

SUMMER 1964

The Metropolitan Museum
of Art BULLETIN



W. de la Penne



A Rediscovered Drawing by Raphael

JACOB BEAN *Curator*

IN HIS LIFE of Raphael, written less than thirty years after the artist's death, Vasari tells us that the young painter, recently arrived in Florence from his native Umbria, was befriended by the cultivated patrician Taddeo Taddei. Taddeo "was always inviting him to his house and table, being one who loved the society of men of ability. Raphael, who was courtesy itself, in order not to be surpassed in kindness, did two pictures for him in a transitional style between the early manner of Pietro [Perugino] and the other which he learned afterwards. . . . These pictures are still in the house of the heirs of Taddeo." The Palazzo Taddei, a splendid construction built about 1503 by Baccio d'Agnolo, still stands on the via de' Ginori in Florence, but is no longer ornamented with Raphael's two pictures. One of these can be speculatively identified with a Madonna and Child in the collection of the Earl of Ellesmere, while the other is certainly the panel representing the Madonna and Child with the Infant John the Baptist now in the Kunsthistorisches Museum in Vienna (Figure 1). Purchased from the Taddei family in 1662 by the Austrian archduke Ferdinand Karl, the picture, because of its long association with Austria, is most commonly known by its German title *Madonna im Grünen* ("Madonna in the Meadow"), much as a celebrated Raphael purchased by François I and now in the Louvre is universally known as *La Belle Jardinière*. The Vienna panel bears a date, disguised as part of the ornamental border running around the neck of the Virgin's robe, that can be read as MDV (1505) or alternatively MDVI (1506), if we accept the vertical stroke to the right of the central and purely ornamental circle as part of the Roman numeral.

Vasari's description of the *Madonna im Grünen* as a picture in a transitional manner is very apt. Raphael's early style had been entirely dominated by the rather static Umbrian lyricism of his master Perugino; indeed, much of the pupil's earliest work is difficult to distinguish from Perugino's production at the same period. However, the *Madonna im Grünen* belongs to a celebrated group of representations of the Virgin with the Christ child, all probably painted in Florence. In design these pictures reveal the exhilarating creative influence of Leonardo da Vinci, whose work Raphael must first have known in Florence. The *Madonna im Grünen* is unmistakably Tuscan in the solidity of its construction. The three figures are grouped to form an equilateral triangle,

Contents

A Rediscovered Drawing by Raphael

JACOB BEAN I

Dream-Pictures of Cathay

CARL CHRISTIAN DAUTERMAN II

Visitors to an Exhibition

LOUISE CONDIT 26

FRONTISPIECE: *Raffaello Santi, called Raphael* (1483-1520), Italian. *Madonna and Child with the Infant John the Baptist*. Red chalk. 8¹³/₁₆ x 6¹/₄ inches. Rogers Fund, 64.47

ON THE COVER: *Enlarged detail, verso of the Frontispiece. Also illustrated on page 8*

I

and this triangle is given plastic relief by the typically Leonardesque twist, the *contrapposto*, of the Virgin's torso. The group is further animated by the arrested movement of the Christ child who, reaching to touch the cross symbolic of his coming Passion, is held back by the tender solicitude of the Virgin. Even the directions of the glance of each figure – the Virgin gazes down at the Baptist while the two infants look at each other – add to the artistic and emotional coherence of the group. The composition is completely satisfying, and has a classical serenity permeated with Christian sentiment that has guaranteed its place as one of the master's most celebrated pictures. But from the perfection of such Florentine Madonnas Raphael was to advance to new triumphs. What Vasari promises us was to come later is Raphael's assimilation of a just measure of the sculptural dynamism of Michelangelo; for Raphael this was a spiritual and stylistic enrichment that made possible the splendors of the frescoes in the Vatican Stanze and of the tapestry cartoons for the Sistine Chapel.

OPPOSITE:

1. *Raphael. Madonna im Grünen.*
Oil on panel. $44\frac{1}{16} \times 34\frac{7}{8}$
inches. Kunsthistorisches
Museum, Vienna

That the *Madonna im Grünen* was a carefully meditated picture is made apparent by a group of five surviving preparatory drawings, a series that begins with a double-faced sheet of studies in the Albertina (Figures 2 and 3) and ends with a rediscovered red chalk design just acquired by the Metropolitan Museum (Frontispiece). In the pen sketches on the recto and verso of the Albertina sheet we find Raphael experimenting with several groupings. The Infant Baptist is represented standing in some of the studies and in others kneeling, as he appears in the painting. The *contrapposto* pose of the Virgin is already established in all of the sketches but one, where she sits upright holding the Infant Jesus on her knee.

In a pen drawing preserved at Chatsworth (Figure 4) we rediscover in the principal sketch the definitive pose of the Virgin's torso, but find the artist experimenting with new solutions for the two infants. In the foreground the kneeling Baptist embraces the Christ child, and in subsidiary sketches both the Baptist and the Christ child are shown standing. At the upper corner the Virgin holds the Child Jesus in her arms.

A drawing in the Ashmolean Museum (Figure 6), executed with brush and brown wash, brings us close to the Metropolitan's drawing and to the finished picture. The poses of all three figures have been established; only the Virgin's heavy mantle is missing.

Our drawing corresponds in almost every particular with the *Madonna im Grünen*,

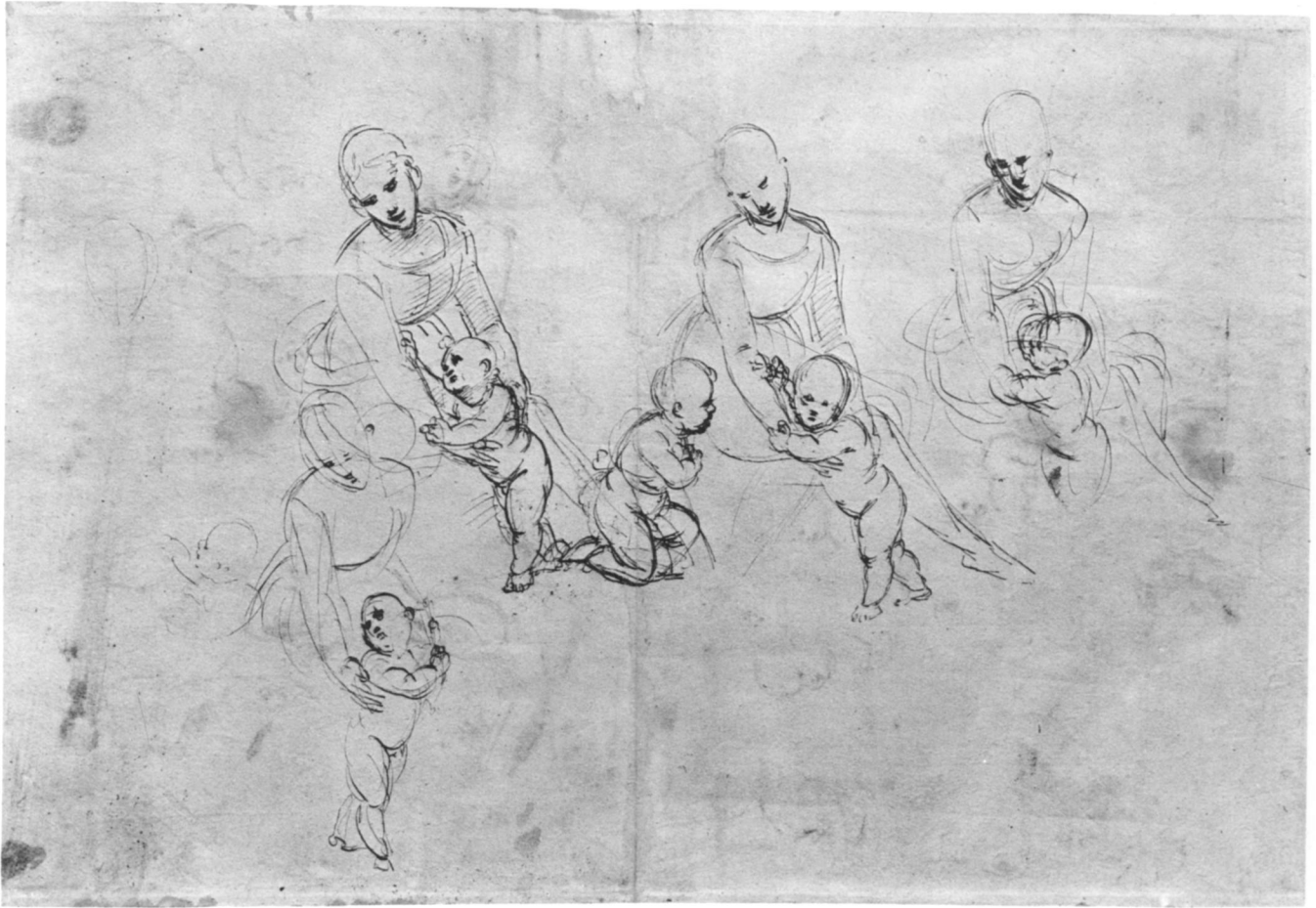
THE METROPOLITAN MUSEUM OF ART *Bulletin*

VOLUME XXIII, NUMBER I

SUMMER 1964

Published monthly from October to June and quarterly from July to September. Copyright © 1964 by The Metropolitan Museum of Art, Fifth Avenue and 82nd Street, New York, N. Y. 10028. Second class postage paid at New York, N. Y. Subscriptions \$5.00 a year. Single copies fifty cents. Sent free to Museum Members. Four weeks' notice required for change of address. Back issues available on microfilm from University Microfilms, 313 N. First Street, Ann Arbor, Michigan. Editor: Gray Williams, Jr.; Assistant Editors: Anne Preuss and Katharine H. B. Stoddert; Assistant: Suzanne R. Boorsch; Designer: Peter Oldenburg.





