

A classical painting depicting a woman in a white dress being examined by a man. The woman has reddish-brown hair and is looking towards the man. The man is on the right, looking down at her. In the foreground, a human skull is visible. The background is dark and indistinct.

Recent Acquisitions

A Selection: 2018–20

Part I Antiquity to the Late Eighteenth Century



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The Metropolitan Museum of Art



Director's Note

Last year tested the depths of our resilience as an institution, as a nation, and as a global community. As The Met faced the challenges of 2020, some of which will reverberate for years, we redoubled our commitment to our mission and to sustaining the Museum's long-term fiscal health, which necessitated, among other actions, the temporary suspension of acquisitions in the past few months. We are all the more delighted, then, to be able to highlight in this *Bulletin*—the first of a special two-part edition of *Recent Acquisitions*—some of the extraordinary works added to the collection over the past two years, many of which were acquired prior to the pandemic or given in honor of the Museum's 150th anniversary. All of them speak to the outstanding generosity of the Museum's patrons and donors and to their unflagging faith in the important role collecting will always play in the life of The Met.

As one might expect, the 150th anniversary gifts of art are as diverse and engaging as The Met's collection, from a Roman male torso to a sumptuous set of handscrolls depicting *The Tale of Genji* to delicate landscape drawings by the French artist Claude Lorrain, who perfected the genre during his long career. A pair of pistols by noted gunmaker Henry Hadley are among the most elaborately decorated firearms made in England during the eighteenth century. A Qing dynasty vase embellished with intricate landscapes also bears the transcribed texts of essays and poems commemorating a literary gathering in the 1690s, giving enduring form to a fleeting moment. So, too, does a delicate watercolor study of three fritillaries commissioned from Dutchman Herman Saftleven II by Agneta Block, who asked a number of artists to record the extensive collection of plants at her country house.

Some gifts and acquisitions are transformational in character. A second-century wellhead purchased by the Department of Greek and Roman Art in 2019 is one of the finest acquisitions by that department in the past fifty years. Expertly carved swirls of water unite the mythological story of Echo and Narcissus with that of Hylas being abducted by nymphs. Also concerned with water is a delicate painting of Krishna stealing the clothing of the bathing *gopis*, one of almost a hundred Indian paintings that form part of an exceptional promised gift from Steven Kossak. In the detail opposite, you can see the poor *gopis* as they shiver with cold and yet remain devoted to their lord.

One of my favorite aspects of *Recent Acquisitions* is how unexpected but appealing connections are sometimes made between otherwise unrelated works, such as the juxtaposition of a seventeenth-century Japanese bamboo flower container, created as a tea ceremony implement, with a spectacular floral bouquet by Flemish painter Clara Peeters. Other pairings simply reflect the inevitable congruence of time, like the fragment of a tracery arcade from Canterbury Cathedral, mother church of the Anglican Communion, shown opposite a rare genealogical chronicle that outlines who, exactly, should be the rightful king of England.

A seventeenth-century apothecary cabinet made in the German town of Augsburg represents a type of luxury good that would have been intended primarily for a princely clientele. The Met's intricate example includes all of the most advanced equipment available at the time for the preparation of pharmaceutical remedies, a topic of momentous import as of this writing. The princely owners of such traveling cabinets were sometimes known to practice medicine themselves, something seen as symbolic of their ability as rulers to "heal" society, a convention we can perhaps be thankful has fallen away in modern times.

Lastly, I want to acknowledge, once again, the extraordinary generosity of the late Jayne Wrightsman, whose bequest to The Met included an astonishing number of seminal paintings, drawings, and works of European decorative arts that number well beyond the scope of this publication. To name just a few, I would point out *The Temptation of Saint Mary Magdalen* by Johann Liss, a remarkable canvas by the one of the unsung heroes of European painting; Van Dyck's tender portrait of Queen Henrietta Maria of England; Canaletto's view of Campo Sant'Angelo, Venice, one of four by the artist in the Wrightsman bequest that help establish The Met as one of the world's great repositories of Italian *vedute* (view) paintings; and a group of outstanding drawings by artists such as Louis de Carmontelle and Augustin de Saint-Aubin, among others that we can look forward to in the next issue, to be published in May.

I want to express my profound thanks to all of The Met's extraordinarily generous donors and supporters, who are essential to ensuring the Museum's success as a global institution serving a worldwide audience and one that embraces and supports the local communities of New York City. Your unfailing strength during the past year has made all the difference and is greatly appreciated. Donors of works of art and the funds to purchase them are listed at the back of this *Bulletin*, including those of works that will appear in part two, and as always they are also acknowledged on labels in the galleries and on the Museum's website. As always, I would like to acknowledge the Lila Acheson Wallace Fund, established by the cofounder of *Reader's Digest*, for its sustained support of the quarterly *Bulletin* program at The Metropolitan Museum of Art.

Max Hollein

**Marina Kellen French Director,
The Metropolitan Museum of Art**

Biface

British, Acheulean, ca. 400,000–150,000 B.C.

Flint, L. 9¾ in. (24.8 cm), W. 4¾ in. (12.1 cm), D. 1⅞ in. (4.8 cm)

Purchase, Friends of Arms and Armor Gifts, 2019 (2019.422)

One of a very small group of exceedingly large Paleolithic bifaces discovered in Great Britain, this pear-shaped example in mottled gray flint is symmetrical along the edges and on each face. The large size and good condition of these bifaces, also known as hand axes, suggest that they were not intended as tools but were instead created and prized for their monumental and aesthetic qualities. This one exhibits a pattern of

large flaked removals characteristic of the Acheulean lithic industry, the first standardized tradition of toolmaking of *Homo erectus* and early *Homo sapiens*. While hand axes of similar sizes have been found in France, specimens from Britain are much rarer. Remarkable for its structural integrity and preserved patina, this British example adds another dimension to the group of Paleolithic bifaces from France that the Department of Arms and Armor acquired in 2018 (2018.51.1–10). [PT](#)

Fragment with the Head of a Man

Egyptian, Middle Kingdom, Dynasty 12–13 (ca. 1981–1650 B.C.)

Faience, H. 1⅝ in. (4.1 cm), W. 1⅞ in. (3.7 cm), D. ⅞ in. (2.2 cm)

Funds from various donors, 2018 (2018.133)

This small but delicately modeled piece depicts the head of an unidentified man in raised relief. The figure is shown in bright blue on a darker blue background. Although the material used here, faience, was very popular in ancient Egypt, faience works in relief are rare. Small areas of the original glazed surfaces are preserved on the top, back, and right of the fragment. Several characteristics of the fragment, such as its glazed back and relatively substantial thickness, suggest that it was once part of an independent object rather than an inlay, but its original function is unknown. The piece belongs to an unusual group of faience plaques and tiles excavated by The Met between 1906 and 1911 at the pyramid complex of King Amenemhat I at Lisht. While other objects from the group feature inscriptions in relief work or paint, the piece here is the only faience relief work with figurative decoration known from the site and, in fact, the only one from the Middle Kingdom. [IS](#)



Lion with the Names of Pharaoh Necho II

Egyptian, Late Period, reign of Necho II (610–595 B.C.)
Steatite and glaze, L. 2 ³/₁₆ in. (5.6 cm), W. 1 ¹/₈ in. (2.8 cm),
H. 1 ³/₈ in. (3.5 cm)
Purchase, Patricia A. Cotti and Lila Acheson Wallace Gifts,
2019 (2019.259)

This finely carved and colored lion with cartouches of the pharaoh Necho II on its shoulders displays stylistic elements that are unexpected in Egypt so early as the late seventh century B.C. The curled mane and half-open mouth point specifically to the Syro-Hittite region as the place of its creation. Even the small fringe of hair hanging from the front end of the ears has precursors located in that area, suggesting this

region should be looked to for the source of this feature in later Achaemenid art. Indeed, the lion speaks with remarkable immediacy of a specific moment in Egyptian and Near Eastern history. Between 609 and 605 B.C., Necho's Egyptian troops were in the Syro-Hittite area, residing in Carchemish and fighting at Harran alongside remnants of Assyrian forces to resist the conquering Neo-Babylonians under Nebuchadnezzar II.

The lion lay partially atop another figure that is missing but whose form can be deduced from the breaks on the underside and front of the lion. Possibly a human captive was shown, but, given the origins indicated by its style, more likely a prey animal. The figure might have ornamented the lid of a box. **MH**





Caryatid Mirror Depicting a Young Girl

Egyptian, New Kingdom, Ramesside Period, Dynasty 19-20
(ca. 1295-1070 B.C.)

Leaded bronze, H. 10 ¹/₁₆ in. (25.5 cm), Diam. 5 ¹/₄ in. (13.3 cm),
D. 1 ⁹/₁₆ in. (4 cm), W. of figure 1 ¹/₁₆ in. (2.7 cm)

Purchase, Lila Acheson Wallace Gift and Diane Carol Brandt
Fund, in memory of her husband, Martin Lewis, 2019 (2019.25)

In ancient Egypt, mirrors were included among sets of toilette equipment, and their copper-alloy disks are often found with burials. This exceptionally well-preserved bronze caryatid mirror is, however, a rare type. The statuette of a young nude woman, who serves as this mirror's handle, is adorned with a fancy braided wig capped by a lotus flower that accepts the mirror's tang. She also wears elite jewelry: a broad collar, earrings, and a hip belt. Her left palm cups a *dom* nut, while a *menat* necklace is most likely the object gripped in her right hand.

The use of mirrors with figural handles in ancient Egypt is not well understood, but these objects are heavily laden with imagery considered to symbolize the goddess Hathor, a deity who was both emblematic of fertility and a fierce protector of the sun. We understand that mirrors, especially those decorated with Hathoric elements, were used to connect to the goddess at certain events. Given the presence of a base and considering later Dynasty 25 (ca. 713-664 B.C.) ritual practices, it seems likely this piece was, during some part of its life, offered to the goddess, perhaps during a festival. **DCP**

Statue of a Panther

Greek, Ptolemaic, Hellenistic period, ca. 323-31 B.C.

