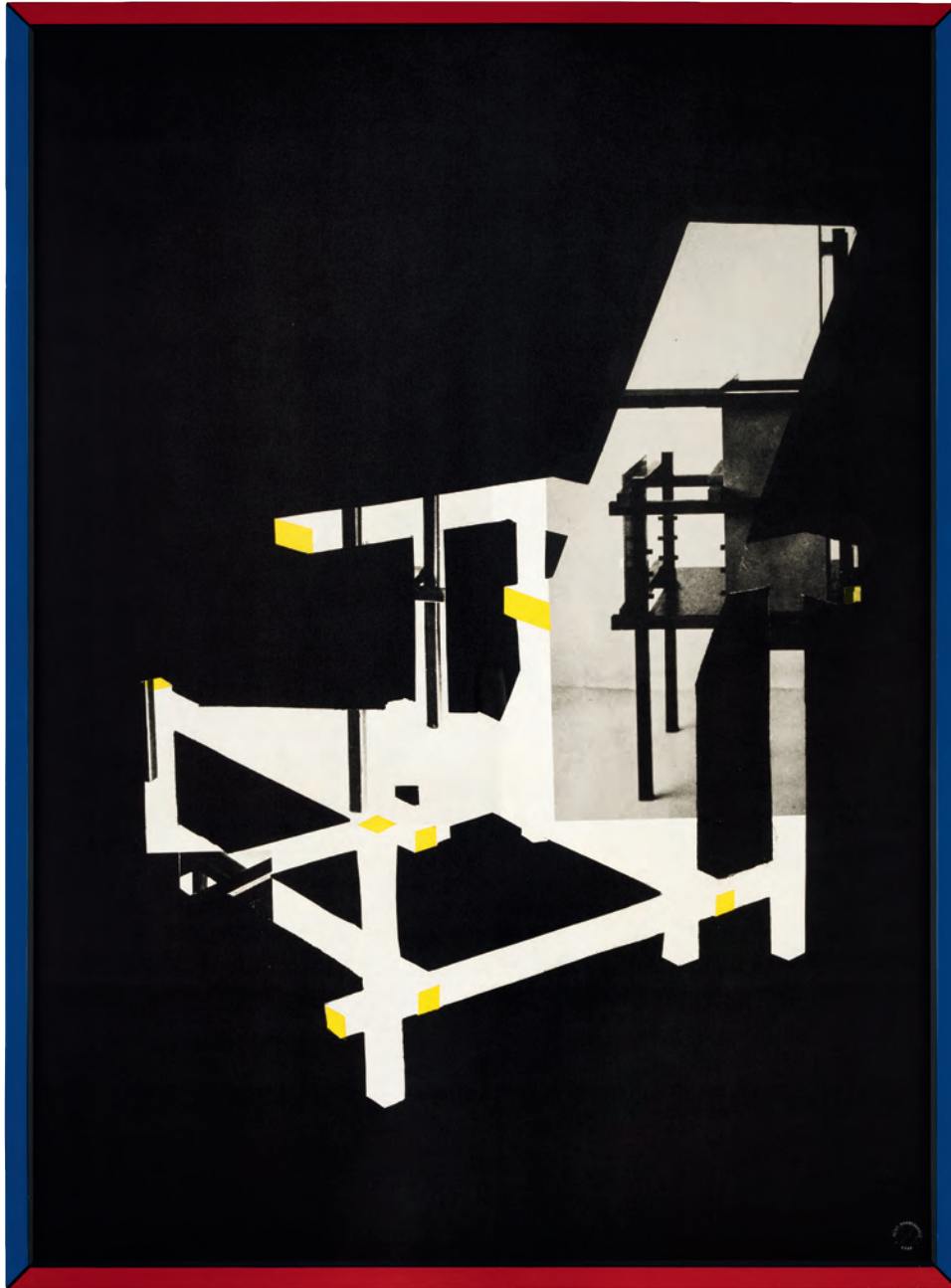
1978. Gelatin silver print, 15 $\frac{3}{4}$  x 15 $\frac{3}{4}$  in. (40 x 40 cm). Gift of Marlene Nathan Meyerson, 2017 (2017.392.2)

Although best known for his wall drawings, modular structures, and writings on Conceptual art, LeWitt engaged with photography throughout his career. Between 1967 and 1979, he created a series of small-scale works in which he cut geometric shapes out of commercially produced aerial photographs and maps of cities, including Florence, Amsterdam, London, Chicago, and

New York. In some cases, he determined the outlines of the shapes by connecting points related to his own personal geography, such as various places where he lived in Lower Manhattan.