2. *Raphael. Studies for a Madonna and Child with the Infant John the Baptist. Pen and brown ink. 9 $\frac{1}{16}$ x 14 $\frac{3}{4}$ inches. Graphische Sammlung Albertina, Vienna*

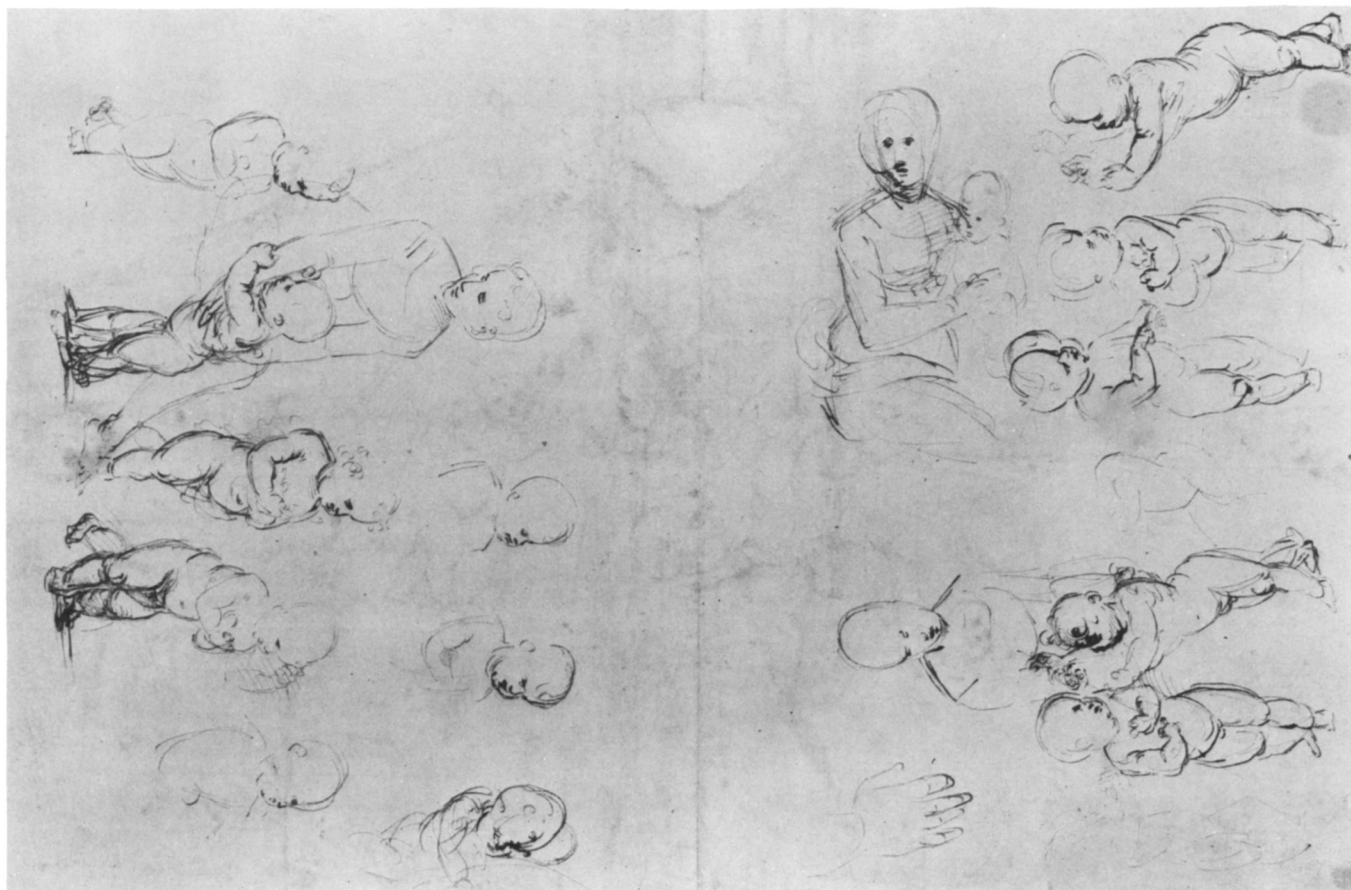
and represents the last stage of Raphael's planning for the picture. The nineteenth century critics Crowe and Cavalcaselle, who knew the drawing, went so far as to describe it as a small cartoon. One significant variation, however, should be noted: in the drawing the Virgin's left arm is free, while in the picture it is covered with a rather cumbersome mass of drapery.

Employing a beautiful shade of soft red chalk (and this is one of the earliest examples of Raphael's use of this drawing material), the artist has broadly indicated the structure of his composition. He is concerned not with the delineation of detail – hands are indicated in a very summary fashion – but with the indications of those subtle contrasts of light and shade that model his forms. Then, as an afterthought, he has added at the top of the sheet a study of the Baptist's right arm and what is probably a variant solution for the treatment of the folds of the Virgin's mantle. The only partially legible date

and the pen inscription *Raf*: . . that appear at the lower margin have been added to the drawing by a later hand.

Our newly acquired drawing has long been known as a study for the Madonna im Grünen, and its place in Raphael's drawn *oeuvre* is secure. The provenance of the sheet is distinguished, and can be traced almost without interruption back to the early 1700s. Through most of the eighteenth century the drawing was in Holland, belonging in turn to Lambert ten Kate, Antoine Rutgers, and Cornelis Ploos van Amstel, all well-known collectors of drawings. In 1734, when the sheet was in Rutgers's collection, the recto with the red chalk design for the Madonna im Grünen was engraved in reverse by Bernard Picart (Figure 5). By the early years of the next century the drawing had come to England, where it first figured in the collection of George Hibbert, and from Hibbert it passed to the poet Samuel Rogers. After Rogers's death it was purchased by a little-known collector, T. Birchall, who also owned another recently rediscovered Raphael drawing, a study for the Entombment of Christ, now in the British Museum.

3. Verso of Figure 2





4. Raphael. *Studies for a Madonna and Child with the Infant John the Baptist*. Pen and brown ink. 9 $\frac{7}{8}$ x 7 $\frac{5}{8}$ inches. Devonshire Collection, Chatsworth. Reproduced by permission of the Trustees of the Chatsworth Settlement. Photograph: The Courtauld Institute of Art

5. Bernard Picart (1673-1733), French.
Engraving after Raphael, published in
Impostures Innocentes (Amsterdam, 1734).
The Library of the Metropolitan Museum



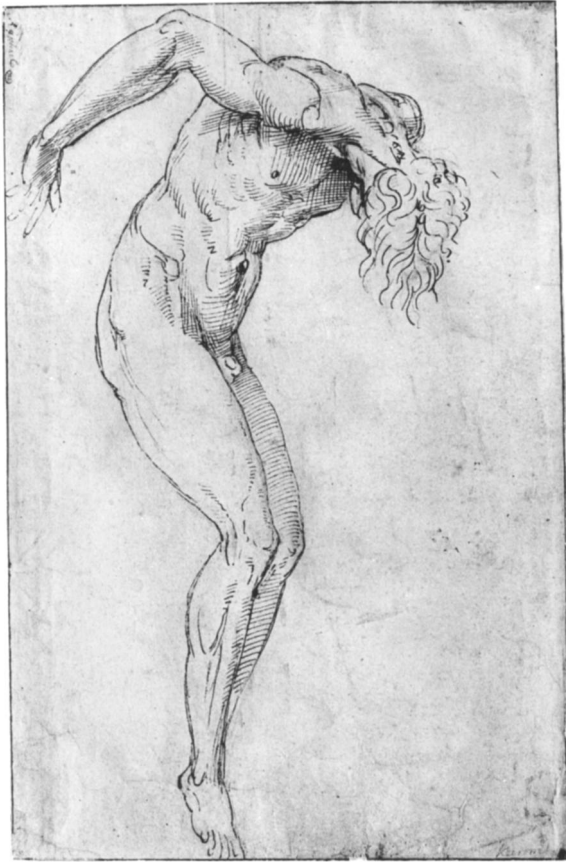
6. Raphael. *Madonna and Child with the Infant John the Baptist*.
Brush and pale brown wash heightened with white gouache,
and red chalk. 8 $\frac{5}{8}$ x 7 $\frac{1}{8}$ inches. Ashmolean Museum, Oxford





OPPOSITE:

7. Raphael. Study of a nude male figure. Pen and brown ink. Verso of the Frontispiece



8. Raphael. Study of a nude male figure. Pen and brown ink, over black chalk. $14\frac{3}{16} \times 9\frac{1}{16}$ inches. Musée du Louvre



9. Raphael. The Descent from the Cross. Pen and brown ink. $13\frac{3}{8} \times 9\frac{1}{2}$ inches. Graphische Sammlung Albertina, Vienna

Birchall lent both these drawings to the great Manchester Art Treasures Exhibition of 1857, and not long after this public appearance both of them vanished. Presumably because the two sheets did not figure in the posthumous sale of Birchall's collection in 1904, they were pronounced lost. What had happened was that they had been given by Birchall during his lifetime to a nephew, Richard Rainshaw Rothwell, and they had disappeared into the seclusion of an English country house. In the Rothwell family they remained until their rediscovery in 1963, when they were immediately and unhesitatingly identified as important testimony of Raphael's mastery as a draughtsman. The drawing for the Entombment was sold at auction in London in the fall of 1963 and purchased by the Metropolitan Museum. However, an export license was not granted by the English authorities, and the drawing was acquired by the British Museum. The study for the Madonna im Grünen was in turn auctioned off in March of 1964; the Metropolitan Museum was again the purchaser, and the British government fortunately allowed the export of the work.