Marble, L. 38 ¹/₈ in. (97 cm)

Bequest of Nanette R. Kelekian, in honor of Joan R. Mertens,
and in celebration of the Museum's 150th Anniversary, 2019

Panthers entered the artistic vocabulary of Greece through the cosmopolitan city of Corinth during the seventh century B.C. Their long-lived popularity reflected the exoticism they embodied, which became intensified by their association with the wine god, Dionysos, from the fourth century B.C. on. Sculptural panthers of marble are rare, particularly from Egypt, the well-documented finding place of this example; of note also is that the stone is not indigenous and had to be imported. Some Hellenistic panthers likely served as guardians on tomb monuments. In the Kelekian piece, the elongated, cylindrical, and horizontal body—in contrast to the powerful shoulder and forepart—suggests that the feline may once have supported a figure, conceivably of Dionysos. A parallel may be offered by the Metropolitan Museum's group with seventeenth-century restorations (03.12.7). **JRM**



Weight in the Shape of a Chimera (*Bixie*)

China, Han dynasty (206 B.C.–A.D. 220), 2nd century B.C.
Bronze with gilding and gold and turquoise inlays, H. 2 1/4 in.
(5.7 cm), Diam. 2 3/4 in. (7 cm)

Purchase, Robert Hatfield Ellsworth Bequest; Gifts of Robert E. Tod, Mrs. Donald V. Lowe, John D. Rockefeller Jr. and Harris Brisbane Dick Fund, William B. Osgood Field, and Margaret and Raymond J. Horowitz, by exchange, 2019 (2019.217)

This masterfully cast bronze weight in the shape of a chimera—a mythological animal with the attributes of a feline in addition to wings and horns—exemplifies a transformation in the history of Chinese art in the second century B.C., when artists began to conceive and create three-dimensional sculptures with anatomical accuracy and naturalistic details: an evolutionary advance over the stiffly frontal or profile depictions of the previous period. It connects China's early bronzes with the monumental sculptural art that evolved during and after the Han dynasty. The image of the chimera may have come into China at more than one time and from more than one source, including Mesopotamian art, illustrating the frequent contact and exchange between the civilizations of ancient China and the West. [ZJS](#)







A Group of Three Standing Figures

Nayarit, Mexico, A.D. 100–400

Ceramic, H. (left to right) 23 in. (58.4 cm), 30 ⁷/₈ in. (78.4 cm), 23 ¹/₂ in. (59.7 cm)

Gift of Joanne and Andrall Pearson, 2018 (2018.443.1–3)

This trio of figures, likely created by the same artist in what is now the Mexican state of Nayarit, represent members of a specific family or social group. The male figure wears a conical cap and tunic and rests an implement on his shoulder. He is further adorned with a nose ring and elaborate ear ornaments. The two female figures—perhaps mother and daughter, or sisters—also wear nose rings and elaborate ear ornaments, in addition to headbands, necklaces, armbands, and wrap-around skirts. Vertical lines on the lower half of the women's faces may indicate tattooing or body paint. The slightly taller of the two females holds her left hand to her opposite shoulder and her right hand to her belly; the shorter of the pair holds a vessel in her right hand, and her left arm is raised toward her chest. All three feature black body paint on their lower legs and feet, perhaps an indicator of a common genealogy. Such works were placed in shaft tombs consisting of multiple burials, used over time by families or lineages. **JP**

Funerary Altar of Anthus

Roman, Early Imperial, Julio-Claudian, first half of 1st century A.D.

Marble, H. 34 in. (83.3 cm), W. 29 in. (73.7 cm), D. 20 in. (51 cm)

Gift of Lewis, Elaine, Jacob, Rachel, Ezra, and Joseph Dubroff, in celebration of the Museum's 150th Anniversary, 2018 (2018.838)

Funerary altars were set up in open-air funerary precincts, often marking the edge of a family plot, as well as in front of, or inside, monumental tombs that lined the sepulchral roads of Roman cities. Ranging in size from diminutive to monumental, they resembled altars used in religious rites and served to commemorate the deceased. A full-length figure of a youth with his dog are depicted on the primary face of this medium-size altar, and laurel trees with diving birds grace the sides. The Latin inscription identifies the boy as Anthus and indicates that the altar was set up by his father, L(ucius) Iulius Gamus, to “(his) sweetest son.”

Individuality and the use of symbolic imagery are hallmarks of funerary portraiture during the early first and second centuries A.D., when these types of altars were most prevalent. Here, Anthus is portrayed with distinctive features, including thick wavy hair, pronounced ears, and a chubby neck. He wears a long tunic covered by a draped garment (*toga praetexta*) and holds a short scroll in his left hand. The toga and scroll allude to the family's social status and to the civic-minded and learned adult the boy may have become. **SL**



Male Torso

Roman, Early Imperial, 1st century A.D.

Marble, H. 40 1/4 in. (102 cm)

Promised Gift of Ariel Herrmann, in celebration of the Museum's 150th Anniversary

Wealthy Romans decorated their private villas and gardens with expensive marble sculptures that often reflected a strong interest in Greek art and culture. This dynamic male figure embodies the spirit of a baroque sculptural tradition that began in the Hellenistic period and caught the eye of Roman patrons in the first century A.D. Even without his head and parts of his limbs, his muscular body has a commanding presence. The intended view was evidently from behind, as the back is exceptionally well carved while less attention is given to the front. He turns sharply to the right, as if lunging toward a now missing adversary. The figure was likely part of a heroic multifigural scene, possibly depicting a hunt. A cloak drawn tightly across his chest originally wrapped around his left arm to create an improvised shield.

Likely discovered in the 1770s near Rome and transported to England by James Hugh Smith Barry, the torso was displayed with Barry's collection of ancient sculpture at Marbury Hall in Cheshire. For well over a century, visitors admired the fine workmanship and striking pose of the figure, comparing it in particular with the dramatic Hellenistic fighting warrior in the Louvre known as the Borghese Gladiator. [AB](#)

Inscribed Cup

Roman, Early Imperial, 1st century A.D.

Glass, H. 2 1/4 in. (5.7 cm), Diam. 3 1/4 in. (8.2 cm)

Promised Gift of Renée and Robert Belfer, in celebration of the Museum's 150th Anniversary

Mold-blown glass, perfected by the Romans in the first century A.D., allowed the glassmaker to fashion words and images in relief on glass surfaces. This hemispherical cup, blown in a three-part mold, bears a Greek inscription (ΕΥΦΡΑΙΝΟΥ on one side, ΕΦΩΠΑΕΙ on the other) that translates as a lively expression meaning "Rejoice that you are here!" The cup belongs to a large class of Roman drinking vessels that bear similar sentiments. Other related examples encourage their users to "take the victory," "rejoice and be merry," or "drink so you may live well!" These exhortations, suitable for private dinner parties attended by wealthy Romans, would have added to the charm and novelty of the glass tableware. The Roman banquet was not simply a meal, but also a spectacle intended to delight and impress one's guests. Although such cups have been discovered throughout the Mediterranean, the majority come from sites in the eastern, Greek-speaking part of the Roman Empire, and were likely produced in workshops along the coast of Roman Syria. [AB](#)



Plaque with Maenad

Roman, Early Imperial, 1st century A.D.

Glass, H. 3 1/8 in. (8 cm)

Promised Gift of Renée and Robert Belfer, in celebration of the Museum's 150th Anniversary

Cast in an open mold, this glass plaque shows a spirited maenad dancing with her head thrown back, her chiton swirling around as she moves. She wears an ivy crown and carries a *thyrsos* (fennel stalk) topped with a pine cone or cluster of ivy leaves and berries and tied with a ribbon—attributes of the female followers of the wine god Dionysos. Maenads were inspired by the deity to roam the mountains and forests, singing and dancing in a state of ecstatic frenzy.

Many figural glass plaques of similar size and style depict Dionysiac motifs, especially maenads and satyrs. The plaque may have been part of the inlay decoration for a piece of furniture, or an ornament set into the painted plaster wall of a Roman villa. The Romans, who enjoyed the contrasting colors and textures of different materials, likely displayed such objects in well-lit areas to show off their reflective qualities. Images of Dionysos and his retinue were especially popular in the decor of dining rooms and entertainment spaces. The plaque was formerly in the collection of Giorgio Sangiorgi, an early twentieth-century collector whose gallery was located in the Palazzo Borghese, Rome. **AB**



Shiva Tripuravijaya (Victor over the Three Cities)

South India, Tamil Nadu, Thanjavur District, Chola period, ca. 1000–1020

Copper alloy, H. 22 1/4 in. (56.5 cm)

Ex-coll: Robert Ellsworth, Keita Itoh

Purchase, Lila Acheson Wallace and The Vincent Astor Foundation Gifts, funds from various donors, Florence and Herbert Irving Acquisitions Fund for Asian Art, The Miriam and Ira D. Wallach Foundation and Harris Brisbane Dick Funds, Mr. and Mrs. Richard L. Chilton Jr. Gift, Oscar L. Tang Fund for Asian Art, Fletcher Fund, Brooke Russell Astor Bequest, Florence and Herbert Irving Acquisitions Fund, Eliot and Wilson Nolen Gift, and Seymour Fund; Mrs. Stephen V. Harkness Fund, Bequests of Bernard M. Baruch and Mary Strong Shattuck, Gifts of George D. Pratt and Mrs. Lewis S. Wolff, from the Estate of Dorothea Wolff, and Rogers Fund, by exchange 2018 (2018.757)

This majestic image depicts Shiva as the supreme victor over the Three Cities (*tripuras*) of the demons. The associated myth is recounted in the *Lingapurana*, the oldest surviving text devoted to Shiva, which tells of three demon brothers who, having acquired seemingly invincible powers as the result of a magical gift, openly defied the gods. Shiva, enraged, destroyed the demons and their cities with a single arrow. Shiva was the tutelary deity of the Chola royal household, worshipped at the royal Brihadisvara temple built in 1010 at the direction of King Rajarajachola I (r. 985–1014) at their capital in Thanjavur. Rajarajachola greatly expanded the Chola territories beyond their ancestral lands, creating the Chola mandala, a realm that extended across much of southern India. As a martial king, he was undoubtedly drawn to Shiva Tripuravijaya as his personal deity. This processional image, deployed in temple festivals, belongs to his reign or soon after, a period distinguished as a high point in Chola imperial commissioned bronze casting. This is one of the greatest bronzes of this subject known. JG



Puteal (Wellhead) with Narcissus and Echo, and Hylas and the Nymphs

Roman, Antonine or Severan period, ca. A.D. 150–200

Marble, H. 41 in. (104 cm)

Purchase, Lila Acheson Wallace, Howard S. and Nancy Marks, Mr. and Mrs. Ronald S. Lauder, The Jaharis Family Foundation Inc., Philodori, Leon Levy Foundation, Renée E. and Robert A. Belfer, Mr. and Mrs. John A. Moran, Mr. and Mrs. Mark Fisch, Annette de la Renta, Beatrice Stern, Frederick J. Iseman, The Abner Rosen Foundation Inc., Mr. and Mrs. Richard L. Chilton Jr., Martha Stewart Living Omnimedia, Barbara G. Fleischman, in memory of Lawrence A. Fleischman, and Malcolm Hewitt Wiener Foundation Gifts; and The Bothmer Purchase and Diane Carol Brandt Funds, 2019 (2019.7)

