



NOTABLE ACQUISITIONS

1979–1980 / THE METROPOLITAN MUSEUM OF ART

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Selected by Philippe de Montebello, Director

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On the cover: Johannes Vermeer, *Portrait of a Young Woman*. Oil on canvas.
Gift of Mr. and Mrs. Charles Wrightsman. 1979.396.1

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FOREWORD

In any normal year so important and beautiful a work of art as the English Gothic ivory *Virgin and Child* acquired for The Cloisters would be a natural choice for the cover of this publication. It is a work of the utmost rarity, one of three extant English Gothic ivories, and the perfect pendant for the Bury St. Edmunds Cross, which so magnificently represents the Romanesque period in England at The Cloisters. But this year like the last has not been "any normal year," owing once again to the extraordinary generosity of Mr. and Mrs. Charles Wrightsman, who have given to the Museum an outstanding gift, the *Portrait of a Young Woman* by Johannes Vermeer. Invested with those special qualities that lift only a very few works of art to the level of the universal masterpiece, the Vermeer clearly and preemptively commands the cover. This haunting picture, one of the fewer than forty autograph works by this great poet among painters, is rare and unusual even within his oeuvre, as it is a bust-length portrait comparable in size and character only to a portrait of a girl by the artist in the Mauritshuis, The Hague. The mysterious and ineffable quality of the Wrightsman portrait led Théophile Thoré, the French critic who rediscovered Vermeer over a century ago, to compare the painting to the *Mona Lisa*.

Although works of art in the class of Vermeer's *Portrait of a Young Woman* and the Gothic *Virgin and Child* are what make a great museum, this publication has the value of revealing that the "whispers" of art history also have their place in an acquisition policy. Some of the more modest examples, whether in the field of archaeology, the decorative arts, or in the form of the briefest notations on paper, are included here, as they all contribute to a better understanding and appreciation of the masterpieces. In turn these "minor" objects and the scholarly research they generate within the curatorial departments help to provide a more complete portrayal of civilizations whose character cannot be fully deduced from contact only with man's highest achievements.

Philippe de Montebello
Director, The Metropolitan Museum of Art

ANCIENT NEAR EASTERN ART



HORSE CHEEKPIECE

Iranian (Northwest). Early 1st millennium B.C. Bronze, height 4 $\frac{7}{8}$ " (11 cm.). Gift of Christos G. Bastis. 1979.352.2

One of a pair, this horse cheekpiece is itself cast in the form of a horse with its rider. The horse's body is plain with swellings at the thighs; eyes are round, ears project, and there is a projecting forelock and a prominent mane; the feet and tail rest on short tangs that are part of a round base. Loops over the head and rump as well as a hole in the body held the reins. The rider is small in proportion to the horse, and the lower part of his body is awkwardly attenuated. With his left hand he holds twisted reins that connect to a slightly curved cheekpiece, the bit part of which is indicated within the mouth; his right hand is held closed at waist level. The man's face is distinguished by a large sloping nose, big ears, and hair swellings on each side of his face; he wears a wound turban. From the state of preservation it cannot be determined whether the man is nude or clothed, or whether he wears boots.

The apparent mate to our piece is in the British Museum (134927). While it shares the same form and details, the man's turban and face and the horse's head seem to be slightly different from the Museum's example, indicating that separate molds were employed. On the British Museum piece, the man holds the reins with his right hand, balancing ours. Whoever the man is meant to be, it is clear that he is not a deity, for he has no divine attributes.

Representations in art and textual discussions indicate that horses, asses, and onagers were being ridden by the early centuries of the second millennium B.C. in Egypt and the Near East. By the first millennium B.C. it is a common occurrence, as may be seen from scenes on North Syrian and Assyrian reliefs and on ivories and metalwork from Hasanlu in Iran. Our cheekpiece clearly fits into a first millennium background

Entries by Prudence O. Harper, *Curator*; Oscar White Muscarella, *Senior Research Fellow*; Holly Pittman, *Assistant Curator*

although its provenance can only be postulated on internal analysis.

Cheekpieces in the form of a horse are known both in Luristan in Iran, where they are very common, and in Assyria, where they are known depicted in art as well as in the round at Nimrud; two Assyrian cheekpieces in the form of a horse were excavated on the islands of Rhodes and Samos. The fact that our horse stands on a base line and has its feet solidly planted there distinguishes it from the Assyrian types, which do not have a ground line and where the horse gallops, but relates it to the Luristan examples, which always have a ground line supporting the horse's feet.

However, neither by reference to style nor iconography can our cheekpiece be placed within a Luristan environment. The one area where bronze riders on horses seem to have been represented in some number is the Caucasus, and while our figure does not self-evidently proclaim itself as Caucasian, it may be that Caucasian influence generated the inspiration for its creation. If indeed the piece derives, as is claimed, from Iran—and stylistic details preclude its manufacture farther west—then one may suggest that it (and its mate) came into existence somewhere in the northwest, in an area that had ties to the north.