Bernard Picart's engraving of the red chalk design had served as a rather schematized record of the recto of the sheet, but the magnificent pen drawing on the verso (Figure 7 and Cover) was unknown to modern students. Here Raphael has drawn from life a nude male figure whose arms are held up behind his back by lightly indicated cords. The body falls forward, limp and heavy, and the pose suggests that Raphael may have had the figure of one of the thieves on the cross in mind as he sketched his model. Several drawings, dateable on stylistic grounds to about the same time as the Metropolitan's drawing, testify that Raphael in his Florentine period had investigated compositional solutions for a representation of the Descent from the Cross, and he may have intended to include the crucified thieves in the scene. A pen drawing in the Albertina (Figure 9), representing Christ being lowered from the Cross, is close stylistically to a drawing in the Louvre (Figure 8) that is very probably a study for a crucified thief. The pen work in the Louvre drawing is rather schematic and dry, and it is unlikely that the figure was drawn from life. Instead it may have been worked up from the figure on the verso of the Metropolitan's sheet, which so clearly has been drawn from a model posed in the studio. Raphael never executed the picture for which these drawings were the first preparatory steps, and our only record of an entire composition is an engraving by Raphael's official copyist, Marcantonio Raimondi. In the print, the lowering of Christ's body is represented in a way that recalls the grouping of the figures in the Albertina drawing, but the crucified thieves do not appear. The partly effaced pen inscription in Raphael's own hand at the lower right of the verso of our drawing is unfortunately not legible, and can give us no further clue to the purpose of this superb pen sketch.

The presence on the same sheet of two drawings so different in character—one a broadly treated composition study, the other a sharply observed study from life—exemplifying two poles of Raphael's style as a draughtsman, adds much to the artistic and historical interest of the work. It is an addition of the utmost importance to our collection of Italian drawings; as a painter Raphael is present at the Museum in the monumental Perugia altarpiece of 1505, but his draughtsmanship, just as masterful as that of Leonardo and Michelangelo, has not up to now been represented in our collection.



Dream-Pictures of Cathay: *Chinoiserie on Restoration Silver*

CARL CHRISTIAN DAUTERMAN

Associate Curator of Western European Arts

THE LAST QUARTER of the seventeenth century has been called England's "Silver Age," in reference to her indulgence in that precious metal. The luxury of English decorative arts in the 1680s could hardly be more aptly epitomized than in the silver-gilt toilet set recently acquired by the Museum. During the troubled years immediately preceding the reign of Charles II, relatively little new silver had been produced, and a distressing amount of old silver had been melted down for currency. But at this period royalty and nobility, having built up a renewed sense of security following the restoration of the monarchy, turned to silver as their favorite medium for articles both decorative and useful. John Evelyn, writing in 1673, gave a vivid picture of the opulence of the day in noting that the Duchess of Portsmouth's dressing room contained "great vases of wrought plate, tables, stands, chimney furniture, sconces, branches, brasseras [braziers], etc., all of massy silver and out of number."

1. *Detail of the cresting of the mirror shown in Figure 18*



This was the expansive age when fashion in silver favored pairs instead of single objects, and sets instead of pairs. Chimney garnitures of three to five vases, and dressing-table ensembles like ours illustrate the trend. Evelyn afforded a very fair idea of where this development had led by 1690 when he itemized in verse more informative than fluent the dressing-table equipment of a lady of quality. In his “*Mundus Muliebris* (or The Ladies Dressing-Room Unlock’d and Her Toilette Spread),” he wrote:

*A new Scene to us next presents,
The Dressing-Room and Implements,
Of Toilet Plate Gilt, and Emboss’d,
And several other things of Cost;
The Table Miroir, one Glue Pot,
One for Pomatum, and whatnot?
Of Washes Unguents and Cosmeticks,
A pair of Silver Candlesticks:
Snuffers and Snuff-dish, Boxes more,
For Powders, Patches, Waters Store,
In silver Flasks, or Bottles, Cups
Cover’d or open to wash chaps.*



One gathers from this inventory that in the great houses visited by Evelyn sets of a dozen or so pieces were not exceptional. Our new acquisition is a handsome instance of an even larger garniture. Its nineteen pieces expand the range of types by adding a pincushion and a pair of footed salvers that were probably used as jewelry stands. Other documented sets contain additional items, such as a hand bell, pin tray, funnel, ewer, brushes of various kinds, and boxes for combs.

It is difficult at this distance of almost three centuries to estimate the relative abundance of silver toilet services during the reign of Charles II (1660-1685). Certainly very few complete ones are now to be found. Their earliest appearance in inventories occurs during the Restoration, and to judge from the records of the London silversmith Paul de Lamerie, who made one of twenty-eight pieces in 1724, the demand for them continued for more than half a century. Toilet sets ranked high among gifts to royal ladies and court favorites. Evelyn tells of having seen in 1673 the service owned by Charles’s wife, Catherine of Braganza, which was “all of massie gold, presented to her by the King, valued at £4000.”

Although ours is one of the few great seventeenth century sets to have survived, its history can be traced no farther back than the beginning of this century: it was owned by Sir Samuel Montague in 1901, by Lord Swaythling in 1911, and until recently by Lord Astor of Hever.

It was wrought in the main by a silversmith known only by his initials, WF. His mark appears on the twelve most important pieces: the mirror frame, a jewel casket with scrolled feet, and pairs of candlesticks, footed salvers, covered bowls, and boxes in two sizes. Of these, ten show the date letter *f* in the so-called black-letter design, signifying 1683/84. The remaining two, a pair of twin-handled boxes with covers, are with-

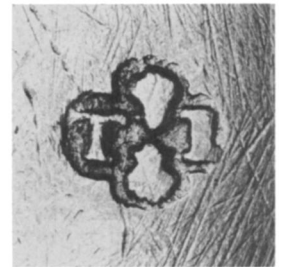


out date marks. Besides WF, four other silversmiths contributed to our set as it was added to from time to time. These are IH, who was responsible for the snuffer tray of 1683/84; WB, who did the undated snuffers; a maker using D in a shield, found with the date letter for 1687/88 on the pincushion and a pair of scent bottles; and finally TI, probably Thomas Issod, who is known to have been at White Horse, Fleet Bridge, in 1690. His mark appears on the pair of pomade pots. These five maker's marks are here reproduced, four times enlarged, in the margins.

Our set memorializes the Silver Age in a very special way, by belonging to that small category of seventeenth century plate tooled with chinoiserie – fanciful vignettes conceived to be Oriental by Occidental artists drawing more upon their imagination than upon enchorial source material. These chinoiseries are executed in a technique that superficially resembles engraving but is actually flat-chasing, a method in which delicate lines are achieved by the pressure of tools that do not dig away the metal, as happens in engraving. Both this technique and the chinoiserie themselves stand in contrast to the embossed ornament so abundant in that period: Evelyn's plate "gilt and emboss'd" was of a type often overburdened with close-packed floral scrolls or grotesques, derived in large part from Dutch models or pattern books. Chinoiserie decoration on silver seems to have been confined to England between the 1670s and 1690s. Although it is found, in rare instances, on earlier silver, as on a tankard of 1650 or a scone of 1665, this is undoubtedly a result of an owner's desire to bring his old-fashioned object up to date; the history of silver is replete with such anachronisms. The influence escaped only to colonial America, where a few precious examples were produced, such as the pair of candlesticks made about 1705 by the New York silversmith Cornelius Kierstede, now in the Museum's American Wing.

Chinoiserie on silver was only one aspect of the vogue for things Oriental that had begun in earnest more than a century before, as a by-product of Europe's self-sought trade with the East. The first symptom was the acquisition of Chinese porcelain. Inventories from the Age of Navigation reveal that Queen Isabella, Emperor Charles V, and King Philip II pioneered as porcelain collectors; Philip, indeed, owned more than three thousand pieces. At Fontainebleau François I gathered vases, silver, and costumes from China and the Indies for his private quarters. Queen Elizabeth had both porcelains and lacquers from the Orient; porcelains in silver-gilt mounts dating from her reign are in the British Museum and the Victoria and Albert. Her Lord Treasurer, William Cecil, Lord Burghley, owned four great blue and white Ming pieces mounted in English silver gilt now in the Metropolitan.

The founding of the English and Dutch East India Companies at the turn of the century stimulated imports from the Orient and broadened their variety. Thus the London *Calendar of State Papers* for 1628-1633 mentions the importing of chests of fabrics, drugs, porcelains, coffers, and a "screetore," or writing desk, fitted with small accessories. An ever greater opportunity to cater to the Western demand for Eastern ceramics was provided by the silk trade and, in the second half of the seventeenth century, the newly acquired taste for tea. Such cargoes were comparatively light in weight, while porcelain and stoneware provided welcome ballast.