Here, LeWitt sliced into Manhattan's ordered grid—viewed from the perspective of an airplane flying north—removing the long rectangle of Central Park along with the smaller, but symbolically loaded, sites of Rockefeller and Lincoln Centers. By excising these urban landmarks, LeWitt prompts the viewer to consider the ways in which nature, business, and creative culture are defined and circumscribed within the geography of the city. MF





Sarah Charlesworth

American, born 1947

*Rietveld Chair*

1981. Gelatin silver print with applied colored gels in custom lacquered frame, 67 $\frac{7}{8}$  x 50 $\frac{1}{4}$  x 1 $\frac{1}{8}$  in. (172.4 x 127.6 x 4.1 cm). Purchase, Harvey Sawikin and Andrea Krantz Gift and Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, 2017 (2017.3)

In the late 1970s, a group of young artists working in New York, almost all of whom were women, effected a radical break with the prevailing trends of photography. Eschewing modernist ideals of expressive abstraction and documentary fidelity, this group, including the photographer Sarah Charlesworth, opted instead for an art of quotation and a cool, self-reflexive analysis

of the medium's relationship to culture. For *Rietveld Chair*, Charlesworth first created a collage in which the chair, an iconic work of the De Stijl movement, appears in reverse silhouette (fragments of other Rietveld chairs can be seen through the collage). The artist then printed a lifesize photographic negative of the collage, framed it in red and blue lacquered wood, and dotted the negative image of the chair with yellow gels affixed to the surface of the print, deconstructing Rietveld's creation using photography itself as a critical tool. By exploding the smooth, unbroken surface of the photograph as a work unto itself, Charlesworth transformed a near-mythic image into an opaque, gnomic object that denies easy apprehension: a combination of reverence and disenchantment that, one could argue, characterizes the break between modernism and postmodernism. DSE

Designed by Ettore Sottsass

Italian, born Austria, 1917–2007

Manufactured by Toso Vetri d'Arte

Italian (Murano), established 1981

### *Mizar Vase*

1982. Glass, H. 13¼ in. (33.7 cm), Diam. 11½ in. (29.2 cm). Gift of Daniel Wolf, 2017 (2017.167.5)

The sixty-year-long career of famed Italian architect and designer Ettore Sottsass began with orthodox modernist training, but it ended in a profound critique and humanist revision of modernism's shortcomings. To articulate this seismic shift in his beliefs, Sottsass followed his curiosity and worked in practically any medium, including his first glass collection, produced in Murano by Vistosi in 1974. Sottsass began working rather late in his career with glass, the only medium, he believed, that is unique in terms of the separation it demands between design and production, as if the material reveals its true potential only to those who work with it directly. His glass designs are thus formal exercises existing somewhere between function and nonfunction, vessel and sculpture. Sottsass's interest in glass increased with each consecutive collection after 1974, including his iconic works made in 1982 for Memphis, the collective he founded in Milan to challenge the hidebound conventions of modernist design. In the first Memphis series, for which he named each vessel after a star, Sottsass combined archetypal forms (amphora, baluster, chalice) with explorations of structure, color, transparency, and ornament. The *Mizar Vase* is a perfect example of his ability to distill an archetype (in this case ancient Roman glass) and render it beautifully unfamiliar through scale and ornament. **CL**



