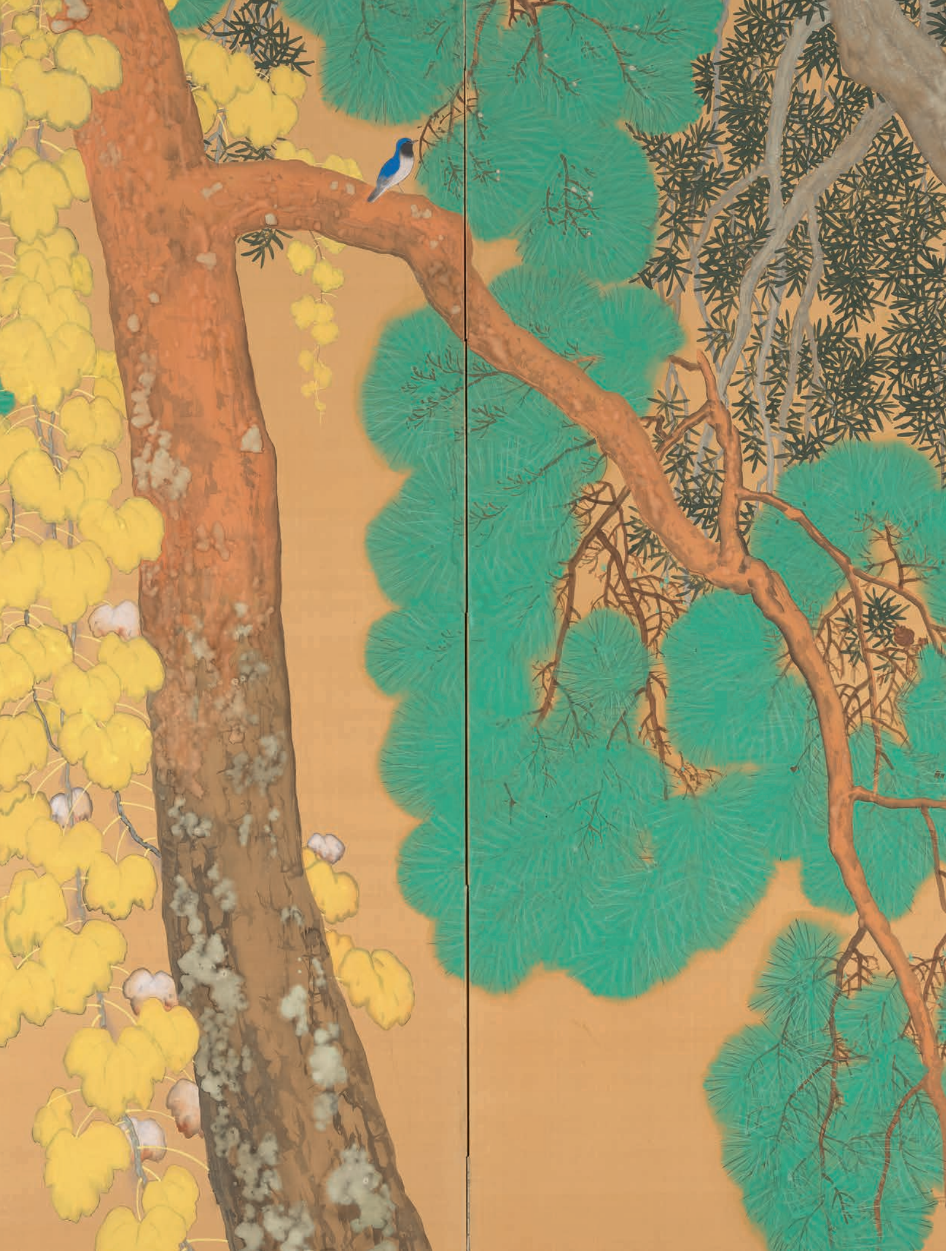




Recent Acquisitions

A Selection: 2020–2022



Recent Acquisitions

A Selection: 2020–2022

THE
MET

The Metropolitan Museum of Art



Director's Note

This edition of *Recent Acquisitions* returns to its traditional date in the fall and allows us once again to celebrate in a single publication the full spectrum of our collecting activities across cultures, genres, and time. We are deeply grateful to the Museum's many dedicated patrons and donors who help build the collection and whose tremendous support, always with an eye to the future, allows us to complement existing areas of strength, address long-standing lacunae, and embrace new modes of expression and underrepresented voices.

As this issue was being prepared, the world observed the death of Her Majesty Queen Elizabeth II, which set in motion a deeply ritualized transition of sovereignty. Thomas Sully's majestic portrait of Queen Victoria, one of her longest-serving predecessors, is a reminder of how images—whether oil on canvas or an online broadcast—have always been and remain a potent means of establishing, celebrating, and interpreting iconographies of tradition, power, and privilege.

Looking back at the sweeping social changes that took place during Queen Elizabeth's long reign, this moment has also triggered for some a discussion of the painful and complex legacy of colonialism and its attendant traumas. This fraught history forms part of the complicated reading of a work such as William Wood's 1792 portrait of Joanna de Silva, a rare and compelling representation of an Indian woman made during the rapid expansion of British colonial rule. Another example is François-Auguste Biard's *Bust-Length Study of a Man*, which was made in 1848, the year slavery was abolished in French overseas colonies, and is likely related to a commission to commemorate that event.

Occasionally, a single, exceptional acquisition sheds new light on an entire system of artistic ideas, innovation, and patronage at a particular moment in time. The lavish bronze roundel by Gian Marco Cavalli, the largest and most sophisticated of such works to survive from the early Renaissance, is one such example. A testament to the florescence in Mantua under Isabella d'Este, the greatest woman patron of the arts in the Italian Renaissance, the Mantuan Roundel is a landmark acquisition that will be studied for years to come. Another is the delicate *Virgin and Child Enthroned* by an artist active in Prague in the fourteenth century. Unknown to scholars until 2019, it exemplifies the extraordinary creative heights achieved under the patronage of Holy Roman Emperor Charles IV.

In other instances, a body of work representing a lifetime of creative activity can prove equally transformative. Such is the case with The Met's acquisition, in partnership with The Studio Museum in Harlem, of photographer James Van Der Zee's archive, which includes some 20,000 photographs spanning much of the twentieth century. This watershed acquisition enables us to tell a much deeper and more nuanced story of Black life in America, particularly as it relates to the history of photography and Black modernity in New York.

Some acquisitions underscore the exceptional depth of The Met's holdings in key areas or by select artists. Poussin's

Agony in the Garden, for example, a major gift from Jon and Barbara Landau, is one of only two universally accepted works by him in oil on copper and expands The Met's already considerable holdings in works by the artist to seven paintings from across his career. Another example is Juan Gris's 1913 *Violin and Engraving*, a tremendous gift and one of a number of superb additions to the already world-class Leonard A. Lauder Cubist Collection.

One of the pleasures of *Recent Acquisitions* is seeing the full breadth of the Museum's collecting activities on vivid display, from the classically refined to the bracingly new—from a delicate sculpture of a king dating to Egypt's Old Kingdom, for instance, one of the highlights of a generous bequest from the late Nanette Kelekian, to a mesmerizing pair of sculptures by contemporary American artist Robert Gober, an important gift of Aaron I. Fleischman in honor of The Met's 150th anniversary.

Often the juxtapositions in these pages are serendipitous and purely visual, as in Wangechi Mutu's powerful caryatid figure from the 2019 facade commission paired with Rick Owens's robed dress, created as a tribute to his mother and grandmother. Other groupings can highlight important connections between cultures, such as the Japanese hanging scroll *Bodhidharma in Red Robes*, which shows the almost bashful face of Bodhidharma, patriarch of Zen Buddhism, appearing opposite the thirteenth-century Chinese painting *Mending Clothes by Daylight*, likely brought to Japan as part of the first wave of ideas, artworks, and people that laid the foundation for Zen as a major force in Japanese culture.

Among the many other highlights in this issue are a large lacquerware tray by José Manuel de la Cerda, an Indigenous artist active in west-central Mexico during the mid-eighteenth century, who used a pre-Hispanic technique to render a nocturnal scene from Virgil's *Aeneid*; Francesco Salviati's monumental drawing of a nude male figure, revealing his elegant draftsmanship and command of human anatomy; a Byzantine icon of the Virgin and Child connected to the Monastery of St. Catherine at Sinai, one of the oldest now in an American museum collection; and an extremely rare lithograph by Vincent van Gogh of a gardener by an apple tree.

We are deeply grateful to the many dedicated patrons and supporters whose unstinting generosity inspires us and allows the Museum to champion the full sweep of human artistic achievement. Donors of works of art and the funds to purchase them are listed at the back of this *Bulletin* and are acknowledged on labels in the galleries and on the Museum's website. As always, I would like to acknowledge the Lila Acheson Wallace Fund for The Metropolitan Museum of Art, established by the cofounder of *Reader's Digest*, for its sustained support of the quarterly *Bulletin* program.

Max Hollein
Marina Kellen French Director,
The Metropolitan Museum of Art



Small Head of a King, Probably Khafre, Wearing the White Crown

Egyptian, Old Kingdom, Dynasty 4, probably reign of Khafre (ca. 2520–2492 B.C.)

Limestone, possibly painted, with eyes rimmed in cupreous metal, and inlaid in obsidian and stone, H. 2 ¹⁵/₁₆ in. (7.5 cm)
Bequest of Nanette B. Kelekian, 2020 (2021.41.80)

Monumentality, particularly in architecture, was one characteristic of ancient Egypt's Old Kingdom, but the period also saw the creation of intimate works such as this head,

recognized as a king because it wears the so-called white crown. Particularly striking are the intricately worked inlaid eyes, which impart a sense of immediacy and alertness to the face. The king has been recognized as Khafre based on a stylistically similar head (Ägyptisches Museum der Universität, Leipzig) excavated outside the valley temple of his pyramid complex at Giza. Additional fragments of small limestone sculptures were also discovered.

Egyptian temple statues were primarily either the recipients of cultic action or symbolic participants in rituals. While larger Old Kingdom royal statues were displayed in the courtyards or niched chambers of pyramid complexes, the placement and use of smaller works is ambiguous owing to the ruined state of these structures. Perhaps key to understanding their meaning is their inherent portability. Records relate that statues secluded in shrines left their temple homes and journeyed to other sacred places, while archaeological evidence indicates that small works were likely kept in store-rooms. Compact statues, such as the one to which this head originally belonged, may have either traveled to other temples or periodically taken part in rituals enacted within pyramid complexes. AO

Figure of a Striding Man with a Long Kilt

Egyptian, Middle Kingdom, Dynasty 12, probably reign of Senwosret III (ca. 1978–1940 B.C.)

Wood, H. 7 ¹⁵/₁₆ in. (20.1 cm)

Bequest of Nanette B. Kelekian, 2020 (2021.41.111)

This man stands with his left leg positioned forward, a typical pose for ancient Egyptian representations of males. He wears a long kilt that consists of a large, rectangular piece of linen wrapped twice around the lower body and fastened in the front. His large, elongated head is shaven to indicate cleanliness and purity. The facial features are delicately carved, as is his bare upper body with soft breasts and subtle rolls of flesh underneath, indicating that this is a well-nourished, aging individual. Based on similar sculptures, it has been suggested that his missing left arm hung down straight while his bent right arm held a ritual object. A small broken-off peg remains inside the right elbow, and others can be found in different places. Such internal pegs were commonly used in wood sculptures to connect separately made pieces. The statuette likely originated from a funerary context. Although we do not know the identity of the man, who might have been named on a separately made base that is not preserved, the superior workmanship of the sculpture indicates that he belonged to the elite. IS



Upper Part of a Jar in the Shape of a Female Musician

Egyptian, New Kingdom, Dynasty 18, reign of Thutmose III–Amenhotep III (ca. 1479–1352 B.C.)
Painted pottery, H. 4⁵/₁₆ in. (11 cm)
Bequest of Nanette B. Kelekian, 2020 (2021.41.134)

This jar fragment originally belonged to a figure vase, a type that became popular during Dynasty 18, between the reigns of Thutmose III and Amenhotep III. The woman's bust, broken under the chest and the arms, forms the upper part of the jar. She holds a small lute against her chest. Modeling and incised lines were used to render facial features and emphasize body contours, such as her prominent breasts and belly curves. Although unusual, a similar body treatment can be observed on another figure vase in the Ashmolean Museum, Oxford. Judging from the missing portion, it must have been rather large compared to other known examples. Moreover, the lute and the rendering of the body suggest that this vase belonged to a different category than the more common types related to nursing and motherhood.

Some figure vases evoke the servants and musicians represented in banquet scenes within contemporary Theban tombs. Such anthropoid vessels were found in tombs, but they could have also been used in everyday life. Although their function is still debated, it can be assumed that they had a performative value and served the deceased in the afterlife. **AS**



Head of a Queen Wearing a Vulture Headdress

Egyptian, New Kingdom, early Dynasty 18 (ca. 1550–1479 B.C.)
Painted limestone, H. 3³/₄ in. (9.5 cm)
Bequest of Nanette B. Kelekian, 2020 (2021.41.86)

This serene-looking face belonged to a small statue that was probably placed in a tomb chapel, but it could also have been installed in a temple. The woman is protected by a vulture with outspread wings that caps her elaborately braided wig. Although both queens and goddesses could take up the vulture headdress, royal figures were more likely than deities to be shown wearing a wig like this one, suggesting this is a queen. The vulture was a protective deity, and her presence in a headdress may connect the queen to the divine. Unfortunately, the vulture's head is missing; the irregular broken section of stone below its tail indicates that the statue once included a piece of architecture, likely a back pillar.

The queen's delicate features and the style of the wig suggest a date very early in the New Kingdom, prior to the Tuthmoside period, although works with parallel imagery are scarce. If that is the case, then she represents a member of the royal family living during this relatively short span of time—less than a hundred years—when Egyptian leaders were rebuilding a unified state following an extended period of conflict. **DCP**

Vase Fragment Depicting Berenike II

Egyptian, Ptolemaic Period, reign of Ptolemy III and Berenike II (246–221 B.C.)
Faience, H. 1¹⁵/₁₆ in. (5 cm), W. 3¹/₈ in. (8 cm)
Bequest of Nanette B. Kelekian, 2020 (2021.41.178)

Portrayed in high relief, the queen holds a horn with sheaves of wheat and grapes spilling from its mouth. Her image is fashioned after queens and goddesses of the Hellenistic world. She wears a shallow-necked tunic and a shawl whose folds fall over her left arm, and her hair is arranged in a melon coiffure and adorned with a *stephane*: a metal band often adopted by Greek divinities. Yet the fragment is made of blue faience, a traditionally Egyptian material, leaving little doubt as to her identity as an Egyptian queen of the Ptolemaic Period, almost certainly Berenike II (246–221 B.C.) shown in the later style of her reign.

By virtue of its material and style, this fragment is consistent with other known examples of Ptolemaic wine jugs (*oinochoai*), which measure about 30 centimeters in height and have been found around the Mediterranean Sea but predominantly in Alexandria, the Egyptian capital during the Ptolemaic Period. The focus of these libation vessels in image and sometimes text is often the queen herself, who is shown pouring libations on an altar. Indeed, festivals celebrating the royal family might have been the main context in which such vessels were used, but a few examples have been found in domestic areas and cemeteries of Alexandria as well. **NA**



Statuette of a Female Figure

Greek, Boeotian, ca. 525-500 B.C.

Terracotta, H. 9 in. (22.9 cm)

Purchase, Patricia and Marietta Fried Gift, 2021 (2021.437)

Colorful details accentuate the elaborate makeup, accessories, and drapery adorning this flat statuette, a type often called a “plank figure.” Although the body was handmade, the face was made in a mold, which allowed for more precision in rendering the facial characteristics. Yellow ochre was applied to the headdress, earrings, and garment to evoke gold, and the red ochre painted on her neck probably depicts a necklace with a pomegranate, a symbol of death and rebirth.

The pomegranate necklace and the polos (tall headdress) with rays together suggest the woman is a goddess, perhaps Persephone, queen of the underworld. In Greek mythology, Hades abducts Persephone, daughter of the goddess Demeter, and takes her to the underworld to be his wife. Demeter eventually convinces Zeus to have her daughter released, but by then Persephone had tasted the food of Hades—a handful of pomegranate seeds—compelling her to remain in the underworld for part of every year. Statuettes wearing pomegranate necklaces and elaborate headdresses have been discovered primarily in graves and may have been intended for funerary use. **AB**

Wine Container (*Hu*)

China, Eastern Zhou dynasty (776-256 B.C.), early 4th century B.C.

Bronze inlaid with bronze, H. 13 in. (33 cm)

Purchase, The Vincent Astor Foundation Gift, 2021 (2021.259)

The magnificent decoration of this ritual wine container illustrates a major innovation in bronze casting that took place during the late Eastern Zhou dynasty. Inspired by the nomadic art of the steppes, in which ornaments were often made of precious metals encrusted with precious stones, Zhou craftsmen began to create sumptuous surface decoration on otherwise monochromatic bronzes. In this example, the use of two different bronze alloys allowed the inlaid linear arabesques to stand out against the darker body of the vessel. This stylistic shift demonstrates a critical change in the function of bronze vessels from ritual objects to media for the display of wealth and status. The well-balanced form, exquisite ornamentation, and exacting craftsmanship of this piece tell an inspiring story about not only the art of ancient China but also its contact with other parts of the world. **ZJS**







Cinerary Urn

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

Marble, H. 11¹/₄ in. (28.6 cm)

Gift of John J. Medveckis, in honor of Emily Rafferty, and in celebration of the Museum's 150th Anniversary, 2021 (2021.19.1)

Horizontal striations create the textured background of bark on this marble Roman Imperial cinerary urn in the form of a tree stump. Carved in high relief, a grapevine climbs one side of the vessel; its leafy branches, laden with fruit, extend horizontally around the trunk. Small drill holes define the upper lobes of each leaf and the clusters of round grapes. The urn is carved from a single block of fine-grained marble, and its lid is missing.

Roman Imperial cinerary urns frequently imitate other forms and materials. In this case the sculptor replicated the stump's irregular shape, the peeling bark, and the twining vine, with its graceful tendrils, in remarkable detail. The detached branches, leaves, and grapes create an interplay of light and shade against a rhythmic background of horizontal strips of bark, emphasizing its high relief. Imagery of vines and grapes, which was widespread in Roman funerary art, was associated with the wine god Dionysos and may allude to his legendary triumph in India, spreading viticultural knowledge across the land, and his resulting victory over death. **SL**



Balsamarium Decorated with Lion Skins and Herms

Roman, late 1st-2nd century A.D.

Bronze, H. without handle 3 in. (7.6 cm)

Gift of John J. Medveckis, in honor of Emily Rafferty, and in celebration of the Museum's 150th Anniversary, 2021 (2021.19.2)

Reliefs of lion skins and herms (pillars surmounted by busts) encircle the body of this balsamarium, an oil flask used by athletes to clean their skin after practice and competition. The heads of Herakles with his club and Hermes with his kerykeion (herald's staff), both draped with enormous lion skins, alternate with herms of youths. The handle and lid attached by a chain made the balsamarium easy to carry and prevented spillage. Statues of Herakles and Hermes were traditionally set up in the palestra and the gymnasium, where athletes trained. Hermes, who according to Greek mythology competed in the first Olympic Games, was invoked widely under the epithets Agonios and Enagonios ("of the Contests"), and Herakles was credited with both competing in and founding the Games. A pair of jumping weights hangs in the space before the head of Herakles and a discus in front of Hermes. Numerous balsamaria of a similar type have been discovered in the Roman province of Gaul (present-day France) and may have been produced there. The majority were found in burials with other athletic equipment, including bronze strigils used to scrape oil off the skin: suitable objects for the grave of an athlete. **AB**



Trophy Relief Fragment

Roman, 1st–2nd century A.D.

Marble, H. 27 in. (68.6 cm), W. 25 in. (63.5 cm), D. 9 in. (22.9 cm)

Gift of Carmel and Eugene Krauss, M.D., 2021 (2021.264.1)

In Imperial Rome and other cities across the empire, relief panels depicting weapons and armor were set into large-scale monuments to commemorate military victories. Symbolic of Imperial power, they served as enduring records of success in battle. This relief is finely carved and preserves a cuirass (breastplate) set against weaponry, including a set of three spears and a shield. A slim band spans diagonally across the

chest of the breastplate, securing a sword on the back; the hilt rises vertically behind the proper left shoulder. The breastplate is modeled to mimic male ideal musculature, with the nipples and navel emphasized. A vegetal motif extends from the lower band of the breastplate, below the navel, and its fronds extend upward to encircle two rosettes. The pteryges (tabs on the bottom of the breastplate) are decorated with various motifs, including a horned Pan's head, a boar, a gorgoneion, a lion's head, and an eagle. A clump of fabric has been pulled through both the neck of the cuirass and the proper left arm-hole. Originally the relief was likely painted, with applied color highlighting the ornamentation of the armor and emphasizing the materials such as cloth and bronze. **SL**



Wari artist

Warrior Figure

Peru, A.D. 500-800

Turquoise, H. 2 1/8 in. (5.4 cm), W. 1 1/4 in. (3.2 cm), D. 1 in. (2.5 cm)

Gift of the Mol Collection, 2020 (2020.386.2)

Votive turquoise figurines are among the best-known surviving sculptures from the Wari Empire, a polity that thrived in the Central Andes centuries before the rise of the Inca Empire. Only an inch or so in height, most depict standing male figures with heads forming half of the composition. This warrior is larger than most, and unlike others, he once held a weapon in his right hand and sported an inlay in his headdress, both now missing.