2. *Jardinière with chinoiserie decoration. English (Lambeth), about 1680-1690. Tin-enameled earthenware. Length 6 $\frac{5}{8}$ inches. Gift of Mrs. Russell S. Carter, 42.12.2*



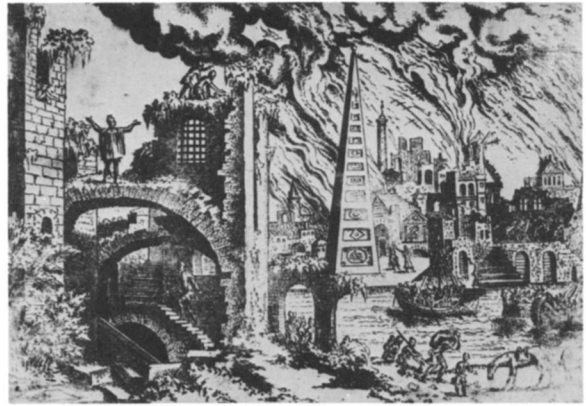


3. Salver from the Museum's toilet set. Maker WF.
9¼ inches square. Fletcher Fund, 63.70.11

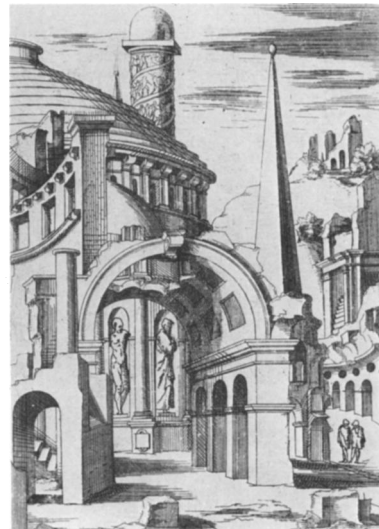
4. *A City Afire. Etching by Master LD.*
French, XVI century. 6 $\frac{3}{8}$ x 9 $\frac{3}{8}$ inches.
Trustees of the British Museum

The collecting of Orientalia became a cachet of fashion in Europe. In France, during the seventeenth century, Cardinals Richelieu and Mazarin boasted of coffers of China wood enriched with mother-of-pearl, cabinets and folding screens in lacquer, and gold-embroidered bed hangings. It is thought that Mazarin introduced the king's mother, Anne of Austria, to an admiration of Far Eastern wares. In 1663 we find Louis ordering her new apartment at Versailles to be furnished with the two things she cherished above all else: jasmines, and her Oriental art, which included furniture, textiles, and filigree in precious metals.

Once the vogue for Eastern wares took root, the demand exceeded the limited supply, creating a market for chinoiserie, or things made locally with a presumed Oriental flavor. Chinoiserie – the term comprehends decoration with virtually any Oriental characteristics, be they Chinese, Japanese, Indian, or Persian – offered a welcome escape from the heavy formality of late seventeenth century classicistic design. It had the virtue of being lighthearted and refreshingly different, and it was regarded as sophisticated because of its allusion to a complex and cultured empire. The harbinger of this type of decoration was probably “japanning,” or domestic lacquerwork in the Eastern style, which had already taken hold in England, Holland, France, and Sweden at the beginning of the seventeenth century. Other evidence of this “do-it-yourself” trend is provided by a 1649 inventory of Mazarin's personal property: it lists “*dix pièces de serge*



5. *Tray with chinoiserie decoration. Maker*
TI, London, 1682/83. Length 12 $\frac{1}{2}$ inches.
Figure 1041 from An Illustrated History
of English Plate by Charles James Jackson
6. *Landscape from Duodecim Fragmenta*
Structurae Veteris (Orléans, 1550) by
Jacques Androuet Ducerceau the Elder
(about 1510-about 1584), French, after
Léonard Thiry. 6 $\frac{1}{8}$ x 3 $\frac{7}{8}$ inches. Rogers
Fund, 20.82





7. Panel from a monteith with chinoiserie decoration. Maker IS, London, 1686/87. Height of monteith $7\frac{5}{8}$ inches. Gift of George D. Widener and Eleanor Widener Dixon, 58.7.67



8. Panel from a monteith with chinoiserie decoration. Maker IY, London, 1692/93. Diameter of monteith $11\frac{3}{4}$ inches. Collection of Wing-Commander D. A. Jackson and David Wynn Jackson

de soye à plusieurs couleurs, façon de la Chine faites à Paris." An important factor favoring European substitutes was the excessive cost of early imports. In 1613, Princess Elizabeth, daughter of James I, received as a wedding present the furnishings of a "cabinet of China-work," totaling £10,000 in value.

The chinoiserie movement became international with the production of domestic versions of imported ceramics. Before the middle of the century, Portuguese tableware of faïence was being decorated with Oriental figures in blue against a white ground, echoing contemporary Chinese porcelain; and at the important French ceramic center of Nevers, as Arthur Lane points out in his *French Faïence*, the potters "had for once stolen a march on the court designers" by reproducing Chinese porcelain shapes in addition to Chinese ornament. One Nevers piece, a hexagonal "temple jar," is dated 1644. In that year the Ming dynasty fell. This event is believed to have reduced the supply of Chinese porcelain available for export for about twenty years, a



9. Detail of a coverlet. From a set of bed furniture from Ashburnham Place, Sussex, seat of the Earl of Ashburnham. Indian, made for the European market, XVII century. Cotton, embroidered in silk chain stitch. The Cooper Union Museum

period in which the potters of the Netherlands stepped up their production of imitative wares. At Lambeth in England, during the 1680s and '90s, pottery such as the jardinière in Figure 2 was decorated with pseudo-Chinese figures in white on a blue background – inspired by a type of Nevers faïence that in turn borrowed its decoration from Chinese porcelain.

In England, the Great Fire of London doubtless played a considerable role in accommodating a desire for change, since, after September 1666, four-fifths of the city had to be rebuilt. This conflagration increased the demand for colorful and exotic imports, such as inlaid and lacquered furniture and elaborately patterned fabrics. As elsewhere, when there wasn't enough Oriental material to suffice, domestic imitations rounded out the supply: furniture in the current English style was inset with lacquer plaques or wholly japanned in the Oriental manner, and crewel embroidery was laboriously worked by fashionable ladies in quasi-East-Indian designs. Silver chased with chinoiserie was a timely English supplement to the fashion for things Oriental.

Although English chinoiserie on silver is illustrated most spectacularly on furnishings for the dressing table, where the multiplicity of objects offers the decorator an opportunity to expand his inventive virtuosity, this form of ornament is by no means limited to articles for milady's chamber. It is also found on vessels associated with drinking, such as monteiths, punch bowls, tankards, mugs, and caudle cups. Little concession was made in altering the Occidental shapes and proportions of silver vessels so "Orientalized." (Later, when the taste for chinoiserie was revived in eighteenth century rococo art, it became gen-

eral in England and Continental countries to apply these fantasies to silver of both Eastern and Western design.)

The Museum's new set illustrates exceptionally well the five principal elements of chinoiserie on late Restoration silver: landscapes with architecture and fountains; highly stylized rockery; fantastic birds; exotic shrubbery; and posturing, vaguely Oriental figures. There is little reason to doubt that in the main they spring from contemporary arts and literature, both foreign and domestic.

The landscapes are studded with Continental architecture, often of a ruinous or

10. *Four pieces from the Museum's toilet set: scent bottle (maker D), pincushion (maker D), snuffers (maker WB), and snuffer tray (maker IH). Length of snuffer tray 7 $\frac{7}{8}$ inches. Fletcher Fund, 63.70.13, 15-17*



11. *Chinese blue and white
porcelain box. Ming dynasty,
Wan-li period (1573-1619).
Length 6 inches. Rogers Fund,
17.35.2*



12. *Four pieces from the Museum's toilet set: covered box (maker WF), covered bowl (maker WF), pomade pot (maker TI), and
covered box (maker WF). Each object is one of a pair. Length of covered bowl 5¾ inches. Fletcher Fund, 63.70.4, 19, 10, 5*





13. *Cane and bamboo*. Engraving on page 90 of the fifth part of John Nieuhoff's *Legatio Batavia ad magnum Tartari chamum Sungteium, modernum Sinai imperatorem* (Amsterdam, 1668). $4\frac{1}{8} \times 6\frac{1}{4}$ inches. The Library of the Metropolitan Museum

sketchy nature, featuring crumbling columns, fragmentary arches, viaducts, and obelisks (Figures 3 and 5). All these elements were part of the general vocabulary of seventeenth century design and have only an oblique connection with the East, unless the Egyptian connotation of obelisks is taken into account, and unless the viaducts are a European's visualization of the fabled Great Wall of China. Inspiration for such details existed in numerous contemporary books on Rome, such as Filippo de' Rossi's *Ritrato di Roma Antica* (1645) or *Le Cose Meravigliose dell' Alma Città di Roma* (1672). They could also have been gleaned from landscape and perspective prints, which had been popular during the preceding century and which were circulating throughout the seventeenth. Echoes of the architectural views designed by Jacques Androuet Ducerceau and other French artists of the sixteenth century can be detected, though the forms are simplified and the perspective distorted. There is a provocative affinity between the etching shown in Figure 4 and the burning tower (did the artist mean it to represent a pagoda?) on one of our salvers (Figure 3).