This puteal (wellhead) is an outstanding example of Roman figural relief sculpture of the second century A.D. It once covered a well in Ostia, the port town of ancient Rome, where it was excavated in 1797. The ancient Roman sculptor transformed this utilitarian object into a luxurious work of art. Carved from a single block of marble, the drum is decorated with two cautionary tales from Greek mythology that both relate to water. The sculptor seamlessly combined the story of Narcissus and Echo (see inside front cover), best known from Ovid's *Metamorphoses*, with the tale of the handsome hero Hylas being abducted by nymphs in the land of Mysia (western Turkey) as he was fetching water for the Argonauts on their quest to find the Golden Fleece. The myths are bound together by spring water that flows beneath them, encircling the drum. In front of Narcissus, the source of the spring is a beautiful nymph who pours from a jug the water, which magically becomes a rushing stream surrounded by lush vegetation. The puteal is remarkably well preserved, with limited restorations made soon after its discovery. Among the finest of some seventy relief-decorated Roman marble wellheads known today, it is the only one whose iconography relates so directly to water. SH





Reliquary of the Journey and Adoration of the Magi

France (Limoges), ca. 1200

Champlevé enamel on gilded copper, rock crystal, and wood core, H. 7 1/2 in. (19.1 cm), W. 7 1/4 in. (18.4 cm), D. 3 5/8 in. (9.2 cm)

Purchase, The Cloisters Collection, Ronald S. Lauder, and Michel David-Weill Foundation Gifts, 2019 (2019.423)

To present the story of the Magi, who journeyed to Bethlehem to honor the baby Jesus, the goldsmith who crafted this exquisite reliquary employed jewel-like enamel and gold to create a sense of magic, befitting the subject and the precious contents once secured within. Then, embellishing upon medieval convention, the artist provided crucial details to round out the summary biblical account. Here the nameless wise men, of unknown number and imprecise origin in “the East,” appear as European kings on fine dappled horses. Yet only the leader of the three seems fully confident about the quest on which they have embarked. The third in line hesitates, turning and pointing back to home.

On the lower panel, the kings have just dismounted in Bethlehem. Each bears a gift—gold, frankincense, and myrrh—for the child poised on his mother’s lap. Ever eager, the first king fairly leaps over a hillock toward them. In this presentation of the Magi as kings on that first pilgrimage to Bethlehem, there is also perhaps a touch of nostalgia for the distant Holy Land, over which European rulers had lost control in 1187. **BDB**

Musō Soseki

Japanese, 1275–1351

Abiding Nowhere, the Awakened Mind Arises

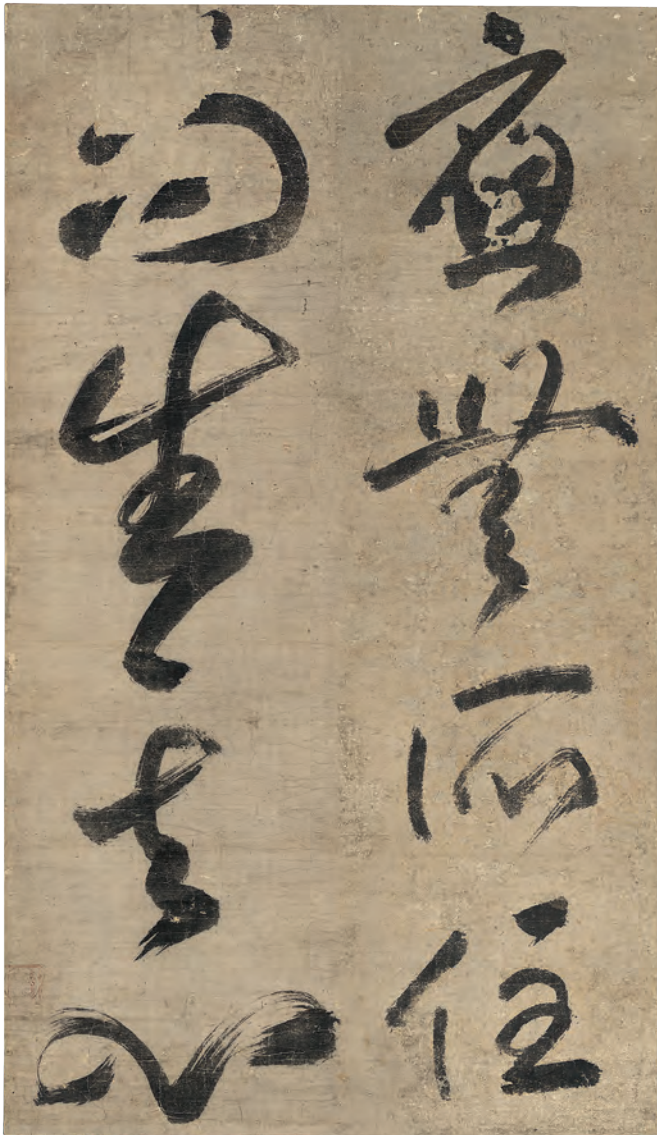
Nanbokuchō period (1336–1392), early 14th century

Hanging scroll; ink on paper, image 39 1/8 × 22 5/8 in. (99.2 × 57.4 cm)

Mary and Cheney Cowles Collection, Gift of Mary and Cheney Cowles, 2018 (2018.853.2)

This striking and exuberant example of Zen-inspired calligraphy conveys a teaching, originally stated in the Diamond Sutra, that by transcending all aspects of the material world one can achieve the true “heart-mind” and unity in the Absolute. The eight Chinese characters, inscribed in a highly cursive script that utilizes the “flying white” technique—in which streaks of white (actually the blank paper) appear within the brushstrokes—boldly convey the transitory nature of reality.

The calligrapher Musō Soseki was one of the most important and influential Zen Buddhist monks of the fourteenth century. In 1325, Emperor Go-Daigo (1288–1339) invited him to Kyoto to serve as abbot of the important Zen temple Nanzenji, and near the end of his illustrious career he had the support of the shogun Ashikaga Takauji (1305–1358) to establish Tenryūji Temple, also in Kyoto, as a major center of the Rinzaï Zen sect. Having studied with the émigré Chinese Zen master Yishan Yining (Japanese: Issan Ichinei, 1247–1317), he was a skilled practitioner of calligraphy in the classical Chinese mode, a poet, designer of Zen gardens, and teacher of Zen practice to a great number of disciples. **JTC**



Ritual Dagger (*Phurba*)

Tibet, late 14th-early 15th century
Ebony with polychrome, H. 16 ½ in. (42 cm)
Purchase, Friends of Asian Art and Mr. and Mrs. Richard L. Chilton Jr. Gifts, 2019 (2019.122a, b)

Known in Tibet as a *phurba* and in Sanskrit as *kila*, this ritual dagger is expressly designed to symbolically vanquish the triple poisons that impede spiritual awakening, namely, ignorance, greed, and delusion. Such ritual implements are an essential tool of Tibetan Vajrayana Tantric Buddhist practice. The *phurba* is understood as the embodiment of the Vajrakila Buddha, empowered to suppress all evil in the world. It is used by the ritual practitioner, an officiating monk, during a meditation ritual that culminates in an exorcism-type act in which the *phurba* is plunged into an anthropomorphic figurine or its symbolic representation as a cosmic ocean awash with sense organs. These negative forces are thus transfixed and neutralized into a force for compassion. The rite is described in the *Vajrakilaya Tantra*, a Vajrayana text dating to at least

the eighth century. This text and its ritual enactment are closely associated with monasteries of the Nyingma order and the Kashmiri monk Padmasambhava, who is credited with introducing it to Samye monastery, the foundation monastery of Tibet. Observance of this esoteric ritual practice was highly favored around the fourteenth century, when Tibetan Buddhism received imperial support from the Mongol rulers of Yuan China. Such high-quality ritual objects likely circulated with practitioners between Tibet and the Mongol court. JG

Ring Brooch

France or England, 13th century

Gold and garnet, $\frac{5}{8} \times \frac{13}{16} \times \frac{3}{16}$ in. (1.6 × 2.1 × 0.5 cm)

Purchase, Diane Carol Brandt Gift in memory of her husband, Martin Lewis, 2018 (2018.355)

Like many pieces of medieval jewelry, this elegant brooch would seem to speak for itself: “I am here in place of a (male) friend,” reads its touching inscription in Old French. No bigger than a nickel, this tender reminder of an absent beau must have thrilled or consoled the woman who wore it. The pin was found in Long Man, a parish in southeast England not far from the English Channel. Long Man’s proximity to France certainly offers one explanation for the brooch’s French inscription, but even in more distant English towns, the French language was often favored for elevated conversation, legal petitions, or oaths of allegiance. With its connotations of refined and sincere speech, it was the natural language for such an exquisite keepsake. [MHB](#)





Cosmetic Box with Chrysanthemum Flowers

Japan, Muromachi period (1392-1573), first half of the 15th century

Lacquered wood with gold, silver takamaki-e, hiramaki-e, gold, silver foil application on nashiji ground; gilt bronze fittings, H. 10 ⁵/₈ in. (27 cm), W. 13 ³/₄ in. (35 cm), D. 8 ¹/₄ in. (21 cm)

Purchase, John and Pauline Gandel Gift and Mary Livingston Griggs and Mary Griggs Burke Foundation Fund, 2019 (2019.421a-d)

During the Nara (710–794) and Heian (794–1185) periods, when many of the most important Shinto shrines were established in Japan, the court nobility offered sacred gifts to the deities (*kami*), including mirrors, swords, precious crystals, and cosmetic boxes. This lacquer cosmetic box (*tebako*) is a rare example of the kind of precious object made as a ritual offering. The boxes were presented with the notion that the deities could beautify themselves, similar to how courtiers applied makeup as a ritual and as a court custom. This tradition of offering lacquer cosmetic sets continued mainly through the sixteenth century, and only fifty to sixty such cosmetic boxes are known. Special orders, they were made by the best lacquer masters using the most precious materials, and many are now designated National Treasures and Important Cultural Properties. This deep example, decorated with gold and silver chrysanthemum flowers, has two finely crafted gilded metal fittings in

the shape of eight chrysanthemums arranged in a circle. Chrysanthemums, which are a symbol of longevity and good fortune in East Asian art, also allude to the legend of the Chrysanthemum Boy (Kikujidō), who achieved immortality by drinking dewdrops from their petals. **MB**

Plaque with Dragons

China, Ming dynasty (1368-1644), early 15th century
Ivory, 4 ³/₈ × 4 ¹/₄ in. (11.1 × 10.8 cm)

Gift of Florence and Herbert Irving, 2019 (2019.193.3)

This exquisite plaque features meticulous relief carving of five sinuous dragons amid stylized clouds. Commonly known as chi dragons, these mythical creatures first appeared on jade carvings from the Warring States period (481–222 B.C.). The motif was revived in the twelfth century, when antiquarianism led to the widespread use of archaic motifs in ceramics, lacquers, bronzes, jades, and various other carvings. Never satisfied merely to copy an antique model, artists frequently made changes to enhance a work's visual appeal, embodied by the novel attributes of these five dragons, including long, elephant-like snouts, single long horns, feline heads, and even beaks resembling those of eagles. The crisp carving, tightly organized layout, powerful postures, and exaggerated musculature are all associated with the masterworks of the early Ming dynasty, a pinnacle of artistic creativity in China. **PL**



Genealogical Chronicle of the Kings of England

England, 1466-67

Opaque watercolor, ink, and gold on parchment,

9 1/2 x 8 1/2 x 1 1/4 in. (24 x 21.5 x 3.2 cm);

open, 28 ft. 2 5/8 in. x 15 5/8 in. (860 x 39.5 cm)

The Cloisters Collection, 2018 (2018.631)

Who should be the king of England? In this elaborate medieval diagram, art and propaganda align to answer that question. Created during the War of the Roses, when the Houses of Lancaster and York were engaged in a bitter fight for the English throne, this multipage chart, enlivened with bright colors and gold leaf, lands emphatically on the side of Edward IV and the Yorkists. Audaciously tracing Edward's lineage all the way back to Adam and Eve, the chronicle also links him to celebrated rulers, both mythical and historical, including Solomon, Cyrus the Great, Xerxes, Alexander the Great, King Arthur, and William the Conqueror. By the final pages, which show a cascading curtain of golden crowns, the conclusion is inevitable: Henry VI, Edward's bitter rival, could not possibly compete.