Three large groups of such figurines have been found at Pikillacta, near Cuzco, Peru, some four hundred miles from the capital, Wari, in Ayacucho. They were unearthed in offerings deposited in circular, stone-covered pits as well as near the threshold of the site's main entrance. The figurines seem to represent Wari dignitaries; in contrast, this example, reportedly found at the capital itself, is dressed in the style of the coastal neighbors of the Wari, the Moche. The headdress in particular is often shown in depictions of Moche warriors, an intriguing detail that suggests greater contact between the two polities than previously believed. **JP**

Maya artist

Tripod Plate

Mexico or Guatemala, 7th-8th century

Ceramic with red, cream, and black slip, Diam. 16 1/2 in. (41.9 cm)

Gift of the Mol Collection, 2021 (2021.320)

This large tripod feasting plate was painted in the so-called codex style, named for the delicate calligraphic forms that recall the screenfold books created by Maya scribes. A magisterial evocation of a Maya creation narrative, the plate depicts vital beliefs surrounding the life-giving agricultural cycles.

Hieroglyphic inscriptions tell of a watery paradise in a mythical, primordial time. Chahk, the Rain God, is depicted in the center, waist-deep in a register of water motifs identified in the text as "black water." Three vegetal branches emerge from his head, hand, and back and terminate in deities, including a jaguar, head thrown back in mid-roar. The Maize God, faintly visible below Chahk, sprouts from a band on the plate's side-wall. A celestial bird crowns the top of the composition, underscoring the scene's cosmic location. The plate rests on three hollow feet, and both the feet and the outer walls are painted with swirls, droplets, and water lilies, reinforcing the rainy, watery context. **LFN and JP**





Wari artist

Tunic

Andean region, 7th-9th century

Cotton and camelid hair, 39³/₈ × 39³/₈ in. (100 × 100 cm)

Gift of Claudia Quentin, 2021 (2021.146)

Knee-length, tapestry-woven tunics were worn by high-status men in the Wari Empire, an expansionist state that flourished centuries before the rise of the Inca Empire in the Andes of South America. The surviving garments are of a standard size and format, suggesting they were produced in state-sponsored

workshops. Yet the designs are far from simple, and the finest, such as this example, are remarkably complex compositions that feature inventive repetitions of a limited number of motifs.

This tunic is composed of two woven panels that have been stitched together, leaving an opening for the neck. The panels are identical on the front and back, with wide, colorful vertical bands with plain tan borders. Sixteen winged, staff-bearing felines are depicted in profile and arranged in registers. Their heads are tilted upward, with black-and-white eyes, teeth, and claws punctuating the pink, tan, and magenta bodies. The motif is expanded and contracted in dazzling variations almost beyond recognition in a masterful exploration of form. JP



Ax Head

Scandinavian, 11th–12th century
 Iron and silver, $7\frac{3}{8} \times 7\frac{1}{2}$ in. (18.7 × 19.1 cm),
 Wt. 1 lb. 2.4 oz. (520 g)
 Promised Gift of Laird Landmann and Kathleen Kinney,
 in celebration of the Museum's 150th Anniversary

This richly decorated ax head is of the so-called Dane or Danish type. Favored by elite warriors in northern Europe, especially Scandinavia, from the tenth to the twelfth century, the Dane ax was a two-handed weapon used in battle. The eleventh-century Bayeux tapestry, which depicts the events leading up to the Norman conquest of England in 1066, illustrates its devastating effectiveness against horses and fully armored opponents.

The heads of most known Dane axes are unadorned, and the few that aren't generally feature simple engraved ornament. The profusion of silver wire on this example is exceptional, suggesting it was a prestige object. The silver inlay, which is arranged in scroll and linear patterns, is stylistically related to the decoration of earlier axes carried by the Franks. The precise place where this Viking Age silver inlay work was practiced remains to be determined. **PT**

Game Piece with Stork and Fox

North French or German, 12th century
 Walrus tooth, Diam. $2\frac{1}{4}$ in. (5.7 cm), Th. $\frac{3}{8}$ in. (1.1 cm)
 Pfeiffer Fund, 2020 (2021.418)

The exceptional workmanship of twelfth-century ivory carvers and a medieval sense of fun are equally showcased in this charming game piece, which depicts one of Aesop's fables. Used in the game of tables (similar to backgammon), the piece was likely part of a full set devoted to the fables. The particular story from which it is drawn begins with a prankish fox who mocks a stork's long beak by serving soup in a shallow bowl. The image on the game piece shows how



the stork took its revenge. The next meal that the rivals share arrives in a narrow-necked vessel, perfect for the bird but impossible for the fox, who is left to lick the rim. The tale offers a lesson that would not be lost on any serious competitor: *Be prepared to get what you give.*

Remarkable for its deep undercutting, clever details, and pristine condition, the work bears witness to the artistry and humor that games inspired. Its smooth surface and pleasing heft also make it easy to imagine in a player's hand. With remarkable concision, this little gem speaks both to the seriousness of play and to the playfulness of an era known for its seriousness. **MH**

The Bodhisattva Kannon (Avalokiteshvara)

Japan, Heian period (794–1185), mid-11th century
 Cypress wood, H. $59\frac{1}{8}$ in. (150.2 cm)
 Purchase, Bequest of Mary Stillman Harkness, by exchange;
 Bequest of Henrie Jo Barth; and funds from various donors,
 2021 (2021.116a, b)

One of the most frequently depicted deities in Japanese Buddhism, Kannon is a compassionate being, charged with guiding and protecting believers on the path to salvation. In this sculpture, carved from fragrant Japanese cypress wood, the bodhisattva wears flowing robes and is draped with sashes. Its original surface decoration, which would have consisted of layers of lacquer, pigments, and mostly likely gold leaf, has been lost, revealing the lustrous wood core. Most of the sculpture was carved from a single block of cypress, a technique, called *ichiboku-zukuri*, that was common in Japan during the early Heian period but that by the eleventh century had been superseded by the more technically advanced and efficient multiblock method (*yosegi-zukuri*). Although The Met acquired important later Japanese sculptures exemplifying the multiblock technique as early as the 1910s, this early, life-size image of Kannon is the only large-scale sculpture in the collection representing the single-block technique. **AR**





Icon of the Virgin and Child

Byzantine or Crusader, 13th century
 Tempera on wood, H. 10 in. (25.4 cm)
 Purchase, Mary and Kathryn Jaharis Gift, in honor of
 Helen C. Evans, 2020 (2020.401)

This small icon is an intimate variant of the Byzantine Virgin Hodegetria (She who shows the Way) and the Virgin Eleousa (Virgin of Tenderness) icon types. An object of personal devotion, the icon embodies the cross-cultural currents of the thirteenth century, when Crusader artists from Italy, France, England, and elsewhere in Europe met artists of the Byzantine tradition of the Orthodox Church. The exquisite faces of the Virgin and Child are typical of Byzantine icons in style. The Virgin's pensive gaze recognizes the future suffering of her son, as in Hodegetria icons. Christ's upturned face would be nestled against the Virgin's neck in an Eleousa icon in a gesture of tenderness. By distancing the Child, the artist has created a new variant of the Hodegetria type, where the Virgin becomes a nurturing mother as she points to her infant son as the path to salvation. Connected to the Monastery of St. Catherine at Sinai, the icon is one of the oldest now in an American museum collection. Other works by the artist survive at the Monastery of St. Catherine, which is famed for its expansive icon collection and other sacred works from the multiple artistic and cultural traditions of the medieval period.

AMA and HCE



Bohemian Painter

Active Prague, 1340s

Virgin and Child Enthroned

Ca. 1345-50
 Oil(?) and gold on wood panel, 10³/₁₆ × 7¹⁵/₁₆ in. (25.8 × 20.2 cm)
 Purchase, George T. Delacorte Jr. Gift, by exchange; Michel David-Weill Gift; The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer and Gift of Mr. and Mrs. Malcom P. Ripley, by exchange; The Rendl Fund; Lila Acheson Wallace Gift; and funds from various donors, by exchange, 2020 (2020.209)

This small painting, intricately detailed and affecting, was certainly intended for private devotion. Its reverse side, painted in fictive stone, accentuates the preciousness of the object, which would have been handheld when not set in a fixed location. The Virgin Mary, crowned and with a halo of progressively lightening blue rings, is presented as Queen of Heaven. Her all-knowing wisdom is underscored by the throne (the biblical Throne of Solomon) set within an elaborate architectural construction (the Porch of Judgment).

Unknown to scholars until it appeared at auction in Dijon, France, in 2019, this remarkable discovery is a major addition to the small corpus of Bohemian panel paintings dating from the middle of the fourteenth century. A committed patron of arts and sciences, Charles IV (1316–1378), Holy Roman Emperor from 1355, made Prague the center of his court and transformed the city into an important political and cultural capital. This panel, which unites the courtly elegance of French painting with the spatial innovations of Italian art, exhibits the rich and fluid exchange of artistic ideas and influences between Prague and the rest of Europe and the extraordinary heights the best of its painters achieved. **SW**



Four Miniatures of the Life of Christ

Armenian, 1311

Ink and pigments on oriental paper, clockwise from top left, 10⁷/₁₆ × 8¹/₁₆ in. (26.5 × 20.5 cm) (Presentation), 10⁷/₁₆ × 8¹/₁₆ in. (26.5 × 20.5 cm) (Baptism), 10⁵/₈ × 8 in. (27 × 20.5 cm) (Transfiguration), 11¹/₄ × 8¹/₁₆ in. (28.5 × 20.6 cm) (Entry into Jerusalem)

Purchase, Giorgi Family Foundation Gift, 2020 (2020.142.1-.4)

The intellectual and artistic center of Greater Armenia in the fourteenth century was the Monastery of Gladzor, where painters and scribes produced richly illuminated manuscripts that reflected the site's contacts with the Catholic West, often

through the Dominican Order, and with China through the Mongols, who ruled across Asia at the time. These four miniatures were originally in a gospel written on thick paper for his own use by the priest Tser in 1311. The illuminations, which depict significant events in Life of Christ—the Presentation in the Temple, Baptism, Transfiguration, and Entry into Jerusalem—are four of eighteen narrative scenes bound in the front of a manuscript and illuminated by T'oros the Deacon, an artist who chose to use blue paints for the faces and bodies of the major figures, perhaps in response to the use of ultramarine and indigo blue to depict deities in religious works made farther east. With nearly symmetrical narrative formats, the illuminations are set against richly gilded grounds, evidence of the affluence of this era in Armenia. **AMA and HCE**

Unidentified artist

Chinese, 13th century

Calligraphy by Chijue Daochong

Chinese, 1169-1250

Mending Clothes by Daylight

Southern Song dynasty (1127-1279); calligraphy datable to the 1240s

Hanging scroll; ink on paper, image 25 9/16 × 11 1/4 in. (65 × 28.5 cm)

Purchase, Robert Hatfield Ellsworth Bequest, 2022 (2022.97)

This austere image of a monk mending his robes in the sunlight is an exceptionally important example of “apparition painting,” an artistic type that emerged in the monasteries of Chan (Japanese: Zen) Buddhism during the twelfth century. Chan doctrine teaches that all images are illusory, and paintings such as these, in which ink is applied so lightly that the picture seems to flicker and fade before the viewer’s eyes, are among the most eloquent artistic manifestations of that belief. Using dilute ink for most of the picture, the artist reserved dark tones for the eyes of the main figure and the needle in his hand, imparting special emphasis to these key elements.

The painting is inscribed by Chijue Daochong, one of the most prominent Chan abbots of the thirteenth century. Calligraphy by a renowned monk was believed to be invested with the presence of the master, which makes this an object of significant religious and charismatic power. It was likely brought to Japan in the thirteenth or fourteenth century as part of the first wave of transmission of Chan ideas, artworks, and people that laid the foundation for Zen to become a major force in Japanese culture. **JSD**

Sundial of Ahaz, Leaf from the Postilla Litteralis (Literal Commentary) of Nicholas of Lyra

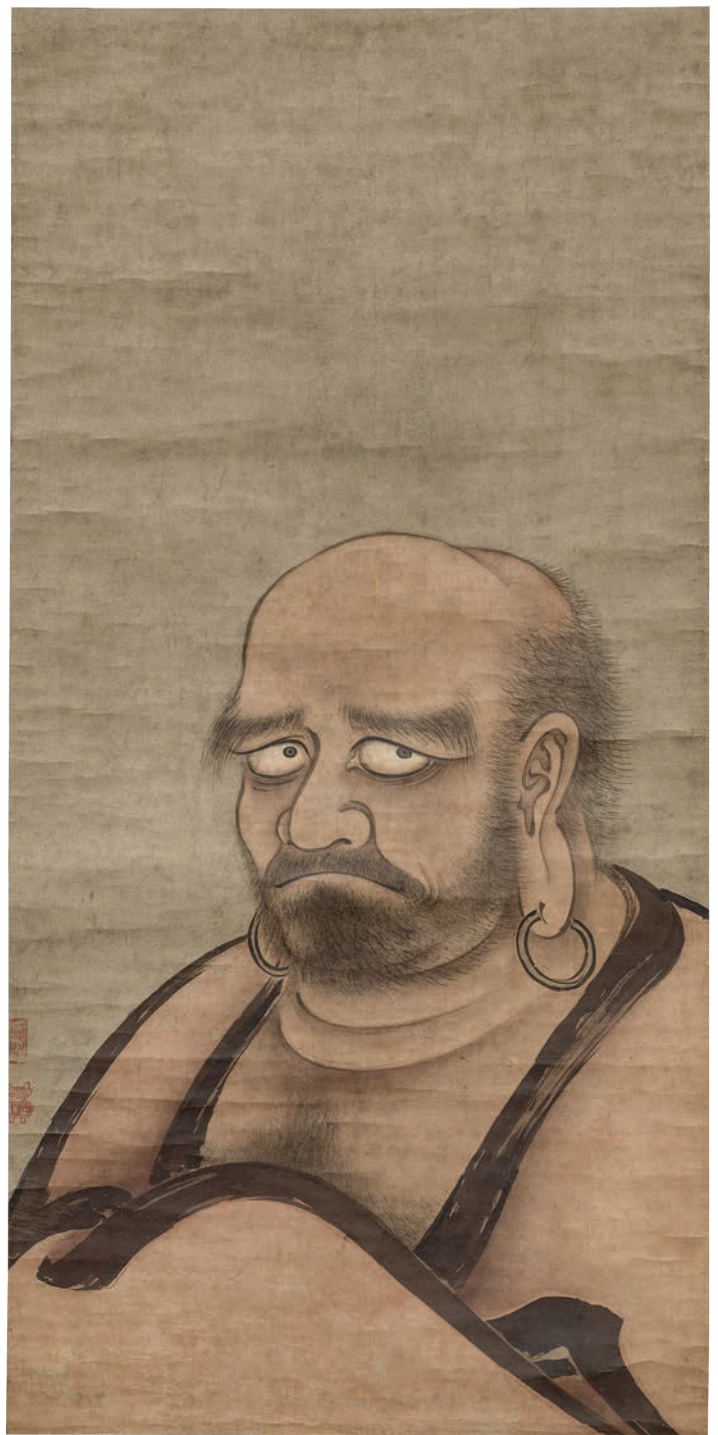
French (Paris), ca. 1360-80

Opaque watercolor, iron-gall ink, and gold on vellum, 16 1/8 × 9 13/16 in. (41 × 25 cm)

The Cloisters Collection, 2021 (2021.441)

With its fanlike shapes that seem to flutter across the page, this leaf from a manuscript exemplifies the medieval diagrammatic tradition at its best. What feels like elements lifted from a twentieth-century watercolor are in fact abstract sundials used to illustrate a fine point of fourteenth-century biblical exegesis. The leaf comes from the landmark study of Nicholas of Lyra (1270–1349), Master of Theology of the University of Paris, who provided detailed commentary on every book of the Bible. The story here, found in both Isaiah (38:1–8) and 2 Kings (20:1–11), recounts God’s willingness to turn the shadow of the sun back 10 degrees—approximately one hour—as a sign to the Judean king Hezekiah. The illustrations present two different ways of charting this miraculous reversal of time. With its lively red, yellow, and blue decoration and carefully compassed lines, this leaf has been reunited with six other pages acquired in 2011, all of which were taken from the same parent manuscript. **MH**





Kano Masanobu

Japanese, ca. 1434–ca. 1530

Bodhidharma in Red Robes

Japan, Muromachi period (1392–1573), late 15th century
 Hanging scroll; ink and color on paper, 35 7/8 × 17 5/8 in.
 (91.2 × 44.8 cm)

Purchase, Mary Livingston Griggs and Mary Griggs Burke
 Foundation and The Miriam and Ira D. Wallach Foundation Funds,
 and The Vincent Astor Foundation Gift, 2022 (2022.47)

This picture of Bodhidharma, the patriarch of Zen Buddhism, is a recently rediscovered masterpiece by Kano Masanobu, founder of the vaunted Kano school, whose artists transformed Japanese painting in the sixteenth century. Previously known to modern scholars only through an early copy and a century-old photograph, the painting is one of a small group of religious pictures demonstrating Masanobu’s extraordinary talent as a painter of Buddhist figures. In this powerful picture, a slightly unkempt but resolute Bodhidharma meets the Zen

adherent with a penetrating gaze, calling to mind the nine years he is said to have sat in meditation in a cave. Masanobu foregrounds the ancient sage’s firmness of purpose in the face of extreme physical exhaustion. Using only four unforgiving pigments—shell white, ocher, vermilion, and ink—he meticulously layered supple linework and light washes, carefully modeled the figure’s robes and the contours of his gaunt face, with its deep wrinkles and puffy, darkened skin beneath the eyes, and with exceedingly fine brushwork delineated his chest hair, beard, and eyebrows. In Masanobu’s gifted hands, Bodhidharma’s gaze is a potent call to action: *Look within to become a buddha.* **AR**



Vaishravana, Guardian of Buddhism and Protector of Riches

Tibet, early 15th century

Distemper on cloth, 32 × 29 1/8 in. (81.3 × 73.9 cm)

Purchase, Gift of Florence and Herbert Irving, by exchange, 2021 (2021.290)

Vaishravana, a complex and powerful Buddhist deity, embodies many strands of thought and belief. Tibetans understand him foremost as the premier of the four guardians of the cardinal directions (*lokapalas*), associated with the north. As Tibetan cosmologies situate the Himalayas in the northern realms, Vaishravana assumed a preeminent place in Tibetan beliefs as the guardian of that region. He also serves as a protector of Buddhist law (*dharmapala*) and overlord of earthly riches,

witnessed by the mongoose he holds disgorging jewels and coral. Here we see Vaishravana seated on his snow lion mount and encircled by his generals, the eight Lords of the Horses (*asvapati*), each riding an auspicious colored cloud. Hierarchically dominant, Vaishravana is dressed as a warrior-king, in full battle attire with a patterned tunic suggestive of chain-mail armor and Chinese-style lion-face protective lappets. Decorated high boots point to his Central Asian ancestral connections. This celebrated Tibetan deity is rarely represented outside of monastery mural programs, such as those seen at Shalu and Gyantse monasteries, in the fourteenth and fifteenth centuries, respectively. In both pictorial and aesthetic terms, this painting is unrivaled in its sophisticated integration of iconographic complexities into a single coherent visualization of this deity. JG

Table Screen

China, Ming dynasty (1368-1644), second half of 15th century
Cloisonné enamel, wood frame and stand, H. 19³/₈ in.
(49.2 cm), W. 19¹/₈ in. (48.6 cm)
Florence and Herbert Irving Acquisitions Fund for Asian Art,
2022 (2022.10)

This table screen is among a very rare group of cloisonné enamel landscapes from the imperial Ming workshop. The pictorial representation of landscape in the archaic blue-and-green style was a cherished means of evoking a golden age. Here, the cloisonné artist deftly organized the copper wire cloisons to suggest the lively brushwork usually found in paintings. The water was meticulously executed with continuous wavy lines filled with translucent green

enamel punctuated with passages of white to represent frothy waves. The three figures, simply executed with just a few wires, are nonetheless vividly animated. This elegant treatment representing traditional brushwork demonstrates how successfully the artist applied Chinese taste and design to this foreign technique, which had been imported from the West about one century earlier.

The screen's provenance makes it even more notable. It was included in the *International Exhibition of Chinese Art* held at the Royal Academy of Arts, Burlington House, London, in 1935–36, by far the largest and most important Chinese art exhibition ever held at the time, with some three thousand objects, including major loans from the Chinese government and most major Western collections. PL





Pedestal

North or Central European, 15th century
Wrought iron, H. 41 ³/₄ in. (106 cm)
Purchase, Michael and Patricia O'Neill Gift, 2020 (2020.255)

Because relatively little ironwork from the Middle Ages survives, it is easy to forget the important role it played in ornamenting buildings of significance. Royal commissions of great consequence and beauty can still be seen in places like Westminster Abbey and St. George's Chapel at Windsor Castle, and medieval documents provide names of master blacksmiths, who were admired (and very well paid) in their day. In its masterful melding of pierced sheets of hammered metal and wrought tracery, this pedestal by an anonymous maker bears witness to that great tradition. With its impressive scale, prominent pinwheel tracery, and stepped buttresses at each corner, it reads as a miniature building. It may have served as a stand for a tabernacle within a church, echoing in iron the architectural motifs that surrounded it in stone. **MH**



Aztec artist

Feathered Serpent Pendant

Mexico, 14th-16th century
Shell, H. 1 ³/₄ in. (4.4 cm)
Gift of the Mol Collection, 2020 (2020.386.1)

This pendant, made from a cross section of a conch shell, features delicately incised imagery of a feathered serpent on one side and of its coiled, rattlesnake-like tail on the other. The head of the serpent at the center is seen in a dorsal view, with two eyes drilled on either side of the snout. The feathered body is coiled around the void; two human hands emerge from either end and two human legs in the middle.