Fountains are given surprising prominence

among the decorative elements on the Museum's toilet set, one appearing on the mirror cresting (Figures 1 and 18) and another on a footed salver (Figure 19). The form of each is basically European—a gadrooned or shell-shaped basin, as found over and over again in prints and books of the period, such as that mine of information about fountains, G. A. Böcklern's *Architectura Curiosa Nova* (1664). On the silver they have been Orientalized by the grafting on of rocks of prismatic form, as on Chinese porcelain (Figure 17), or by introducing vaguely dragonlike creatures.

The genesis of the bizarre birds that strut and swoop in ungainly fashion remains baffling. They include cranes, pheasants, parrots, ducks, and other species frequently seen in Oriental painting, porcelain, and lacquer. Here they are mercilessly caricatured with weird proportions, wire-thin legs, and paper-fan crests. Such grotesque birds were a preoccupation of engravers in northern Europe from Renaissance times onward, and since similar odd creatures could be found in Chinese wares, Indian textiles (Figure 9), and European travel-book illustrations, they perhaps embody a medley of Eastern and Western influences.

14. *Detail of a hanging. Indian, made for the European market, xvii century. Cotton, painted and dyed. Dimensions of whole 5 feet $11\frac{1}{2}$ inches x 3 feet $8\frac{1}{2}$ inches. Gift of Harry Wearne, 28.78.4*



We are on firmer ground with the plant motifs. Counterparts of trees and shrubs bearing gigantic fruit are found in the illustrations to contemporary travel books, such as John Nieuwhoff's account of his trip to the Orient as part of an embassy from the Dutch East India Company to the Emperor of China. Originally published in Amsterdam in 1668, the book was an instant success; it had an English edition the next year. The tree at the left of the illustration shown in Figure 13 is repeatedly echoed in the chinoiserie, even to the diagonal crosshatching of its fruit (Figures 10 and 12). The sinuous bamboo rising from mounds of rock, occurring over the mirror, on several of our boxes, and again on a salver in the collection of Irwin Untermyer (Figure 15), is probably of another derivation. Its closest counterpart in Oriental wares is the so-called

Tree of Life, which was the principal motif of the Indian palampores (Figure 14) that were being shipped to Europe in large quantities at the time our toilet set was made. According to the recently expressed view of John Irwin of the Victoria and Albert Museum, these fabrics were themselves of modified Oriental flavor, having been made to order for the European market, from designs originating in England.

Probably because the travel books featured only the more spectacular trees and plants, the small floral motifs that fill the minor spaces of the silver were drawn from a more immediate source – the English countryside. Typically English species on our pieces are pinks, on the front panel of the jewel casket (Figure 18), and holly or pin oak, on one of the large covered boxes (Figure 12).

If Mediterranean architecture, north European fountains, and English flowers seem oddly transplanted in the "Chinese" settings, the human figures that cavort among them add the most unrealistic note of all. They are ethnologically unidentifiable, and their occupations are as strange as their costumes. Our mirror cresting (Figures 1 and 18), for instance, depicts a servant holding a parasol over a fountain, although the sunshade is probably intended to shelter the lady at right, who postures like a singer and carries a parrot perched in a triangle, to the intense fascination of a small boy. A similarly theatrical fountain scene appears on one of the salvers (Figure 19), complete with a woman whose dress and pose almost duplicate the one on the mirror cresting, though in mirror image. Not one of the figures on our toilet set, however, is known to be repeated elsewhere on English plate, or to have been taken from any one specific illustration, though the servant with the parasol is a type often depicted in contemporary accounts of travel in the Far East.

Figures on other chinoiserie pieces may be traced more precisely to their ultimate sources. Compare, for example, the man holding an elongated fan on a monteith of 1686/87 (Figure 21) to the spearman on the prow of a boat, shown in Figure 20. Compare, too, the off-hand pose of the man in Figure 24 and the

15. *Salver with chinoiserie decoration. Maker PR, London, 1684/85. Diameter 11½ inches. Collection of Irwin Untermyer*





16. Cover of the jewel casket from the Museum's toilet set. Maker WF. Length $9\frac{7}{8}$ inches. Fletcher Fund, 63.70.2

one at the left of Figure 25. Both engravings come from John Nieuhoff's book, and, like the crosshatched fruit, suggest that these illustrations, and others like them, contributed to the chinoiseries.

Sometimes we find a repetition of the same motif on objects produced by different makers in the same year. There is, for instance, the closest possible correspondence between the warrior on our 1686/87 monteith (Figure 21) by the maker IS, and his double on the cover of a tankard of the same date (Figure 22), by a maker whose mark is a goose in a dotted circle. The same figure, in reversed pose, recurs on a porringer, also of 1686/87, by the latter silversmith.

These figures, whatever their source, are the most fascinating aspect of chinoiserie decoration. Whereas crewel embroideries tend to avoid human figures, and japanwork subordinates them in landscapes, the silver makes a feature of them. How is this emphasis to be explained? One answer might be that both other techniques have contemporaneous Oriental prototypes, while the silver apparently

does not. (Although there is Chinese precedent for decorating metal in flat-chasing on a matte ground, surviving examples of this technique are rare and so remote in date—tenth to thirteenth centuries—that it is not very likely that such pieces served as source material in seventeenth century England.)

Consider, too, the strong resemblance of the figures to one another in style, an unusually vivacious one, humorous to the point of caricature. What English counterpart to such figures is found in any other medium? They are assembled and depicted with such individuality, in fact, as to suggest that a single person was responsible for the basic designs. This artist could be the "missing link" in the genesis of the chinoiseries on silver: contributing verve and humor to his source material, he may have been the sole supplier of such drawings to silversmiths or silver decorators.

Even granting the existence of an artist with a comic turn of mind, the question still remains as to why he chose to depict human figures in such curious poses—posturing by fountains, carrying triangles, and so on, or



17. Detail of the cover of a Chinese blue and white porcelain box. Ming dynasty, Wan-li period (1573-1619). Length $9\frac{1}{2}$ inches. Rogers Fund, 25.64.1



why he placed ruined arches and freakish birds in his landscapes. It is not enough to point out the separate sources from which some of the figures, architectural details, and verdure could have been derived. To orchestrate these diverse elements into dream-pictures of Cathay, a catalyst of some sort was needed. Here our mirror cresting provides a clue. The figures are grouped under their valanced border like actors within a proscenium arch. Their poses are theatrical, as are their costumes, which only the theater's magic could invest with plausibility. But did chinoiserie exist in the theater world of Charles II?

Indeed it did. Ephra Behn, author of the novel *Oroonoko*, seems to have had some influence in that direction. On returning from the Dutch colony of Surinam, she presented to the Theatre Royal a set of feather costumes that were used in the 1664 production of *The Indian Queen*, where they were "infinitely admired by Persons of Quality." (Pepys saw it on January 27, and John Evelyn on February 5.) Mrs. Behn doubtless looked upon this play, which dealt with Mexico and Peru, as a glimpse into a small corner of her beloved Surinam, characterized as a supercontinent extending "from East to West, whose vast extent was never yet known, [stretching] one way as far as China and another to Peru." Such delightfully romantic vagueness probably helped to make plumed headdresses as acceptable in the portrayal of Chinese characters as of the subjects of Montezuma. That interest in things Eastern continued in the theater after the '60s and '70s is shown by the success of *The Indian Queen*, which enjoyed three revivals before appearing as an opera at Drury Lane in 1695. A more strictly Oriental theme came to the London stage in *The Conquest of China*, produced by Elkanah Settle in 1675. Yet even there the incongruity of naming the leading characters Orunda, Alcinda, Amavanga, Quitazo, and Lycungus probably was accepted as part of the general exoticism.

Fittingly enough for that era of geographic gallimaufry, there appeared in 1692 another Settle production with Chinese overtones: *The Fairy Queen*, based on Shakespeare's *A*

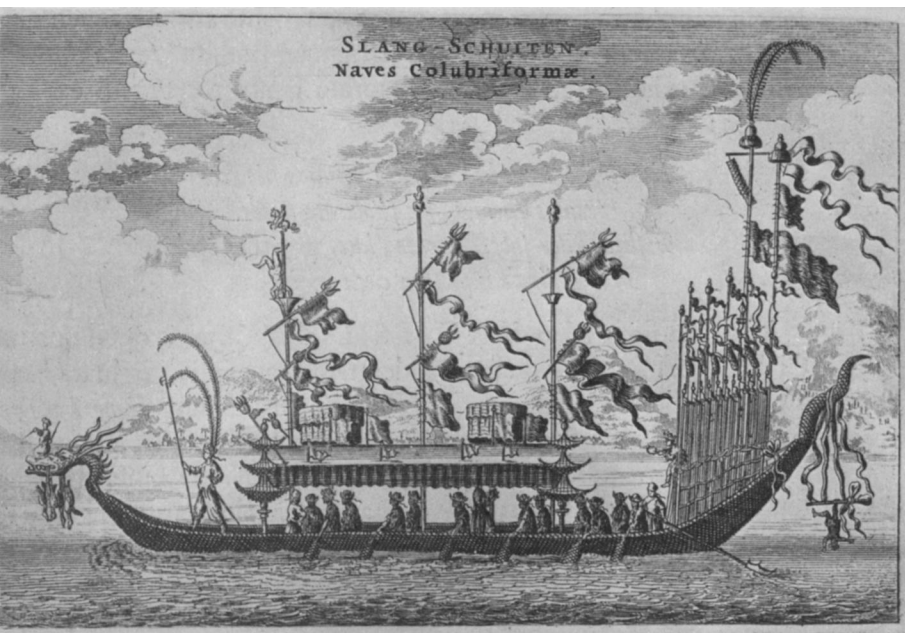
Midsummer-Night's Dream. Although the appeal of Cathay on silver was fast waning, it still lingered in the theater. *The Fairy Queen* was presented at Dorset Garden, a theater designed in 1671 to accommodate the growing trend toward the use of stage machinery. The stage directions have by chance been preserved, and, published in Robert E. Moore's *Henry Purcell and the Restoration Theatre* (Purcell wrote the music for the performance), they reveal that the producer took full advantage of the mechanical possibilities. The setting of the final act is an exotic garden, where an aria is sung by "a Chinese man." When Oberon makes his appearance, he commands that a "new transparent world be seen," and then: "While the scene is darkened, a single entry is danced; then a symphony is played; after that the scene is suddenly illuminated, and discovers a transparent prospect of a Chinese garden, the architecture, the trees, the plants, the fruit, the birds, the beasts quite different to what we have in this part of the world. It is terminated by an arch, through which is seen other arches with close arbours, and a row of trees to the end of the view. . . .