Bob Grawi

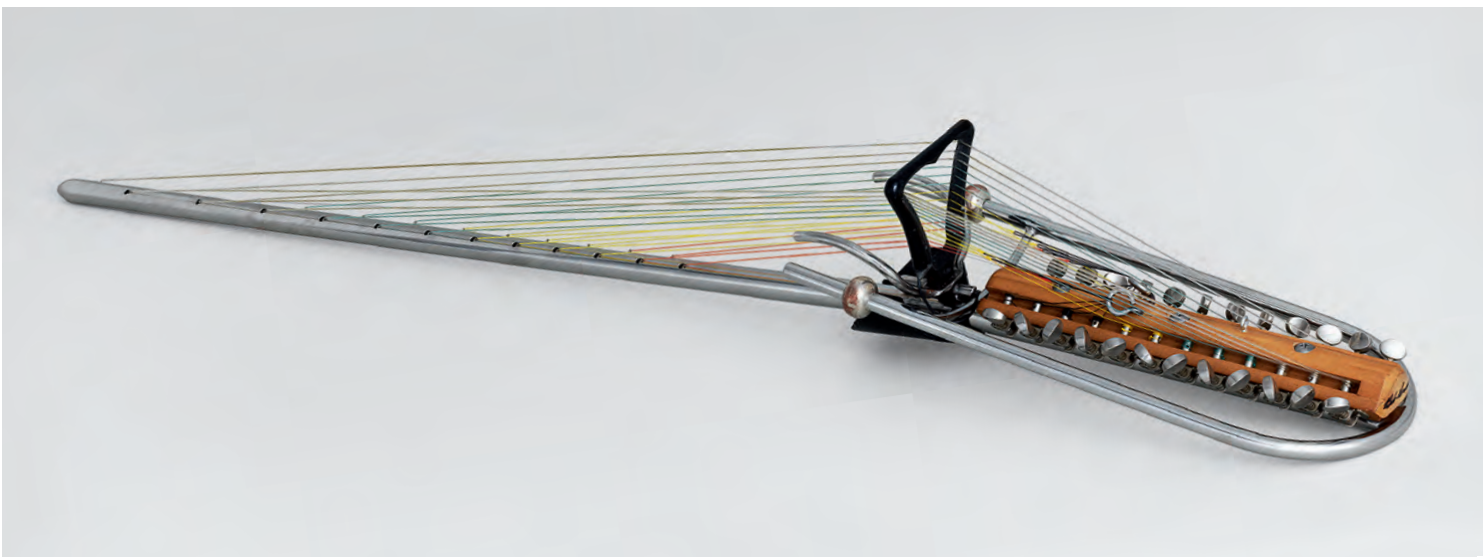
American, born 1947

### *Gravikord*

Late 20th century. Stainless steel, wood, and plastic, H. 52 in. (132.1 cm). Gift of Bob Grawi, 2016 (2016.719)

An electro-acoustical, minimalist adaptation of the West African *kora*, the Gravikord was patented in 1984 after being developed

from prototypes made as early as 1974. Both the modern instrument and its African forerunner have vertically notched bridges that align the twenty-one strings in a harplike fashion, allowing the player to pluck them with the fingers while holding the handles at each side. This electronically amplified version features a variable pitch device operated by a crossbar under the bridge. **JKM**











Tomie Ohtake

Brazilian, born Japan, 1913–2015

*Untitled*

1988. Acrylic on canvas, 59 x 59 in. (149.9 x 149.9 cm). Gift of Claudia Cisneros, 2017 (2017.287)

Born in Kyoto, Ohtake traveled to São Paulo in 1936 to visit her brother but was unable to return home following the outbreak of World War II. Her work combines geometric abstraction with ideas drawn from the syncretic spiritualism of Shinto-Buddhism, an aspect of her art that she acknowledged: "This influence is seen in the pursuit of synthesis: a few elements must say a lot." Ohtake's lyrical approach to abstraction can be seen in her prolific and consistent production of bold abstract paintings in the primary colors. She was also a sculptor of note, recognized for her engagement with gravity and balance, and known for her public works, particularly in Brazil.