This diminutive ornament was created by Mexica (also known as Aztec) artists, likely in the last century before the Spanish invasion of Mexico. It contains multiple, layered meanings, from the general associations of shell with warriors, water, and fertility to a specific connection with Quetzalcoatl-Ehecatl, the Wind God, who is often depicted wearing a pendant of this type, known as a *ehēcacoꝑcatl*, or “wind jewel.” Such ornaments also speak to a control over resources: the raw material was from far away and difficult to acquire, and only the finest artists had the skill required to transform the shell into a work of great beauty and delicacy. **LFN and JP**

Attributed to Gian Marco Cavalli

Italian, ca. 1454–after 1508 (activity documented 1475–1508)

***Venus, Mars, and Cupid with Vulcan at His Forge*
(The Mantuan Roundel)**

Mantua, ca. 1500

Parcel-gilt bronze with silver inlay; integrally cast gilt frame with suspension loop, Diam. 16 9/16 in. (42 cm), D. 1 1/16 in. (1.7 cm)

Purchase, The Isaacson-Draper Fund, Florence and Herbert Irving Acquisitions Fund, 2021 Benefit Fund, Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, Walter and Leonore Annenberg Acquisitions Endowment Fund, Charlotte and Alejandro Santo Domingo, Michel David-Weill, David T. Schiff, Annette de la Renta, Mark Fisch, the Hon. Kimba Wood and Frank Richardson, Denise and Andrew Saul, Beatrice Stern, Wrightsman Fellows, and members of the Acquisitions Committee Gifts, 2022 (2022.6)

Expertly cast in bronze and embellished with gold and silver, this lavish relief by Gian Marco Cavalli is the largest, most sophisticated roundel to survive from the early Renaissance.

Probably commissioned by Isabella d'Este to grace her fabled *studiolo* (study) in the Gonzaga ducal palace in Mantua, this landmark acquisition manifests the splendid literary and artistic flowering at the court of the greatest woman patron of the Italian Renaissance.

Cavalli's allegory of Isabella's rulership celebrates the power of love to engender harmony. It features golden-winged Venus, goddess of love, subduing Mars with her gaze. As Vulcan fabricates the war god's helmet, Venus's son, Cupid, aims love's arrow. The Latin inscription playfully announces: *Venus, Mars, and Love rejoice. Vulcan, keep working!* Cavalli signed his name on the helmet using a pictograph of a golden leaping horse (*cavallo* in Italian), declaring his artistic mastery. Intended to hang on the wall like a painting, the roundel challenges the virtuosic pictorial effects of the paintings created by the leading Gonzaga court artist, Andrea Mantegna, and in its opulent complexity surpasses that of the bronze reliefs made by the Gonzagas' principal sculptor, Antico. The roundel's exciting discovery in 2003 has since revived the reputation of Cavalli, a hitherto little-known artist, as an ingenious creator of the Mantuan Renaissance style. DA





Bernard van Orley

Netherlandish, ca. 1492-1541/42

The Martyrdom of Saint John the Baptist

Ca. 1514-15

Oil on wood, 25 1/2 x 29 1/4 in. (64.8 x 74.3 cm)

Bequest of Hester Diamond, in honor of Maryan Ainsworth, 2020 (2020.233)

This panel once formed the right wing of an altarpiece dedicated to Saint John the Baptist, the left wing of which has been in The Met collection since 2000. While the left wing portrays the Baptist's birth and naming, this right wing depicts two episodes from the saint's martyrdom. In the upper right-hand corner, Salome dances for her stepfather, King Herod, at a banquet; in the primary scene below, she receives her gruesome reward in the form of the Baptist's freshly severed head. In the far left background, the saint's bones are burned in order to prevent their use as miracle-working relics.

In Van Orley's depictions, draperies lift and twirl as though of their own volition, creating an effect of courtly elegance that contrasts with the violent subject matter. Before the altarpiece was dismantled, the reverse featured a portrait of its patron, the Benedictine abbot Jacques Coëne. Reuniting the two panels at The Met makes a significant contribution to the reconstruction of this important early work by Van Orley. **AE**

Francesco Salviati (Francesco de' Rossi)

Italian, 1510-1563

Bearded Nude Male Figure in a Half-Kneeling Pose, Holding a Drapery behind His Back

1526-27

Pen and brown ink, 16 1/2 x 10 1/4 in. (41.9 x 26.1 cm)

Gift of Estate of Michael E. Hall Jr., 2021 (2021.69a, b)

On the reverse of a double-sided sheet of powerful drawings, Salviati rendered a monumental nude male figure with chiseled anatomy using strong contours and disciplined hatching. The style and technique reveal the young artist's training in the workshop of the Florentine sculptor Baccio Bandinelli. Here, however, Salviati's much admired *bella maniera* ("beautiful manner") sets him apart from his teacher, as seen in the command of anatomy, elegant fluency of outlines, and delightful flourishes of the pen in tapering forms. The man's face, hands, and feet are gracefully stylized, and the heroic dimension of the figure in a difficult, contorted pose attests to Salviati's close study of Michelangelo's art, particularly the *ignudi* (athletic nude youths) in the Sistine Chapel ceiling frescoes of 1508-12. **CCB**



Christoph Jamnitzer

German, 1563-1618

Narcissus at the Source

Nuremberg, ca. 1600

Cast, chased, engraved, and gilded silver, 5 7/16 x 4 13/16 in.
(13.8 x 12.2 cm)

Purchase, Anna-Maria and Stephen Kellen Acquisitions Fund,
2021 (2021.118)

Visually rich, narratively dense, and rendered with exquisite craftsmanship, this gilded silver plaque with its openwork frame was an independent work of art meant to be appreciated at close range. Precious-metal plaques of this kind were a specialty of the Jamnitzer family. Four consecutive generations of these Nuremberg goldsmiths reached the apex of their skill in Christoph Jamnitzer, grandson of famed sixteenth-century master Wenzel Jamnitzer (1507/8–1585). This relief combines several episodes from Ovid’s story of Narcissus as a continuous narrative within a unified pictorial space. In the background is Narcissus as he is first described by Ovid in the *Metamorphoses*: seen through the eyes of his admirer, the nymph Echo, as he hunts stag in the forest with his horn raised and hounds in pursuit. Echo is depicted in the middle ground, following unnoticed behind the object of her unrequited love. In the foreground, Narcissus approaches his fateful pool, the struc-



ture of which is reminiscent of German Renaissance tombs. Gazing down, he becomes infatuated with his own reflection and cannot leave the water’s side, doomed to die as punishment for not having reciprocated the love of another. WK



Attributed to Daulat

Active ca. 1595-1635

“An Old Man and His Young Wife before Religious Arbitrators,” from the *Gulistan (Rose Garden)* of Sa’di

India, Mughal period, ca. 1610-15

Opaque watercolor and gold on paper, 11 1/4 x 14 3/16 in. (28.6 x 36.1 cm)

Purchase, Bequest of Henrie Jo Barth, 2021 (2021.48)

This painting once belonged to an exquisite manuscript of the *Gulistan (Rose Garden)*—a collection of moral tales composed by medieval Persian poet Sa’di—made for the Mughal emperor Jahangir (r. 1605–27). In the story depicted here, an old man takes on a much younger wife named Pearl but is unable to consummate the marriage. The man complains of his wife’s inadequacies to the local *qadi*, or magistrate, seated at the right of the scene. The *qadi* admonishes him, “You whose hand trembles, what can you know about piercing a pearl?”

The artist Daulat produced highly refined works in luminous color. The individualized figures on the left include an African man dressed in brilliant yellow, a man wearing a fur hat, and two other men in boots and tunics, which are folded up to show their decorated undersides. NH

“Caliph Al-Wathiq Killing the Rebel Ahmad Ibn Nasr,” from the *Tarikh-i ‘Alfi (History of a Thousand Years)*

India, Mughal period, 1592-94

Ink, opaque watercolor, and gold on paper, 16 3/4 x 15 3/4 in. (42.5 x 40 cm)

Purchase, Friends of Islamic Art Gifts, 2021 (2021.47)

In the *hijri* year 990 (A.D. 1582–83), ten years before the Islamic millennium, the Mughal emperor Akbar commissioned an illustrated history starting with the time of the Prophet Muhammad, the *Tarikh-i ‘Alfi (History of a Thousand Years)*. The result was a set of volumes containing three hundred illustrations, of which just a small number survive. This scene depicts an episode from the life of the Abbasid caliph Al-Wathiq (r. 842–47). The ruler is shown executing the rebel Ahmad Ibn Nasr, who has been interrogated by a group of nearby scholars during the Mihna, or trials, of the Abbasid period. The artist has depicted the moment of the final blow from Al-Wathiq’s sword, with Ibn Nasr’s turban knocked from his brow to the ground behind him and the surrounding scholars expressing varying reactions to the violent scene. NH

مذ و انما از وی برسید که در قرآن چه میگوید احمد در جواب گفت که کلام خداست و اثن گفتند
 مخلوق است باینکه احمد باز همان جواب اول داد احمد باز پرسید چه میگوید حتی سبحان و تعالی
 روز قیامت توان دید باینکه احمد گفت از رسول صلی الله علیه و آله و سلم حدیثی مرویست که منضمش
 است که سرانجام پسندید و اثن گفت برود کار خود را و روز قیامت بچنانکه این ماه را می بیند
 و اثن گفت و بچک ایضا را همچو اجسام توان دید چرا که ماه از جمله اجسام محدود است و من از رضاه
 محدوده و پندارم آفتاب بعد از سیاحت بسیار و اثن در چشمه شد و از علمای که در مجلس حاضر بودند پرسید
 در باب این شخص چه میگوید عبدالرحمن بن ابی اسحق که از کلبه رفته بود و گفت خون او مساحت و احسن
 ابی داود که در زمان خلافت و اثن امور ملک و ملت مغرض برای درویش او بود و گفت نخست
 تو بر در می عرض باید کرد اگر نپذیری قتل و اوجی است پس و اثن از جای خود بر حاست و اهل مجلس را
 گفت هیچکس از جای خود نجنبند و مصصام که کشمیر عروم میگرد بود برداشته نزد احمد رفت و بی
 بردوش او زد و وضوب دیگر بر سر او بعد از آن شمشیر را در شمش فرو برد بعد از آن سپه
 و سپه او را از تن جدا کرد و فرمود تا بر کاغذ باره نوشته اند که این سر کار فرستاد که راه گنده فلان
 که کشته شده بدست بنده خدای مروت الواثق بعد از آن که در علق قرآن و نفی تشبیه از حق سبحان و تعالی
 بروی حتی قاطع و بر بانی ساطع آقامت نمود و او محض از روی عباد از قبول آن ابا و ابا مشاع نمود و
 که این رفقه را بر گوش او بسته اند و بعد او را به بلوی با یک خرنی او کشید و سپه او را بجا آوردند

واثن



در میان قیله بنو نمیر خراج کرده اند چون خبر خروج ایشان بواثق رسید
 بجا کبیر که در آن ولادالی جاز بود حکمت نمود که بدفع ایشان رفته اهل شران طایفه را سپاست نشاند
 و چون بجا بجد و یاه رسید بعد از جنگهای بسیار جمعی از روستا، ایشان را بدست بجا بست بعد از محبت
 نمود و در میت و چهارم سه روزی بجز این سال و اثن بعد استسما و وفات یافت در روضه الصفا
 آورده که و اثن بر طعام خوردن حرص تمام داشت و اکثر اوقات بی رغبت طعام خوردی نمایند
 در اثن جوانی مرض استسما گرفتار گشت و یکی از اطباء حاذق و معالجی اوستی بسیار نمود و او را
 تنوری کرد و او را با پرده آورده و اثن را در آنجا نشانید و انخیز را نشانه موافق بوی او تا آن
 زحمت از وی زایل گشت بعد از آن طبیب گفت ای امیرالمؤمنین اگر خوردنی تو باز بدستور سابق
 واقع خواهد شد باین مرض عود خواهد کرد و آن زمان قابلیت علاج نخواهد داشت و اثن





Hendrick ter Brugghen

Dutch, 1588-1629

Roman Charity

1623

Oil on canvas, 58 1/8 x 54 1/8 in. (147.6 x 137.5 cm)

Wrightsman Fund, 2020 (2020.320)

A turbaned woman kneels to nurse her seated father, his hands shackled behind his back. These are Cimon, an elderly man sentenced to death by starvation, and his daughter Pero, who defies both the law and social taboo to save her father's life. Recorded by the Roman historian Valerius Maximus, this episode, known as the "Roman Charity," was celebrated in seventeenth-century Europe as an exemplar of filial piety. In Ter Brugghen's depiction, the two figures overlap to form a

rough triangle dominating the foreground of the composition. A voyeur figure glimpsed in a window in the darkened background reveals the stakes of Pero's transgression.

Depictions of this theme date back as early as the frescoes at Pompeii. Following its reemergence in Northern European art in the early sixteenth century, the subject of Roman Charity was often exploited for its prurient potential. Ter Brugghen, by contrast, emphasized the episode's solemnity over its eroticism, largely covering up Pero's nudity and directing the viewer's attention to her father's wasted frame. Documented in seventeenth-century sources before disappearing from view for three centuries, this painting reveals the tremendous impact of Caravaggio on Dutch painting of the seventeenth century. AE



Nicolas Poussin

French, 1594-1665

The Agony in the Garden

1626-27

Oil on copper, 24 1/8 x 19 1/8 in. (61.3 x 48.6 cm)

Gift of Jon and Barbara Landau, in honor of Keith Christiansen, 2021 (2021.378)

Poussin's studied engagement with antiquity established an unavoidable model that centuries of subsequent painters tried either to surpass or rebel against. Executed at a pivotal moment, just after he arrived in Rome from Paris, this jewel-like painting reveals a young artist brimming with curiosity and still exploring what direction to take. While the architecture and the monumentality of the foreground figures demonstrate the

artist's fascination with the classical world, the treatment of light and the cascade of putti come from his interest in Venetian Renaissance painters. In the upper scene, above the sleeping disciples, we see Christ contemplating his mortality on the night before his crucifixion through the symbol of the cup, drinking from which represents the self-sacrifice through which he will absorb the world's sins.

One of only two universally accepted works by Poussin in oil on copper, this painting was conceived to impress the Roman cognoscenti. It was owned by Antonio Dal Pozzo, Poussin's most important early patron, whose antiquarian circle exposed the artist to the ancient sculpture and architecture that so influenced his career. This important gift reinforces The Met's already considerable collection of works by Poussin, which now tallies seven paintings from across his career, making it not only the largest but also the deepest holdings of his work outside Europe. **DP**



Francesco Fanelli

Italian, born 1577 (active Genoa [1605–30] and England [1632–39])

Mercury and Cupid

England, late 1630s

Bronze, H. 31 in. (78.7 cm)

Gift of The Quentin Foundation, 2021 (2021.76)

Best known for popularizing the art of the Italian bronze statuette in England, Francesco Fanelli traveled from Genoa to London to become royal sculptor to King Charles I. *Mercury and Cupid*, Fanelli's largest as well as his most complex and accomplished statuette, is an extraordinary gift to the Museum from The Quentin Foundation. Fanelli theatrically animated a key moment from Apuleius's bawdy ancient Roman novel, *The Golden Ass*. Mercury is shown balancing a winged foot on a cloudbank and kicking outward with the other, while a squalling, chubby infant Cupid fails to thwart his liftoff. With trumpet raised, the youthful messenger god gracefully rotates upward in flight to deliver a fateful announcement.

Mercury and Cupid's grand spiraling composition is exciting in sensuous silhouette from every viewpoint. The remarkably preserved bronze might have made an arresting centerpiece in one of the picture galleries coming into vogue under Charles I. *Mercury and Cupid* also could be related to the series of paintings depicting episodes from Apuleius that the king commissioned in 1630. In Italy, Fanelli frequently collaborated with fellow artists, and it is tempting to consider that he did so in England with the royal painter, Anthony van Dyck, to establish the poetically charged Caroline court style. DA

Franz Cleyn

German, 1582-1658

Border Designs for the Mortlake "Acts of the Apostles" Tapestries

Ca. 1626-36

Watercolor with white heightening, details in pen and ink and graphite; two panels, each ca. 36³/₈ × 4³/₈ in. (92.5 × 11 cm)

Harry G. Sperling Fund, 2021 (2021.186a, b)

The original cartoons for Raphael's celebrated *Acts of the Apostles* tapestries had been in the possession of King Charles I since before his ascension to the throne, in 1625. Between 1626 and 1636, the cartoons were used to create the first British set of tapestries at Mortlake, the workshop established outside London in 1619. Franz Cleyn, artistic director of the manufactory, designed new decorative borders for the tapestries. These two watercolors represent the right and left borders for *The Healing of the Lame Man*. Their reduced size and level of detail indicate that they functioned as presentation drawings that would have been shown to the king, for whom the set was made. After Charles's death, the tapestries were sold and eventually entered the French royal collection. The borders of the executed tapestry (today in the Mobilier National, France) correspond closely with these two designs, which consist of cameos from Old and New Testament stories.



Playful groups of naked putti hold up books representing the writings of the Four Evangelists as well as coats of arms with symbolic imagery. Cleyn's figures betray the influence of Anthony van Dyck and Peter Paul Rubens, while the cartouches reflect popular Italian designs published in ornament prints by artists such as Agostino Mitelli. FS



Orsola Maddalena Caccia

Italian, 1596-1676

Flowers in a Grotesque Vase

Ca. 1635

Oil on canvas, 40³/₈ × 31⁷/₈ in. (102.5 × 81 cm)

Bequest of Errol M. Rudman, 2020 (2020.263.1)

This distinctive still life comes from a core group of flower paintings by Orsola Maddalena Caccia, an Ursuline nun who ran a painting studio that financed a convent founded by her father. Almost all these paintings remain in Italy, in Caccia's native city of Moncalvo. The three that have come to The Met as part of the Errol M. Rudman bequest have established the Museum as the principal site outside Italy for the study of this important early modern artist. Caccia's meticulous individuation of stems against a monochrome ground, resulting in an idiosyncratic, abstract surface pattern, was probably motivated by a desire to create paintings that could serve as tools for meditation. In *The Devout Life* (1609), Saint Francis of Sales outlined how the faithful could decipher bouquets according to the symbolic language of "Christian botany." The bearded iris, for example, was known as a sword lily and stood for Christ's death; peonies and lilies stood for the Virgin Mary. Caccia likely based her flowers on a combination of the extensive library of books and prints inherited from her father and the convent's own garden. Her use of imaginary, zoomorphic vessels animate these otherwise staid compositions with Mannerist fantasy. DP



Figures attributed to Jan Vermeyen

Brussels (Hapsburg Lowlands), before 1559-1608

Painted enamel by Johann Wilhelm Baur

German, 1607-1642

Goldsmith work by Hans Georg Bramer

Austrian, 1608-1661

Enamel scene on interior of cup lid by unknown Viennese enamel painter

The Orpheus Cup

Austrian (Vienna), 1641-42 (jeweled elements on the lid in the form of animals, amorini holding bow and quiver, and the statuettes of Orpheus and Diana, Prague, ca. 1600)

Gold (cast, embossed, and engraved), enamel (ronde-bosse and painted), and rubies, H. 7 1/8 in. (18.1 cm), W. 5 1/8 in. (13 cm), D. 3 1/2 in. (8.9 cm)

Purchase, Anna-Maria and Stephen Kellen Acquisitions Fund, 2020 (2020.400a, b)

The harmony of this cup's complex iconographic composition, embellished in rubies and enameled gold, is the extraordinary achievement of four distinct hands working for the imperial courts in Prague and Vienna. The enameled and ruby-studded animals and the statuettes of Orpheus and Diana on the cover were made about 1600 in the Prague imperial workshop by Jan Vermeyen, favorite goldsmith of Emperor Rudolf II. Forty years later, they were recovered from the imperial treasury by the ingenious Hans Georg Bramer, goldsmith to Emperor Ferdinand III. Bramer designed the cup to cradle the precious figures perfectly within a complex iconographic program of painted enamel ovals illustrating scenes from Ovid's *Metamorphoses*, thus uniting the skills of three top-quality artisans. The centrality of Orpheus to the cup's design—the legendary hero was known for the calming effect of his lyre, which brought peace even to the *Argo's* violent crew—likely reflects the emperor's patronage of music and experience as a composer himself. The iconography may also reference Ferdinand III's dynastic ambitions; Hapsburg ruler of the Holy Roman Empire at the end of the bloody Thirty Years' War, he sought to leave a legacy of peace in his vast territories. [WK](#)

Attributed to Muhammad Hasan

Album Page with Vase of Flowers, Insects, and Birds

India, Deccan, probably Bijapur, ca. 1630-40

Gouache on black paper with colored and white paper découpage, this page 7 7/8 × 3 7/8 in. (20.1 × 9.9 cm)

Purchase, Bequest of Henrie Jo Barth and Friends of Islamic Arts Gifts, 2022 (2022.27)

Fine cut-paper appliqué is used to form a fantastical flowering vase holding naturalistic flowers and tender buds growing on thorny stems. A delicate butterfly and leggy grasshopper are set among the foliage, while a family of marbled-paper ducks, tall glass beakers, and waving irises are found along the lower edge. This découpage folio was likely once part of a royal album



of Sultan Muhammad 'Adil Shah of Bijapur (r. 1627–56). It faces another *découpage* calligraphic folio with Shi'a verses (formerly in the Howard Hodgkin collection and recently acquired by the Museum) that provides the name of the artist. The dark background with brighter applied decoration recalls the aesthetics of *bidri* metalwork and architectural decoration from the wider Deccan region. **NH**

Shafi' 'Abbasi

Iranian, active 1628-74

Composition with Flowering Plants and Insects

Probably Isfahan, Iran, Muharram A.H. 1059/January A.D. 1649
 Ink and watercolor on paper, 5 x 8³/₄ in. (12.7 x 22.3 cm)
 Gift of Estate of Monir Shahroudy Farmanfarmaian, in memory of Dr. Abolbasha Farmanfarmaian, 2021 (2021.94.1)

This sensitively rendered composition is signed by the artist Shafi' 'Abbasi, who worked at the court of Shah 'Abbas II (r. 1624–66) and was the son of renowned figural painter Riza-yi 'Abbasi (active ca. 1585–1635). Unlike his father he focused on nature, launching the botanical genre, which remained popular well into the nineteenth century. Although mainly known for his drawings and paintings, Shafi' 'Abbasi created floral renditions that were also used in textile designs.