OPPOSITE:

18. Four pieces from the Museum's toilet set: mirror frame, pair of candlesticks, and covered jewel casket. All by the maker WF. Height of mirror 16¼ inches. Fletcher Fund, 63.70.1, 7, 8, 2

19. Salver from the Museum's toilet set. Maker WF. 9¼ inches square. Fletcher Fund, 63.70.12





20. *Chinese barge. Engraving on page 103 of the second part of Nieuhoff's Legatio Batavia. 4 x 6½ inches. The Library of the Metropolitan Museum*
21. *Panel from the same monteith as Figure 7*



It is bounded on either side with pleasant bowers, various trees, and numbers of strange birds flying in the air; on the top of the platform is a fountain, throwing up water which falls into a large basin." Might this not have served equally well as a prescription for a design on a silver jewel casket? The imagery of Restoration silver is reflected so vividly in these stage directions that one cannot help imagining that the staging of earlier theatrical productions played a part in its inspiration.

A final question concerns the artists who actually executed chinoiseries on silver. Were they the silversmiths themselves or other specialists? Since the chasing of the designs shows no marked diversity in style, it would seem that very few craftsmen were involved. This similarity might well indicate, in fact, that the chasing was done in a single shop, which could have served as the center for the dissemination of the chinoiseries. One remaining clue, so minor as to seem inconsequential, suggests such an answer, at least as far as chinoiseries on silver dating from 1678 to 1688 are concerned. On silver of that decade, most of the panels are enclosed by narrow, matte borders. In example after example, the inner edges of these bands are accented with sawtooth

projections alternating with crescents, twin humps, or bracketlike cusps. The outer edges, though sometimes plain, more often repeat the toothlike ornaments in alternation with others, including trefoils, curving spurs, or asymmetrical scrolls. A few pieces vary the formula—for example, the upper edge of the mirror cresting (Figures 1 and 18) uses triple spurs and triple fleurs-de-lis, along with other devices.

It may be supposed that these motifs are markers dividing the borders into mathematical parts—approximate halves, quarters, eighths, and so on—to govern the proper spacing of the pictorial decoration. Almost always the major elements of the compositions stand directly above these spacers, or are centered between pairs of them. Occasionally the markers are worked into the composition itself by means of stems or sprays of leaves that are grafted onto them. Less frequently, those along the upper border intrude into the picture area, sometimes conflicting with details of the architecture. From this it would seem that these rhythmic ornaments were worked into the silver *before* the pictorial decoration was added.

In one combination or another, these little

22. *Cover of a tankard with chinoiserie decoration. Maker's mark: a goose in a dotted circle. London, 1686/87. Collection of John Allnatt. Photograph: Christie, Manson & Woods*





23. Cover of a tankard with chinoiserie decoration. Maker's mark: a goose in a dotted circle. London, 1686/87. Collection of John Allnatt. Photograph: Christie, Manson & Woods

motifs appear to be limited to silver of the decade 1678 to 1688, and twenty of the fifty such items known to the writer are date-marked 1683/84. The lack of inventiveness displayed in the humble motifs arouses one's curiosity when it is pointed out that the silver itself in this group represents the work of at least twenty-three makers. The number of silversmiths involved, contrasted to the similarity and routine appearance of the borders, suggests that the borders might be the work of apprentices in a shop of silver decorators.

The art of silver chasing requires a high degree of draughtsmanship. It was apparently a specialist occupation (though almost nothing is recorded about its status in the seventeenth century), for there were craftsmen who could be commissioned to inscribe heraldry or inscriptions on plate. (In a later generation, William Hogarth was one of these.) We can only surmise that there might have been a London shop specializing in the chasing of chinoiserie designs. To such a shop, silversmiths and private owners could have brought their plate to be decorated in the latest fashion – with fantasies “in the Chinese manner,” blending East and West with an inventiveness that lent an extra measure of charm to both.

REFERENCES

- H. Belevitch-Stankevitch, *Le Gout Chinois en France au Temps de Louis XIV* (Paris, 1910), pp. xxv, xxvi, xxxii, xxxiv, xxxvii, xlv, 84.
 Edward Croft-Murray, “An English Painter of Chinoiseries” in *Country Life Annual* (1955), pp. 174-179.
 Hugh Honour, *Chinoiserie, the Vision of Cathay* (New York, 1962), pp. 65-71, 76-78.
 John Irwin, “Origins of the ‘Oriental Style’ in English Decorative Art” in *The Burlington Magazine* XCVII (April 1955), pp. 106-114.
 Charles James Jackson, *An Illustrated History of English Plate*, 2 vols. (London, 1911), pp. 255, 256, 259, 260, 798, 805, 806, 894-896.



24. Panel from the same monteith as Figure 8

25. Chinese men. Engraving on page 40 of the fifth part of Nieuhoff's *Legatio Batavia*. $3\frac{7}{8} \times 6\frac{15}{16}$ inches. The Library of the Metropolitan Museum





Visitors to an Exhibition

"You could never imagine such highly advanced civilizations ancient people had until you see with your own eyes their relics."

DURING the twenty-two months since it opened on September 23, 1962, approximately 660,000 people have visited the Junior Museum's special exhibition *Archaeology – Exploring the Past*. Although planned primarily for children from ten to fifteen years of age, this exhibition has in fact an almost universal appeal. The very young are captivated by individual objects, such as the terracotta effigy jar from Mexico, and the china doll and ceramic marbles shown buried "Under New York City." They find it fun, too, to push buttons and to look in peepholes while listening to explanations on telephones. Older students, often coming by assignment, are delighted to find illustrated in three dimensions objects or methods previously known only from reading or discussion – an actual foundation deposit, a pottery sequence from Nippur,

an example of dating by comparison. Parents and teachers find the subject novel, and they particularly appreciate the organization of the exhibition into brief sequences, easily grasped with the aid of explicit titles and labels in simple language and bold type. Visiting archaeologists – and there have been many – are intrigued with the presentation and with the sometimes unsuspected resources of The Metropolitan Museum of Art in their field.

Welcome as these evidences of widespread interest may be, it is the everyday reactions of the youngsters for whom the exhibition was planned that count for most. Some of these reactions, culled from the bread-and-butter notes they often write, serve as captions for the pictures that follow.

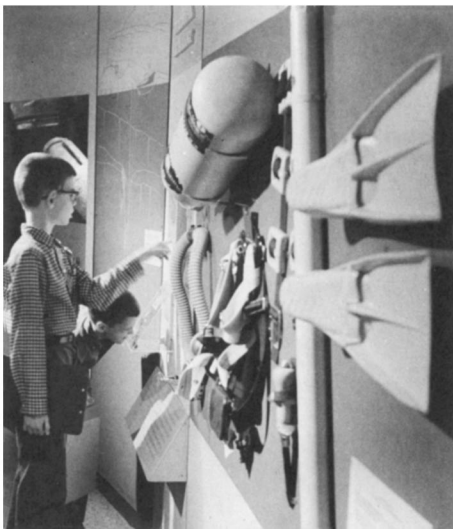
LOUISE CONDIT, *Assistant Dean
in Charge of the Junior Museum*

"We saw a mummy case with a woman supposedly in it, there were two eyes painted on it, the woman was supposed to look out of them into the world."



"I liked one part of the exhibit best – 'Objects That May Be Found Under New York City.' We saw what the United States Customs House would be on top of, and learned that Archaeology does not only take place in foreign lands but can take place right here in New York."

"We learned about scuba diving and I thought that was really very exciting. It is surprising that they can discover so much from the bed of the sea."





"We also saw a tomb which ancient Egyptians had built, and on it were pictures of slaves, people, and rulers. The Egyptians believed in a life after death that would be much like the life on earth. The tomb was a home of the soul. If a person could afford it he would decorate his tomb with pictures of everyday events hoping that the soul could experience the same events in the next world."

"The excavators must have been very excited when they found these things."



"I am partly of Greek ancestry, and up until I visited the Metropolitan I was fully unaware of the beauty and grace of Greek art. I thought of the Greeks, more or less, as warring people. I now know that they were people who loved beauty and perfection – quite human. I am grateful to the Metropolitan for helping me awake to the beauty of Greek, Roman, and Egyptian art!"