OWM

BUST OF A MALE FIGURE

Babylonian. Second half of 8th century B.C. Clay, height 4 $\frac{7}{8}$ " (12.5 cm.). Thermoluminescence authenticity test confirms that the object was last fired in antiquity. Fletcher, Dodge, Louis V. Bell and Harris Brisbane Dick Funds. 1979.398

A handsome clay bust of a male figure, acquired by the Museum at the auction of the Ernest Brummer Collection in Zurich, Switzerland, comes from Mesopotamia, present-day Iraq (*The Ernest Brummer Collection II Ancient Art*, Hamburg, 1979, p. 65, no. 530). Modeled and carved from well-levigated clay, the piece is in excellent condition. A part of the neck and chest is broken away at the back but the smoothed surface of the clay underneath the beard and on the portion of the base that remains indicates that the small sculpture is substantially complete. In the center of the base, a shallow circular socket $\frac{5}{8}$ " (1.5 cm.) deep, with smooth rounded edges, projects into the neck. The socket may have been used to anchor the piece securely during manufacture or firing. Alternatively, the socket could have received a dowel for the attachment of the bust to another piece.

Representations of human and divine figures in the art of southern Mesopotamia (Babylonia) are conservative in many respects; only gradual changes in form and style occur over the millennia. In the Brummer sale catalogue the bust was assigned to the late third or early second millennium B.C. A date in the first millennium B.C. is more probable. The elaborate arrangement of the hair, turned up at the back, and the thick rolled diadem are features that can be seen in the art of the third, second, and first millennia B.C. However, the total appearance of the bust—the curved line of the beard as it crosses the cheek, the depiction of waves and curls on the beard, the shape of the eyes, the line of the eyebrows, and the



WILD BOAR ATTACHMENT

Scythian. c. 600 B.C. Gold, bone, and silver, length 2¾" (7 cm.). Gift of Christos G. Bastis. 1979.352.1

This profile image of a crouching wild boar facing to the right is carved in bone and covered by a sheet of gold hammered over its surface. The back of the piece is flat and is covered by a sheet of silver; in the middle of the back is a cubical tenon pierced by two circular channels crossing each other at right angles. The body of the boar is composed of abstract forms modeled in high relief within an unbroken outline. Behind the oval shape that defines the shoulder, the beveled form of his body joins the rounded haunch; his short, straight tail ends in a curl marked by a circular depression. His large head is separated from his upper back by the curved line of the jaw and snout. The boar's powerful tusk emerges from his mouth and curves up over his eye; and his large, outlined ear protrudes slightly beyond the line of the back. All four of his legs are detached from the haunches and are shown bent forward beneath the body; sharply pointed hooves are joined to thin legs by ankle joints defined by circular depressions.

The style of the Museum's boar is closely related to the animal-style art of the Scythian nomads, best known from finds made in the burial kurgans of southern Russia. Characteristic of this style are the folded posture and the unbroken outline of the animal, the division of the body into abstract, often beveled, forms, and the emphasis on the most powerful part of the animal. Such details as the parallel position of the legs, the circular depression for the ankle joints, and the sharply pointed hooves are particularly distinctive of nomadic animal-style art (see especially the stag from Kostromskaya, *MMA Bulletin* xxxii, no. 3 [1973–1974], pl. 3; Pierre Amandry, "Un Motif 'Scythe' en Iran et en Grece," *Journal of Near Eastern Studies* xxiv [1965], pp. 153–56).

An ivory boar, similar to the one considered here, was found in the excavations beneath the Archaic Artemision at Ephesus on the western coast of Turkey (David George Hogarth, *Excavations at Ephesus, The Archaic Artemisia*. London, British Museum, 1908, p. 164, pl. XXVI). The dating of this deposit is somewhat problematic, but it is generally placed about 600 B.C. (Oscar White Muscarella, *Phrygian Fibulae from Gordion*, London, Bernard Quaritch, Ltd., 1967, p. 28, 5). Although the Ephesus boar was clearly carved by a different artist, it shares many stylistic features with the Museum's piece, including the square tenon on the back. This type of attachment was probably used to secure both pieces to crossing leather straps on a set of horse trappings (Donald P. Hansen, "An Archaic Bronze Boar from Sardis," *Bulletin of the American School of Oriental Research*, no. 168 [December 1962], pp. 27–36).

Two other boars are known that are so similar to Mr. Bastis's gift that the three pieces may have belonged to the same set of trappings (E. Bunker, B. Chatwin, A. Farkas, "Animal Style" *Art from East to West II The Near East*, New York, Asia Society, 1970, pp. 48, 58, no. 35; Sotheby and Co., *The Ernest Brummer Collection*, November 16, 17, 1964, pp. 70, 71, no. 174). None of the boars have a known provenance, but it is not impossible that they found their way to Asia Minor on the trappings of the horse of a Cimmerian or west Scythian warrior who participated in the destruction of Phrygia and Lydia in the last decades of the seventh century B.C.

HP



shape of the ear—is distinctive. The closest parallels are works made in southern Mesopotamia early in the first millennium B.C., more precisely, in the second half of the eighth century B.C. (stele of Marduk-apla-iddina II, the Biblical Merodach-baladan, 721–710 B.C.; E. Strommenger, *5,000 Years of the Art of Mesopotamia*, New York, 1964, pl. 274; others noted below). In Babylonian art of this period, the particular hairstyle represented on the clay head is commonly reserved for gods or superhuman beings. The great gods Marduk, Shamash, and Ishtar also have horned headdresses, an ancient symbol of divinity, but minor deities have only a diadem holding their elaborately coiffured hair in place. On seals of the eighth and seventh centuries, these lesser gods, often winged but otherwise without identifying attributes, subdue animals and fantastic creatures (W. Orthmann, *Der Alte Orient* [Propyläen Kunstgeschichte 14], Berlin, 1975, fig. 275 g, h). On the clay head, the diadem has a lappet running upward from a point over the center of the brow, an unusual detail not seen in published illustrations of Babylonian headbands.