About twenty such manuscripts survive. They were likely distributed by Edward to key members of the nobility and gentry in order to bolster support for his cause. Even in the fifteenth century, there was an acknowledgment of the short attention span of busy people. The text, in Latin, written and compiled by an unknown medieval author, opens by promising an abridged world history specially formulated for those short on time and put off by reading old books. **MHB**





North Italian School

Study of Draperies on a Mannequin

1470–1510

Pen with two colors of brown ink and wash (warm brown and grayish), highlighted with white gouache, over grayish-black chalk, on gray-blue paper, $8\frac{1}{8} \times 5\frac{1}{4}$ in. (20.6 × 13.3 cm)
Harry G. Sperling Fund, 2020 (2020.165)

This extremely rare sheet represents a kind of missing link in the history of Renaissance drawing and workshop practices. The artist was closely associated with a manuscript illuminator, judging from the scribal cursive he used to write the words “Ave vergine” at the top of the paper. Intending it for a figure of the Virgin Mary, he arranged real cloth on a mannequin, probably made of wood, and then carefully studied the detailed disposition of the draperies and folds. The puppetlike seated figure is clearly recognizable from the stylized bald head, abstract notation for facial features, and clumplike hands. The artist worked over the design at different times and kept it in his studio as an important exemplar that could be repurposed. He began to draw the figure and the draperies in soft black chalk and then refined it with different colors of ink both in the hatching and wash modeling; one of the inks is the same color as that of the inscription. His drawing style suggests he worked in the western regions of northern Italy and in some relationship to Domenico Morone, his son Francesco Morone, and Michele di Zenone da Verona. **CCB**

Tracery Arcade from Canterbury Cathedral

England, ca. 1426–35

Design perhaps by Master Mason Stephen Lote (d. 1417) and/or Master Mason Thomas Mapilton (d. 1432)

Caen stone, $25 \times 49\frac{5}{8} \times 15\frac{5}{8}$ in. (63.5 × 126 × 39.5 cm)

Purchase, The Cloisters Collection, Jane N. Holt and Mr. and Mrs. Ronald R. Atkins Gifts, funds from various donors, and Gift of W. Joseph Drexel, by exchange, 2019 (2019.104)

The site of Thomas Becket’s shocking murder, the destination of Chaucer’s garrulous pilgrims, and the mother church of today’s Anglican community, Canterbury Cathedral has for centuries served as a platform for ambitious patrons and artists. Like many of Europe’s great cathedrals, it presents a cumulative history of architectural innovation. These fragments are souvenirs of the last great medieval building campaign, in which the nave and transept were rebuilt in the distinctly English style known as “perpendicular gothic.” This architectural idiom—defined by emphatic verticality, delicate tracery, and luminous walls of windows—defines other iconic monuments such as Kings College Chapel, Cambridge, and Henry VII’s chapel at Westminster Abbey. Indeed, the same architect may have had a hand in all three projects. These elegant fragments conjure the great building that incorporated them, but they also allow us to see up close stones once visible only to angels (or to human beings atop 60-foot-high scaffolding). The arch’s wear and repairs underscore the cathedral’s long presence as a living structure. **MHB**

Master of Claude de France

Book of Flower Studies

France (Tours), ca. 1510–15

Opaque watercolor, organic glazes, gold and silver paint, iron- and carbon-based ink, and charcoal on parchment, 6 1/2 x 4 1/4 in. (16.4 x 10.8 cm)

Purchase, The Cloisters Collection, Lila Acheson Wallace Gift, and Rogers Fund, 2019 (2019.197)

In the glory of summer, some press flowers between the pages of a book, hoping to capture their freshness and delicacy forever. After five hundred years, this extraordinary book succeeds where such efforts inevitably fail, inviting us to pause and ponder the beauty of the garden. Each of the flowers seen in these pages finds its living counterpart in the gardens of The Cloisters, but many are also found in simpler surrounds. Perhaps the most surprising and noble is the dandelion, stalwart enough to push through the cracks in Manhattan's concrete sidewalks. The Master of Claude de France, an artist in the service of a queen of France, knew better than to dismiss this bright flower—with leaves good enough to eat—as a weed. **BDB**



Ryūjo (Tatsujo)

Japanese, active late 16th century

Illustrated Handscrolls of *The Tale of Genji*

Momoyama period (1573–1615), 1594

Five handscrolls with 54 calligraphic excerpts and 54 illustrations; ink and color on paper (illustrations), ink on paper (texts), H. of each scroll 12 1/2 in. (31.8 cm)

Purchase, Mary and James G. Wallach Foundation Gift, in celebration of the Museum's 150th Anniversary, 2020 (2020.360a–e)

This deluxe set of five handscrolls consists of text excerpts and related illustrations for all fifty-four chapters of *The Tale of Genji* (*Genji monogatari*), the monumental classic of Japanese literature of the early eleventh century written by the female author Murasaki Shikibu. Remarkably, the work is both dated, to the late spring and summer of 1594, and signed by a court lady who styled herself Ryūjo—literally, the Dragon Lady. She created a compendium in handscroll format of painted vignettes of her favorite scenes from the by-then-famous tale, accompanying each with a textual excerpt inscribed in the most exquisite court calligraphy imaginable.

The highly skilled and refined brush writing, which betrays not an instance of scribal hesitation but is never rushed or sloppy, bespeaks the practiced hand of a high-ranking woman of either the imperial palace or a wealthy warlord's retinue and one who was fully familiar with courtly handwriting models. The convention of “scattered writing” (*chirashi-gaki*), a specialty of female calligraphers through the ages into early modern times—in which the columns of script are playfully rearranged in staggered registers across the paper's surface to create a dynamic visual effect—is magnificently executed here. **JTC**

Border Tile with *Çintamani* Design

Turkey (Iznik), ca. 1560–70

Stonepaste; polychrome painted under transparent glaze, 4 3/4 x 9 5/8 in. (12 x 24.5 cm). Turkish Centennial Fund, 2019 (2019.173)

The abstract *çintamani* pattern, consisting of clustered roundels, often accompanied by wavy stripes, is one of the leitmotifs of Ottoman art. Derived from Sanskrit, the term denotes auspicious wish-granting jewels associated with Buddhist art. At the Ottoman court the motif came to evoke strength and power. It was particularly popular during the sixteenth and seventeenth centuries, when it appeared across media, including in architectural decoration, textile design, and ceramics. The form of the pattern on this tile is rare: it is the sole motif, without a filling secondary pattern. The deep cobalt of the ground and the bright white with accents of green and red of the decoration reflect the vibrant color contrasts characteristic of Iznik ceramic production. The tile probably belonged to a *çintamani* border surrounding a large wall composition, such as at the Rustem Pasha Mosque in Eminonu or the Chamber of the Sacred Mantle and the Library of Ahmed III in the Topkapi Palace in Istanbul. **DB**





Cannon (Bastard Culverin) Made for Henry II, King of France

France, ca. 1550

Bronze, L. 10 ft. 3 ½ in. (313.7 cm), W. at trunnions 19 ½ in. (49.5 cm), Diam. at cascabel 13 ½ in. (34.3 cm), Wt. 2,666 lb. (1209 kg)

Purchase, Ronald S. Lauder, Alejandro Santo Domingo, and Mr. and Mrs. Mark Fisch Gifts, 2018 (2018.756)

Because of its ability to wreak devastation that decided the outcomes of sieges and battles, artillery quickly came to be viewed as the ultimate expression of power during the Renaissance. Across Europe, sculptors and bronze founders were tasked with creating cannons that would visually express the prestige and supremacy of their owners.

This bastard culverin is not only one of the largest royal cannons remaining from the French Renaissance, but also one of the most ornate known examples. Intended for battle-field use, it is decorated on the chase with the fleur-de-lis emblem of the French crown; the first initial of Henry II of France (1519–1559); and the king’s cipher, which combines the first initial of his wife, Catherine de’ Medici (1519–1589), with his own. On the breech, the cannon prominently displays the king’s crowned initial and his personal emblem of a crescent moon between two bows with broken bowstrings. The

additional embellishment of the breech with the coat of arms of Rheims, one of the kingdom’s principal towns, is unique and likely indicates either that the piece was cast there or that the French crown extracted the funds for its manufacture from the municipality. **PT**

Cretien Workshop

French, active in Vernon, Normandy, ca. 1620–90

Demilune Horn “Grand Cor”

1600–1650

Brass, L. along outside curve 42 ½ in. (108 cm)

Purchase, Elizabeth A. R. and Ralph S. Brown Jr. Gift, 2020 (2020.4)

The poetic term *demilune* describes the profile of this instrument, one of the earliest forms of the hunting horn. Its crescent shape echoes that of instruments made from natural materials such as animal horn and elephant tusk. More durable brass horns like this one were popular signaling instruments in the hunting field during the Renaissance and Baroque era, and their use is often depicted in tapestries and other art from the period. Like oliphants, crescent-shaped horns served as important badges of status and appear in numerous heraldic



devices and crests. The intricately crenellated and stamped garland that adorns and strengthens the bell of this example recalls Gothic aesthetics. This acquisition represents the earliest signed brass instrument in The Met collection. [EBS-S](#)

Attributed to George Laskaris

Active mid-sixteenth century

Hand Cross with Base

Greece or Cyprus, ca. 1560s

Boxwood, overall H. 16 ⁷/₈ in. (42.9 cm), W. 4 in. (10.2 cm),

D. 3 ¹/₈ in. (7.7 cm)

Purchase, Giorgi Family Foundation Gift, 2019 (2019.559)