The Metropolitan Museum of Art BULLETIN

Index NEW SERIES, VOLUME XXIII SUMMER 1964 TO JUNE 1965

A

- ADDITIONS to the collections (1963-1964), 36-43, 51-92
AMERICAN art. *See also* Pre-Columbian art
 "Loan collection," 1965, S. P. Feld, 275-294
 Numbers in time: two American paintings, H. Geld-
 zahler, 295-299
 The first thirty years, A. T. Gardner, 265-274
ANCIENT Near Eastern art. The heavenly twins, P. O.
 Harper, 186-195
ANCIENT Peruvian ceramics: the Nathan Cummings col-
 lection, exhibition, *Notes*, E. K. Easby, 196
ANNUAL report of the trustees for the fiscal year 1963-
 1964, in the Oct. *Bulletin* 1964
ART of Islamic pottery, E. J. Grube, 209-228

B

- BEAN, Jacob. A rediscovered drawing by Raphael, 1-10
BUDDHA and the holy multitude, A. Lippe, 325-336

C

CERAMICS

Islamic

- Medieval Islamic glass, M. G. Lukens, 198-208
The art of Islamic pottery, E. J. Grube, 209-228

Pre-Columbian

- Ancient Peruvian ceramics: the Nathan Cummings
 collection, exhibition, *Notes*, E. K. Easby, 196
CHINESE Buddhist sculpture, F. Chow, 301-324
CHOW, Fong. Chinese Buddhist sculpture, 301-324
CONDIT, Louise. Visitors to an exhibition, 26-28

- CUMMINGS, Nathan, ancient Peruvian ceramics from the
 collection of, exhibition, *Notes*, E. K. Easby, 196

D

- DAUTERMAN, Carl Christian. Dream-pictures of Cathay:
 chinoiserie on Restoration silver, 11-25
DECORATIVE arts. *See* Western European arts
DENNIS, Jessie McNab. Fabergé's objects of fantasy,
 229-242
DONORS, list of (1963-1964), 95-100
DOORWAY of San Leonardo al Frigido and the problem
 of Master Biduino, C. Gómez-Moreno, 349-361
DRAWINGS
 European
 A rediscovered drawing by Raphael, J. Bean, 1-10
 Italian drawings from the collection of Janos Scholz,
 exhibition, 337-344
DREAM-PICTURES of Cathay: chinoiserie on Restoration
 silver, C. C. Dauterman, 11-25

E

- EASBY, Elizabeth K. Ancient Peruvian ceramics: the
 Nathan Cummings collection, exhibition, *Notes*, 196
ENGLISH washing furnitures, E. A. Standen, 109-124
EXHIBITIONS
 Ancient Peruvian ceramics: the Nathan Cummings
 collection, *Notes*, E. K. Easby, 196
 Italian drawings from the collection of Janos Scholz,
 337-344
 List of (1963-1964), 93-94
 "Loan collection," 1965, S. P. Feld, 275-294
 The first thirty years, A. T. Gardner, 265-274
 Visitors to an exhibition, L. Condit, 26-28

F

- FABERGÉ's objects of fantasy, J. M. Dennis, 229-242
 FAR Eastern art
 Buddha and the holy multitude, A. Lippe, 325-336
 Chinese Buddhist sculpture, F. Chow, 301-324
 FELD, Stuart P. "Loan Collection," 1965, 275-294
 FIRST thirty years, A. T. Gardner, 265-274
 FORSYTH, William H. The Sangemini doorway, 373-380

G

- GALLERIES of Islamic art, installation, E. J. Grube, 197
 GARDNER, Albert TenEyck. The first thirty years, 265-274
 GELDZAHLE, Henry. Numbers in time: two American paintings, 295-299
 GOLDSMITHS' work from Milan, Y. Hackenbroch, 259-264
 GÓMEZ-MORENO, Carmen. The doorway of San Leonardo al Frigido and the problem of Master Biduino, 349-361
 GREEK and Roman art. Two hoards of Roman republican silver, A. Oliver, Jr., 177-185
 GRUBE, Ernst J.
 The art of Islamic pottery, 209-228
 The galleries of Islamic art, installation, 197

H

- HACKENBROCH, Yvonne. Goldsmiths' work from Milan, 259-264
 HARPER, Prudence Oliver. The heavenly twins, 186-195
 HEAVENLY twins, P. O. Harper, 186-195
 HOUGHTON, Arthur A., Jr. Roland A. Redmond, president of the board of trustees, *Notes*, 139-140
 HOVING, Thomas P. F. Italian Romanesque sculpture, 345-348

I

INSTALLATIONS

- A saint on a holy-water font, B. Young, 362-366
 Prefatory note on new installation of Far Eastern galleries, J. J. Rorimer, 301
 The doorway of San Leonardo al Frigido and the problem of Master Biduino, C. Gómez-Moreno, 349-361

- The galleries of Islamic art, E. J. Grube, 197
 The Sangemini doorway, W. H. Forsyth, 373-380
 The Vélez Blanco patio: an Italian Renaissance monument from Spain, O. Raggio, 142-176

INSTRUMENTS for agitating the air, E. A. Standen, 243-258

ISLAMIC art

- Medieval Islamic glass, M. G. Lukens, 198-208
 The art of Islamic pottery, E. J. Grube, 209-228
 The galleries of Islamic art, installation, E. J. Grube, 197

ITALIAN drawings from the collection of Janos Scholz, exhibition, 337-344

ITALIAN Romanesque sculpture, T. P. F. Hoving, 345-348

J

JUNIOR Museum. Visitors to an exhibition, L. Condit, 26-28

K

KARPINSKI, Caroline. Munch and Lautrec, 125-134

L

- LENDERS, list of (1963-1964), 100
 LIPPE, Aschwin. Buddha and the holy multitude, 325-336
 "LOAN collection," 1965, S. P. Feld, 275-294
 LOANS, institutions and organizations receiving (1963-1964), 100-101
 LOUGHRY, J. Kenneth. Report of the treasurer for the year ended June 30, 1964, 46-50
 LUKENS, Marie G. Medieval Islamic glass, 198-208

M

MAYOR, A. Hyatt. Prints in Elizabethan poetry, 135-138

MEDIEVAL art

- A saint on a holy-water font, B. Young, 362-366
 Italian Romanesque sculpture, T. P. F. Hoving, 345-348

The doorway of San Leonardo al Frigido and the problem of Master Biduino, C. Gómez-Moreno, 349-361

The Sangemini doorway, W. H. Forsyth, 373-380
 "To represent what is as it is," V. K. Ostoia, 367-372

MEDIEVAL Islamic glass, M. G. Lukens, 198-208

METALWORK

Ancient Near Eastern

The heavenly twins, P. O. Harper, 186-195

European

Dream-pictures of Cathay: chinoiserie on Restoration silver, C. C. Dauterman, 11-25

Fabergé's objects of fantasy, J. M. Dennis, 229-242

Goldsmiths' work from Milan, Y. Hackenbroch, 259-264

Greek and Roman

Two hoards of Roman republican silver, A. Oliver, Jr., 177-185

MUNCH and Lautrec, C. Karpinski, 125-134

N

NEAR Eastern art. *See* Ancient Near Eastern art and Islamic art

NUMBERS in time: two American paintings, H. Geldzahler, 295-299

O

OLIVER, Andrew, Jr. Two hoards of Roman republican silver, 177-185

OSTOIA, Vera K. "To represent what is as it is," 367-372

P

PAINTINGS

American

"Loan collection," 1965, S. P. Feld, 275-294

Mrs. Noah Smith and Her Children, by Ralph Earl, *Notes*, 300

Numbers in time: two American paintings, H. Geldzahler, 295-299

The first thirty years, A. T. Gardner, 265-274

European

Instruments for agitating the air, E. A. Standen, 243-258

Far Eastern

Buddha and the holy multitude, A. Lippe, 325-336

PRE-COLUMBIAN art. Ancient Peruvian ceramics: the Nathan Cummings collection, exhibition, *Notes*, E. K. Easby, 196

PRESIDENT of the board of trustees, election of a new, 44-45

PRINTS

European

Munch and Lautrec, C. Karpinski, 125-134

Prints in Elizabethan poetry, A. H. Mayor, 135-138

PRINTS in Elizabethan poetry, A. H. Mayor, 135-138

R

RAGGIO, Olga. The Vélez Blanco patio: an Italian Renaissance monument from Spain, 142-176

REDISCOVERED drawing by Raphael, J. Bean, 1-10

REDMOND, Roland L. Review of the year 1963-1964, 30-43

REPORT of the treasurer for the year ended June 30, 1964, J. K. Loughry, 46-50

REPORTS of the departments (1963-1964), 51-92

REVIEW of the year 1963-1964, R. L. Redmond and J. J. Rorimer, 30-43

RORIMER, James J.