Although the central protagonist of this untitled composition is an imposing triangular shape, its asymmetry and irregularity suggest a sculpted, even organic form rather than a rigorous geometric structure. That effect is heightened by the textured and gestural treatment of the shape's surface, with its mixed palette of gray tonalities that generates volume. **IC**

Lothar Baumgarten

German, born 1944

*Southern Pacific Transportation Co. and Amtrak's Sunset Limited, Railroad Crossing, Jefferson Davis County, Texas*

1989. Gelatin silver print, 27 $\frac{1}{4}$  x 33 in. (69.2 x 83.8 cm). Purchase, Louis V. Bell and Dodge Funds, Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, and funds from various donors, 2016 (2016.658)

Baumgarten works primarily in photography, film, and installation, and his main subject is the legacy of the historical encounter between the colonizers of North America and the indigenous peoples who inhabited the continent before them. In 1989, Baumgarten crisscrossed the United States, all the while photographing the vast continental railway system that enabled the settlement of the West. Traveling by train and often staying on reservations, the artist went in search of visible traces of the original nineteenth-century routes. This past—that of the Native peoples expropriated from their land—is tangible in Baumgarten's photographs, yet his perspective is without cant or overt condemnation. In views of a beast of burden watching a procession of truck flatbeds, the barbed-wire fence of a power station, or a herd of cattle dotting a snowy plain, Baumgarten instead casts what could be called a foreigner's dispassionate eye on America and the energies that created it, a tally both anthropological and poetic of what was gained and lost. **DSE**





Raghubir Singh

Indian, 1942–1999

*Dhabawallah, or Professional Lunch Distributor, Bombay, Maharashtra*

1992. Chromogenic print, 15 $\frac{7}{8}$  x 23 $\frac{1}{2}$  in. (40.3 x 59.7 cm). Purchase, Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, Cynthia Hazen Polsky, and several members of The Chairman's Council Gifts, 2016 (2016.260)

Singh, a pioneer of color street photography, worked and published prolifically from the late 1960s until his sudden death, in 1999. Born into an aristocratic family in Rajasthan, Singh was a thoroughly cosmopolitan artist. He lived abroad for most of his adult life—in Hong Kong, Paris, London, and New York—but his eye was perpetually drawn back to his native India. Working with a handheld camera and color slide film, he recorded the country's dense milieu in complex, frieze-like compositions teeming with incident, fractured by reflections, and pulsating with opulent color. In the early 1990s, Singh turned his attention to Bombay (now Mumbai), India's bustling capital of commerce on the Arabian Sea. The street scenes he made there seem to radiate energy, as if the elements are held in suspension by centripetal force. Hands, gestures, and gazes swirl around a still center point, usually anchored by an individual who either pointedly ignores the camera or stares back at it with confrontational

directness, as in this portrait of a *dhabawallah*, who delivers lunch to workers around the city. This print is part of a group of twenty-one vintage color photographs by the artist acquired directly from his estate. MF

Shaun Leane

British, born 1969

For Alexander McQueen

British, founded 1992

*Crown of Thorns*

Fall/winter 1996–97. Silver, Diam. 8 in. (20.3 cm). Purchase, Friends of The Costume Institute Gifts, 2018 (2018.56)

A frequent collaborator with Alexander McQueen, Leane created this headpiece for the designer's fall/winter 1996–97 collection, which was shown in Nicholas Hawksmoor's Christ Church in Spitalfields, east London, where several of McQueen's relatives had been baptized and were buried. Titled "Dante" after the fourteenth-century Florentine poet, whose *Divine Comedy* portrayed an allegorical vision of the afterlife, the collection was presented on a runway in the shape of a cross to a soundtrack that incorporated club beats mixed with organ music and salvos of gunfire. A commentary on war and religion ("I believe most of the wars in the world are caused by religion," McQueen said at





the time), the presentation featured brutal images of conflict alongside religious iconography. The former included the black-and-white war photography of Don McCullin, and the latter included accessories such as this headpiece. Made from three hand-twisted silver branches with hand-filed and hand-soldered silver thorns of varying lengths to convey an organic, naturalistic appearance, the headpiece was fitted to Leane's head by the jeweler himself to ensure a balanced composition. Leane also created silver "face thorns" for the collection, inspired by McQueen's childhood memory of licking rose thorns and sticking them to his face. **AB**