A comparable clay head of approximately the same size as the Museum's was excavated at Babylon by German archaeologists early in this century. The piece was found in a trench dug near the Ninurta Temple at a depth that suggested to the excavators a date in the eighth or early seventh century B.C., when the Assyrians from the north of Mesopotamia controlled the Babylonian kingdom in the south. The head is thought to be a sculptor's model. Breaks at the base and the top make it impossible to reconstruct the original form (R. Koldewey, *Die Tempel von Babylon und Borsippa*, Leipzig, 1911, p. 36, Blatt 6). The most likely explanation for the Museum's head is that it is also a sculptor's model, the prototype for a larger sculpture in another material. Few sculptures in the round from Babylonia on the scale of the clay bust have survived from this period. The Brummer piece is, therefore, a significant addition to the collection.

POH

EGYPTIAN ART



SERVANT STATUE
Old Kingdom, Dynasty 5–6. c. 2400–2300 B.C. Limestone, painted, height 7 $\frac{5}{8}$ " (19.3 cm.). Purchase, Lila Acheson Wallace Fund, Inc. Gift. 1979.403

When complete, this sturdy little figure was represented on her hands and knees, dragging a stone grinder across a flat stone trough to grind grain into flour. Such servant statues, usually depicted preparing bread or beer, were made throughout the Old Kingdom from Dynasty 4 onward. Like offerings of real food, inscribed magic spells, and the activities depicted in relief on tomb walls, the function of such statues was to ensure sustenance—considered as essential in the afterlife as in the world of the living.

Toward the end of the Old Kingdom, about 2200 B.C., servant figures began to be made of wood, and by the Middle Kingdom were often made in groups complete with miniature workshops, granaries, and stables. The Museum's famous series of models from the Dynasty 11 tomb of Mekutra are among the finest of these later elaborations.

In the Old Kingdom servant figures were placed in the tomb's statue chamber, along with representations of the owner and his or her family. Though a few tombs are known to have contained a dozen or more servant statues, a greater number contained only one or two, and the majority seem not to have had any. Consequently, Old Kingdom servant statues are rather rare, and this figure has only one companion piece within the Museum's collection, an incomplete statuette of a man bending over a beer vat.

The woman's buxom figure and round, blunt-featured face do not differ greatly from those of the ruling classes of

her day, but she is dressed for manual labor, wearing only a skirt and a cloth headband to keep her hair from her face. The pose of her bent torso well conveys the slow, heavy motion of working with her primitive grinding equipment. The raised head, and the strength of her gesture, give this anonymous figure a liveliness seldom found in the formalized standing or seated representations of more important people of the Old Kingdom.

The style of the figure suggests that it was made for a tomb at Giza, where limestone servant statuettes seem to have had their greatest popularity. The workmanship, for an auxiliary sculpture of this type, is unusually good: the full bosom has been rendered naturalistically, the face and strands of short hair have been carefully carved. The plump fullness of the face and the somewhat exaggerated size of the wide eyes, together with the care that has been taken in the carving, suggest a date for the statuette near the end of Dynasty 5 or early in Dynasty 6.

BIBLIOGRAPHY: Breasted, J. H., Jr. *Egyptian Servant Statues*. New York, 1948, p. 20, pl. 20b.

ERR

RECUMBENT IBEX
Dynasty 18. c. 1420–1340 B.C. Jasper, height $\frac{7}{8}$ " (2.2 cm.), length 1" (2.6 cm.). Vaughn Foundation Gift. 1980.2



This tiny recumbent ibex manifests both the monumentality and the exquisite detail attributable to the art of ancient Egypt. It is carved from an unusual piece of semitranslucent red and green jasper, mottled with swirls of red and gray. The animal reclines in a slight crescent shape, lying with its weight on the left haunch, the ridge of the spine describing a subtle J-curve. While the legs, neck muscles, and backbone are naturalistically modeled, the facial features and details of the rib cage have been chased. Perhaps to minimize the possibility of damage, the head and neck have been carved larger, and the horns thicker, than normal anatomy would dictate.

Two shallow holes are drilled vertically up into the base of the ibex, and two more are drilled horizontally into the front and rear of the animal. The horizontal holes are smaller in diameter than the vertical ones and are not on the same axis

as each other; each of them intersects a vertical hole at a right angle. While the holes probably pertain to the original function of the ibex, perhaps as receptors for mounting pegs, it is uncertain exactly what that function was. In size and material the ibex can be compared to the carnelian cats on bracelets belonging to the wives of Thutmose III, although the cats are without holes and are mounted with adhesive and cloisons. Jewelry elements which do have holes, such as the gold lions of the Lahun treasure, are pierced throughout their length so that they can be strung. Alternatively, the ibex may have served to decorate a small vessel or lid such as those pictured in various temple reliefs and tomb paintings.