Elaborately detailed biblical scenes, identified by their names in Greek, cover this intricately carved hand cross and its multitiered base. Clergy would take such a cross from its stand on the altar to bless the congregation during the liturgy. Scenes from the life of Christ, as found in the four Gospels, dominate the decoration, including large depictions of Christ's nativity (birth) and crucifixion (death) at the center of the two faces. Celebrated at Christmas and Easter, these are the most important of the Twelve Great Feasts of the liturgical year of the Orthodox Church. The base shows scenes from the Hebrew Bible (Old Testament) such as the Creation of Adam, Noah's Ark, the Sacrifice of Abraham, and Joseph in Egypt, focusing on those considered by Christian theologians to prefigure events in Christ's life. Carved soon after the fall of the Byzantine Empire, the cross combines some of those traditions with early modern European elements. The elaborate architectural setting for each scene and the awareness of European art are typical of the work of the mid-sixteenth-century carver George Laskaris. [HCE](#)



Kōgetsu Sōgan

Japanese, 1574–1643

Double-Cut Flower Container, Named *Cool Summer Morning (Shinryō)*, Accompanied by Calligraphy

Momoyama (1573–1615)–Edo period (1615–1868),
early 17th century

Flower container: bamboo, lacquer, and gold, H. 16 7⁄8 in. (42.9 cm), Diam. 3 3⁄8 in. (8.6 cm). Calligraphy: hanging scroll; ink on paper, overall with mounting 43 5⁄8 × 20 in. (110.8 × 50.8 cm)
Purchase, Diane and Arthur Abbey Gift, 2019 (2019.571a, b)

Cut from a single piece of bamboo, this double-windowed flower holder (*nijū-giri hanaire*) was created for the tea ceremony by Kōgetsu Sōgan, who mentions making it in

his accompanying letter, now mounted as a hanging scroll. The son of Tsuda Sōgyū (d. 1591), one of the San Sōshō (Three Greatest Tea Masters), Sōgan became a Zen monk of the Rinzaï sect as well as the 156th head abbot of the Daitokuji Temple in Kyoto.

The first double-cut flower holder was created by the renowned tea master Sen no Rikyū (1522–1591) in 1590, when warlord Toyotomi Hideyoshi (1537–1598) led a campaign to eliminate the rival Hōjō clan. Rikyū accompanied him on this sojourn and hosted a night tea gathering as well as a flower-arranging competition. For the occasion, he had to improvise new prototypes of flower holders, for which he himself cut bamboo grown in the Odawara area. One of these had two openings, a prototype followed by Sōgan, whose masterful example demonstrates the close network of tea masters and Zen monks active in Momoyama-period Kyoto. **MB**

Clara Peeters

Flemish, ca. 1587–after 1636

A Bouquet of Flowers

Ca. 1612

Oil on wood, 18 1⁄8 × 12 5⁄8 in. (46 × 32 cm)

Purchase, Lila Acheson Wallace, Howard S. and Nancy Marks, Friends of European Paintings, and Mr. and Mrs. J. Tomilson Hill Gifts, Gift of Humanities Fund Inc., by exchange, Henry and Lucy Moses Fund Inc. Gift, and funds from various donors, 2020 (2020.22)

An opulent bouquet of flowers stands on a low stone shelf. The boldly localized use of primary colors unites the composition and causes the arrangement to stand out against the shadowed backdrop. The late spring and early summer blooms range from roses to tulips, narcissi, carnations, and irises. Fallen blossoms, including a sprig of forget-me-nots near the artist's signature, rest on the pitted ledge. Peeters, known for her depiction of reflective surfaces, has paid close attention to the glass vase, with its ornamented base, serrated foot, and the glimpse of thorny stems within. A butterfly, perched on the stem of a fallen flower, animates the still life, along with dewdrops and minute insect bites on the leaves.

Although she is a foundational figure in the history of European still life painting, almost nothing is known about Clara Peeters's biography with certainty. Like that of many other women painters, her work suffered from centuries of neglect in spite of the success she enjoyed in her own time. The addition of one of her most ambitious flower paintings to The Met collection has had a transformative impact on our presentation of both early still life and seventeenth-century women artists. **AE**





Adam van Vianen

Netherlandish, ca. 1568/69–1627

Marcus Curtius Ewer

Utrecht, 1619

Silver, 9 1/16 × 5 × 4 3/4 in., Wt. 23.33 oz.

(23 × 12.7 × 12.1 cm, 661.5 g)

Signed and dated: *A. De. Viana Fe. Ao 1619*

Purchase, Lila Acheson Wallace Gift; Gift of Irwin Untermyer, by exchange; Howard S. and Nancy Marks Gift; From the Marion E. and Leonard A. Cohn Collection, Bequest of Marion E. Cohn, by exchange; Bequests of Bernard M. Baruch and John L. Cadwalader, by exchange; Gifts of Lewis Einstein and William H. Weintraub, by exchange; From the Collection of Mrs. Lathrop Colgate Harper, Bequest of Mabel Herbert Harper, by exchange; Bequest of Alexandrine Sinsheimer, by exchange; Gift of Mrs. Robert M. Hillas, by exchange; and funds from various donors, 2018 (2018.194.a, b)

The astonishing design of this unique ewer invites close examination. It is an exemplary manifestation of the bizarre Auricular style fashionable in the Netherlands in the early

seventeenth century. The organic and fluid forms characteristic of this style are reminiscent of the inner ear, hence its name. In this case, human masks, fish, slugs, and dragons emerge from what resembles the thickening flow of molten lava. The ewer's exquisite fluidity depended on Adam van Vianen's unrivaled sensitivity to silver's ductility as well as its malleability—and his virtuoso ability to manipulate both aspects of the material. The silversmith signed and dated the vessel; a nearly identical one was depicted by Willem Kalf in a mid-seventeenth-century still life, perpetuating the fame of its maker as a sculptor in precious metal. The ewer's overall shape is loosely based on earlier vase designs created in the 1560s by artists such as Hans Vredeman de Vries and Enea Vico. Beneath the spout is a bearded mask derived from sixteenth-century German stoneware, the so-called *Bartmannskrüge*. Three medallions chased in low relief depict scenes from the legend of Marcus Curtius that usually signify civic courage and freedom; here, they may express the Dutch struggle for independence from the Spanish Habsburgs at the time. **DK-G**

Nicolaus I Kolb

German, master 1582–1621

Apothecary Cabinet

Augsburg, 1617–18

Veneer: ebonized pearwood (*Pyrus communis*), ebony, partially gilded silver; carcass: conifer; interior: protective quilted cushion covered in red silk, drawers and chest lined with red silk velvet; gold trimming; mounts and fittings: brass, partially gilded; thirty-two vessels and utensils: glass, partially gilded silver, low-carbon steel, leather, 11 × 11 × 9 1/8 in. (28 × 28 × 23 cm) Purchase, Anna-Maria and Stephen Kellen Acquisitions Fund, 2019 (2019.229.1a–c-.32a, b)

Apothecary cabinets made in seventeenth-century Augsburg were luxury goods meant primarily for a princely clientele. Goldsmith Nicolaus I Kolb was a leading specialist in these intricate commissions. This traveling case holds a silver and glass medical garniture of the most advanced instruments and vessels, which were once filled with remedies made from valuable imported and local ingredients. The silver canisters have a slightly waisted shape emphasized by refined gilding on the caps. The lid of the *écuelle* (a lidded serving bowl) displays the armorial bearings of the Franconian Zobel von Giebelstadt family, several members of which were powerful prince-bishops of various German provinces as well as discerning art collectors. Chests of this type often traveled with their princely owners. It was common for princes to practice medicine themselves, and on a symbolic level, their personal skill in medical endeavors was equated with an ability to heal society, ensuring the well-being of their lands through skillful surgical interventions. Displayed in the *Kunstammer*, fine surgical instruments and medicine chests could serve as an indication of the ruler's ability to govern his realm. **WK**









Anthony van Dyck

Flemish, 1599–1641

Queen Henrietta Maria (1609–1669)

1636

Oil on canvas, 41 ⁵/₈ × 33 ¹/₄ in. (105.7 × 84.5 cm)

Bequest of Mrs. Charles Wrightsman, in honor of Annette de la Renta, 2019 (2019.141.10)

In Van Dyck's portrait, the pregnant queen of England cradles her arms in front of her abdomen while standing next to a crown that advertises her rank. Henrietta Maria commissioned this painting as a gift for Cardinal Francesco Barberini, who viewed the devout French-born queen as a critical collaborator in his dream of regaining England for the Catholic Church. Destined for a prominent collection in Rome, Van Dyck's portrait was one of many diplomatic gifts that spread the artist's fame throughout Europe.

Henrietta Maria was a major patron of the arts and, along with her husband, Charles I, infused a new sophistication and elegance into English court life. At a time when women were banned from the English stage, for example, Henrietta Maria often performed in court theatricals that celebrated her husband's reign. Van Dyck's portrait captures his sitter's dual identity as a queen and mother in the juxtaposition of her tender gesture and regal jewelry. The bravura rendering of tumbling curls, delicate lace, and gleaming gems makes this one of Van Dyck's finest royal portraits. Given to The Met as part of the bequest of Jayne Wrightsman, it encapsulates her renowned taste and distinguished legacy as one of the Museum's greatest benefactors. **AE**

Johann Liss

German, ca. 1595/1600–1631

The Temptation of Saint Mary Magdalene

Ca. 1626

Oil on canvas, 38 ⁷/₈ × 49 ¹/₂ in. (98.8 × 125.8 cm)

Purchase, Walter and Leonore Annenberg Acquisitions Endowment Fund; Gifts of Irma N. Straus and Lionel F. Straus Jr., in memory of his parents, and Bequests of Milena Jurzykowski and Theodore M. Davis, by exchange; Gwynne Andrews and Victor Wilbour Memorial Funds; Charles and Jessie Price Gift, and funds from various donors, 2020 (2020.220)

Unquestionably one of the unsung protagonists of European painting, Johann Liss created some of the most imaginatively dynamic pictures of the seventeenth century. Although born in northern Germany, he spent time in Amsterdam and Antwerp and worked in Venice and Rome, taking inspiration from Rubens, Jacob Jordaens, Caravaggio, Annibale Carracci, and Titian. This extraordinary picture, in which Mary Magdalene rejects the worldly wealth offered her by a turbaned figure and turns, instead, toward the consoling angel, presents her interior conflict as a physical drama. Her back-tilted head, half-closed eyes, and exposed breasts are painted with a lush, free handling of the brush. The sensuality and undercurrent of eroticism cannot help but recall the sculptures of the young Bernini, which are contemporary with this picture. This is among the most remarkable of the only thirty or so known works by Liss, whose impact was even greater in the eighteenth than in the seventeenth century. **KC**



Wenceslaus Hollar

Bohemian, 1607–1677

Allegories of the Four Seasons

1643–44

Set of four etchings, each sheet approx.