Arthur A. Houghton, Jr., new president of the board of trustees, *Notes*, 139

Prefatory note on new installation of Far Eastern galleries, 301

Prefatory note to The Vélez Blanco patio: an Italian Renaissance monument from Spain, 141

Review of the year 1963-1964, 30-43

S

SAINT on a holy-water font, B. Young, 362-366

SANGEMINI doorway, W. H. Forsyth, 373-380

SCHOLZ, Janos, Italian drawings from the collection of, exhibition, 337-344

SCULPTURE

Pre-Columbian

Ancient Peruvian ceramics: the Nathan Cummings collection, exhibition, *Notes*, E. K. Easby, 196

European

A saint on a holy-water font, B. Young, 362-366
 Fabergé's objects of fantasy, J. M. Dennis, 229-242
 Goldsmiths' work from Milan, Y. Hackenbroch, 259-264
 Italian Romanesque sculpture, T. P. F. Hoving, 345-348
 The doorway of San Leonardo al Frigido and the problem of Master Biduino, C. Gómez-Moreno, 349-361
 The Sangemini doorway, W. H. Forsyth, 373-380
 The Vélez Blanco patio: an Italian Renaissance monument from Spain, O. Raggio, 142-176
 "To represent what is as it is," V. K. Ostoia, 367-372

Far Eastern

Chinese Buddhist sculpture, F. Chow, 301-324

STANDEN, Edith A.

English washing furnitures, 109-124
 Instruments for agitating the air, 243-258

T

TEXTILES

European

English washing furnitures, E. A. Standen, 109-124

"To represent what is as it is," V. K. Ostoia, 367-372
 Two hoards of Roman republican silver, A. Oliver, Jr., 177-185

V

VÉLEZ Blanco patio: an Italian Renaissance monument from Spain, O. Raggio, 142-176
 VISITORS to an exhibition, L. Condit, 26-28

W

WESTERN European arts

Dream-pictures of Cathay: chinoiserie on Restoration silver, C. C. Dauterman, 11-25
 English washing furnitures, E. A. Standen, 109-124
 Fabergé's objects of fantasy, J. M. Dennis, 229-242
 Goldsmiths' work from Milan, Y. Hackenbroch, 259-264
 Instruments for agitating the air, E. A. Standen, 243-258
 The Vélez Blanco patio: an Italian Renaissance monument from Spain, O. Raggio, 142-176

Y

YOUNG, Bonnie. A saint on a holy-water font, 362-366

THE METROPOLITAN MUSEUM OF ART

BOARD OF TRUSTEES

Roland L. Redmond *President*

Robert Lehman *Vice-President*

Walter C. Baker *Vice-President*

Ex Officio

Robert F. Wagner *Mayor of the City of New York*
Abraham D. Beame *Comptroller of the City of New York*

Newbold Morris *Commissioner of the Department of Parks*
Edgar I. Williams *President of the National Academy*

Elective

Malcolm P. Aldrich
Henry C. Alexander
Sherman Baldwin
Cleo Frank Craig
Daniel P. Davison
J. Richardson Dilworth
Mrs. James W. Fosburgh

John W. Gardner
Walter S. Gifford
Roswell L. Gilpatric
James M. Hester
Arthur A. Houghton, Jr.
Devereux C. Josephs
Henry R. Luce

Henry S. Morgan
Mrs. Charles S. Payson
Richard S. Perkins
Mrs. Ogden Reid
Francis Day Rogers
Elihu Root, Jr.
James J. Rorimer

Arthur Hays Sulzberger
Irwin Untermyer
Stephen Francis Voorhees
Arthur K. Watson
Mrs. Sheldon Whitehouse
Arnold Whitridge
Charles B. Wrightsman

Honorary

Dwight D. Eisenhower

Nelson A. Rockefeller

C. Douglas Dillon

STAFF

James J. Rorimer *Director*

Dudley T. Easby, Jr. *Secretary*

J. Kenneth Loughry *Treasurer*

Joseph V. Noble *Operating Administrator*

General Administration

Cecily B. Kerr *Executive Assistant to the Director*
Harry S. Parker III *Administrative Assistant*
Arthur Klein *Supervisor of Plans and Construction*
David A. Knickel *Manager of Development and Promotion*

Adelaide A. Cahill *Assistant for Archives*
Mildred S. McGill *Assistant for Loans*

Warren C. Powers *Assistant Treasurer-Controller*
Maurice K. Viertel *Auditor*
Robert A. Pierson *Chief Accountant*
James O. Grimes *City Liaison*
Jessie L. Morrow *Supervisor of Personnel*

Robert Chapman *Building Superintendent*
Walter Cadette *Captain of Attendants*
Charles David Blake *Display Manager*
Theodore Ward *Purchasing Agent*
William F. Pons *Manager, Photograph Studio*
Eloise Bruce *Restaurant Manager*
Betsy Mason *Manager of Office Service*
Richard R. Morsches *Assistant to the Operating Administrator*

Curatorial Departments

AMERICAN PAINTINGS AND SCULPTURE: Robert Beverly Hale, *Curator*. Albert TenEyck Gardner and Henry Geldzahler, *Associate Curators*. Stuart P. Feld, *Assistant Curator*

AMERICAN WING: James Biddle, *Curator*. Mary C. Glaze and Berry B. Tracy, *Assistant Curators*

ANCIENT NEAR EASTERN ART: Vaughn E. Crawford, *Associate Research Curator in Charge*. Prudence Oliver Harper, *Assistant Curator*

ARMS AND ARMOR: Randolph Bullock, *Curator*. Helmut Nickel and Norma Wolf, *Assistant Curators*. Harvey Murton, *Armorer*

THE COSTUME INSTITUTE: Polaire Weissman, *Executive Director*. Stella Blum, Mavis Dalton, and Angelina M. Firelli, *Assistant Curators*

DRAWINGS: Jacob Bean, *Curator*. Merritt Safford, *Associate Conservator of Drawings and Prints*

EGYPTIAN: Henry G. Fischer, *Curator*. Nora E. Scott, *Associate Curator*. Eric Young, *Assistant Curator*

EUROPEAN PAINTINGS: Theodore Rousseau, *Curator*. Claus Virch, *Associate Curator*. Margaretta M. Salinger, *Associate Research Curator*. Elizabeth E. Gardner, *Assistant Curator*. Hubert F. von Sonnenburg, *Conservator of Paintings*. Gerhard Wedekind, *Associate Conservator*

FAR EASTERN: Aschwin Lippe, *Associate Curator in Charge*. Fong Chow and Jean Mailey, *Associate Curators*

GREEK AND ROMAN: Dietrich von Bothmer, *Curator*. Brian F. Cook and Andrew Oliver, Jr., *Assistant Curators*

ISLAMIC ART: Ernst J. Grube, *Associate Curator in Charge*

MEDIEVAL ART AND THE CLOISTERS: Margaret B. Freeman, *Curator of The Cloisters*. William H. Forsyth, *Associate Curator of Medieval Art*. Thomas P. F. Hoving, *Associate Curator of The Cloisters*. Vera K. Ostoa, *Associate Research Curator*. Carmen Gómez-Moreno, *Assistant Curator*

MUSICAL INSTRUMENTS: Emanuel Winternitz, *Curator*. Gerald F. Warburg, *Associate in Music*

PRINTS: A. Hyatt Mayor, *Curator*. Janet S. Byrne, *Associate Curator*. Caroline Karpinski, John J. McKendry, and Susanne Udell, *Assistant Curators*

WESTERN EUROPEAN ARTS: John Goldsmith Phillips, *Curator*. Carl Christian Dauterman, *Associate Curator, Ceramics, Glass, and Metalwork*. James Parker, *Associate Curator, Furniture and Woodwork*. Edith A. Standen, *Associate Curator, Textiles*. Yvonne Hackenbroch, *Associate Research Curator, Goldsmiths' Work*. Olga Raggio, *Associate Research Curator, Renaissance Art*. Jessie McNab Dennis, *Assistant Curator*

AUDITORIUM EVENTS: William Kolodney, *Consultant*

BOOKSHOP AND REPRODUCTIONS: Bradford D. Kelleher, *Sales Manager*. Margaret S. Kelly, *General Supervisor, Art and Book Shop*

CONSERVATION: Murray Pease, *Conservator*. Kate C. Lefferts, *Assistant Conservator*

EDUCATION: Thomas M. Folds, *Dean*. Louise Condit, *Assistant Dean in Charge of the Junior Museum*. Blanche R. Brown, Beatrice Farwell, Roberta Paine, and Angela B. Watson, *Senior Lecturers*

LIBRARY: James Humphry III, *Chief Librarian*. Margaret P. Nolan, *Chief, Photograph and Slide Library*. Elizabeth R. Usher, *Chief, Art Reference Library*

PUBLIC RELATIONS AND MEMBERSHIP: Eleanor D. Falcon, *Manager, Public Relations*. Suzanne Gauthier, *Assistant Manager, Membership*. Joan Stack, *Manager, Information Service*

PUBLICATIONS: Gray Williams, Jr., *Editor*. Jean Leonard and Leon Wilson, *Associate Editors*. Anne Preuss and Katharine H. B. Stodder, *Assistant Editors*

REGISTRAR AND CATALOGUE: William D. Wilkinson, *Registrar*. Marcia C. Harty, *Supervisor of the Catalogue and Assistant Registrar*

Information

THE MAIN BUILDING: Open weekdays 10-5; Sundays and holidays 1-5. Telephone: TRafalgar 9-5500. The Restaurant is open weekdays 11:30-2:30; Sundays 12-3; closed holidays. Coffee hours: Saturdays 3-4:30; Sundays 3:30-4:30.

THE CLOISTERS: Open weekdays, except Mondays, 10-5; Sundays and holidays 1-5 (May-September, Sundays 1-6). Telephone: WAdsworth 3-3700. MEMBERSHIP: Information will be mailed on request.

Income from endowment is the Museum's major source of revenue. Gifts and bequests are tax deductible within the limits allowed by law. For further information call the Office of Development and Promotion.