After the end of the Archaic period (c. 2700 B.C.), the plastic use of desert game animals in the Egyptian minor arts seems to revive again only with the advent of the New Kingdom (c. 1570 B.C.), when gazelles, oryxes, and ibexes begin to appear on unguent jars, cosmetic dishes and spoons, combs, jewelry, amulets, weights, and metal and pottery vessels. In this representation, the jasper ibex is shown in a moment of rest in its native habitat, with its ears bent backward as though listening, the craftsman having achieved a subtle balance between tension and relaxation. The depiction of such realistic moments, reflecting a careful observation of fauna in the wild, reaches a high point during the period from Amenhotep III to Tutankhamun (c. 1417–1352 B.C.), also a time when jasper was an especially favored material for sculpture and the minor arts; indeed, two other pieces of this period are stylistically comparable. The alabaster “bleating ibex” unguent jar from the tomb of Tutankhamun reclines on its right haunch in precisely the same position; and the ivory gazelle in the Museum’s collection (26.7.1292), although of different scale and materials, similarly epitomizes the meticulous rendering of wild game in their desert environment.

BIBLIOGRAPHY: Schäfer, Heinrich. “Die altägyptischen Prunkgefäße mit aufgesetzten Randverzierungen.” *Untersuchungen zur Geschichte und Altertumskunde Aegyptens* iv (Leipzig, 1905), pp. 34–36; Winlock, H. E. *The Treasure of El Lahun*. New York, 1934, pl. XII A; Phillips, Dorothy. *Ancient Egyptian Animals*. rev. ed. New York, 1948, fig. 13; Winlock, H. E. *The Treasure of the Three Egyptian Princesses*. New York, 1948, pl. XVI; *Treasures of Tutankhamun*, exhibition catalogue. New York, The Metropolitan Museum of Art, 1976, pp. 171–73, pl. 32.

PFD

HEAD OF OSIRIS

Dynasty 26. c. 590–570 B.C. Greywacke, height 11¼" (28.7 cm.). Bequest of Walter C. Baker, 1971. 1972.118.195

The generosity of Walter C. Baker has enriched the Museum’s small but choice collection of Dynasty 26 Saite sculpture by the addition of a head of Osiris which entered the collection in

1979, under the terms of the late Mr. Baker’s bequest. The “Baker head” has long been recognized as one of the finest late Saite heads in this country. Though there is no inscription to help identify and date this work, there can be no doubt that it is the god Osiris who is represented. His characteristic tall crown is flanked by two ostrich plumes, which are partially preserved, as is the narrow plaited beard of divinity. The god’s youthful, round-cheeked face, with its straight, fine-drawn brows, almond eyes, and faint smile, bears a close resemblance to the only head known to represent King Apries, and suggests that the statue was made during his reign, in the latter part of Dynasty 26.

BIBLIOGRAPHY: Bothmer, B. V., et al. *Egyptian Sculpture of the Late Period, 700 B.C. to A.D. 100*, exhibition catalogue. The Brooklyn Museum, 1960, no. 50, pp. 57–58, pl. 46, figs. 112–113. For the head of Apries, see Müller, H. W. “Ein Königsbildnis der 26. Dynastie mit der ‘Blauen Krone’ im Museo Civico zu Bologna (Inv. Nr. 1801).” *Zeitschrift für Ägyptische Sprache und Altertumskunde* 80 (1955), pp. 46–68, pls. IV–VI.

ERR

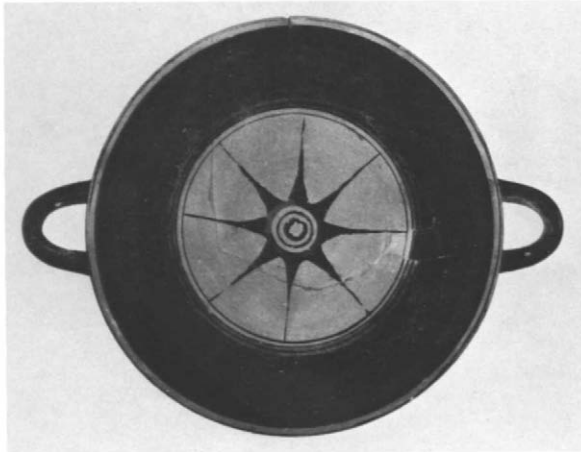


GREEK AND ROMAN ART



this ware, the opportunity was seized to acquire a kylix of the early sixth century B.C. at an auction in Cologne last fall. The interior is decorated with an eight-pointed star; on the outside the ornaments are limited to a very neatly drawn checkerboard pattern on the lip, with a frieze of stately ducks in the more prominent handle zone. The composition on this kylix is more disciplined than normally found in the ware, and there are refreshing color contrasts supplied by the red for the wings and the red-and-white patches on the bodies of the ducks.

DvB



ATTIC BLACK-FIGURED LEKYTHOS, attributed to the AFFECTER

c. 540 B.C. Terracotta, height 5 $\frac{3}{8}$ " (15 cm.).