10 1/2 × 7 1/2 in. (26.7 × 19 cm)

Gift of Barbara E. Fox, in memory of Howard A. Fox, M.D., 2018 (2018.846.1–.4)

Between 1641 and 1644, while working in London in the service of Thomas Howard, 14th Earl of Arundel, Hollar created three sets of etchings of the seasons. In this, the finest of the sets, the Prague-born engraver presents the seasons as fashionably dressed women standing before landscapes with views of contemporary London. *Summer* shows a view across St. James's Park to Inigo Jones's new Banqueting House; *Autumn* is a view onto the grounds of Albury, Arundel's country house; and *Winter* shows Cornhill and the tower of the Royal Exchange. It has been suggested that *Spring* shows Tart Hall, recently built for Lady Arundel near the present-day Buckingham Palace. The series contains no publisher's name, and it is believed that Hollar, quite unusually, printed them himself. He also employed a professional letter engraver to transcribe the calligraphic and erotically suggestive texts that accompany each season. **FS**

Michele Desubleo

Flemish, 1602–1676

Allegory of Sacred and Profane Love

1665–75

Oil on canvas, 59 × 76 1/2 in. (149.9 × 194.3 cm)

Bequest of Errol M. Rudman, 2020 (2020.263.7)

Allegory of Sacred and Profane Love is arguably the supreme achievement of Michele Desubleo, a Flemish artist who trained in Rome alongside his stepbrother, Nicolas Régnier, before joining the workshop of the great Italian Baroque artist Guido Reni. In this painting, Desubleo combined Reni's sensual depiction of the human form, citing the adolescent boy and bound cupid of the artist's *Sacred and Profane Love* (1623; Palazzo Spinola, Genoa), with a magnificent still life of musical instruments, a painter's palette, and fragments of sculpture and armor. The visual delectation of such meticulously painted objects must have satisfied his learned, humanist patrons who—ideally, at least—balanced material pleasures with virtuous behavior. The clearly outlined geometries and foreshortening of the instruments recall still life subjects by Desubleo's northern Italian contemporary Evisto Baschenis. This painting is documented as having been paired, during the 1690s, with a now lost *Cain and Abel* by Desubleo in the collection of Gian Simone Boscoli, a scholarly figure with links to learned societies and musical circles in Parma, where Desubleo died in 1676. This painting is one of a group bequeathed to The Met by Errol M. Rudman that greatly expands the Museum's holdings of seventeenth-century still lifes. **DP**



Claude Lorrain (Claude Gellée)

French, 1604/5?-1682

Coast Scene with a View of Civitavecchia

1638

Black chalk, pen and brown ink, brush and brown wash with white heightening, 10 ⁷/₈ × 14 in. (27.7 × 35.5 cm)

Gift of Debra and Leon D. Black, in celebration of the Museum's 150th Anniversary, 2020 (2020.80.1)

Coast Scene with the Port of Santa Marinella

1638

Black chalk, pen and brown ink, brush and brown wash with white heightening, 11 × 14 ¹/₈ in. (27.8 × 35.7 cm)

Gift of Debra and Leon D. Black, in celebration of the Museum's 150th Anniversary, 2020 (2020.80.2)

Born in the duchy of Lorraine, in the northeast region of present-day France, Claude perfected the genre of landscape

painting over a long career spent in Rome. His fame brought him commissions from many illustrious patrons, including Pope Urban VIII, for whom these presentation drawings were made. They are studies for a pair of small octagonal paintings on copper depicting papal building sites. In the artist's signature style, they present seaports bathed in golden late afternoon light and with a combination of topographical and idealized elements. Animating the scenes are foreground figures traveling by horseback, repairing a ship, and making a drawing. The compositions were created in the artist's studio but incorporate a knowledge of nature and light gained through a practice of making plein air studies in the Roman campagna.

Coast Scene with the Port of Santa Marinella relates to a painting in the Petit Palais, Paris, of the same size as the drawing. The pendant, *Coast Scene with a View of Civitavecchia*, does not seem to have been executed in oil. Rather, the subject appears to have been replaced by a view of another papal property, the *Pastoral Landscape with Lake Albano and Castel Gandolfo*, a painting today in the Fitzwilliam Museum, Cambridge. **PS**





Iwasa Matabei (Katsumochi)

Japanese, 1578-1650

***Taira no Koremori's Farewell, from
The Tale of the Heike***

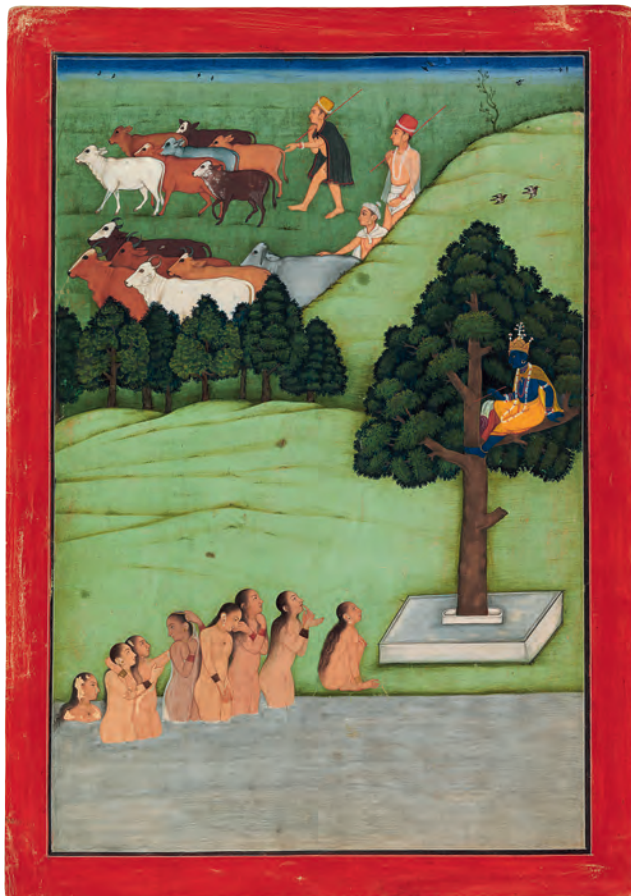
Edo period (1615-1868), ca. 1640

Hanging scroll; ink, color, and gold and silver on paper,
23 1/4 x 14 3/4 in. (59 x 37.5 cm)

Purchase, Mary and James G. Wallach Foundation Gift and
Florence and Herbert Irving Acquisitions Fund, 2019 (2019.218)

This hanging-scroll painting pictorializes a scene from *The Tale of the Heike* (*Heike monogatari*), the great early medieval tale of war, valor, and tragic love that commemorates the Genpei War of 1180–85, which pitted the two great courtier families—the Taira and Minamoto—against each other. The artist, Iwasa Matabei, here captures one of the most pivotal and poignant episodes of the entire tale: Lieutenant General Taira no Koremori, one of the final heirs to the Taira family's power, bidding a final farewell to his wife before departing to wage a futile last stand on the battlefield.

Matabei established a reputation for adding a dimension of psychological suggestiveness to his compositions. The poses and the blank space that divides Koremori and his wife powerfully suggest that both realize they will hereafter be separated. Matabei contrasts the solemnity of this moment with the animated facial expressions of Koremori's attendants, whose exaggerated, almost caricaturish features are hallmarks of the artist's style. No other Japanese painter before Matabei had experimented with such expressive portrayals of figures, and his artistic successors would be inspired by his model to test even more extreme degrees of depiction. **JTC**



Attributed to the Early Master at the Court of Mandi

***Krishna Steals the Clothing of the Gopis, probably
from the Bhagavata Purana (Ancient Story of God)***

Kingdom of Mandi (Punjab Hills), ca. 1640

Opaque watercolor and gold on paper, 13 3/8 x 9 7/16 in.

(34 x 24 cm). Gift of Steve Kossak, The Kronos Collections, 2020

Krishna, the mischievous Divine Cowherd, has stolen the clothes of the bathing *gopis*, who shiver with cold but also delight in devotion to their lord. This splendid allegory of spiritual love is attributed to an esteemed unknown artist referred to as the Early Master at the Court of Mandi. His hand is recognizable in the verdant green background with a high horizon line populated with small figures; the trees with exposed trunks and branches; and the female figures with refined facial features, often defined by stippling and shading. The work is part of a transformative gift of almost a hundred Indian paintings promised by Steven Kossak. **NNH**





Vase Commemorating a Literary Gathering

China, Qing dynasty (1644–1911), ca. 1690s
 Porcelain painted with cobalt blue under transparent glaze (Jingdezhen ware), H. 17 ⁵/₈ in. (44.8 cm), Diam. 7 ¹/₂ in. (9.1 cm)
 Gift of Julia and John Curtis, in celebration of the Museum's 150th Anniversary, 2020 (2020.73.6)

This vase is a unique memento of a literary gathering that took place in the 1690s in the ceramic production center of Jingdezhen, Jiangxi Province. Its surface is richly decorated with figural groups and local scenic sites, all rendered with precision and sensitivity. Most remarkable are the transcriptions of an essay and ten poems that grace the sky and the rock surfaces. Collectively, they relate a true story of strangers becoming friends across traditional class boundaries. A local official named Shang Ancun, known for his poems on scenery, met two visiting scholars, who presented their own poems on the subject, and a friendship was born. In their company was a master potter who was also adept at poetry and painting. The seals and inscriptions reveal that the vase was from the “Residence of Wood and Rock” (Mushiju), a ceramic workshop famous for its literati taste in ceramic design from the late seventeenth to the early eighteenth century. The master painted the vase and transcribed the poems composed on the occasion, including one by him, thereby transforming a private exchange into a lasting work of art.

Herman Saftleven II

Dutch, 1609–1685

Study of Three Fritillaries

1683

Watercolor, sheet 13 ¹/₄ × 9 ⁵/₈ in. (33.7 × 24.5 cm)

Gift of Kenneth Grebinar, in celebration of the Museum's 150th Anniversary, 2019 (2019.276.10)

This elegant rendering of three fritillaries belongs to a group of twenty-seven known drawings of flowers and plants that Saftleven created toward the end of his life for Agneta Block (1629–1704), a niece by marriage of the celebrated Dutch poet Joost van den Vondel. Block commissioned Saftleven and a number of other artists to make drawings of the enormous collection of plants and flowers in her country house on the river Vecht, called Vijverhof. They were stored in several albums, and the known drawings make up only a fraction of the original group. She inscribed the plant's Latin name on the verso of each drawing; on this sheet, the inscription “*Fritillaria rara speciei variae*” is visible through the paper backing that was later applied to the drawing. The artist monogrammed the sheet and dated it April 14, 1683, at the bottom left. Saftleven's flowers have an almost anthropomorphic presence. Instead of presenting them as cut specimens, he gave each stem a cast shadow that suggests they stand on their own. **NMO**



Hilt of a Gauntlet Sword (*Pata*)

India, 17th–18th century

Copper alloy, iron, L. 16 in. (40.6 cm), W. 3 7/8 in. (9.8 cm),
D. 3 1/2 in. (8.9 cm), Wt. 1 lb. 9.6 oz. (724 g)

Gift of Jeri and Charles Garbaccio, 2019 (2019.374)

Exceptional for its sculptural quality and naturalistic form, this hilt of a *pata*, or gauntlet sword, depicts an elephant's head with raised tusks and a curling trunk. It appears to represent Bhalchandra (One with a Forehead Moon), a form of Ganesha, the immensely popular elephant-headed Hindu deity revered as the remover of all obstacles.