This watercolor depicts butterflies, bees, and beetles hovering around a rosebush and what appears to be a snapdragon or aconite plant. The composition was likely inspired by European botanical prints circulating in Isfahan at the time. The elaborate inscription in *nasta'liq* script at the bottom consists of a poem followed by the artist's signature and the date. The signature includes the word *ab-u-rang*, Persian for "watercolor," referencing the medium. The lyrical verses above it are highly metaphorical. They liken the lover's yearning for the beloved to geometric forms (the dot, the circle, and the line) produced by such tools as the compass (*pargar*) and the peg (*mismar*), and the artist's composition to a flower that he hopes viewers will carry to his resting place after his passing. **ME**





Carved by John Bush

American, ca. 1725-ca. 1758

Powder Horn of John Mahard

1756

Cowhorn, wood, and iron, L. 12³/₈ in. (31.5 cm), Diam. 2³/₄ in. (7 cm), Wt. 7⁵/₈ oz. (216 g)

Purchase, Friends of Arms and Armor Gifts, 2021 (2021.429)

This powder horn was used in the French and Indian War (1754–63), a conflict between the British and French over territories in North America. The distinctive carved ornamentation is by John Bush, a free African American Massachusetts militiaman who originated the Lake George School of horn carvers. Born into a literate family, Bush was a military company clerk at Fort William Henry on Lake George, New York. Shortly before the fort was besieged by and surrendered to the French and their Indigenous allies in 1757, he carved this horn for John Mahard, a fellow militiaman in his company. Captured after the siege, Bush died under horrific conditions on a French ship, where he was held along with other prisoners of war.

Bush was deeply influential in his use of decorative motifs and copperplate calligraphy. Since he was only about thirty-one years old when he died, his works are scarce. This horn is a poignant reminder of the service and artistic contributions of an African American soldier caught in a colonial war in which he and two of his brothers lost their lives. **PT**

Attributed to Joseph Hill

British, 1715-1784

Violino Piccolo

Ca. 1750

Spruce, maple, and ebony, L. overall 21¹/₄ in. (54 cm)

Purchase, Edward J. and Susan M. Greenberg Gift, 2022 (2022.20)

This small violin is a rare form of the instrument known as a violino piccolo. Such instruments were most often tuned a minor third or a fourth higher than a typical violin and used to play higher passages in ensemble music written in the seventeenth and eighteenth centuries. The instrument was

used throughout the Baroque period; Claudio Monteverdi wrote for it in his opera *Orfeo* (1607), and Johann Sebastian Bach famously included it in his first Brandenburg Concerto (1721). In his violin treatise of 1756, Leopold Mozart (Wolfgang's father) mentions the violino piccolo as no longer being necessary. Indeed, by that time violinists were playing higher up the fingerboard on violins and were able to produce the higher notes that the violino piccolo had previously played.

Surviving violinos piccolo are extremely rare. This late example, which was in the personal collection of New York City violin dealer Rembert Wurlitzer, retains its original internal bass bar and neck, parts that were often replaced in the nineteenth century. **JKD**





Pietro Piffetti

Italian, 1701-1777

Mounts attributed to Francesco Ladatte

Italian, 1706-1787

Commode

Turin, ca. 1760

Marquetry of ebony, boxwood, walnut, and fruitwood; poplar (alberone) carcass; gilt-bronze mounts; iron locks, H. 32 ¹⁵/₁₆ in. (83.7 cm), W. 49 ³/₁₆ in. (125 cm), D. 23 ⁷/₈ in. (60.6 cm)

Bequest of Errol Rudman, 2020 (2020.371)

A superior example of its maker's skill and personal taste in decorative art, this is one of a pair of commodes made by Pietro Piffetti, royal cabinetmaker to Charles Emmanuel III

of Sardinia, Duke of Savoy, to furnish the artist's private apartment at the Turin carpentry academy where he taught. Its serpentine form employs the formal vocabulary of the established Rococo style, but the stripes in the back corners shift subtly into a Neoclassical idiom. Francesco Ladatte, an Italian sculptor with whom Piffetti frequently collaborated, likely contributed the ormolu mounts. The dots of darker-colored wood scattered across the walnut briar veneer are not simply an element of the commode's design; they are wooden nails that secure the veneer to the commode's dramatically curved form, a technique invented by Piffetti and employed here for the first time. Given that Piffetti made the commode to furnish his own apartments, it may be an important example of the artist's experimentation with novel techniques outside the pressures of royal patronage. It is the first major work of eighteenth-century Italian marquetry to enter The Met collection. **WK**

Possibly after a model by Giuseppe Piamontini
Italian, 1664-1742

Manufactured by Doccia Porcelain Manufactory
Italian, 1737-1896

Figure of an Enslaved African Man

Late 18th century
Hard-paste porcelain, H. 9⁵/₈ in. (24.4 cm)
Purchase, Larry and Ann Burns Gift, in honor of Austin B. Chinn,
2021 (2021.138)

This tormented porcelain figure of an enslaved African man marks a turning point in the representation of the Black figure in European porcelain during the eighteenth century. Muscular yet wrinkled with sagging flesh, the man strains his neck while gazing upward. His bald head has several wrinkles on the forehead, with protruding ears and prominent cheekbones, evoking the stripped flesh of an *écorché* (anatomical study of human musculature). His legs are splayed outward, with each precariously positioned foot straining so hard against the shackles that his veins are visible. The figure derives from Pietro Tacca's monument known as the "Four Moors" in Livorno, a work that commemorated Medici triumphs over the Ottomans. Yet this stark adaptation lacks the typical choreographed poses favored by the late Florentine Baroque sculptors. By sculpting pain out of an imitative medium associated with the sweetness of sugar and the pleasures of the table, the figure troubles the language of figurative porcelain. Viewing it becomes a fraught process: one is torn between the



desire to admire the skillful modeling, used here to transform a small-scale porcelain into a monumental sculptural form, and the simultaneous need to turn away from a representation of tremendous suffering. IM

José Manuel de la Cerda

Purépecha, Mexico (Michoacán), active mid-18th century

Tray (Batea) with Turnus Provoked into War by Aeneas

Ca. 1764
Wood, painted lacquer, and gold, Diam. 42 in. (106.7 cm)
Purchase, Joseph Pulitzer Bequest and Sansbury-Mills Fund,
2020 (2020.321)

This large lacquerware *batea* is the work of José Manuel de la Cerda, an Indigenous artist active in the city of Pátzcuaro, in west-central Mexico, during the mid-eighteenth century. De la Cerda's output exemplifies the ways in which local artistic traditions in the viceroyalty of New Spain were profoundly transformed by the presence of imported luxury goods from both Europe and Asia. Using a pre-Hispanic lacquer technique to create a polished black surface, the artist then painted a nocturnal episode from Virgil's *Aeneid* in the center of the tray, encircling it with a wide band of Asian-inspired ornamentation featuring vignettes of military skirmishes framed by willows and flowering camellia trees. The primary scene depicts the Trojan hero Aeneas's antagonist, Turnus, astride a charging white horse outside the walls of a fortress whose defenders refuse to engage him in battle. The flag and lances of the Trojans protrude above the battlements; Aeneas is not present. Enraged, Turnus would later set fire to the Trojan ships that can be seen in the waters behind him. This rarely depicted subject is identified by the inscription: "Turnus provoked into war by Aeneas." RK





William Wood

British, 1769–1810

Joanna de Silva

1792

Oil on canvas, 30 × 25 in. (76.2 × 63.5 cm)

Purchase, Bequest of Mary Jane Dastich, in memory of her husband, General Frank Dastich, by exchange and Charles B. Curtis Fund, 2020 (2020.234)

Painted at a time of rapidly expanding British colonialism, this is an exceptionally rare independent likeness of an identifiable Indian woman by an eighteenth-century English artist. Although ayahs—Indian nurses or lady’s maids—frequently

figure within Anglo-Indian family portraits, no other likeness of an Indian ayah depicted independent of her employers is known to survive before the late nineteenth century. As identified by her portrait’s inscription, Joanna de Silva was a native of Bengal, in eastern India, and was employed as a nurse in the family of Lieutenant Colonel James Russell Deare, an officer serving the British East India Company in Calcutta (now Kolkata). When both Lieutenant Colonel Deare and his wife, Catherine, died within the same week in 1791, de Silva was charged with accompanying their orphaned four-year-old daughter, Sophia, on the arduous six-month sea voyage from Bengal to England. Her portrait by the young artist William Wood almost certainly commemorates this event. **AE**



Marie Gabrielle Capet

French, 1761-1818

Allegory of Lyric Poetry

1811

Black chalk and stumping, heightened with white chalk, squared in black chalk, 8 1/4 x 13 1/4 in. (21 x 33.7 cm)

Purchase, Stephen A. Geiger Gift, 2022 (2022.19)

Born in Lyon, Marie Gabrielle Capet was established in the French capital by age twenty, a student of the sought-after portrait painter and soon-to-be academician Adélaïde Labille-Guiard. Capet found success in the same arena, exhibiting portraits in oil, miniature, and pastel. She lived in her teacher's household until the latter's death, in 1803, and remained there until François André Vincent, Labille-Guiard's former teacher and second husband, died in 1816.

In this delicate drawing, one of the few by her hand to survive, Capet copied Vincent's overdoor painting *Allegory of Lyric Poetry*, today in the Bayerische Staatsgemäldesammlung, Munich. A winged figure sits atop a cloud and plays a lyre. She is surrounded by putti, scrolls, books, and musical instruments. The purpose of Capet's copy is not known: Was it intended as a model for a print or a painted replica, or perhaps simply as a visual record if the painting was to be sent to a distant location? These gaps in our knowledge notwithstanding, the beautiful technique and careful inscription, marking the year and both artists' names, attest to the enduring friendships within this group of artists. The Met owns three works that depict Capet, but this is the first by her hand to enter the collection. **PS**

Thomas Sully

American, born Great Britain, 1783-1872

Queen Victoria

1838

Oil on canvas, 94 x 58 in. (238.8 x 147.3 cm)

Purchase, Brooke Russell Astor Bequest, Louis V. Bell Fund, Mr. and Mrs. Richard L. Chilton Jr. and Anthony W. and Lulu C. Wang Gifts, and funds from various donors, in honor of Morrison H. Heckscher, 2021 (2021.140)

The son of English actors, Thomas Sully established himself in Philadelphia as one of the finest portraitists in the country, lauded as the "American Lawrence," after the British portrait painter Sir Thomas Lawrence. Bolstered by the persistent reverence for British culture in pre-Civil War America, Sully was especially regarded for his engaging full-length portraits of women.

On June 20, 1837, Alexandrina Victoria (1819–1901), granddaughter of King George III, succeeded her uncle on the British throne. She had just turned eighteen. Shortly after her ascension, Philadelphia's Society of the Sons of Saint George, a charitable institution devoted to assisting British immigrants, adopted a resolution that Sully return to his native country to paint the young queen. He conceived the portrait in a series of sittings, making varied sketches (now also in The Met collection) for the final work. In the finished painting, destined for the society's meeting room, Sully depicts the moment of his subject's official, and literal, ascendance in order to convey her dignity, humanity, youthful femininity, and strength. The portrait is arguably the artist's masterwork as well as one of the most important and revealing depictions of the renowned leader ever painted. **EMK**





François-Auguste Biard

French, 1799-1882

Bust-Length Study of a Man

1848

Oil on paper, laid down on canvas, 20¹/₁₆ × 18¹/₂ in. (51 × 47 cm)

Purchase, Wolfe Fund and Wheelock Whitney III Gift, 2022
(2022.22)

Despite the nuanced depiction of the man's head and face, this painting was intended not as a portrait but as a study of a model. Biard focused on the sitter's features and expression, producing a compelling likeness. Its immediacy is enhanced through the minute rendering of the window mullions reflected in his proper right eye. Unfortunately, we do not know the name

of the sitter, who posed in the artist's studio in Paris in 1848, the year that slavery was abolished in France's overseas colonies (it had been abolished in France in 1794) and Biard received a commission to commemorate the event. This study likely relates to that canvas, which today is in the Château de Versailles.

Biard first treated the theme of enslavement in 1835 and continued to do so in the 1860s, part of a broad repertoire of paintings that encompassed scenes of contemporary life in France as well as subjects drawn from his travels to Brazil, Canada, the United States, Scandinavia, and throughout the Mediterranean. This is the first work by Biard to enter the collection. It joins a fine group of painted figure studies by European artists, including a growing number of works that depict persons of African descent. **AEM**



Unknown artist (South African)

Johanna Maria (Vos) deJongh

1846

Daguerreotype, image 3 ¹³/₁₆ × 3 ¹/₁₆ in. (9.7 × 7.7 cm)

Gift of J. Peffer and S. Greenspan, 2021 (2021.79)

Among the earliest known daguerreotypes made in South Africa, this remarkable picture also serves as visual testimony of the often unsettling experience of what it was like to sit for the first photographic portraits. Johanna Maria deJongh—a precocious client of one of a handful of daguerreotype operators working in Cape Town in 1846—appears both confrontational and aloof, confident and cautious. Her gaze is somewhat askew, and her hands are at odds with each other: one, steadied by the chair in which she sits, holds a handkerchief in a refined gesture; the other, in shadow or perhaps sheathed in a glove, is caught in a nervous fidget as she twiddles the end of her bonnet’s ribbon during the relatively long exposure time required by the daguerreotype process. The overall effect, abetted by the drawn curtain revealing a makeshift backdrop and make-believe library, is one of a coded message, a cipher from the past. SCP



Simeon Solomon

British, 1840–1905

Fanny Eaton

1860

Graphite, 8 ¹/₁₆ × 7 in. (20.4 × 17.8 cm)

Gift of Jacqueline Loewe Fowler, 2020 (2021.16.28)

This drawing sheds new light on a Black model who belonged to “the Pre-Raphaelite sisterhood,” a circle of women who inspired and worked with that significant group of British artists. Fanny Eaton (née Antwistle) was born in Jamaica in 1835 to a formerly enslaved Black mother and a white father. By 1851, mother and daughter had moved to London, where Fanny married James Eaton, a porter and driver, about 1857 and began to work as an artist’s model. Her distinctive features inspired the young Simeon Solomon to paint two Old Testament heroines as dark-skinned in *The Mother of Moses* (Delaware Art Museum, Wilmington), one of several works on biblical subjects in which the artist celebrated his Jewish heritage and based certain accessories on archaeological finds in order to convey historical authenticity. A few months after Solomon exhibited the painting at the Royal Academy, in 1860, he asked Eaton to sit again and made this compelling image. Fine graphite strokes trace her high cheekbones, expressive eyes, and luxuriant hair, preserving the model’s notable appearance and communicating an intriguing personality. CM



Ten-Round Incense Game Set

Japan, Edo period (1615-1868), 1856
 Lacquered wood with gold and silver *hiramaki-e* on *nashiji* ("pear-skin") ground, H. of storage box 6¹/₄ in. (17.6 cm)
 Purchase, Bequests of Mary Clark Thompson and John D. Rockefeller Jr., by exchange, 2021 (2021.287.1a-c-.38)

This incense game set (*jishshukō-bako*), designed for a guessing game played in ten rounds, was part of the elaborate wedding trousseau of Atsu-hime (Princess Atsu, 1836–1883), who in 1856 entered Edo Castle as the wife of the thirteenth shogun, Tokugawa Iesada (1824–1858). The tiered lacquer storage box and all the utensils are decorated with a design of arabesque foliage (*karakusa*) that includes two wild ginger (*aoi*) leaves, a plant featured in the Tokugawa family crest. As rendered here, the respective crests of the Tokugawa and Konoe families—three *aoi* leaves in a circle and a flowering peony—reflect the marriage of Atsu-hime to Iesada.

One of the earliest incense games, this version includes three different incense woods, which would be passed around three times, in addition to a fourth that was unidentified and had to be recognized. Atsu-hime's box is complete with all the necessary tools to play the game, including a "Genji incense" (*Genji-kō*) folding album, which illustrates the incense combinations associated with each chapter in the well-known tale. Atsu-hime, originally named Okatsu, was the daughter of Shimazu Tadatake (1806–1854). Given that the wife of the shogun was supposed to be from either the imperial family or the aristocracy, prior to her marriage Atsu was adopted by the court noble Konoe Tadahiro (1808–1898). **MB**

Probably Agnes (Pruyn) Strain

American, 1839-1898

Needlework Picture of a Scene from Shakespeare's *Henry VIII*

Ca. 1865
 Wool and silk embroidered on linen canvas, framed,
 54 × 53 × 3³/₄ in. (137.2 × 134.6 × 9.5 cm)
 Gift of Estate of Christopher Monkhouse, 2021 (2021.160)

According to family history, the artist crafted this large and intricate needlework, shown in its original frame, during the Civil War as a way to keep her mind distracted from the horrors of the conflict. It is an example of "Berlin wool work," a style of tent-stitch embroidery that flourished in Europe and America during the mid-nineteenth century. The gridded printed patterns for Berlin wool work allowed embroiderers to follow a chart reminiscent of "paint-by-numbers" in order to create highly elaborate finished products. Large pieces like this one were meant to be like paintings in wool, employing many different colored threads to create shading and highlights.

The design is based on a 1798 stipple engraving by Robert Thew depicting Shakespeare's *Henry VIII*, act 4, scene 2. In the nineteenth century, Shakespeare achieved the status of international preeminence that persists today, with his works reaching a far broader audience owing to newly mechanized steam printing presses that made volumes of his plays inexpensive. A copy of Thew's print accompanied the gift of this needlework to the Museum and was acquired by the Department of Drawings and Prints. **AP**





Manufactured by the Evans Repeating Rifle Company
American, 1873-1881

Engraved by Louis Daniel Nimschke
American, born Germany, 1832-1904

Transition Model Lever Action Musket

Mechanic Falls, Maine, and New York, ca. 1876
Wood, steel, and nickel, L. 46 5/8 in. (118.4 cm), L. of barrel
28 1/16 in. (71.3 cm), Cal. .44 in. (11.2 mm), Wt. 9 lb. (4086 g)
Gift of The Robert M. Lee Foundation, 2021 (2021.162)

The increasing industrialization of American firearms production in the 1850s gave rise to a new breed of artists: engravers specializing in the ornamentation of machine-made guns. By carving directly into the firearms' steel components, these engravers transformed mass-produced objects into unique works. Manufacturers, retailers, gunsmiths, and individual owners alike sought the services of the best gun engravers. Preeminent among this new class of artist was Louis Daniel Nimschke, a German immigrant who established his workshop in New York by 1859. This musket is among his most impressive works and one of the few decorated firearms manufactured by the Evans Repeating Rifle Company of Mechanic Falls, Maine. Its central motif is a winged, serpent-tailed wolf—a creature common in Renaissance grotesques and later featured in revival ornaments in the nineteenth century—holding a bullet-riddled target. The Evans Company's general agent, the New York firm Merwin, Hulbert & Co., likely commissioned the musket for exhibition or for presentation to a foreign dignitary. Nimschke's workbook—which features inked impressions of the musket's engraving—as well as the engraver's personal set of tools that he used to decorate the gun are preserved in The Met collection. **JB**

Manufactured by Smith & Wesson
American, founded 1852

Decorated by Gustave Young
American, born Prussia, 1827-1895

Model 1 1/2 Second Issue Revolver
(Serial No. 30451), with Case

Springfield, Massachusetts, 1869
Steel, silver, gold, mother-of-pearl, brass, wood, and velvet,
L. of revolver 7 11/16 in. (19.5 cm), L. of barrel 3 1/2 in. (8.9 cm),
Cal. .31 in. (8 mm), case H. 8 7/8 in. (22.5 cm), W. 5 1/4 in.
(13.3 cm), D. 1 7/8 in. (4.8 cm)
Purchase, Ronald S. Lauder, Steven V. Maksin, Alejandro Santo
Domingo and Arthur Ochs Sulzberger Gifts, 2021 (2021.397a, b)

This pistol belongs to an exclusive group of Smith & Wesson revolvers with extensive engraved and gold inlaid decoration that were produced in the late 1860s and 1870s for display at international exhibitions and as gifts to heads of state, celebrities, and important company officials. Smith & Wesson presented one to President Ulysses S. Grant in 1870 that was likely inspired by this example, as it was decorated in a nearly identical fashion by the same engraver one year later.