Purchase, Schimmel Foundation Inc. Gift. 1979.11.17

Though the Museum's collection of Attic vases has been systematically built up for seventy-five years, it still suffers from some gaps that are hard to fill. A rare lekythos (oil bottle) attributed to the chief painter of the black-figure mannerist school, the Affecter, was bought last year. Shape and drawing are deliberately archaizing. The globular body, with its offset cylindrical neck and large, flaring mouth, echoes an early Attic shape which in turn is descended from the Corinthian alabastron. The painter (who probably was also his own potter) has recently been studied at length by Mrs. Heide Mommsen. The lekythos is not his favorite shape, and of the two that Beazley attributed to him (*ABV*, p. 247, nos. 94–95), the one

ITALO-CORINTHIAN KYLIX

Early 6th century B.C. Terracotta, height 2 $\frac{3}{4}$ " (7.2 cm.), width 7 $\frac{1}{4}$ " (18.3 cm.), diameter 5 $\frac{3}{8}$ " (13.8 cm.). Purchase, Helen H. Mertens and Schimmel Foundation Inc. Gifts, David Tunick Gift, in memory of his daughter, Allison Hope Tunick, and Classical Purchase Fund. 1979.11.19

Much of Greek pottery was exported in antiquity, and the best customers were the Etruscans. For close to four hundred years literally thousands of vases from most of the centers of Greek ceramic production poured into Italy. Native artists soon fell under the spell of the superior importations and began to imitate them. In the late seventh and the first half of the sixth century Corinthian pottery dominated the market, and the Etruscans were quite successful in grasping the essentials of the Corinthian animal style and the Corinthian system of decoration. Since the Etruscans were also faithful in copying most of the Corinthian shapes, it has not always been easy to distinguish local products from the imported prototypes, especially since the pale Corinthian clay looks very much like the average Etruscan clay.

The distinction between Corinthian proper and those imitations made in Etruria that go under the name of Italo-Corinthian has been clearly established by Carlo Albizzati (*Vasi antichi dipinti del Vaticano*, pp. 48–65) and Humfrey Payne (*Necrocorinthia* [1931], pp. 206–209) and since then the Italo-Corinthian class has received much attention, notably by G. Szilagy. As the Museum is not very rich in good examples of

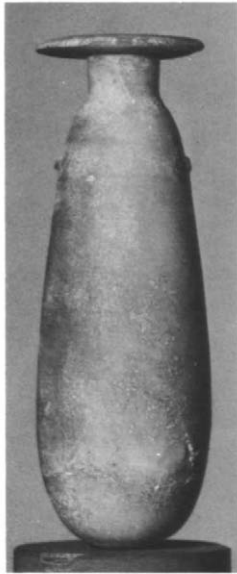


Entries by Dietrich von Bothmer, *Chairman*; Joan R. Mertens, *Associate Curator*

in London has now been taken from the painter himself and put merely near him (H. Mommsen, *Der Affector* [1975], pp. 53ff.). The new lekythos in the Museum is closer to the Affector than the one now removed, and the articulated potting as well as the alternating black-and-red color scheme that frames the panel above are of higher quality than the lekythos in London.

As often on vases by the Affector, the subject matter is rather obscure. A bearded, winged divinity or demon moves to the right, looking round. He is placed between two youths who are mere onlookers. The winged person may be the wind god Boreas. The date should not be much after 540 B.C.

DvB



ALABASTRON

Probably 5th century B.C. Marble, height 5 $\frac{7}{8}$ " (15 cm.).
Purchase, Mr. and Mrs. Martin Fried and Schimmel
Foundation Inc. Gifts. 1979.11.18

"Alabastron" is the name given conventionally to an elongated perfume vessel of a shape that can be traced back to Egypt where it was commonly made of alabaster. In the classical world, however, the same shape was made of pottery, or of metal (bronze and silver), and, quite frequently, of marble. But regardless of their material, all alabastra share the same profile and proportions. A fairly broad lip permits the perfume (which had an oil base) to be spread before being applied to the body. The two little lugs on the shoulder helped the user to secure a firmer grip on the vase, especially when the hands were wet or oiled.

The smooth surface of the marble was often painted. Although no color remains here, the condition of the surface indicates that there once were horizontal lines at the level of the lugs, probably framing a band of maeanders. This marble alabastron, probably of the fifth century B.C., joins the group of marble vases acquired last year.

DvB

ATTIC WHITE-GROUND AND RED-FIGURED KYLIX,
attributed to the **VILLA GIULIA PAINTER**
c. 470 B.C. Terracotta, height 2 $\frac{1}{2}$ " (6.2 cm.), width 8 $\frac{1}{2}$ "
(21.7 cm.). Classical Purchase, and Fletcher and Rogers
Funds. 1979.11.15

The Villa Giulia Painter was active during the second quarter and middle of the fifth century B.C., decorating a considerable variety of shapes, principally pots. In recent years, the appearance of new material as well as scholarly investigation have

made increasingly evident his importance as a cup painter. The Museum's acquisition is unquestionably the finest of the twelve-odd cups known by the artist and one of the high points within his entire oeuvre.

The decoration of the interior takes up most of the surface and is applied onto a special white slip. It shows a woman wearing a closely pleated dress, a shawl, earrings, bracelets, and a necklace. In her left hand she holds a scepter, in her right a libation bowl whose contents she will pour onto the altar; like her jewelry, fillet, and the ends of the scepter, the bowl would originally have been gilded. The attributes and her tall, dignified bearing entitle us to call her a goddess, though her exact identity is not obvious.