Shaun Leane

British, born 1969

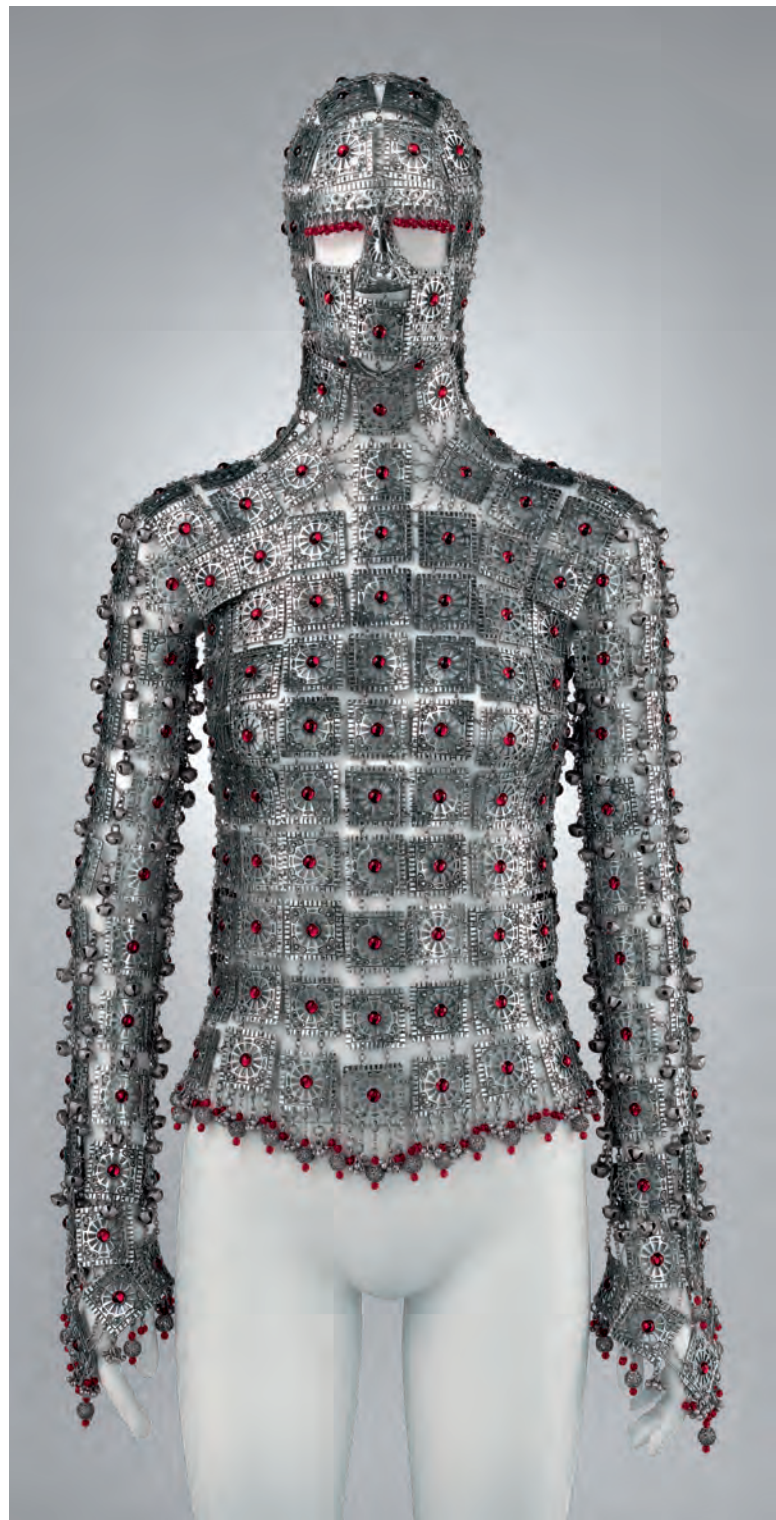
For Alexander McQueen

British, founded 1992

**Yashmak**

Spring/summer 2000 (edition 2017). Aluminum and Swarovski crystal; L. of bodice at center back, 42½ in. (107 cm), L. of arms, 23 in. (58.4 cm). Purchase, Friends of The Costume Institute Gifts, 2017 (2017.328a–c)