Gustave Young trained as an engraver at the prestigious Industrial School in Zella, Thuringia, Germany, and immigrated to the United States in 1853. Over his forty-year career, he gained recognition as one of the foremost firearm decorators in the country through his work for Colt and later Smith & Wesson. This revolver is one of Young's masterpieces, exceptional for the delicacy of its engraving and gold inlay and for its finely carved mother-of-pearl grip. The inlay, set on a nearly pristine dark blued ground, features an owner's monogram that has yet to be deciphered. The revolver's original purple velvet-lined case is fitted with dummy cartridges, further confirming its intended use as a display piece. **JB**



Hilt designed by Jean-Joseph-Marie-Anatole Marquet de Vasselot

French, 1840-1904

Hilt decorated by Louis Alphonse Auger

French, 1834-1904

Hilt probably cast by Siot-Decauville

French, 1881-1926

Presentation Sword Honoring Commandant Jean-Baptiste Marchand (1863–1934) for His Conduct at Fashoda

Paris, 1889

Copper alloy, gold, enamel, jade, and steel, L. 39 1/2 in. (100.3 cm), Wt. 1 lb. 13.4 oz. (833 g)

Purchase, Friends of Arms and Armor Gifts, 2020 (2020.90)

A celebration of French colonialism and patriotic pride, this sword also served an anti-Semitic agenda. It was commissioned by the conservative French daily newspaper *La Patrie* to honor Jean-Baptiste Marchand, a French military officer who had crossed Africa at the head of a small expeditionary force. The publication considered Marchand an inspiring figure for having contemplated combat against a far superior Anglo-Egyptian force rather than surrendering a small outpost on the Nile, and for having taken a difficult route back to France rather than returning through British-controlled territories. By inviting its readers to fund the manufacture of a sword of honor and by claiming to be presenting it on behalf of all patriots, the newspaper aimed to speak for the French nation more forcefully than the elected government. By celebrating Marchand, it also hoped to restore confidence in the French army's leadership while opposing calls to rehabilitate Alfred Dreyfus, a Jewish officer whom the army's high command had convicted of treason without cause or due process. The iconography and polychromy of the sword's hilt reflect the vogue for Orientalism and burgeoning antiquarian preoccupations that had been fueled by recent archaeological excavations in Egypt. PT



M. Louise McLaughlin

American, 1847-1939

Vase

Cincinnati, Ohio, 1880

Earthenware; slip decorated, gilded, H. 39³/₄ in. (101 cm),
Diam. 16¹/₂ in. (41.9 cm)

Gift of Betty and Robert Hut, 2020 (2020.249)

Louise McLaughlin, one of the most significant figures of the Arts and Crafts movement, pioneered innovative techniques and modes of decoration in ceramics. In the late 1870s she almost single-handedly developed the technique of barbotine, or underglaze slip painting, sparking a dramatic burst of interest in American art pottery. A founding member and the inaugural president of the Cincinnati Pottery Club, McLaughlin produced and decorated two monumental vases for the club's first annual exhibition, in May 1880. More than three feet in height, the vases—this one and another, titled “Ali Baba,” in the collection of the Cincinnati Art Museum—were the largest ever produced in the United States. The Met's example was painted in underglaze slip and features bold white calla lilies with a gentle Japonisme revealed in their slight asymmetrical composition. The Japanese influence is further reinforced by the vase's network of fine gold lines painted on the rich blue ground in the manner of an enhanced craquelure glaze. McLaughlin's rival, Maria Longworth Nichols (1849–1932), founder of Rookwood Pottery, made her own monumental vase as a response to McLaughlin's, which she called “Aladdin”; a version is also in The Met collection. **ACF**



Vincent van Gogh

Dutch, 1853-1890

Gardener by an Apple Tree

1883

Transfer lithograph with pen and ink, 9¹/₄ × 12¹¹/₁₆ in.
(23.5 × 32.3 cm)

Purchase, Fletcher Fund, William R. Drexler Sr. and Violet Drexler Bequest, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, and The Derald H. Ruttenberg Foundation, in honor of Nadine M. Orenstein and Charles and Jessie Price Gifts, 2021 (2021.241)

In 1883 Van Gogh reflected on the power of prints to propagate artistic expression, writing in a letter to his brother Theo, “I’ve always thought printing a miracle, the kind of miracle by which a grain of wheat becomes an ear . . . One sows a single drawing on the stone or in the etching plate and one reaps a multitude.” This is one of two lithographs Van Gogh produced in July of that year. Working with a printer in The Hague, the young artist aimed to attract the attention of editors, earn commissions as an illustrator, and disseminate his work to a broad audience. Financial constraints prevented him from publishing an edition, however, making the surviving trial proofs extremely rare. Van Gogh enhanced this impression by touching it up extensively with pen and ink in an attempt to correct faults in the printing. For the subject of the digging laborer, he drew inspiration from a scene he had observed in an orchard outside a retirement home and later restaged with the help of his favorite model. It also highlights his admiration for Jean-François Millet, the renowned French painter of peasant subjects. **AD**

Edvard Munch

Norwegian, 1863-1944

Night in Saint-Cloud

1890-92

Graphite, 9¹/₄ × 10³/₄ in. (23.5 × 27.3 cm)

Purchase, Charles and Jessie Price and Friends of Drawings and Prints Gifts, 2022 (2022.44)

In shadowy darkness, a solitary man in a top hat sits in profile by a window at night. The figure's bowed head and dejected posture and the cross-shaped shadow cast on the floor by the window mullions contribute to the common interpretation of the work as a psychological self-portrait of the artist, isolated and alone in a foreign city and mourning the recent death of his father. The setting is the room the young Norwegian rented in Saint-Cloud, on the outskirts of Paris, where he moved in December 1889 to escape a cholera outbreak in the city. This is the only known compositional drawing related to a significant series of works (paintings, pastels, and a print) of the same subject, which together represent the artist's shift away from naturalism toward a symbolist mode of expression. Munch's suggestive rather than descriptive use of the graphite pencil obscures detail and produces a hazy, mysterious mood enhancing the sense of loneliness, alienation, and longing conveyed by the drawing. **AD**





Frank Lloyd Wright

American, 1867-1959

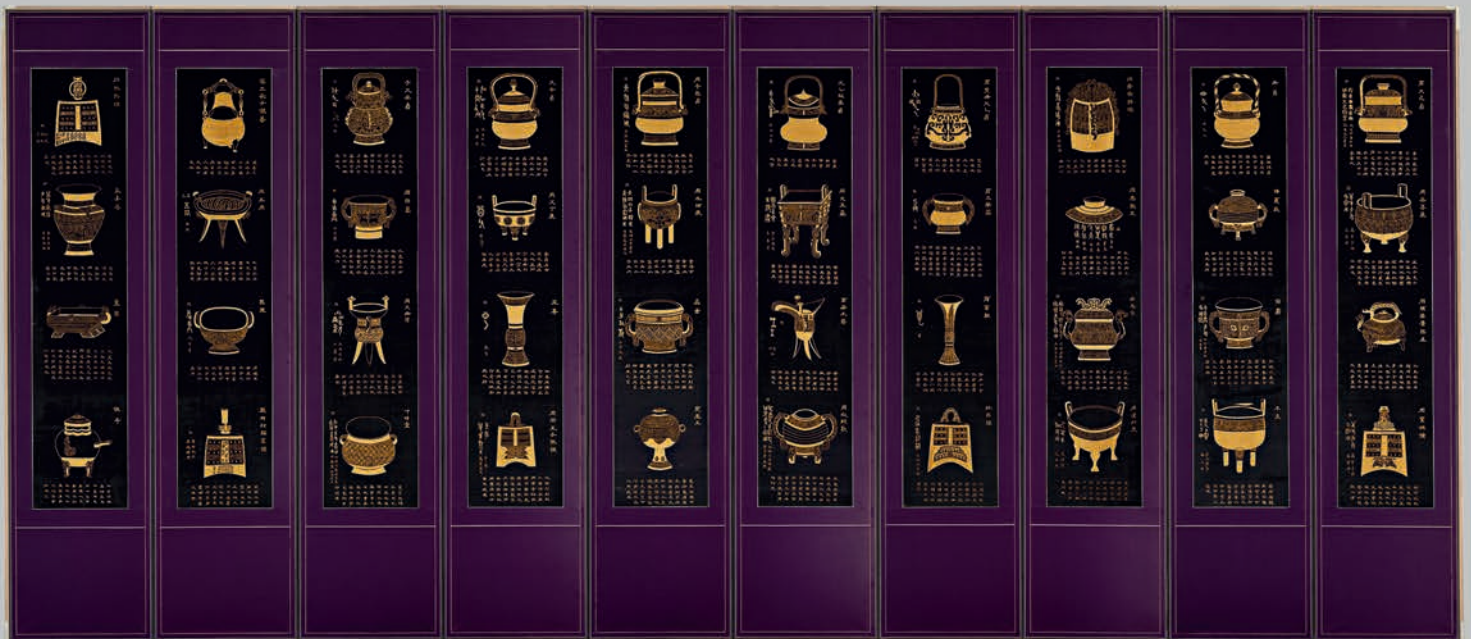
Urn

Ca. 1899

Copper with zinc liner, 17³/₄ × 18⁵/₈ in. (45.1 × 47.3 cm)

Purchase, Ronald S. Kane Bequest, in memory of Berry B. Tracy, and Anonymous Gift, 2021 (2021.267)

Frank Lloyd Wright considered nature his muse and embraced the teachings of German educator Friedrich Froebel (1782–1852), who argued that the essence of nature’s beauty and logic is revealed through geometric shapes. This copper urn’s bold, spherical form and rhythmic decorative scheme of circles inscribed within squares embodies the artist’s distinctive vision, offering a reverent meditation on the natural world. The work’s form and ornament derive from nature’s essential shapes, while it functions as a vessel for flowers and branches gathered from the surrounding landscape. For Wright, each object and decorative detail played a vital role in the success of his interiors. He featured versions of this urn, unquestionably his finest design in metal, in his Oak Park home as well as several notable commissions. Distinguished by its excellent condition and original surface, this example is a rare document of the color and patination the artist desired. The rich brown surface was intended to harmonize with the fumed oak architectural elements and furnishings in his Prairie-style interiors. Conceived as an integral part of an architectural scheme, the urn echoes and amplifies the proportions, patterns, shapes, colors, and textures of the spaces it was meant to inhabit. **MHH**





Ancient Ritual Bronzes

Korea, Joseon dynasty (1392-1910), late 19th century
Ten-panel folding screen; silk embroidery, 84 1/4 in. x 15 ft. 11 in.
(214 x 485.1 cm)

Purchase, Michael and Kathleen Linburn Gift, and Mrs. Tsuruko Kang Shin and Ms. Rika Shin Gift, in memory of their husband and father, Gisu Shin, 2021 (2021.400)

State rituals and familial ancestral rites were considered essential acts of political and social life during the Joseon dynasty, whose rule was based on Neo-Confucian ideology. This rare embroidered screen illustrating archaic Chinese bronzes, revered as symbols of Confucian statecraft, reflects the popularity of antiquarian activities in eighteenth- and nineteenth-century Korea, when such bronzes were often featured in still-life paintings and other works. Rendered entirely in gold thread on an indigo-dyed silk ground, the screen depicts forty archaic bells and ritual vessels, each identified by a title, an interpretative text, and a transcription (where appropriate) of inscriptions in the original archaic script. The images and texts are based on illustrations in a printed compendium on Chinese bronzes. The screen's scholarly content, the technical skill with which it was made, and the quality of its materials suggest it was produced by court artisans. **ESH**

Frits Thaulow

Norwegian, 1847-1906

Picquigny

1899

Oil on canvas, 28 3/4 x 36 1/4 in. (73 x 92 cm)

Gift of Christen Sveaas, 2021 (2021.159)

Thaulow, who played a prominent role in the spread of modern landscape painting in Europe and beyond, was celebrated for his views of the snowy countryside of his native Norway and, later, for his scenes of the rivers and byways of France, where he moved permanently in 1892. This canvas depicts the village of Picquigny, near Amiens on the river Somme, where Thaulow worked for several weeks in the late autumn of 1899. He selected a spot along the bank that had been built up during the construction of a nearby railroad, creating an elevated vantage point over the rapidly eddying stream. These conditions were ideal for Thaulow, who cultivated a reputation for capturing the motion of water. Flickering, multihued brushwork conveys the ever-changing colors, reflections, and patterns of light in the river. The portrayal brings together the sensitivity to natural detail exemplified by Norwegian predecessors such as Johan Christian Dahl with the sense of movement cultivated by the Impressionists, notably Claude Monet. **AH**



Emily Sargent

American, born Italy, 1857-1936

Courtyard Scene, Cairo

1900

Watercolor, opaque watercolor, and graphite on paper,
12 1/2 × 18 3/8 in. (31.8 × 46.7 cm)

Anonymous Gift, at the request of members of the artist's
family, 2021 (2021.110.2)

Emily Sargent was a talented watercolorist whose path reveals the challenges faced by women artists in the early twentieth century. During a peripatetic childhood in Europe, she overcame a debilitating back injury and learned to draw and paint alongside her brother, John Singer Sargent. Emily, John, and their sister, Violet, were encouraged by their mother to complete at least one drawing a day. As the family concentrated on John's artistic development, Emily pursued painting informally and may have had lessons from artists Charles Wellington Furse and Julius Rolshoven in London. She painted for pleasure and rarely exhibited her work. Instead, she actively promoted her brother's career, later playing a significant role in the dispersal of his estate to museums in Europe and the United States, including The Met. This watercolor and the gift of twenty-five additional ones by Emily continues a century-long tradition of generosity among Sargent heirs.

Emily's accomplished watercolors demonstrate a bold approach to color and a tendency to experimentation. She lived in Europe and traveled often, painting in many of the same locales as her brother: Venice, the mountains of northern Italy and Switzerland, Spain, Egypt, and Morocco. She explored a wide range of techniques, and her works include progressive, abstract landscapes, measured architectural studies, and more delicate atmospheric scenes. **SLH**

Piet Mondrian

Dutch, 1872-1944

Farmyard with Sheep (recto); *Female Nude* (verso)

ca. 1905-11

Conté, charcoal, and pencil, 13 × 17 in. (33 × 43.2 cm)

Purchase, Richard B. H. Graham and Louise Graham Gift, 2021
(2021.148a, b)

Although Mondrian is best known for his red, yellow, blue, and black geometric grid paintings, a style he termed Neo-Plasticism, early in his career he painted and drew more traditional imagery, including the Dutch landscape as well as portraits and figure studies. This remarkable sheet combines both: on the recto, a landscape drawing preparatory to a painting (now in a private collection), and on the verso, the bust of a nude woman. In the energetically sketched landscape, the artist flattened the vista. The vertical trees and the bands formed by the alternating ground and canal signal the artist's consideration of the geometrical essence of the land long before he began to create his signature grid paintings. While the landscape perfectly fits the size of the sheet, the portrait seems to have been cut down, suggesting that it predates the image on the other side. A photograph taken of the artist in his Amsterdam studio in 1912 shows this drawing hanging on the wall, suggesting its importance to him. Pinholes in each of the corners indicate how Mondrian would have fixed the sheet to his easel and to the wall. **NMO**



Tutsi artist

Basket

Rwanda or Burundi, ca. 1900
Fiber and pigment, H. 28³/₄ in. (73 cm)
Purchase, William B. Goldstein and Julie Jason Gifts,
2021 (2021.224a, b)

With its curved receptacle, conical lid, and golden fiber materiality, this creation by a female Tutsi weaver relates to a regional tradition of elegant reed architectural structures. In Rwanda and Burundi such refined baskets, known as *ibeseke*, were produced by aristocratic women for storing precious personal possessions within a household. This example is exceptional for its monumental scale and complex abstract and figurative imagery. Repeated on both sides, at the base of the lid a square face appears to relate to a bodily presence extending on a diagonal along the length of the lower half. These enigmatic apparitions are surrounded by a dynamic field of repeating lozenge motifs. **AL**

Tsonga- or Nguni-speaking artist

Headrest

South Africa or Zimbabwe, late 19th-early 20th century
Wood, H. 6 in. (15.2 cm), L. 24⁹/₁₆ in. (62.4 cm), D. 5¹/₈ in. (13 cm)
Purchase, Dr. and Mrs. Sidney G. Clyman Gift, 2021 (2021.99)

Across southeast Africa's varied pastoral cultures, individuals have long invested immense creative energy into the design and production of headrests. Such works elevated the head during sleep and protected the elaborate coiffures worn by married adults. Understood not only as functional and aesthetic, headrests also served as conduits for ancestral knowledge, guidance, and inspiration transmitted through dreams. In a region shaped by centuries of complex migrations, these especially mobile artworks circulated widely, often commissioned in pairs and transported by brides over long distances to their husbands' homesteads. Headrests were frequently carved in the dominant style of, and using imagery favored by, the bride's community of origin. Consequently, their presence in their new homes was emblematic of the lineages and identities forged through intermarriage. Highly intimate possessions, they also reflected the individual tastes of their patrons, to whom they became increasingly and symbolically linked through use. While the elongated shape and horizontal orientation of this headrest are typical of those collected from Zulu and other Nguni-speaking communities, its trio of ringed supports is distinctive. The graphic embellishment is of a type favored by carvers based in the urban centers of colonial Natal and was likely achieved through a combination of carving and pokerwork. **IR**



Lozi artist

Basket

Barotseland, Zambia, ca. 1900-1920

Makenge root fiber and pigment, H. 6⁵/₁₆ in. (16 cm),
W. 12³/₁₆ in. (31 cm), L. 24⁷/₁₆ in. (62 cm)

Purchase, William B. Goldstein and Julie Jason Gifts,
2021 (2021.225a, b)

This woven receptacle is among the finest works produced by Lozi artisans for European missionaries during and immediately following the reign of Litunga (King) Lewanika (1878–1916). The Lozi peoples, who have historically been subjects of the Barotseland principality in western Zambia, are renowned for the quality of their crafts. Under Lewanika,

the weaving industry greatly expanded in response to outside demand. While earlier works produced for local consumption favored geometric patterns, the tastes of a Western clientele spurred the expansion of decorative repertoires to include zoomorphic designs such as the quadruped figures processing along the lid and body of this basket.