The combination of iconography, technique, and high standard of quality found here recurs in a group of cups that date to the first half of the fifth century. Decorated with mythological or divine figures, these cups often come from pan-Hellenic centers such as the Athenian Akropolis or Delphi, and have the character of special commissions. Two other examples by the Villa Giulia Painter are known, a small fragment from the Athenian Akropolis (J. D. Beazley, *ARV*², p. 625, no. 100), and an almost complete cup in Oxford (acc. no. 1973.1; M. Vickers, *Journal of Hellenic Studies* 94 [1974], pp. 177-79; additions mentioned in *Annual Report of the Ashmolean Museum, Oxford* [1976-1977], p. 18). A particularly interesting parallel exists in a cup of about 500 B.C. from the Akropolis (*ARV*², p. 330, no. 5); it shows Athena rendered in a manner so similar to our goddess that the Athena might even be considered a source of inspiration for the Villa Giulia Painter.

Like most of the other cups with white-ground interiors, the Museum's example has a conventional subject rendered in standard red-figure on the exterior. Eos, goddess of dawn,



appears on the obverse, pursuing the schoolboy Tithonos, who is on the reverse. Although the subject on the exterior differs from that on the interior in being specific and narrative, the three picture surfaces are unified by the pervasive sparseness as well as by the poses and execution of the figures.

The masterful drawing is equaled by the precise and delicate potting of the vase. While the potter has not been identified, the shape may be compared to that of a white-ground cup in Boston (00.356; *ARV*², p. 741), recently attributed by J. Robert Guy to the early Villa Giulia Painter and to the potter Brygos.

BIBLIOGRAPHY: *MMA Annual Report: 1978–1979*, p. 33.

JRM



HOMERIC CUP

Late 3rd or early 2nd century B.C. Terracotta, height 3½" (9 cm.), diameter 5¾" (15 cm.). Purchase, Mr. and Mrs. Stuart Tray Gift. 1980.11.2a–c (incorporating 31.11.18)

In the large body of Hellenistic vases a relatively small group of cups decorated with mythological scenes in relief occupies a very special place. A score of them are illustrations of Homer's *Iliad* and *Odyssey*, and the group is known in archaeological literature as "Homeric" bowls, even though other epic poems such as the *Aethiopis*, the *Little Iliad* by Lesches, the *Iliopersis*, the *Nostoi* by Agias and the *Abduction of Helen* are also represented, as well as mythological scenes based on tragedies by Aeschylus, Sophocles, and Euripides, and even caricatures.

Unlike painted vases that figure mythological subjects, the Homeric bowls are the first "book illustrations" in Greek art in that they deliberately follow a written text quite literally.

Homeric bowls began to be found almost a hundred years ago, and from an initial knowledge of twenty-one examples, the number has grown to about 160, including fragments. Most of those with a recorded provenance come from Macedonia and Thessaly. They have seldom appeared on the market, and only thirty-four of them can be seen in museums outside Greece. One of them, with scenes from Euripides's *Iphigeneia in Aulis*, was acquired by the Museum in 1931 and has often been published, notably by K. Weitzmann. At the time of this purchase, the vendor also let us have the fragment of a rim of another bowl with the heads of Athena, Ares and a warrior. This fragment remained unpublished until Ulrich Sinn reworked his doctoral dissertation into a monograph, *Die homerischen Becher, hellenistische Reliefkeramik aus Makedonien* (Berlin, 1979). In it he argued that our fragment, showing Athena and Ares (inscribed) next to each other as neutral spectators, must go back to the fifth book of the *Iliad* (lines 29 ff.): Athena has persuaded Ares to withdraw from the battlefield at Troy and to let the Greeks and Trojans fight it out without divine help or interference.

Sinn's shrewd identification was confirmed most beautifully in February of this year when three additional fragments

appeared on the New York art market, were acquired by the Museum, and joined to the fragment known since 1931. The new fragments supply the bottom of the bowl and complete several figures. The full description now reads as follows: Athena and Ares seated side by side on rocks, facing right; the river Skamandros (inscribed) characterized by a tree; Agamemnon (inscribed) attacking a Trojan from the back (probably Odios, the inscription is missing). Behind Athena, the Cretan king Idomeneus (inscribed) attacks Phaistos as he is mounting his chariot, exactly as Homer (*Iliad* V, 45–47) describes it.

The date of these bowls has been much debated. Weitzmann saw in them a reflection of Alexandrian book illustrations, which led Hausmann to date the bowls in the second and third quarters of the second century B.C. Finds from the Anaktorion in Demetrias suggest a timespan from 217 to 168 B.C., and, more recently, fragments of Homeric bowls have been found in quantity near Vergina. It is therefore safer to date the bowls in the late third and early second century B.C.

The subsidiary decoration—a guilloche both above and below the figure frieze as well as the rosette on the bottom of the bowl—suggests a metal prototype, but it is no longer believed that the terracotta bowls are direct copies of metal vases used as humble substitutes by the poor. Some Homeric bowls have been found in palaces, others have come to light in the Cabiric sanctuary near Thebes, and in tombs.