Gauntlet swords were used only in India, and particularly in the Maratha Empire, which encompassed much of northern and central India from the mid-seventeenth to the mid-nineteenth century. The type is characterized by a hilt that fits snugly over the hand, wrist, and lower forearm like a rigid metal gauntlet and is fitted with a long, straight, double-edged European blade. Most *pata* hilts have a smooth outline comprising a bulbous section and a flaring semi-conical cuff. Often they are embellished with chiseled, raised, and pierced ornament, sometimes in conjunction with damascening in gold or silver. A few have hilts embossed in the form of real animals, such as tigers, or mythological creatures, including makara (legendary sea monsters). *Pata* hilts were usually executed in steel, with stylized, low-relief designs, unlike this rare example, which is made of copper and skillfully embossed in high relief. [DLR](#)

Cretien Workshop

French, active in Paris ca. 1690–after 1737

Trompe de Chasse “*Dauphine*”

Ca. 1700

Brass, W. across coils 19 3/4 in. (50 cm), W. across bell opening 11 1/4 in. (28.5 cm)

Purchase, Anonymous Gift, 2020 (2020.3)

This elegant form of the hunting horn, with its large, twice-coiled, hooped shape, is known as the “trompe Dauphine”

because it became the official hunting horn of the French court in the birth year of the Dauphin, the future King Louis XV. Instruments like this were central to the elaborate and famed hunt at Versailles. The long tube length of the trompe Dauphine (16 foot D) could produce at least sixteen notes of the harmonic series, which enabled huntsmen to play a repertoire of intricate calls to keep members of the hunting party apprised of events unfolding in the field. It was also played to entertain listeners before and after a hunt. The sophisticated design and melodic capabilities of the trompe de chasse gave rise to the development of the horn as a musical instrument. [EBS-S](#)

Johann Gottfried Haltenhof

German, ca. 1701–1783

Pair of Natural Horns

Hanau, Hesse, 1729

Brass, textile, polychrome, W. across coils 16 in. (42 cm),
Diam. of bell 9 in. (23 cm)

Purchase, The Alfred and Jane Ross Foundation Gift, 2020
(2020.5.1, .2)

This pair of horns is of a transitional design that spans the instrument's journey from the hunt to the orchestra. As with many hunting horns, their bell interiors have been blackened to keep the sun from reflecting off them and “dazzling” horses and game (a tradition that continued long after the instrument came indoors), but these horns exemplify the more compact form that appeared with increasing frequency in orchestras in the first decades of the eighteenth century. George Frideric Handel's horn players, most of whom hailed from Germany, likely performed his *Water Music* on instruments of similar design. These matched horns by Johann Gottfried Haltenhof are a rare survival and reflect typical contemporary orchestral practice, in which horns were nearly always employed in pairs. Haltenhof was credited with significant design innovations in the development of the orchestral horn in later decades. [EBS-S](#)







Jean François de Troy

French, 1679-1752

The Declaration of Love

Ca. 1724

Oil on canvas, 25 ⁵/₈ × 21 in. (65.1 × 53.3 cm)

Bequest of Mrs. Charles Wrightsman, 2019 (2019.141.21)

Jean François de Troy established the genre known as *tableaux de mode* (paintings of fashionable society), epitomized by this work. Rejecting religious or mythological subjects, de Troy instead gave center stage to the latest in interior decoration, clothing, and etiquette as well as social mores. Mars and Venus, relegated to wall decoration, cue the narrative to unfold, while the eager dog hints none too subtly at the passions concealed behind delicate gestures. The meticulous rhyming of curves among picture frame, chair rail, and sofa seen here was extremely in vogue in the 1720s, but in de Troy's composition it also underscores the theme of physical union. This is among de Troy's earliest explorations of *tableaux de mode* subjects, and he was evidently proud of his achievement, signing his name across the woman's bracelet at the center of the painting and exhibiting the canvas at both the Exposition de la Jeunesse in 1724 and the official Salon in 1725. A pendant to this painting, also part of the Wrightsman bequest (2019.141.22), depicts a man offering to help a woman reattach her garter, a common conceit in eighteenth-century erotic literature. The narrative is supported by a bronze statuette of a nude woman and a clock decorated with a disobedient cupid. **DP**

Canaletto (Giovanni Antonio Canal)

Italian, 1697-1768

Campo Sant'Angelo, Venice

1730s

Oil on canvas, 18 ³/₈ × 30 ¹/₂ in. (46.7 × 77.5 cm)

Bequest of Mrs. Charles Wrightsman, 2019 (2019.141.5)

This is one of four views of Venice by Canaletto and two by Francesco Guardi that are part of the bequest of Mrs. Charles Wrightsman and that join an earlier Wrightsman gift, Canaletto's *Piazza San Marco* (1988.162), in establishing The Met as one of the world's greatest repositories of Italian *vedute* (view) painting. The four identically sized Wrightsman Canalettos come from a series of views probably painted for Joseph Smith, British consul in Venice from 1744 to 1760. The square depicted in this painting, near the Teatro La Fenice, remains little changed today except for the loss of the bell tower and church of Sant'Angelo Michele, both destroyed in 1837. Several carpenters' or cabinetmakers' shops are depicted, including one at left with planks of wood and a workbench on the pavement outside; another, with a completed table and various articles of furniture, is seen to the right of the oratory. Meanwhile, paintings have been displayed for sale, hung at the foot of the bell tower. As in many of Canaletto's city views, the grid of the pavement organizes a cross section of Venetian society, from laborers to aristocrats. **DP**



Inkstand in the Form of a Pomegranate

France (Chantilly or Villeroy), porcelain ca. 1735, mounts ca. 1740–50 and later
Soft-paste porcelain and gilded bronze, overall with lid 6 × 11 × 7 in. (15.1 × 27.8 × 17.8 cm)
Bequest of Mrs. Charles Wrightsman, 2019 (2019.283.55a, b)

A green and yellow pomegranate ripe with red seeds is set against a gnarled tree trunk in this fantastical Rococo inkstand made in the first half of the eighteenth century. Attributed to the private factory of Chantilly but possibly made at Villeroy, the unique soft-paste porcelain form has been set into an elaborate gilded bronze mount that transforms a quotidian writing tool into something out of a fairy tale. Before the Sèvres royal manufactory dominated the production of porcelain in the second half of the eighteenth century, French factories located just outside Paris such as Chantilly and Villeroy experimented with making imaginative works that drew inspiration from rare porcelains imported from China and Japan. The charmingly flawed shapes and glazes visible in early examples—seen here in the slightly warped fruit leaning against the tree trunk for support—betray the enormous difficulties of firing soft-paste porcelain forms with consistency and precision. Gifted by Jayne Wrightsman and representative of her love for French porcelain, the inkstand once occupied a prominent place on the desk of her Fifth Avenue apartment, where it contained an elaborate set of peacock quills. **IM**

Public Audience (Darbar) of Nawab Alivardi Khan

India (Murshidabad), ca. 1750–53
Colors and gold on paper, 19 1/8 × 13 1/4 in. (48.5 × 33.5 cm)
Purchase, Bequest of Marie Swietochowski and Friends of Islamic Art Gifts, 2018 (2018.203)

The nawab of Bengal Alivardi Khan (r. 1740–56) maintained a powerful court in the eastern Mughal province of Murshidabad. In this historical tableau depicting him at about age eighty, he is shown among his courtiers, who are all dressed in white per the prevailing taste at the time. Almost every figure is identified in a nearby small Persian inscription; clustered around the ruler are key political players of the family circle, among them Shahmat Jang (d. 1755) and Saulat Jang (d. 1756). Others include Prince Shaukat Jang (d. 1756) and his cousin Ikram al-Daula (d. 1753, of smallpox), whose presence here provides the latest possible date for this work.

The anonymous artist was trained in the refined style of Delhi, from where he might have migrated to Murshidabad. Confident in courtly hierarchy, he has divided the compositional space into two: the upper portion provides a stately view into a marble pavilion where the nobility stand in formal poses, while the lower section depicts figures seated outside, smoking huqqas and speaking animatedly. The touches of color in this otherwise subtle Bengal palette come from the sumptuous red and gold textile furnishings. **NNH**



Louis de Carmontelle

French, 1717–1806

Woman Playing the Violin, Seen from the Front

Ca. 1758–59

Red and black chalk, graphite, and watercolor, 10 1/4 × 6 1/4 in. (25.9 × 16 cm)

Bequest of Mrs. Charles Wrightsman, 2019 (2019.138.2)

Woman Playing the Violin, Seen from the Back

Ca. 1758–59

Red and black chalk, graphite, gouache, and watercolor, 10 1/4 × 6 3/8 in. (25.9 × 16.3 cm)

Bequest of Mrs. Charles Wrightsman, 2019 (2019.138.3)

Born Louis Carrogis, son of a cobbler, Louis de Carmontelle had a broad range of talents that allowed him to find employment in aristocratic households, where his roles included tutor, playwright, and portraitist. Unusually, these drawings—both from the bequest of Jayne Wrightsman—pair two views of the same subject: a standing woman playing the violin, seen from the front and from the back. They appear to date early in the artist's career, before his preference for profile views had become entrenched. The subject wears a blue-green and white striped *robe à la française*, a style where pleats fall straight from the shoulders down the back and panniers create a broad silhouette for the hips. In both sheets, the artist describes the parquet floor and the music stand but leaves the background blank.