The harvesting and treatment of the root fiber from the makenge bush reflect Lozi artisans' interest in sustainable and durable products. The roots are collected in a way that leaves the plant intact for future harvests. They are first boiled and peeled, and the peels subsequently dyed with natural pigments. The root cores are then coiled into the desired shape for the vessel, with the dyed skins woven through them to create the unique designs and durable structures associated with Lozi artistry. **JPer**





Hashimoto Kansetsu

Japanese, 1883-1945

Tranquil Light (Jakkō)

Taishō period (1912-26), 1918

Pair of six-panel folding screens; ink, color, and gold on silk, with *urahaku* (gold leaf on the reverse side of the silk), image (each) 66 1/8 in. x 12 ft. 4 1/8 in. (168 x 376.2 cm)

Purchase, Ryo Toyonaga and Alvin E. Friedman-Kien Gift, Gift of Mrs. Samuel T. Peters, by exchange, and funds from various donors, 2022 (2022.17.1, .2)

This luminous set of full-size screens depicts the venerable ninth-century Japanese monk Kūkai in seated meditation in the fork of a cypress tree at sunrise. The screens were created in 1918

by Hashimoto Kansetsu, one of the great masters of Nihonga, or modern “Japanese-style painting.” Kansetsu saw himself as an artist who was able to convey Chinese ideals of painting while translating them into a distinctive modern Japanese idiom. In portraying Monk Kūkai, who was renowned for transmitting Chinese teachings of Esoteric Buddhism and Sinophilic culture to Japan in ancient times, Kansetsu undoubtedly sought to identify himself with the great religious master. Likewise, his title for the work, *Tranquil Light (Jakkō)*, evokes Buddhist concepts, since the term *Jakkō* is derived from the Buddhist term *Jō-jakkōdo*, or “Pure Land of Serenity,” which according to scriptures is a land “filled with the light of truth.” JTC



Madeleine Vionnet

French, 1876–1975

Dress

1924

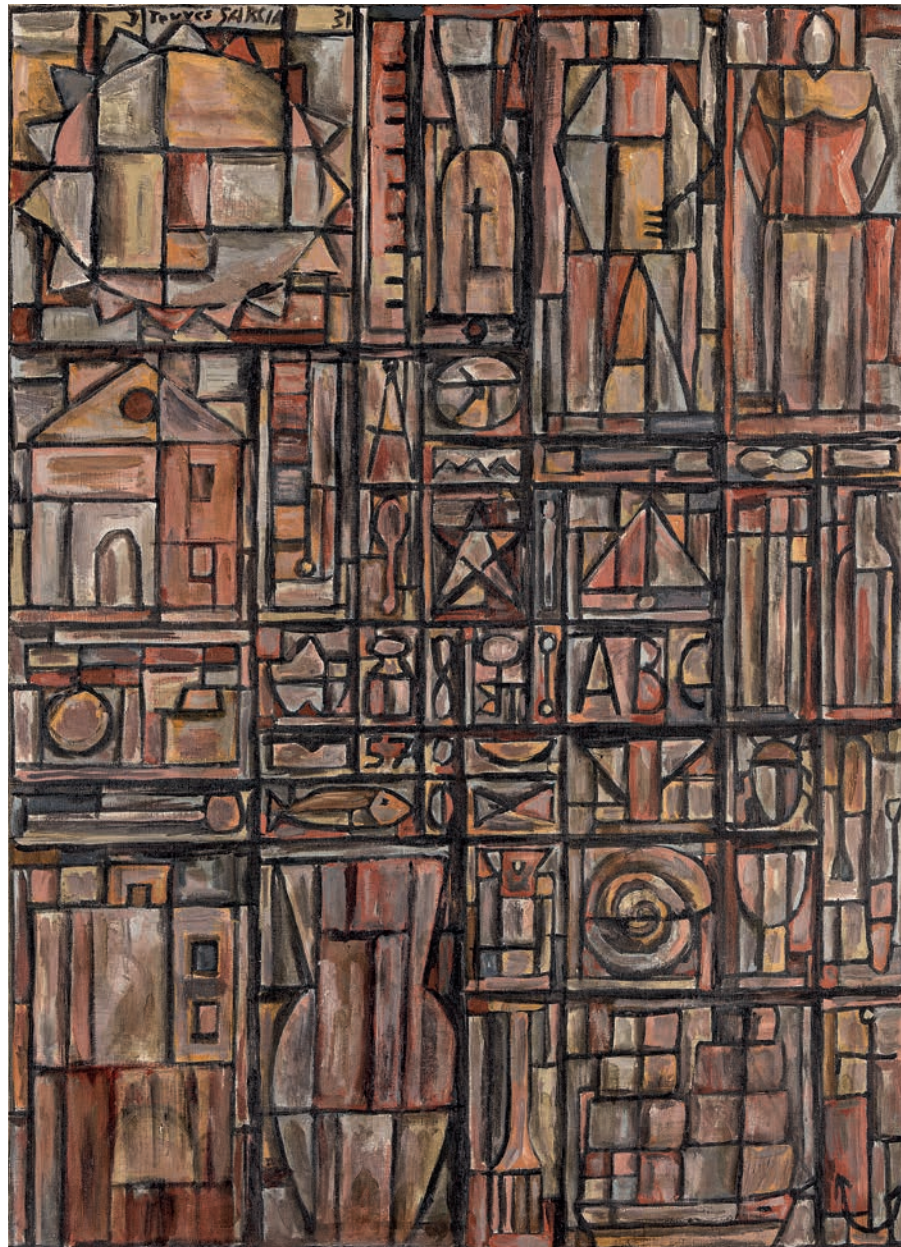
Silk and metal, L. at center back 45 in. (114.3 cm)

Purchase, Irene Lewisohn Trust Gift, 2020 (2020.361)

This iconic dress of ivory silk and gold-metal crepe represents a modern approach to classically influenced design that French couturiere Madeleine Vionnet explored throughout her career. As with similar styles from the period, the dress adopts the decorative syntax of a Greek vase, utilizing pattern and cut to achieve a sophisticated equilibrium between positive and negative space. Likely developed in collaboration with the

French luxury textile manufacturer Soieries F. Ducharne, the design was brocaded using the weaving method *aux tonneaux*, which allowed for complex engineered layouts through the use of dedicated spools (or *tonneaux*) for each motif.

The so-called Greek robes were among Vionnet's more popular styles, and they were immortalized by the French painter Georges de Feure (1868–1943) in frescoes that wrapped around the walls of her imposing couture house on the avenue Montaigne, Paris. An illustration of this model was also produced as a pochoir print by Thayaht (Ernesto Michahelles; Italian, 1893–1959) for the fashion publication *Gazette du Bon Ton* in 1924. The garment was preserved by the artist and designer Jean-Boris Lacroix (French, 1902–1984), who served as artistic director at Maison Vionnet between 1924 and 1937, and it dates from his inaugural year there. **MJH**



Joaquín Torres-García

Uruguayan, 1874-1949

Pintura constructiva

1931

Oil on canvas, 39 1/2 x 28 5/8 in. (100.3 x 72.7 cm)

Purchase, Mariana Cook Gift, in honor of Dr. and Mrs. John A. Cook, and Harriett Ames Charitable Trust, Lila Acheson Wallace, Modern Circle, Estrellita and Daniel Brodsky, Alejandro Santo Domingo, Milly Mayer Trust, Roy R. and Marie S. Neuberger Foundation Inc., and Latin American Art Initiative Gifts, 2021 (2021.129)

With his singular, eclectic avant-garde position, Joaquín Torres-García reconciled the abstract vocabulary of European modernism with the iconographic traditions of the ancient cultures of the Americas. *Pintura constructiva* epitomizes his signature style, which he termed Universal Constructivism.

Upon settling in Paris in 1926, Torres-García was able to mature his style through the assimilation of Neoplasticism as devised by De Stijl. With the aim of representing the humanist spirit across historical times and cultures, between 1930 and 1932 the artist developed a visual vocabulary that used an array of symbols inserted into gridded structures. The geometric grid symbolized a harmonious, utopian vision of the universe. However, Torres-García did not believe pure forms could fully express his humanist values.

In *Pintura constructiva*, more than thirty signs or symbols populate the orthogonal compartments of an interlocked structure, resembling a taxonomy or inventory of sorts. This configuration represents “cathedral style,” Torres-García’s notion of painting as an articulated surface, similar to an archaic stele, carved rock, or bas-relief. Each symbol is intended to be read individually but also as part of a broader, abstract narrative that connects with the artist’s personal cosmology. IC

Juan Gris

Spanish, 1887–1927

Violin and Engraving

1913

Oil, sand, and collage on canvas, 25⁵/₈ × 19⁵/₈ in. (65.1 × 49.8 cm)

Leonard A. Lauder Cubist Collection, Purchase, Leonard A. Lauder Gift, 2022 (2022.150)

Violin and Engraving is a rare example of Gris's early Cubist experiments with *papier collé*, although it has only a single collaged element: a print after William Turner's watercolor *View of Saint Germain en Laye and Its Chateau* (ca. 1830, Musée du Louvre, Paris). We do not know if Gris saw the watercolor in person, but he likely took the reproduction from an issue of *The Keepsake*, a popular nineteenth-century illustrated anthology. Turner's original composition presents lively figures on the banks of the Seine; the print clarifies their activity, especially that of a man showing framed drawings to a woman and her small son. Gris emphasized the act of showing and looking through his cropping, in which he nestled the figure at the bottom of angular cuts. After pasting the element to the canvas, Gris painted its frame and initiated a series of repeated forms, from the doubled and shifted frame to the nail and string (and their shadows), which echo across the surface. With its delicate pas de deux of presentation and representation—a reproduction of a watercolor, a painting of drawings, a frame within frames—the ideas of *Violin and Engraving* would spur Gris's continuing Cubist game of *papier collé* and its witty trompe l'oeil possibilities. SD



Berenice Abbott

American, 1898–1991

Eugène Atget

1927

Gelatin silver print, 4³/₈ × 3⁵/₁₆ in. (11.1 × 8.4 cm)

Gift of Maria Morris Hambourg, in honor of John Szarkowski, 2020 (2020.374)

Born in Ohio, Abbott moved to Paris in 1923 and found work as a darkroom assistant in the studio of her fellow expatriate Man Ray. It was there that she first encountered the work of Eugène Atget (French, 1857–1927), whose haunting documentary photographs of Paris and its environs struck her as a model of modern photographic art. “Their impact was immediate and tremendous,” Abbott later wrote. “There was a sudden flash of recognition—the shock of realism unadorned.”

By 1927 Abbott had established her own studio and invited Atget to sit for a portrait. She made only three exposures that day: a standing pose, a frontal view, and this profile view. When she arrived at Atget's apartment a few weeks later to deliver the proofs, she learned that the elderly photographer had died suddenly. In an effort to save his work from oblivion, Abbott purchased Atget's archive of some 8,000 prints and 1,500 glass negatives and set about promoting his photography through exhibitions and publications. This portrait was used as the frontispiece in the first book devoted to his work, *Atget, Photographe de Paris* (1930), published simultaneously in Paris, Leipzig, and New York. MF





James Van Der Zee

American, 1886-1983

The James Van Der Zee Archive

1900s-1980s

Gelatin silver prints (dimensions variable), film negatives, cameras and studio equipment, manuscript materials, musical instruments, and personal items and ephemera
 Purchase, Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, Alfred Stieglitz Society Gifts, Twentieth-Century Photography Fund, Ann Tenenbaum and Thomas H. Lee Gift, Joyce F. Menschel Fund, and Ford Foundation Gift, 2021; Shared collection of The Metropolitan Museum of Art and The Studio Museum in Harlem, 2021; Gift of Donna Van Der Zee, The Studio Museum in Harlem, and The James Van Der Zee Institute, 2021; Gift of Donna Van Der Zee, 2021; Gift of The Studio Museum in Harlem, 2021; Gift of The James Van Der Zee Institute, 2021 (2021.443-.455)

The James Van Der Zee Archive, acquired by purchase and gift in a special partnership with The Studio Museum in Harlem, comprises approximately 20,000 photographs,

30,000 negatives, studio equipment, and ephemera. One of the most celebrated chroniclers of Black life in New York City during the Harlem Renaissance, Van Der Zee was a virtuoso portraitist who worked from the first decade of the twentieth century to the early 1980s. Reflected in the eyes of his sitters we see their ambitions as well as Van Der Zee’s own; their modernity and his attuned awareness of the psychological language of portraiture; their social connections and his unwavering belief in the power of photography to preserve the depth, breadth, and richness of his own community.

This landmark acquisition will allow The Met and the Studio Museum to tell a more comprehensive and accurate story of the history of American photography and, simultaneously, celebrate Black culture and photographic practice in Harlem. The Met has been collecting Van Der Zee’s photographs for more than fifty years and already has an important collection of his work. By taking on the conservation and stewardship of his vast archive, The Met and the Studio Museum will play a crucial role in sharing Van Der Zee’s life-affirming photographs with our audiences in New York and around the world. The collection will be fully researched, catalogued, conserved, and made available for study by scholars, artists, and the general public. **JLR**



Clockwise from top:
Advent Mission, 1936; *Man with Hat*, 1934;
Self-Portrait, 1931; *Woman at Piano*, 1935

Opposite page:
Singer, 1958; *Couple*, 1930



Madame Grès (Germaine Émilie Krebs)

French, 1903-1993

Maison Alix

French, 1934-42

Dress

Ca. 1936

Silk, L. at center back 55 in. (139.7 cm)

Purchase, Friends of The Costume Institute Gifts, 2020 (2020.57)

The famously elusive couturiere Germaine Émilie Krebs (widely known under the pseudonym Madame Alix, and later Madame Grès) entered the profession of dressmaking after her family discouraged pursuit of a career in dance or sculpture. Though her first couture house, Alix-Barton, dissolved in 1934 after opening the previous year, Krebs continued to create for

over half a century under the labels Alix (1934–42) and Grès (1942–88). Across this variety of monikers, Krebs maintained a consistency in approach, embracing timeless classical forms relatively untouched by contemporary trends. Primarily self-taught, she favored a heuristic manner of creating and took pride in her ability to work as both designer and modeliste, from preparing and pinning the fabric to what she described as carving, cutting, and sculpting with it. Cloth was her departure point for every garment, and she favored materials with a distinct hand, like crisp taffeta or pliant jersey, frequently utilizing techniques such as pleating and gathering that kept larger widths of fabric intact. This dress was created during the early years of the Alix label, shortly after Krebs had learned the art of manipulating knit textiles. The twisted rolls of silk jersey that gracefully swell across the hips of an otherwise slender silhouette exemplify her sculptural approach to fashion. **MJH**



Norman Norell

American, 1900-1972

Peter Todd Mitchell

American, 1928-1988

Bianchini-Férier

French, founded 1888

Dress

1945

Rayon, L. at center back 58 in. (147.3 cm)

Purchase, Gould Family Foundation Gift, in memory of Jo Copeland, 2020 (2020.207a, b)

A collaboration between fashion designer Norman Norell and textile designer Peter Todd Mitchell, this dress was created for *American Fashions and Fabrics*, one of a series of Met exhibi-

tions organized during the World War II era that aimed to encourage the growth of the fashion industry in the United States. The shows not only highlighted the work of American designers but also encouraged practices that would support a strong and creative domestic industry, such as collaboration between fashion and textile designers and the use of museum collections for inspiration. The garment's striking pattern was inspired by an eighth-century B.C. Greek funerary krater in The Met collection, with the painted geometric meander on the krater's mouth translated into a dynamic, three-dimensional motif against a shocking pink ground. The eye-catching pattern subtly accentuates the dress's shaping, illustrating the harmony that could be achieved between modern fashion and historical artwork. **JR**

Leslie Garland Bolling

American, 1898-1955

Cooking-on-Saturday

1936

Yellow-poplar, 8³/₄ × 9³/₄ × 10 in. (22.2 × 24.8 × 25.4 cm)

Purchase, Maria DeWitt Jesup Fund and Horace Talmage Day Jr. Gift, 2021 (2021.9)

Leslie Garland Bolling, a self-taught African American sculptor from Richmond, Virginia, created small-scale subjects in wood that chronicle with empathy the Black working class in the segregated South of the 1930s and '40s. A store porter by day and an artist by night, he drew thematic inspiration from the daily work and leisure of local residents, including his

friends and neighbors. Bolling's celebrated Days of the Week series pays tribute to the lives and labors of women who followed a rigid schedule of performing domestic activities on specific days—from washing and ironing to sewing and scrubbing. *Cooking-on-Saturday* depicts a woman in a shirtwaist dress, familiar as a maid's uniform of the time, putting a turkey in the oven for the Sunday meal. The sculpture is composed of two blocks of carefully conjoined wood that the artist carved directly with a jackknife and a penknife, paying close attention to surface texture and grain direction. His keen powers of narrative observation and sophisticated carving skills brought him attention and patronage from leading Harlem Renaissance figures and funders, including Carl Van Vechten and the Harmon Foundation, dedicated to promoting the work of African American artists through touring exhibitions. TT



Roy DeCarava

American, 1919-2009

Ellington Session Break

1954

Gelatin silver print, 10 × 13 1/8 in. (25.4 × 33.4 cm)

Purchase, Jade Lau Gift, 2021 (2021.172)

What does a photograph sound like? Richly toned and tightly composed, Roy DeCarava's jazz pictures recorded the New York music scene "for those who have eyes to hear," as he put it. His commercial jobs making photographs for album covers offered a backstage pass to the city's clubs and recording studios, and he compiled some of these concert photographs in *the sound I saw*, an ambitious photobook published posthumously.

While DeCarava sensed a kinship between improvisational performance and photography, he collaborated as much with the audience as the band, listening through his lens.

As attentive to moments of silence as to sound, DeCarava captured Duke Ellington's band between takes at Manhattan's famous Columbia Records studio. Emptied of music, the space—a cavernous converted church on East Thirtieth Street—echoes with sharp white light. It is just after seven o'clock: downtime for Duke and his orchestra during a recording session for *Jazz Cocktail* (1954). But DeCarava did not need them, with so much else to look at. A coatrack stands in for some of the absent players, and a sound engineer overhead props up his feet in the booth. The strange geometry of the space invokes its own form of jazz; punctuated by penetrating lamps and pockets of darkness, the room plays itself. **VM**





Huguette Caland

Lebanese American, 1931–2019

Bribes de corps #296

1974

Oil on linen, 60 × 60 in. (152.4 × 152.4 cm)

Art Jameel Fund, 2020 (2020.319)

Following her move from Beirut to Paris in 1970, Huguette Caland began working on a series of paintings she called *Bribes*

de corps, or “body parts.” At first glance, the lushly colored works appear abstract, but this initial impression soon gives way to a recognition of curved thighs and buttocks, swelling breasts and stomachs—an erotic landscape of flesh. Like other works in the series, *Bribes de corps #296* places a woman’s body at the center of a larger discourse around abstraction and more specifically Color Field painting—a mode historically dominated by men but whose American pioneer, Helen Frankenthaler (1928–2011), was a woman. **CD**

Robert Gober

American, born 1954

Short Haired Cheese

1992-93

Beeswax and human hair, H. 4 in. (10.2 cm), W. 6 1/4 in. (15.9 cm), D. 6 1/2 in. (16.5 cm)

Aaron I. Fleischman Collection, Partial and Promised Gift of Aaron I. Fleischman, and Purchase, Aaron I. Fleischman Gift, in honor of the Museum's 150th Anniversary, 2020 (2020.257)

Since the 1980s, things in Robert Gober's sculptures have not quite been what they seem. The artist's extraordinary attention to detail and unconventional materials lend his works an uncanny sensibility. Objects associated with a nostalgic, mid-twentieth-century domesticity—comestibles such as butter, gin, and doughnuts, or home-maintenance products including house paint, light bulbs, and rat poison—are made strange, even unsettlingly queasy, through the artist's impeccable renderings and distinctive interventions. As with so many of Gober's works, for *Short Haired Cheese* the artist began by researching the archetypal forms of his subject, landing on an unmistakable, yellow-tinged wedge of cheese replete with characteristic holes. The hair (trimmings from one of his studio assistants) that appears to grow out of the rind adds a haunting anthropomorphic cast, an allusion to a body in pieces. [IA](#)



Robert Gober

American, born 1954

Untitled

1994-2001

Bronze, shoe polish, plaster, and painted resin, H. 58 3/4 in. (149.2 cm), W. 14 in. (35.6 cm), D. 14 in. (35.6 cm)

Aaron I. Fleischman Collection, Partial and Promised Gift of Aaron I. Fleischman, in honor of the Museum's 150th Anniversary, 2020 (2020.219)

Robert Gober, known for sculptures that approximate real objects using unconventional materials, first worked with the butter churn in 1994 for its obsolescent, even melancholic, charm as well as the sexual connotations of its manual operation. After researching numerous examples, he created an idealized version cast in bronze and finished with shoe polish to achieve the appearance of antiqued timber, proceeding to make several editions of the same form. For a project in Venice in 2001—having heard apocryphally that once upon a time the city's residents kept their butter cool by submerging it in the many canals—the artist took one of the remaining bronze churns and applied masses of barnacle-shaped resin casts, adding a paler patina to approximate driftwood. The result is a haunting specter that appears to have been dredged out of an eerie past. [IA](#)





Amar Kanwar

Indian, born 1964

The Lightning Testimonies

2007

Eight-channel digital video installation, black-and-white and color, sound, 32 min., 31 sec.

Gift of Radhika Chopra, Asha Jadeja, Dipti Mathur and Kiran Nadar, Chairperson, Kiran Nadar Museum of Art, India, 2022 (2022.7)

The Lightning Testimonies is a constellation of accounts of women who have been victims of sexual violence on the Indian subcontinent, presented in an immersive installation of eight synchronized video projections that play on a thirty-two-minute loop. Amar Kanwar conducted extensive research for the work, talking to the women’s relatives, activists, scholars, lawyers, and other community members. The narration is conveyed through English text alongside contemporary and archival footage of people, nature, and everyday life that reveal multiple submerged narratives. Accompanied by a soundtrack of understated music and ambient sound, the accounts converge into a single projection, where spoken voice is heard for the first time.

Topical and resonant, *The Lightning Testimonies* is an archive of pain or, as Kanwar has described it, of “lived feelings.” In the stories, the body becomes central—as a site for honor, hatred, and humiliation but also for dignity and protest. Through a polyphony of voices, the work contests official histories and links disparate episodes in order to expose how rape functions as a means of social repression. Kanwar’s non-linear approach, shifting between different forms of description and expression, moves the installation beyond a portrait of suffering by creating space for reflection and catharsis while insisting on resilience, empathy, and compassion. The artist has exhibited the work internationally and also presented it within the communities affected by this history of violence. **SJ**



Héctor Zamora

Mexican, born 1974

Material Inconstancy, Istanbul

2013

Four-channel video installation, color, sound, 2 mins., dimensions variable

Gift of Estrellita and Daniel Brodsky, 2021 (2021.114)

In summer 2020, Zamora created *Lattice Detour*, a curved wall of hollow terracotta bricks commissioned as a site-specific installation for The Met’s Iris and B. Gerald Cantor Roof Garden. Bricks also play a starring role in *Material Inconstancy, Istanbul*, a four-channel video installation that documents a live performance presented at Mimar Sinan University as part of the thirteenth Istanbul Biennial in 2012.