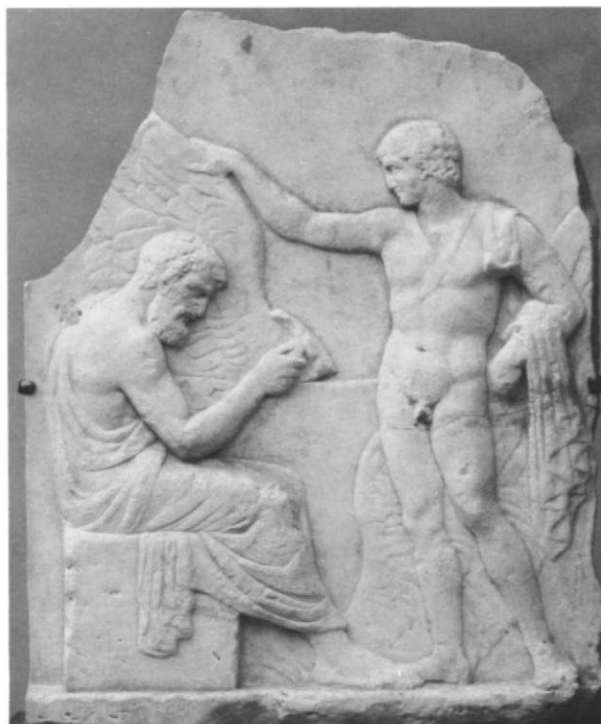
DvB

DAEDALUS AND ICARUS

2nd century A.D. Marble, height as preserved, 27½" (69.9 cm.), width as preserved, 21⅞" (55.7 cm.). Sometime before 1936 the left edge of the relief was trimmed. Bequest of Walter C. Baker, 1971. 1972. 118.115

The marble relief shows the architect and master craftsman Daedalus seated on a block; with his left hand he steadies a wing on an anvil or workbench, while with his right he uses a hammer to adjust the attachment by which the wing is to be fastened to the double baldric. His son Icarus helps to hold the wing. Another wing appears in the background behind him.

The subject is known from a Roman stucco relief in



Pompeii and from Roman imperial terracotta reliefs. Two fragmentary marble reliefs in the Villa Albani in Rome are replicas of the one in New York. The history of ours, which came to the Museum last year after the death of Mrs. Walter C. Baker, has been traced to a collection in Rome in 1826, the year it was sketched by the American artist Horatio Gree-

nough. Earlier in this century it was in the Botkin Collection in St. Petersburg; in 1936 it passed into the collection of Walter C. Baker. The classicizing style of the relief has prompted a date in the second century A.D., but the composition must go back to a Greek original of the fourth century B.C.

DvB

ISLAMIC ART



PAIR OF EARRINGS

Probably Syrian (Fatimid). Late 10th or early 11th century. Gold, maximum width $1\frac{1}{16}$ " (3.3 cm.), height 1" (2.5 cm.). Purchase, Gifts in memory of Richard Ettinghausen and Harris Brisbane Dick Fund. 1979.278.2ab

These earrings represent the pinnacle of goldworking technique reached in medieval Islam. Constructed largely of fine filigree laid up on an underpinning of tiny strips not visible from the exterior, they give the effect of the most delicate openwork. An overall sparkle is added by the surmounting of the filigree arabesques with a continuous tracery of fine granules punctuated by larger shot. This combination constitutes the hallmark of the finest of Fatimid goldwork.

Less common are the solidly granulated hemispheres encircling the central area on the obverse side of each earring. A rare feature is the central, sheet-constructed, tubular element which runs round the edge of each earring, and which in turn is surmounted by a salient decorative denticulation consisting of adjacent triangular pyramids of grains resting on a thin, narrow strip of sheet, which in turn is attached to the tube. The only known pieces to share this feature are a pair of earrings in the Berlin Dahlem Museum and a single earring formerly in the De Clercq Collection, the latter reported to have been found near Mosul in northern Iraq.

The variety of elements employed, the pronounced thickness produced by the two-level construction, and the addition of the hemispherical bosses create an effect of unusual strength and decorative and structural vitality.

MK

LAKABI DISH

Syrian. Second half of 12th century. Composite body, carved; colored and colorless glazes, height $1\frac{3}{4}$ " (4.3 cm.), diameter $7\frac{7}{8}$ " (20 cm.). Purchase, Gifts in memory of Richard Ettinghausen. 1979.210

Muslim potters in various Middle Eastern ceramic centers have for centuries successfully painted what were often quite elab-

orate designs of a calligraphic, vegetal, geometric, and, later, figural nature in, on, under, or with their glazes. The ability to do this without the designs running required a mastery of the medium which was attained only with much trial and error.

Ceramists in different areas of the Islamic world tackled this problem in a number of different ways, thus giving rise to the great variety of painted pottery for which the medieval Islamic potters were and are so justly famous. One approach was to paint the design in the glaze, which caused the design to appear as ink on a blotter. Another was to paint in slip on an engobe, producing a raised design. A third was to stain-paint the decoration under the glaze which provided a very clear image. A fourth was to luster- or enamel-paint on an already fired glaze. And still another was to lay cords on an unglazed body and paint colored glazes within their confines. The cords were burned away during firing, leaving a stained-glass effect.

This small dish is an example of another type of painted ware called "lakabi" which, because of its short-lived appearance in the Middle East, must have been an experiment in pottery painting and is therefore extremely rare. In this ware the entire background is carved away, leaving the design in relief. The design, in turn, is incised, leaving what can only be called dikes or cloisons to keep the several colored glazes from running together.