Leane's interpretation of a yashmak—a Turkish type of veil or niqab worn by some Muslim women to cover their faces in public—was created originally for Alexander McQueen's spring/summer 2000 collection, titled "Eye." McQueen claimed that the initial inspiration for the collection came from Turkish music that he had heard on a taxi radio in London. For the show, which was held at Pier 94 in Chelsea, New York, models walked through water over a black catwalk, the liquid symbolizing Middle Eastern oil. It ended with silver spikes emerging from the runway, recalling a bed of nails, over which acrobats soared—suspended from ropes—dressed in enveloping, voluminous burkas. Other Islamic references permeated the fashions in the collection.



This piece, constructed by hand from interlocking panels of cast aluminum and inset with red Swarovski cabochon crystals, fuses the Islamic with the Christian in a medieval context, invoking the clash between Western and Middle Eastern cultures during the Crusades. On the runway, the yashmak was paired with red-and-silver-striped briefs, serving as a comment on the concealment of the Middle Eastern female body and Western liberalization, respectively. **AB**



Jeremy Blake

American, 1971–2007

*Winchester*

2002. Digital animation with sound, 12 min.; dimensions variable.

Gift of the Estate of Jeremy Aaron Blake and the Estate of Lance Kinz, 2017 (2017.668)

*1906*

2003. Digital animation with sound, 21 min.; dimensions variable.

Purchase, Henry Nias Foundation Inc. Gift, 2017 (2017.669)

*Century City*

2004. Digital animation with sound, 12 min.; dimensions variable.

Purchase, Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, 2017 (2017.670)

Sarah Winchester, heiress to the Winchester rifle fortune, believed that the deaths of her husband and daughter were caused by the ghosts of those killed by the guns manufactured by her family's business. Between 1884 and 1922, following the instructions of a spiritualist adviser, she kept her mansion in San Jose, California, under continual construction in order to entrap her spectral pursuers. When she died, the house had more than 160 rooms linked by a continually expanding labyrinth of stairwells, hallways to nowhere, false doors, and fixtures obsessively retrofitted to have thirteen elements each. Blake considered his trilogy of hallucinatory digital animations about the site to be a "history painting" describing the nexus of paranoia and guilt at the heart of America's relationship to violence. For Blake, Winchester was a kindred creative spirit, and her mansion a kind of protocinematic machine for exorcising ghosts. The films in the trilogy blend the artist's disparate influences—from the nineteenth-century fascination with synesthesia to

Victorian ornament to the woozy washes of Color Field painting and 1960s psychedelia—in a capacious vision that represents what he saw as a fecund new form of painting using purely digital means. **DSE**

John Monteleone

American, born 1947

*The Four Seasons Archtop Guitar Quartet*

2004. Spruce, maple, ebony, and various other materials, W. of each approx. 18 in. (45.7 cm). Purchase, Abraham J. & Phyllis Katz Foundation Gift, in memory of Michael Allan Katz, 2017 (2017.179.1–4)

Monteleone, one of America's preeminent guitar builders, conceived of *The Four Seasons* quartet as a complete ensemble of instruments intended to be played together. Each was built with an individual voice and functions both as a solo guitar and as part of the group. Their respective sounds are determined by the selection of woods, the way each was carved, the shape and size of the body, and the configuration and placement of the sound holes. Each of the guitars is also designed and decorated to reflect the mood of one of the four seasons. *Spring* has a light-blue finish and floral motif decorations, while *Summer* has a yellow-to-red sunburst finish and a large scroll on the bass side of the body, reminiscent of a mandolin. *Autumn* is golden, with sound holes that are serrated like the edges of a leaf, and *Winter* has a natural light-blond lacquer finish with inlays of sterling silver and white diamonds. All four instruments are acoustic, hand-carved guitars with slightly convex arched tops and backs, a design based on the construction principles of the violin family. **JKD**





Martin Margiela  
Belgian, born 1957  
For Maison Martin Margiela  
Founded 1988

#### Coat

Spring/summer 2009. Polyester, acrylic, and silk, L. at center back 30¼ in. (76.8 cm). Purchase, Friends of The Costume Institute Gifts, 2016 (2016.231a, b)