In a whitewashed modernist atrium, thirty-six bricklayers toss bricks to one another from neat square piles on the floor, tracing a circuitous route across the atrium, up and down staircases, and back again. As they work, they chant a spoken-word piece by Brazilian poet Nuno Ramos, setting a rhythm to synchronize their movements and filling the hall with a cacophony of voices. The joyful, pulsating choreography is punctuated by the occasional missed catch and the crash of ceramic bricks shattering on the floor—a recognition of the intertwined nature of creation and destruction. The performance and its video documentation foreground the human labor involved in creating the built environment, emphasizing the intimate physicality and camaraderie of work as a potential site of resistance to the abstract institutional structures of capitalism. **MF**



Yinka Ilori

British Nigerian, born 1987

Iya Ati Omo

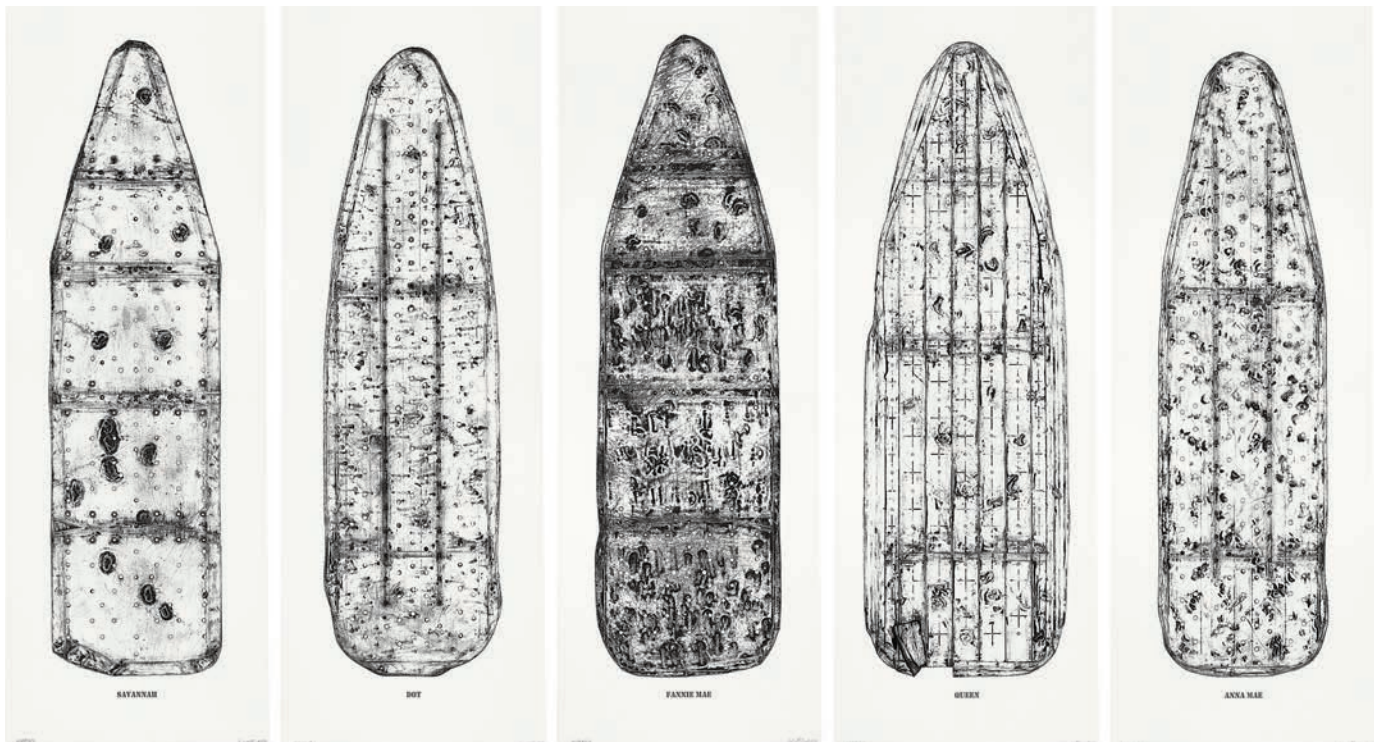
2016

Beechwood, enamel paint, brass, and cotton, H. 31 1/4 in. (79.4 cm), W. 25 in. (63.5 cm), D. 18 3/4 in. (47.6 cm)

Purchase, Lila Acheson Wallace Gift, 2021 (2021.270)

London-based designer Yinka Ilori has always been fascinated by the storytelling potential of furniture. For a student project, he upcycled discarded pieces by reupholstering and reassembling various elements, thereby infusing the objects with a renewed sense of identity and purpose and reactivating them with new narratives. Many of the artist's early furniture works were created as intimate portraits of close friends and family. This chair's title means "mother and child" in Yoruba,

a language commonly spoken in Nigeria, the homeland of Ilori's parents. It is one of six refurbished found chairs that together make up a project entitled "A Swimming Pool of Dreams." Each embodies the hopes and aspirations of a particular member of the close-knit Nigerian diaspora in the congregation of his parents' local church. This chair is dedicated to a woman who longed for children, conveying the precarity of her dream through the delicate hinge that connects a small wing panel to the back support, which also represents the sometimes vulnerable relationship between mother and child. The design incorporates a multitude of cultural influences that appear in Ilori's work, ranging from the vivid West African textile patterns of the upholstery to the postmodernist imagery from sources such as the 1980s work of the Memphis Group represented in the geometric blocks of bright color. **AT**



Willie Cole

American, born 1955

Five Beauties Rising

2012

Suite of five intaglio and relief prints, each 63 1/2 × 22 1/2 in. (161.3 × 57.2 cm)

John B. Turner Fund, 2021, 2021.258a-e

Cole's intricate process for creating this suite of prints began with procuring five vintage ironing boards, whose surfaces he scratched, dented, and hammered. Cole then covered the distressed and flattened boards with ink and ran them through an etching press. At the bottom of each of the resulting prints is a name—Savannah, Dot, Fannie Mae, Queen, and Anna Mae—referring to Cole's relatives who were domestic workers as well as to the Southern city he associates with them. By making the surface of the boards visible and revealing structures that are normally hidden, such as struts and other components, Cole evokes the often-unheralded histories of Black women and their unacknowledged labor. *Five Beauties Rising* continues Cole's engagement with the forms of, and the marks made by, steam irons. Acting concurrently as instruments and images, irons and ironing boards can evoke a range of powerful associations—from enslavement and African masks to domestic labor and family histories—while they also echo the role of the readymade in twentieth-century art history. **JF**

Marie Watt

Seneca, born Seattle, 1967

Untitled (Dream Catcher)

2014

Reclaimed wool blankets, satin binding, and thread, H. 9 ft. 11 1/2 in. (303.5 cm), W. 99 1/2 in. (252.7 cm), D. 11 in. (27.9 cm)

Morris K. Jesup Fund, 2021 (2021.46)

Composed of reclaimed blankets that bear marks of personal use, *Untitled (Dream Catcher)* honors Indigenous traditions of healing, gifting, and comfort. The sculptural textile was made with the participation of some forty community members, who gathered in sewing circles to produce a patchwork of Indigenous stories, stitches, and dreams as a collective portal to past and present. In many contemporary Native nations, blankets and handmade quilts are often presented to honor personal and cultural milestones such as graduations and weddings as well as to provide comfort during mourning ceremonies. Blankets also hold darker symbolic meaning owing to their use as settler-colonial tools of genocide, offered in trade to Indigenous peoples as a way to inflict biological warfare by spreading infectious diseases such as smallpox.

Marie Watt, a citizen of the Seneca Nation with German-Scottish ancestry who foregrounds Indigenous histories, biography, teachings, and Haudenosaunee (Iroquois) matriarchy in her interdisciplinary creative and social practice, describes blankets as “an essential part of sleep, also imprinted with dreams.” In this work, the artist intentionally incorporated shredded and unraveled blankets to honor the former owners or wearers. This acquisition also resonates with the Museum's broad holdings of historical quilts by Euro- and African American makers. **PMN**





Julie Mehretu

American, born Ethiopia, 1970

Conversion (S.M. del Popolo/after C.)

2019-20

Ink and acrylic on canvas, 96 1/8 in. × 10 ft. 1/16 in. (244.2 × 305 cm)

Purchase, Allison and Larry Berg and Marietta Wu and Thomas Yamamoto Gifts, 2021 (2021.123)

Julie Mehretu is known for her elaborately layered, large-scale paintings that fuse cartographic structure and dynamic gesture. Abstract narratives unfold within the alternately built-up and effaced surfaces of her palimpsests, making viewing an act of both optical and mnemonic excavation. A history painting rendered in the language of abstraction, *Conversion* belongs to a series the artist made in response to

a myriad of cultural, social, political, ecological, and medical emergencies. The title refers to Paul the Apostle's conversion from Judaism to Christianity and its depiction in Caravaggio's *Conversion on the Way to Damascus* (1600–1601), located in the Cerasi Chapel at Santa Maria del Popolo in Rome, a painting and a place with which Mehretu has had a long relationship. Like Caravaggio, Mehretu employed *chiaroscuro*—a contrast of light and dark—to convey dramatic transformation, ecstatic enlightenment, and the eradication of evil. Shimmering gold spray paint that alludes to the blinding light of the ascended Christ permeates the kaleidoscopic atmosphere, calligraphic black brushstrokes, and stenciled open forms. Rendered through a painstaking process of application and erasure, the painting is composed of linear gestures that swoop, swirl, and clash within an ethereal space suffused with an electric charge. **KB**



Leslie Hewitt

American, born 1977

Untitled (The Nature of Work)

2019

Chromogenic print, 52³/₈ × 62³/₁₆ in. (133 × 158 cm)

Twentieth-Century Photography Fund, 2020
(2020.140a, b)

Delving into personal and public archives, Leslie Hewitt assembles library books, magazines, and ephemera into sculptural still lifes, which she then photographs. Yet when she urges viewers “not just to look, but to read,” Hewitt slyly dismantles what preconceptions we might hold about visual literacy. Here, in a photograph that literally keeps its sources to itself, she shows the spines of stacked books turned away

from the camera, their authors uncredited and titles concealed. Perched atop them, a piece of plywood leans, teasingly. No amount of sustained looking will penetrate its blunt, blond surface; no mysteries are spelled within its grain. It may conceal some curious object, or perhaps a simple patch of studio wall. Adapting the Dutch still-life tradition to oblique ends, Hewitt has stripped her subjects of context, sparing us the associative parlor game of literal interpretation. With few references to find, new cerebral and material affinities emerge. Hewitt, who trained as a sculptor before taking up the camera, here activates a physical relationship between her printed photograph and its subjects. As the objects pictured appear to lean against the wall of the artist’s studio, so too does the print lean within its congruent wooden frame. The frame, in turn, leans against a gallery wall, collapsing the spaces of creation and display. **VM**



Rick Owens

American, born 1961

Ensemble

Spring/summer 2020

Cotton, acetate, silk, leather, and rubber, L. at center back 80 in. (203.2 cm)

Purchase, Funds from various donors, by exchange, 2020 (2020.328a-d)

Rick Owens called his spring/summer 2020 collection “Tecuatl” after his grandmother’s maiden name and intended it as a homage to her and to his mother, a former teacher and seamstress of Mixtec heritage who immigrated to the United States from the Mexican city of Puebla. In response to immigration restrictions imposed by the Trump administration in

2020, the collection combined references to various cultures and time periods to illustrate the creative connections possible when borders and boundaries are open. On the runway, Owens paired this dress of off-white cotton muslin in the shape of an eighteenth-century French sacque gown with a sculptural black headpiece evocative of Aztec ceremonial costume. He achieved the extensions at the hips using the robings, or the folds of fabric that edge the front opening of the sacque, rather than traditional underpinnings. The alteration transforms the historical silhouette into a timeless and otherworldly form distinctive of Owens’s designs. **AG**



Wangechi Mutu

Kenyan American, born 1972

The Seated I

2019

Bronze, H. 79¹/₈ in. (201 cm)

Purchase, Hazen Polsky Foundation Fund and Cynthia Hazen Polsky Gift, in celebration of the Museum's 150th Anniversary, 2020 (2020.119)

The Seated I is one of four bronze sculptures created by Wangechi Mutu for The Met's facade in September 2019, part of a commission titled *The New Ones, will free Us*. Simultaneously celestial and humanoid, the figure in *The Seated I* is embellished with abstract ornamentation on its head and ears, a polished disk at its mouth, and horizontal coils sheathing

most of its body, all inspired by the customs of high-ranking African women. The coils, which respond with great sensitivity to the curve and slope of the figure's musculature, serve simultaneously as garment and armor. The work was inspired by the globe-spanning tradition of caryatids, load-bearing elements found in everything from Greek architecture to royal stools from the Democratic Republic of the Congo. Caryatids are frequently women carved out of stone or wood who support buildings (physically) or male rulers (symbolically). Here, Mutu has staged a feminist intervention, liberating her caryatid from the tasks she was historically assigned to perform. Belonging to no one time or place, the figure is stately, resilient, and self-possessed. The sculpture represents the culmination of two decades of sustained artistic experimentation and rigorous research into the relationship between power, race, gender, and representation. **KB**



Thebe Magugu

South African, born 1993

“Girl Seeks Girl” Dress

Fall/winter 2018-19, edition 2021

Silk, L. at center back 45 in. (114.3 cm)

Purchase, The Dorothy Strelsin Foundation Inc. Gift, 2021
(2021.12)

The “Girl Seeks Girl” dress from Thebe Magugu’s fall/winter 2018–19 “Home Economics” collection reflects the designer’s thoughtful engagement with the history, culture, and politics of South Africa, where he lives and works. The garment features a 2017 illustration by artist Phathu Nembilwi that depicts two female figures entwined in a comforting embrace, a comment on the hostile sociopolitical climate for women and the high rate of gender-based violence in South Africa. The image was heat bonded to silk jersey and engineered to wrap around the front of the wearer’s body in a second embrace. Both Magugu and Nembilwi have expressed appreciation for the influence of strong women in their lives, and this collaboration serves as a tribute to their resilience. **AG**

Qualeasha Wood

American, born 1996

The [Black] Madonna/Whore Complex

2021

Jacquard-woven cotton and glass beads, 71 × 54 in.
(180.3 × 137.2 cm)

Funds from various donors, in memory of Randie Malinsky,
2022 (2022.51)

In a brash mash-up of Catholic iconography and webcam voyeurism, Qualeasha Wood has woven an online avatar that offers one-click salvation. Bearing stigmata and a Sacred Heart, this “young hot ebony” presides over access to the camera responsible for the glitchy screenshot selfies behind her. By presenting herself as both holy icon and object of desire, Wood rejects the racist, sexist stereotype that views Black women solely as promiscuous commodities; she accomplishes this move by enshrining and controlling her own image. Beyond the haloed portrait, which reads as both religious tondo and gilt mirror, Wood can be seen snapping selfies and selecting thumbnails: “If I’m going to get fetishized out here,” she says, “I’m going to fetishize myself.” For Wood, self-reference is self-reverence. **SCP**

Photo Booth



are you ready?

are you ready?

young hot ebony is online

are you ready?

ony is online

enter salvation

young hot ebony is online

enter salvation

enter salvation

Donors of Funds for the Acquisition of Works of Art, July 1, 2020—June 30, 2022

Diane and Arthur Abbey
 Amy and David Abrams
 Hugh L. Adams Trust
 Frances F. Beatty and Allen R. Adler
 Eugenia and David Ames
 William R. Appleby Charitable Lead Trust
 Cassie Arison and Niv Alexander
 Maria Avellaneda and Marcos Kantt
 Estate of Henrie Jo Barth
 Ruth N. Barratt
 Anne H. Bass
 Tony Bechara
 Mr. and Mrs. Frederick W. Beinecke
 Robert and Renée Belfer
 Dr. Estelle P. Bender
 Allison Berg
 Debra and Leon D. Black
 Eric Blair-Joannou
 Samantha Boardman
 Samantha Boardman and Aby J. Rosen
 Darcy Bradbury and Eric Seiler
 Estate of Diane Carol Brandt
 Frances F. and Leo D. Bretter
 Daniel and Estrellita Brodsky
 Ambassador and Mrs. W.L. Lyons Brown
 Janna Bullock
 Larry and Ann Burns
 Edward Lee Cave
 Benjamin M. Chait and Agostino Guerra
 Angela A. Chao and Jim Breyer
 Mr. and Mrs. Richard Lockwood Chilton, Jr.
 Austin B. Chinn
 Christie's, Inc.
 Louis and Virginia Clemente Foundation, Inc.
 Karen B. Cohen
 Steven and Alexandra Cohen
 Coral Reef Foundation
 The Maurice Cotter and Muriel Sheahan
 Charitable Foundation Trust
 Daniel Katz Limited
 Peggy and Richard M. Danziger
 Mr. and Mrs. Michel David-Weill
 Teresa A. L. de Bulgheroni
 Neil de Crescenzo and Brenda Reilly, M.D.
 Nathalie and Charles de Gunzburg
 Laura and James DeMare
 Estate of Hester Diamond
 Estate of Douglas Dillon
 Jamie Drake
 Estate of William R. and Violet Drexler
 Estate of June Dyson
 Karen Eckhoff
 Cheryl and Blair Effron
 Marty and Rebecca Eisenberg
 Estate of Louise H. Graham
 Bobbie Falk
 Susan and Leonard Feinstein Foundation
 Nancy Fessenden
 Mark Fisch
 Wendy Fisher
 Aaron I. Fleischman and Lin Lougheed
 Barbara G. Fleischman
 Ford Foundation
 Stephen and Amandine Freidheim
 Marina Kellen French
 The Fried Foundation
 Karen and Edward Friedman
 Gary D. and Kristin W. Friedman
 The Friedman-Kien and Toyonaga Foundation
 Gagosian Gallery
 Edward J. Gallagher, Jr. Foundation
 John and Pauline Gandel
 Jeri and Charles Garbaccio
 Jack and Dolly Geary
 Stephen A. Geiger
 Mrs. S. Parker Gilbert
 Milly and Arne Glimcher
 Virginia L. Gold
 Dorothy Tapper Goldman
 Hubert and Mireille Goldschmidt
 William B. Goldstein
 Hal Goltz and Maribeth Gainard
 Gould Family Foundation
 GRAFF
 Gray Foundation
 Mr. and Mrs. Jeffrey W. Greenberg
 Edward J. and Susan M. Greenberg
 Amy and John Griffin
 GRoW @ Annenberg
 Mr. and Mrs. Martin D. Gruss
 Agnes Gund
 Tommy Yang Guo
 Oded Halahmy Foundation for the Arts, Inc.
 Gemma S. Hall
 Isabelle Harnoncourt-Feigen
 Karla and A. Peter Harwich
 R. Couri Hay
 Vivianne Hentsch
 Herbert Heyde
 Blanca and Sunil Hirani
 Richard M. Horwood and Janet H. Horwood
 Ming Chu Hsu
 Irving Family Trust
 Frederick Iseman
 Asha Jadeja
 Mary Jaharis
 Mary and Kathryn Jaharis
 Estate of James D. Draper
 Mr. and Mrs. Hamilton E. James
 Julie Jason
 Estate of Julie Jones
 Dr. Heidi Jost
 Shanthi Kandiah, Brahma Vasudevan, and
 The Alaka Foundation
 William W. Karatz
 Linda Kastan
 Donna Kenton
 Jeanie Kim
 Michael M. Kim
 Barbara L. Kipper
 Deborah and Jonathan Klein
 Christian K. Kleinbub and Eric K. Kleinbub
 Estate of Muriel J. Kogan
 Steven M. Kossak
 Alexey Kuzmichev and Svetlana Kuzmicheva-
 Uspenskaya
 Rosalind Landis
 Neil Lane
 Emma Lasry
 Aerin Lauder and Eric Zinterhofer
 Leonard A. Lauder
 Jo Carole and Ronald S. Lauder
 Irina Lazarian
 Estates of Noel and Harriette Levine
 Leon Levy Foundation
 Bertha and Isaac Liberman Foundation, Inc.
 Michael and Kathleen Linburn
 Linda M. Lindenbaum
 Linda Macklowe
 Steven V. Maksin
 Adriana and Ricardo Malfitano
 Nancy S. Mandel
 Marian Goodman Gallery
 Howard S. and Nancy Marks
 Catie Marron
 Sylvia and Leonard Marx, Jr.
 Dipti Mathur
 Allan L. Mattson
 Stewart S. McDermott Fund
 Constance C. McPhee
 Jay H. McDonald
 Ingrid E. McHugh
 Melissa and Keith Meister
 Joyce F. Menschel
 Richard and Ronay Menschel
 Tobias Meyer and Mark Fletcher
 C. Jay Moorhead Foundation
 John A. Moran and Carole O. Moran
 Henry and Lucy Moses Fund, Inc.
 Dasha Niarchos
 Henry Nias Foundation, Inc.
 Ann and Matthew Nimetz
 Laura Rudman
 Ellen Peckham
 PECO Foundation
 Mr. and Mrs. Jeffrey M. Peek
 Marsha and Jeffrey Perelman
 Gina and Stuart Peterson
 JoAnn Edinburg Pinkowitz and Richard Pinkowitz
 Kathryn Ploss Salmanowitz
 The Honorable and Mrs. Leon B. Polisky
 Tina and Steven Price
 Charles and Jessie Price
 John A. Pritzker
 Katharine Rayner
 Annette de la Renta
 Hon. Kimba Wood and Frank Richardson
 Margaret and Richard Riney
 Elizabeth and Jonathan Roberts
 Daniel Romualdez
 Robert Rosenkranz and Alexandra Munroe
 E. John Rosenwald, Jr.
 Janet C. Ross