Musicians figured prominently in Carmontelle's portrait drawings throughout his career. Although he would depict the young Mozart, for the most part his subjects were aristocratic *amateurs*. The sheet music visible on the music stand in the drawing of the woman seen from the front is inscribed "SONATA.I/ TARTINI," referring to Giuseppe Tartini (1692–1770), a well-known violinist, composer, and teacher active in Padua who composed more than 170 sonatas for violin. **PS**



Henry Hadley

British, active 1734, died 1773

Pair of Flintlock Pistols

London, ca. 1765

Steel, walnut, silver, gold; each pistol: L. 16 3/4 in. (42.5 cm), L. of barrel 11 1/4 in. (28.6 cm), Cal. .63 in. (16 mm)

Gift of The Robert M. Lee Foundation, in celebration of the Museum's 150th Anniversary, 2018 (2018.856.13a, b)

First recorded in 1734, the gunmaker Henry Hadley led a successful workshop in the posh Charing Cross area of London for more than twenty years, catering to the upper echelons of British society and the royal family. These pistols, one of his greatest achievements, rank among the most refined and elaborately decorated firearms made in England during the third quarter of the eighteenth century. The pair exhibits a remarkable unification of separate crafts—including engrav-

ing, wood carving, inlay, lockmaking, barrel forging, and silversmithing—and exemplifies Hadley's cosmopolitan approach to embellishment. The stocks, carved in relief with foliate scrolls and inlaid with fine silver wire and plaques adorned in the Rococo style, rival premier French workmanship of the period. The decoration of the locks may be the work of the noted London gun engraver William Sharpe (d. 1786). Hadley stamped and inlaid the deeply blued barrels in emulation of contemporary Spanish examples, which were renowned for their beauty and accuracy. The pistols were made for a member of either the Clerk family of Penicuik or the Clerk family of Comrie Castle, both in Scotland. **JB**



Augustin de Saint-Aubin

French, 1736-1807

Profile Portrait of a Woman

Ca. 1780-82

Graphite, red and black chalk, with touches of blue wash,
6 × 5 1/8 in. (15.3 × 12.8 cm)

Bequest of Mrs. Charles Wrightsman, 2019 (2019.138.1)

Born into an artistic family whose members included designers of embroidery and porcelain, Augustin received his earliest training from his elder brother, Gabriel de Saint-Aubin (1724–1780), before going on to study with a series of professional printmakers. Prolific and successful as a draftsman and printmaker, Saint-Aubin developed a refined and technically accomplished style. His portraits, which make up the lion's share of his oeuvre, show a preference for the medallion format, a style that had been popularized by Charles Nicolas Cochin the Younger (1715–1790). But if Cochin's portraits expressed an antiquarian sensibility, Saint-Aubin favored a more decorative technique, often adding diaphanous touches of color.

In this portrait of an unidentified woman, Saint-Aubin strikes an equilibrium between the Rococo sensibility and the fashionable taste for the antique. Accents of red chalk add bloom to the complexion and the lips and draw attention to the spray of roses at the sitter's neckline. A transparent blue wash is employed for the dress and the flower leaves. The use of an oval, rather than circular, border expands the focus from simple facial physiognomy. By including the low décolletage and the juxtaposition of nipple and rosebud, Saint-Aubin follows a well-established paradigm of feminine beauty. **PS**





Robe à l'Anglaise

British, ca. 1770, textile 1730s

Silk damask, L. at center back 49 in. (124.5 cm)

Purchase, Irene Lewisohn Bequest, 2018 (2018.111a, b)

This gown is a superb expression of English taste in dress during the eighteenth century, emphasizing skillful cut and construction over elaborate trimmings. The garment's style, known early in the century as a nightgown and later named the *robe à l'anglaise* by the French, evolved from the mantua of the late seventeenth and early eighteenth centuries. Constructed with narrow pleats down the center back that were stitched

in place to create a closely fitted bodice, the *robe à l'anglaise* could be made in a range of textiles and trimmings to suit a variety of occasions. The refined simplicity and neat tailoring were associated with English fashion but found increasingly broad influence on European modes of dress during the latter half of the eighteenth century. By the 1770s, French fashion magazines regularly featured the *robe à l'anglaise*, praising its elegance and modest charm. This example is impeccably made and discreetly adorned, with bands of pinked self-fabric trim as its sole ornamentation. The delicately patterned silk damask dates to the 1730s, reflecting the common eighteenth-century practice of repurposing earlier textiles and the enduring value placed on finely woven fabrics. **JR**

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Contributors

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

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Sarah Lepinski (**SL**), Associate Curator, Greek and Roman Art

Pengliang Lu (**PL**), Associate Curator, Asian Art

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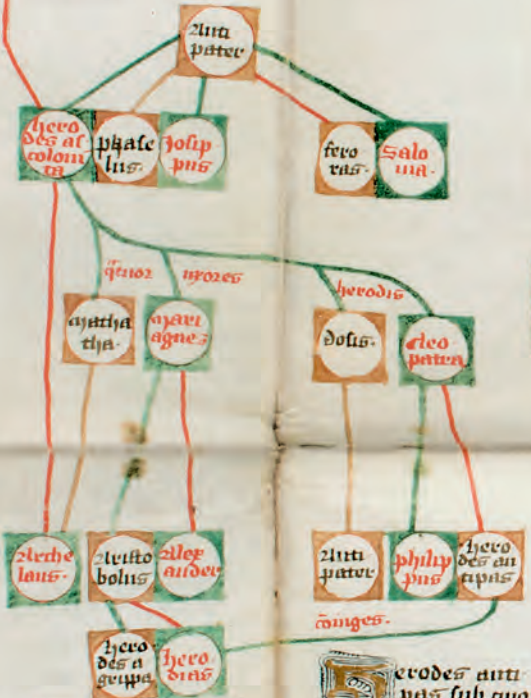
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1000 Fifth Avenue
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Alexander uxor
genui fratre sui
interfecti. Et de
his. act. lxxv. annis
a sedechia quado
regni inter
rupti sunt
mortuus est.
Alexander ad
a fra
tre suo
arcto
bolo
deceptus. o
pe acerbis ad
quos confu
gerat desti
tutus. a pompeio i sa
cerdotio constitutus.
et a nullo celare rex si
ne noie constitutus. tan
dem gladio pthor apse
antigono ferentii au
rib; inuitatus interit.

Alexandra uxor
alexanderi reg
num policens hircano
filio suo. aristobolam
alteri filium suu cu
conige et filijs uinai
laui. accipiens eos
obsides ne regnu li
bi ulu parauit.
Alexandra ada
filiu fuit arit
toboli. uxor ptholo
mei zacer. de quo sul
cepit istum isaurum.
Alexander filius
aristoboli inter
fectus fuit antiochie
a sapione secier.



Archelaus post
longa certa
nuna cum fratrib; su
is dyarchus ydumice
et iudee factus. puit
sione regni elatus. ob
tyrannidem
apud celare ac
culatus i men
nam est in ex
lio relegatus.
cuius finib; i
pinnia redat
tis. priuatoz
uultus est in
dee coponit.
Alexander
uultu pinnas
et priuatoz
iudee mortuus
est augustus
celar. postqua
regnuu erat a
nis. lvi. et me
sub; sex. et dieb; decem.
ex quib; xvi. mel. xj.
annis cu eo regnauit.
Alexander est
dix nocter
ist; xpc octauo hal' a
pulis feria sexta sta
tus in dicit. uel. hal'
iunag. baptizatus
est. viij. idus ianuarij

Herodes anti
pas sub quo
dix est passus i iohes
decollatus tetrarcha
galilee factus. post
longam coleracione
cu archelao de regno.
iudens herodi agrip
pe regi iudee post
passione dni facto su
actu uxoris sue roma
tendens. aculatione
herodis agrippe i ex
ilu lugduni est de
cessus.
Herodes agrip
pa uarietate
fortune sepe exptus.
datis sibi tetrarchijs
philippi. lpsane. herodis
antyp. et quarta
i iudea. i regem a gn
io celare pnotus. ad
uoluntatem iudeoz
oculo iacobo. honores
diuinos sibi passus
erhiberi. tandem mor
tis sue nunciu bubo
nem uidit.
Alexander celar
augusto fuit
cessit. qui nateu mi
sit parentore iudee.
qui palam uendebat
sacerdotiu. primo an
nam auonens. plina
elem constituit. postea

Antiochus enim apud pthos
fugiens. pompeio se tradidit.
postquam philippus captus e
a gabino.
Cassius omne fere au
ru templi a quo pom
peius abstinuerat i sumptus
pthie mihac tulit. unde auro
in os eius infuso interit.
Cempore cassij phidis syrie
pugnauit iulius celar cu
pompeio. et post uictoria habitauit
trib; annis i mentsib; septem tenuit premia
patrum. Nam ante enim sub consilib; res
publica acta fuit annis. act. lxxij. Et a tem
pore rome sub septem regib; cel' xl. annis
fuerat impati. duib; exactis. successerunt
consules usq; ad hunc uulu celarem.
Antipater gentilis ydumicus nacone
quatuor habuit filios. quoz unus
et herodes astrolomita noie rex fuit in iudea.
cu data fuit i uxorem neptis hircani mari
agnes. propter quam et regnu habuit i se
creuadit. dui post mantes. p xpc ocalos
septem annis tantu regnauit quib; dñs
in egypto fuit.
Herodes astrolomita pfectus. rex iudee
constitutus ab antonio et augusto
p solym. et quarto anno post in regnum
introducitur. de quatuor uxozib; suis hos
sex filios qui hic uocantur habuit. dui uxo
re sua uariague octa. et uiuocentib; ab eo
tenadatis. filijs quoq; suis antipatro. alex
andro. et aristobolo interfectis. tandem in
terabiliter moriens archelau filium suu sibi
substituit.

Antis est dñs nocter ist; xpc. xli. an
no regni augusti. xxi. anno hero
dis regis. nocte duce diei.



Athias loco iude substitutus est. sup
que cendit toz cu ipse cum ioseph
fuit electus ut attentionis diem et pempte
costra.
Antis et barnabas i antiochia p spu
san sunt segregati. xxi. anno a



Alexander habuit ci
nes quasi de
auros. et regnauit
sex annis.

Alexander regna
uit. ix annis.

Alexander uir
prudens fuit.
qui sup omnia rectum
iustitiam in populo
exterebat.

Alexander genuit du
os filios. lud
et cassibellau. i reg
nauit xl. annis et
mortuus est.

Alexander renouauit
muros urbis
temonanti. que post
modu london fuit dic
ta. et fecit portu in ea
que ludgate dicitur. i
ibidem sepultus est.

Alexander factus est pui
tributarius i britania
iulio celari pdacone
adrogei. and ante itar
narem dni seagesim.

Alexander diu
decimate insig
nitus est qua frater
suis androgens cu
iulio celare roma p
fectus fuerat. Regna
uit annis. xxi. et se
pultus est londonijs.

Alexander post patrem
sui diadem regni
suscepit. i aremie qu
bernauit. Tempore
istius natus est dñs
noctis ist; xpc i beth
leem iude anno ab
origine mundi. v.
cent. et regnauit xl.
annis i sepultus est
apud eboracu.

Alexander in
regnu sub
matis romans tri
buti denegauit. et
ideo claudius cum ro
mans in britannia
uenit ut tributum
denegatu peteret.
comisso q preho
quida romans noie
hano lancea regem
pedit. et statim pti
ist; in fugam.

Alexander ha
monie roma
num occidit in loco
qui a nomine suo
hanton notatur. clau
dus autem impator
dedit acutago filiam
suam i uxore. et fin