An accumulation of glossy blond wigs and hair extensions are assembled like *objets trouvés* in this coat by Maison Martin Margiela, part of its last collection with Martin Margiela at the helm. In particular, the spring/summer 2009 collection revisited some of the house's earlier seminal concepts, such as the jackets made of discarded costume wigs that were designed for the Artisanal line of fall/winter 2005. The concept of "artisanal" is central to the philosophy of Margiela, whose one-of-a-kind pieces, handmade from repurposed or cheap textiles and found objects, are intended to demonstrate that haute couture and luxury reside not in the preciousness of materials but in the artisanship, time, and effort that go into making a garment. By paying tribute to that process and to the human hand rather than the value of the materials, Margiela deconstructed one of the key concepts at the heart of Parisian couture, which traditionally hides traces of construction or use. Margiela, known for taking positions critical of celebrity, fashion, and beauty, contrasted these bleach-blond wigs—reminiscent of the lineage of "blond bombshells" such as Marilyn Monroe or Kate Moss—with the anonymous veiled model who wore this creation on the catwalk. KVG





Rei Kawakubo

Japanese, born 1942

For Comme des Garçons

Japanese, founded 1969

### Ensemble

Fall/winter 2016–17. Polychrome silk-rayon-acrylic-nylon-polyester jacquard, L. overall (assembled) 54½ in. (138.4 cm). Purchase, Friends of The Costume Institute Gifts, 2016 (2016.616a–aaa)

Since founding Comme des Garçons (“like some boys”) in 1969, the Tokyo-based designer Rei Kawakubo has consistently defined and redefined the aesthetics of our time. In collection after collection, she upends conventional notions of beauty and challenges the limits of the fashionable body. Kawakubo’s quest for newness has fueled her ongoing interest in street style, particularly punk. The dynamic between tradition and transgression is expressed in her fall/winter 2016–17 collection, which conflates the hyperbolic silhouettes of the 1700s with the stylistic elements of 1970s punk, including fetishistic hardware, harnesses, fastenings, and materials such as plastic in Pepto-Bismol pink. This jumpsuit features tiers of multicolored floral jacquard, resembling elaborately patterned eighteenth-century silks, joined with silver metal snaps at the bodice, arms, and legs. About the collection, Kawakubo explained, “I was thinking that there had to be women in the eighteenth century who wanted to live strongly. So I designed what I imagined this type of woman would have worn, and called it ‘18th-Century Punk.’” AG



Demna Gvasalia

Georgian, born 1981

For House of Balenciaga

French, founded 1937

### Ensemble

Spring/summer 2017. Cotton, cupro, tortoiseshell, mother-of-pearl, viscose, acetate, metal, synthetic, leather, wood, and paper, L. at center back 30¾ in. (76.8 cm). Purchase, Friends of The Costume Institute Gifts, 2017 (2017.137a–f)

In 2017 the French fashion house of Balenciaga celebrated its one-hundredth birthday by introducing a menswear collection: a first for the couture house, whose heritage is focused on women. Designer Demna Gvasalia’s twofold take on masculine tailoring included diametrically opposed “ill-fitting” silhouettes, some of which were tight and shrunken while others were enlarged to extreme, He-Man-like proportions. In a nod to founder Cristobal Balenciaga’s supreme couture skills, Gvasalia took an unfinished, unfitted Balenciaga work coat as a central metaphor for the elusive idea of the perfect fit. The piece of paper in the pocket refers to the tailor’s custom measurements, typically written on a card. Gvasalia’s sociological inclinations had prompted him to engage with cultural stereotypes by taking certain looks he saw on the street and turning them into concepts. The boxy power silhouette recalls 1980s double-breasted business suits but, owing to its abstract shape, lacks any reference to that era’s obsession with physical fitness and





health. The suit thus seems to sit on top of the body: a geometric form reminiscent of the architectural, self-supporting volumes Balenciaga created for women in the 1960s. **KVG**