Donors of Gifts of Works of Art, July 1, 2020—June 30, 2022

Laura G. and James J. Ross
Daryl and Steven Roth
Sir Paul Ruddock and Lady Ruddock
Ruth & Seymour Klein Foundation
Noelle M. Salzano La Rubbio and Joseph La Rubbio
Arthur and Roberta Sandeman Houghton
Alejandro and Charlotte Santo Domingo
Mrs. Julio Mario Santo Domingo
Yolanda Santos
Allison Sarofim
Estate of Adele Veronica Satkus
Mr. and Mrs. Andrew M. Saul
Andrea Krantz and Harvey Sawikin
Lilly Scarpetta
Mr. and Mrs. David T. Schiff
Eric and Wendy Schmidt
Susan W. Schulman
Allan Schwartzman
Jerry and Jessica Seinfeld
Donald R. Sobey Foundation CAF Canada
Project 2020
Andrew Solomon and John Habich Solomon
Sarah Billingham Solomon
Mr. and Mrs. Paul Soros
Sotheby's
Carolyn H. Specht
Roland Stefandl
Beatrice Stern
Leonard and Allison Stern
Cathrin M. Stickney and Mark P. Gorenberg
The Dorothy Strelsin Foundation, Inc.
David E. Stutzman and John D. Lamb
Sun Hung Kai & Co. Foundation
Shining Sung
Ruth and Andrew Suzman
Oscar L. Tang Family
Ann G. Tenenbaum and Thomas H. Lee
The Derald H. Ruttenberg Foundation
Amalia and Roberto Thompson Motta
The Tia Collection
Merryl H. and James S. Tisch
Mr. and Mrs. David M. Tobey
Trevor and Alexis Traina
Kay Unger
Andres Velez and Shelly Trivedi
Marica and Jan Vilcek
Mary J. Wallach
The Mary and James G. Wallach Foundation
Anthony W. and Lulu C. Wang
Charlotte C. Weber
Shelby White
Whelock Whitney III
Mr. and Mrs. Malcolm H. Wiener
David S. Winter
Jayne Wrightsman Estate
Marietta Wu and Thomas Yamamoto
Janis and Dina Zuzans
Anonymous (5)

Renee Bobbie Jaeger Agee
Fondation Azzedine Alaïa
Anna Sui
Naomi S. Antonakos
Dr. and Mrs. Jeffrey Appelbaum
Mary Ann and Frank Arisman
Balmain
Drs. Bruce Barnes and Joseph Cunningham
Mark Baron and Elise Boisanté
Wm B. Becker
Leslie M. Beebe and Bruce Nussbaum
Estate of Dr. Ruth Marion Bell
Dr. Estelle P. Bender
William Benjamin-Harper
Stephanie H. Bernheim
David Bernstein
Max and Pamela Berry
Lois and Anthony Blumka
Andrew Bolton
James and Susan Breece
Frances F. and Leo D. Bretter
Laura Louise Breyer
Estrellita and Daniel Brodsky
David Brownstein
Virginia Budny
Susan Casden
Elaine Chang
Radhika Chopra
Christian Dior Couture
Phimister Proctor Church and Sally Church
H. Nichols B. Clark
Lynda King Clark
Sue Cassidy Clark
Karen B. Cohen
Peter J. Cohen
Richard Baron Cohen
Steven and Alexandra Cohen
Wendy M. Cohen
Comme des Garçons
George Condo
Lisa Alter and Joel Confino
Sofia Coppola
Mary and Cheney Cowles
Gus N. Davis and Edward J. Sumpter
Famille de Bayser
Nancy Troy de Wit and Wim de Wit
Stuart and Beverly Denenberg
Bernard Descheemaeker
Estate of Hester Diamond
Charles and Valerie Diker
Estate of James Draper
Lonti Ebers
Matthew J. Edlund
Martin Eidelberg
Eldridge/Marder Family
Dr. and Mrs. Arthur H. Elkind
Robert A. Ellison, Jr.
Kenward Elmslie
Helen Williams Drutt English
Gan Erke
Estate of Christopher Monkhouse

Estate of Harvey Salzman
Estate of James David Fenty
Estate of Louise H. Graham
Estate of Phyllis Ames
Estate of Robert G. Keller Monir Farmanfarmaian
Victoria Farrell
Vincent P. Fay and Margaret Fay
Martha Feltenstein
Jaimie and David Field
Lola Finkelstein
Helen Costantino Fioratti
Mark Fisch
Tony Fitzpatrick
Aaron I. Fleischman
Jacqueline Loewe Fowler
Barbara E. Fox
Jeffrey Fraenkel and Frish Brandt
Sandra King Frazier
Fundación Pan Klub – Museo Xul Solar
Gabrielle Studio, Inc.
Peter Galassi
Stephen A. Geiger
Richard Gerrig and Timothy Peterson
Juliana Terian Gilbert
Deedee and Herb Glimcher
Milly and Arne Glimcher
Molly Goddard
Sachiko Goodman
Gothelf Family
J. Peffer and S. Greenspan
Amy and John Griffin
David Griffin
Mrs. John Gutfreund
Charles Hack and The Hearn Family Trust
John Hall
Michael E. Hall, Jr.
Estate of Michael E. Hall, Jr.
Maria Morris Hambourg
The Hartland and Mackie Family
Morrison and Fenella Heckscher
Morrison H. Heckscher
Ariel Herrmann
Jane Holzer
Monica and Markus Hottenrott
David L. Hughes
Betty and Robert Hut
Dr. and Mrs. Pascal James Imperato
Institute for Studies on Latin American Art
(ISLAA)
Florence and Herbert Irving
James F. Ivory
Miki and Sebastian Izzard
Marc Jacobs
Roni Okun Jacobson
Susan Jacobson
Jason Jacques
Asha Jadeja
The James Van Der Zee Institute
Paul Jeromack
Eric G. Johnson
Julie Jones

JW Anderson
 Hayashi Kaoru
 Estate of Herbert Kasper
 Joelle Kayden
 Christian Keesele
 Nanette B. Kelekian
 Joyce King
 Kohler Foundation, Inc.
 Elisa Korb
 Jeffrey Kossak, The Kronos Collections
 Steven Kossak, The Kronos Collections
 Lamine Badian Kouyaté and Rodrigo Martinez
 Estate of Helga Kramarsky
 Andrea Krantz and Harvey Sawikin
 Carmel and Eugene Krauss, M.D.
 Edith Stadler Kubicek
 Clifford La Fontaine
 Bernie and Pierre Lagrange
 Jon and Barbara Landau
 Lawrence A. and Janet Y. Larose
 Leonard A. Lauder
 Louisa Quintard Lawrence
 The Lee Family
 Jeffrey Lee
 Leeds Art Foundation
 Marc Lepson
 Yale F. Levin
 Sherrie Levine
 Mireille and James Levy
 Jay and Emma Lewis
 C. R. Lindley, M.D.
 Rosemarie and Leighton Longhi
 Joyce Longworth and Lorna Kettaneh
 Estate of John P. Loree
 Lin Loughheed
 Louis Vuitton Malletier
 Joyce Lowinson Kootz
 Susan Lueck
 Donna King-Luft
 W. Bruce and Delaney H. Lundberg
 Leslye Lynford
 The Marron Family
 Martinelli Luce S.p.A
 Dipti Mathur
 Harriet and Cyril Mazansky
 Sonnet and Ian McKinnon
 John J. Medveckis
 Olivier Georges Mestelan
 Pauline C. Metcalf
 Tobias Meyer and Mark Fletcher
 Michael Kors
 The Mol Collection
 Eric E. Moskal
 Sharmin and Bijan Mossavar-Rahmani
 Robert D. Mowry and Arthur W. Asbury
 Shirley M. Mueller, M.D.
 Estate of Maxine Myers
 Kiran Nadar
 David Nalin
 Jill Newhouse
 Penny Nii
 Ann and Matthew Nimetz
 Halsey and Alice North
 Scott, Lauren, and Lily Nussbaum
 Roberta J. M. Olson and Alexander B. V. Johnson
 Mitchell Orenstein
 Oscar de la Renta, LLC
 Beau R. Ott
 Danielle Roth Otterson
 Rick Owens
 Estelle Parsons
 Patricia Pastor
 Richard D. Peckman Family Trust
 Patricia Pei
 The Irving Penn Foundation
 Perrotin Gallery
 JoAnn Edinburg Pinkowitz and Richard Pinkowitz
 Michael S. Post and Shirley J. Francis
 Michael Pourfar
 Clayton Press and Gregory Linn
 The Quentin Foundation
 Paul Reiferson and Julie Spivack, MD
 Ann and Byron Reimus
 Republic of Korea
 Gerhard Richter Art Foundation
 Liz Rideal
 Joel Rosenkranz
 Amy and Alex Rotter
 William Rubel
 Michael A. Rubenstein
 Estate of Errol M. Rudman
 Mary Ryan and Bruce Lebowitz
 The Morley Safer Collection
 The Saint Marianne Cope Shrine and Museum
 Stéphane Samuel and Robert M. Rubin
 Sandy Schreier
 The Schwartz Family Foundation
 The Schwartz Foundation
 Barbara and Eugene Schwartz
 Estate of Esther and Samuel Schwartz
 Masako H. Shinn
 Stephen Shore
 Mark Shuman
 Sheila Barron Smithie and Family
 Sohn Daehyun
 Susan and Peter J. Solomon
 Arthur and Lois Stainman
 J. Whitney Stevens
 Penelope Hunter-Stiebel and Gerald G. Stiebel
 Seth Stolbun Collection
 Estate of Anne and John W. Straus
 Studio Museum in Harlem
 Vivian Sundaram
 Christen Sveaas
 Oscar L. Tang Family
 Teiger Foundation
 The Robert M. Lee Foundation
 Thom Browne
 Tiffany & Co.
 Bruce M. Tompkins
 Evelyn D. Trebilcock
 Richard Tuttle
 Kenneth and Marabeth Tyler
 UBS Art Collection
 Donna Van Der Zee
 Patrick Van Ommeslaeghe
 Viktor & Rolf
 John Waldman
 Andre Walker Studios
 Marsha Garces Williams
 Anna Wintour
 Marshall and Marilyn R. Wolf
 Dora Wong
 Monita and Raymond Wong
 Ruth Hunt Wood
 Jimmy Wright
 Craig and Elizabeth Zammiello
 Ruth Ziegler
 Zimmerman Family
 Zimmerman Family Collection
 Anonymous (3)

Contributors

- Andrea M. Achi (**AMA**), Assistant Curator, Medieval Art and The Cloisters
- Denise Allen (**DA**), Curator, European Sculpture and Decorative Art
- Niv Allon (**NA**), Associate Curator, Egyptian Art
- Ian Alteveer (**IA**), Aaron I. Fleischman Curator, Modern and Contemporary Art
- Carmen C. Bambach (**CCB**), Marica F. and Jan T. Vilcek Curator, Drawings and Prints
- Kelly Baum (**KB**), Cynthia Hazen Polsky and Leon Polsky Curator of Contemporary Art
- Alexis Belis (**AB**), Assistant Curator, Greek and Roman Art
- Monika Bincsik (**MB**), Diane and Arthur Abbey Associate Curator for Japanese Decorative Arts
- John Byck (**JB**), Associate Curator, Arms and Armor
- Iria Candela (**IC**), Estrellita B. Brodsky Curator of Latin American Art, Modern and Contemporary Art
- John T. Carpenter (**JTC**), Mary Griggs Burke Curator of Japanese Art
- Stephanie D'Alessandro (**SD**), Leonard A. Lauder Curator of Modern Art
- Clare Davies (**CD**), Associate Curator, Modern and Contemporary Art
- Jayson Kerr Dobney (**JKD**), Frederick P. Rose Curator in Charge, Musical Instruments
- Ashley Dunn (**AD**), Associate Curator, Drawings and Prints
- Adam Eaker (**AE**), Associate Curator, European Paintings
- Maryam Ekhtiar (**ME**), Patti Cadby Birch Curator, Islamic Art
- Helen C. Evans (**HCE**), Curator Emerita, Medieval Art and The Cloisters
- Jennifer Farrell (**JF**), Curator, Drawings and Prints
- Mia Fineman (**MF**), Curator, Photographs
- Alice Cooney Frelinghuysen (**ACF**), Anthony W. and Lulu C. Wang Curator of American Decorative Arts
- Amanda B. Garfinkel (**AG**), Assistant Curator, The Costume Institute
- John Guy (**JG**), Florence and Herbert Irving Curator of the Arts of South and Southeast Asia
- Navina Haidar (**NH**), Nasser Sabah al-Ahmad al-Sabah Curator in Charge, Islamic Art
- Medill Higgins Harvey (**MHH**), Ruth Bigelow Wriston Associate Curator of American Decorative Arts
- Stephanie L. Herdrich (**SLH**), Associate Curator, The American Wing
- Alison Hokanson (**AH**), Associate Curator, European Paintings
- Melanie Holcomb (**MH**), Curator, Medieval Art and The Cloisters
- Mellissa J. Huber (**MJH**), Associate Curator, The Costume Institute
- Eleanor S. Hyun (**ESH**), Associate Curator, Asian Art
- Shanay Jhaveri (**SJ**), Associate Curator, International Modern and Contemporary Art
- Ronda Kasl (**RK**), Curator of Latin American Art, The American Wing
- Wolfram Koeppel (**WK**), Marina Kellen French Senior Curator, European Sculpture and Decorative Arts
- Elizabeth Mankin Kornhauser (**EMK**), Alice Pratt Brown Curator of American Paintings and Sculpture
- Alisa LaGamma (**AL**), Ceil and Michael E. Pulitzer Curator in Charge, Michael C. Rockefeller Wing
- Sarah Lepinski (**SL**), Associate Curator, Greek and Roman Art
- Pengliang Lu (**PL**), Associate Curator, Asian Art
- Virginia McBride (**VM**), Research Assistant, Photographs
- Constance McPhee (**CM**), Curator, Drawings and Prints
- Asher E. Miller (**AEM**), Associate Curator, European Paintings
- Iris Moon (**IM**), Assistant Curator, European Sculpture and Decorative Arts
- Laura Filloy Nadal (**LFN**), Associate Curator, Michael C. Rockefeller Wing
- Patricia M. Norby (**PMN**), Associate Curator of Native American Art, The American Wing
- Adela Oppenheim (**AO**), Curator, Egyptian Art
- Nadine M. Orenstein (**NMO**), Drue Heinz Curator in Charge, Drawings and Prints
- Diana Craig Patch (**DCP**), Lila Acheson Wallace Curator in Charge, Egyptian Art
- Amelia Peck (**AP**), Marica F. Vilcek Curator, The American Wing, and Supervising Curator, Antonio Ratti Textile Center
- Jenny Peruski (**JPer**), Senior Research Associate, Michael C. Rockefeller Wing
- Joanne Pillsbury (**JP**), Andrall E. Pearson Curator, Michael C. Rockefeller Wing
- Stephen C. Pinson (**SCP**), Curator, Photographs
- David Pullins (**DP**), Associate Curator, European Paintings
- Jessica Regan (**JR**), former Associate Curator, The Costume Institute
- Aaron Rio (**AR**), Associate Curator, Asian Art
- Imani Roach (**IR**), Assistant Curator, Michael C. Rockefeller Wing
- Jeff L. Rosenheim (**JLR**), Joyce Frank Menschel Curator in Charge, Photographs
- Joseph Scheier-Dolberg (**JSD**), Oscar Tang and Agnes Hsu-Tang Associate Curator of Chinese Paintings
- Aude Semat (**AS**), Assistant Curator, Egyptian Art
- Femke Speelberg (**FS**), Curator, Drawings and Prints
- Perrin Stein (**PS**), Curator, Drawings and Prints
- Isabel Stünkel (**IS**), Curator, Egyptian Art
- Zhixin Jason Sun (**ZJS**), Brooke Russell Astor Curator of Chinese Art
- Pierre Terjanian (**PT**), Arthur Ochs Sulzberger Curator in Charge, Arms and Armor
- Abraham Thomas (**AT**), Daniel Brodsky Curator of Modern Architecture, Design, and Decorative Arts
- Thayer Tolles (**TT**), Marica F. Vilcek Curator, The American Wing
- Stephan Wolohojian (**SW**), John Pope-Hennessy Curator in Charge, European Paintings

The Metropolitan's quarterly *Bulletin* program is supported in part by the Lila Acheson Wallace Fund for The Metropolitan Museum of Art, established by the cofounder of *Reader's Digest*.

The Metropolitan Museum of Art Bulletin, Fall 2022
Volume LXXX, Number 2

Copyright © 2022 by The Metropolitan Museum of Art, New York

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

Published by The Metropolitan Museum of Art, New York

Mark Polizzotti, Publisher and Editor in Chief
Peter Antony, Associate Publisher for Production
Michael Sittenfeld, Associate Publisher for Editorial

Editor of the *Bulletin*: Dale Tucker
Manuscript edited by Dale Tucker and Briana Parker
Production by Chris Zichello
Designed by McCall Associates, New York
Image acquisitions and permissions by Josephine Rodriguez

Typeset in Chronicle Text and Avenir Next
Separations by Professional Graphics, Inc., Rockford, Illinois
Printed and bound by Mittera, New Jersey

Cover illustrations: front, detail of James Van Der Zee, *Self-Portrait*, 1931 (see pp. 58–59); inside front, detail of Hashimoto Kansetsu, *Tranquil Light (Jakkō)*, 1918 (see p. 54); p. 2, detail of José Manuel de la Cerda, *Tray (Batea) with Turnus Provoked into War by Aeneas*, ca. 1764 (see p. 36); inside back, detail of Maya artist, *Tripod Plate*, 7th–8th century (see p. 12); back, detail of Bohemian Painter, *Virgin and Child Enthroned*, ca. 1345–50 (see p. 16).

Provenance information for works in The Met collection is available online at metmuseum.org.

Photographs of works in The Met collection are by the Imaging Department, The Metropolitan Museum of Art, unless otherwise noted.
Image © The Metropolitan Museum of Art: pp. 4, 5, 7–9, 12, 13, 16, 19, 22, 23, 25, 28–31, 34–37, 40–43, 46–49, 51, 55, 56, 60–63, 65, 66, 70, 71, 74; pp. 10, 11, 68 (photo by Katherine Dahab); pp. 6, 7, 67, 72 (photo by Anna-Marie Kellen); p. 22 (photo by Paul Lachenauer); pp. 15, 18, 20, 21, 54 (photo by Oi-Cheong Lee); pp. 17, 26, 33, 50 (photo by Mark Morosse); pp. 14, 19, 34, 44, 45 (photo by Bruce Schwarz); p. 14 (photo by Hyla Skopitz); pp. 41, 57 (photo by Eugenia Burnett Tinsley); p. 65 (photo by Eileen Travell); pp. 24, 32, 38, 39, 43, 64 (photo by Juan Trujillo); pp. 52, 53 (photo by Peter Zeray).

Additional credits: © Berenice Abbott / Commerce Graphics Ltd. Inc.: p. 57.
© 2022 Artists Rights Society (ARS), New York: p. 47. Huguette Caland Estate: p. 64. © The Estate of Roy DeCarava 2022. All rights reserved: p. 63. © Robert Goyer, Courtesy Matthew Marks Gallery: p. 65. © Yonka Ilori: p. 67. Courtesy of Amar Kanwar and Marian Goodman Gallery, © William Kentridge: p. 66. © Julie Mehretu: p. 70. © Wangechi Mutu, Courtesy of the Artist and Gladstone Gallery, New York and Brussels: p. 73.

The Metropolitan Museum of Art endeavors to respect copyright in a manner consistent with its nonprofit educational mission. If you believe any material has been included in this publication improperly, please contact the Publications and Editorial Department. All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or any information storage and retrieval system, without permission in writing from the publishers.

The Metropolitan Museum of Art
1000 Fifth Avenue
New York, New York 10028
metmuseum.org

Statement of Ownership, Management, and Circulation

Publication title: *The Metropolitan Museum of Art Bulletin*
Publication number: 885-660
Date of filing: October 1, 2022
Issue frequency: Quarterly
Number of issues published annually: Four
Annual subscription price: \$30.00, or free to Museum Members
Complete mailing address of known office of publication: 1000 Fifth Avenue, New York, N.Y. 10028-0198
Complete mailing address of headquarters or general business office of publisher: 1000 Fifth Avenue, New York, N.Y. 10028-0198
Full names and addresses of publisher, editor, and managing editor:
Publisher: The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, N.Y. 10028-0198
Editor: Dale Tucker, Publications and Editorial Department, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, N.Y. 10028-0198
Managing Editor: None
Owner: The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, N.Y. 10028-0198
Known bondholders, mortgagees, and other security holders owning or holding one percent or more of the total amount of bonds, mortgages, or other securities: None
Tax status: The purpose, function, and nonprofit status of this organization and the exempt status for federal income tax purposes has not changed during the preceding 12 months.

Average no. copies each issue during preceding 12 months
(Oct. 2021–Sept. 2022) / No. copies of single issue published
nearest to filing date (August 2022)

A. Total number of copies (net press run)	43,780	45,300
B. Paid circulation (by mail and outside the mail)		
1. Mailed outside-county paid subscriptions	40,582	42,064
2. Mailed in-county paid subscriptions	0	0
3. Paid distribution outside the mails including sales through dealers and carriers, street vendors, counter sales, and other paid distribution outside USPS	0	0
4. Paid distribution by other classes of mail through the USPS	2,600	2,600
C. Total paid distribution (sum of B1–B4)	43,182	44,664
D. Free or nominal rate distribution (by mail and outside the mail)		
1. Free or nominal rate outside-county copies	0	0
2. Free or nominal rate in-county copies	0	0
3. Free or nominal rate copies mailed at other classes through the USPS	0	0
4. Free or nominal rate distribution outside the mail	0	0
E. Total free or nominal rate distribution (sum of D1–D4)	0	0
F. Total distribution (sum of C and E)	43,182	44,664
G. Copies not distributed	598	636
H. Total (sum of F and G)	43,780	45,300
I. Percent paid	100%	100%