### Njideka Akunyili Crosby

Nigerian, born 1983

#### *Mother and Child*

2016. Acrylic, transfer printing, colored pencil, cut-and-pasted paper, and printed fabric on paper, 95¼ in. x 10 ft. 4¼ in. (243.2 x 315.6 cm). Purchase, The Jacques and Natasha Gelman Foundation Gift, 2017 (2017.106)

To create her graphically rich, brilliantly colored compositions, which represent scenes from her own domestic life, Akunyili Crosby transfers family photographs and other found images

from advertising and the news to the surfaces of large sheets of paper. She then adds layers of paint and brightly patterned traditional African textiles. Here, she depicts herself in her Los Angeles living room facing a double portrait of herself and her mother, Dora, a well-respected scientist who led government efforts to prosecute counterfeit pharmaceuticals in the Akunyilis' native Nigeria. Dora Akunyili died in 2014, not long before the commemorative fabric that forms the wallpaper in this work was printed to honor her service to the country. The terrazzo-like floor is composed of hundreds of solvent transfers of photographs from family events on both sides of the Atlantic. The narrative component of the work, especially the memory of her mother's recent death and the artist's own expectations about motherhood (she was pregnant with her first child when she worked on this picture) combine to make *Mother and Child* a vibrant, moving paean to family ties across oceans and time. **IA**



## Viktor & Rolf

Dutch, founded 1993

### Ensemble

Spring/summer 2016. Polyester, synthetic, and metal; H. of headpiece 36½ in. (92.7 cm), L. of dress 56 in. (142.2 cm). Purchase, Friends of The Costume Institute Gifts, 2016 (2016.671a, b)

Since their 1993 debut, the Dutch duo Viktor & Rolf have built a body of conceptual fashion creations by blurring the boundaries between art and clothing design. In their spring/summer 2016 collection, titled “Performance of Sculptures,” they “feminized” the work of male artists—Braque’s collages, Picasso’s faces,



Matisse’s cutouts—in creations they described as a “Surrealist meeting of a white polo shirt with Cubist portraits.” The collection thus evolved from simple polo dresses into totemic sculptures of near-grotesque proportions. This white piqué ensemble boasts jagged applications of hand-sewn ruffles and large hands, one with a diamond ring (a couture cliché, but possibly also an homage to Gabrielle Chanel’s hands). The large “drum-kit” headpiece with Cubist facial features rests on the model’s head with the help of an internal headband. Freckles formed by cutaways in the fabric lining provide limited eyesight. This blend of humor and conceptual deconstruction is typical of Viktor & Rolf, who see art and fashion as driven by a similar blend of aesthetic and commercial impulses. Jettisoning the divide between the enduring and the ephemeral, they upend perceived notions of high versus low, canon versus camp. KVG



Ranjani Shettar

Indian, born 1977

*Seven ponds and a few raindrops*

2017. Muslin, stainless steel, tamarind, and natural dyes, dimensions variable. Gift of The Tia Collection, 2018 (2018.61a–p)

Shettar's immersive environments are inspired by observations of the now-threatened natural habitats of her native India. In her large-scale installations, which typically include numerous nonrepresentational forms, she combines natural and industrial materials. Each component is individually finished by the artist and given a deliberately rough-hewn patina, drawing attention to the artisanal nature of her work. Although Shettar's abstract sculptures resonate with the familiar idioms of Western modernist and minimalist sculpture, they are distinct, owing to her careful interplay of technique and materials drawn from local

sources. In *Seven ponds and a few raindrops*, she molded pieces of stainless steel into a series of sensual, shape-shifting elements that have been covered in muslin. Her technique of staining cloth with natural dyes and binding them with tamarind paste is derived from a craft tradition she observed in the small village of Kinnala. Suspended from the ceiling, the components seemingly defy gravity, casting entrancing shadows that, from a distance, gives the viewer a sense of having stumbled upon a surreal, hidden oasis. Yet the emphatic materiality of the installation disrupts this lyrical illusion of undisturbed tranquility and quietly suggests that other kinds of transformations are afoot, as the rural environs of India are assaulted by multinational corporations involved in land grabbing, mining, and rapacious deforestation. These threats underlie Shettar's work, which bears witness to India's fragile natural beauty and sees it as a thing worth preserving. **SJ**



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