This technique, because of its cloisons, has a built-in stylizing effect which is very successful in the colorful, perky bird which forms the principal design. The palmette enclosed by a spiraling vine and the leaf growing from a long stem are rather typical decorative elements, as is the pseudo-Kufic decoration on the rim.

The shape of the dish places it more in the Syrian than in the Persian sphere, although this type of ware was also made in Iran. The dish itself is in unusually fine condition.

MJ



Entries by Stuart Cary Welch, *Special Consultant*; Marie Lukens Swietochowski, Marilyn Jenkins, *Associate Curators*; Manuel Keene, *Research Associate*



CANDLESTICK (*CHAMDĀN*)

Iranian (Herat?). First quarter of 16th century. Brass, cast, pierced, engraved, and chased, height 9 $\frac{7}{8}$ " (25.1 cm.), diameter of base 7 $\frac{15}{16}$ " (20.2 cm.). Purchase, The Seley Foundation, Inc. Gift, Louis E. and Theresa S. Seley Purchase Fund for Islamic Art, Schimmel Foundation Inc., Margaret Mushekian and Mr. and Mrs. Jerome A. Straka Gifts, The Friends of the Islamic Department Fund and Rogers Fund. 1980.114

Candlesticks of this kind often appear in miniature paintings from the Islamic world of mosques, palaces, and royal entertainments. A few, such as can still be seen in Istanbul mosques, are tall as youths; others are no larger than a hand. Contemporary paintings tell us that some were gold, encrusted with jewels; many of these extraordinary objects are known to have been presented by sultans, shahs, and emperors to the Great Mosque of Mecca. Most Islamic candlesticks of this sort, dating from about the tenth through the sixteenth centuries, were cast of brass or hammered from copper. Often they were inlaid with silver and gold, and adorned with figurative, geometric, and floral arabesques, or with calligraphic inscriptions. This candlestick was cast in honey-colored brass, engraved, chiseled, filed, and finally inlaid with a bituminous substance to increase the contrast between the incised lines and the once-glistening metal.

It was created by at least two masters, the metalworker, presumably aided by a workshop of assistants and apprentices, and the calligrapher, who supplied the elegantly powerful inscription on the drum. The calligrapher wrote it in a noble *thuluth* script, dynamically composed, without a single static upright, its thickenings and thinnings following those of the reed pen dipped in ink with which he must have planned the

design. Although the art of calligraphy was second to none in Islam, and one can assume that the man who wrote this also copied manuscripts and supplied designs for architectural and other projects, it is impossible to assign an attribution. The repeated message, presumably selected by the patron, is an Arabic benediction, universal in the Islamic world. It reads: "Glory and Good Fortune!" (*al-'izz wa'l-iqbāl*). These auspicious words were embellished by the metalworker with floral arabesques, weaving around the calligraphy like flowering vines enlacing a tree. On the neck of the candlestick another frequently encountered Arabic benediction is written in plaited Kufic, an archaic script which by the sixteenth century was usually reserved for architectural inscriptions, chapter headings in manuscripts, and for other ornamental purposes. Designed with pleasingly varied knots and foliated terminals, these proudly vertical letters contrast with the sweepingly vigorous ones on the drum. The script, echoing the tubular shape of the neck it adorns, reads: "Happiness and Well-being to the Owner" (*al-sa'āda wa'l salāma li-sāhibihi*). These too are enriched by lively surrounding arabesques.

Like most traditional Islamic candlesticks, this one brings to mind not only the disciplines of the book, but also those of architecture. Subtly proportioned, spare, and monumental beneath its rich skin of pattern, this *chamdān* can almost be envisioned as a monumental structure. Planted sturdily, it widens toward the base with repeated architectonically beveled angles, and could as well adorn a townscape as support a shaft of wax. Its seven distinct ranges of arabesque, above and below the inscriptions, were planned with an architect's care for scale. The bottom range, a liltily paced "wreath" of flowering vines with lanceolate leaves, reappears in delicate variations on the beveled edge above the *thuluth*. A third arabesque spreads from the upper bevel onto the top of the drum, a trough for overflows of wax. This pattern of repeated palm-treelike forms brings to mind cornices of a mosque or palace. Three additional rows of arabesques, on the socle to hold the candle, spin finer, more intricate variations of these characteristically Islamic motifs.

Although candlesticks of this same general design are not uncommon, the present example appears to be unique. For this reason, precise provenance and date are difficult to ascertain, though it was probably made in Iran during the first quarter of the sixteenth century.* The elegant subtleties of arabesque, proportion, and technique can be associated with the brilliant court of Sultan Hosayn Bayqara (1438–1506), the last of the Timurid rulers of Herat. The massive strength of outline and the primal force of the calligraphy are elements suited to the charismatic and visionary personality of Shah Isma'il, the first shah of the Safavid dynasty, who ruled from 1501 to 1524. One wonders, therefore, if it might not have been made for Isma'il, who is known to have encouraged just such a synthesis in painting.

* For a small vase (*kouzeh*) of very similar workmanship, conceivably from the same atelier, see A. S. Melikian-Chirvani, *Le Bronze Iranien* (Paris, 1973), pp. 102–3. This object, which Mr. Melikian-Chirvani assigns to "Iran occidental, première moitié du XVI^e siècle," is in the Victoria and Albert Museum, no. 241–1896.

SCW

MANUSCRIPT LEAF. HOSAYN AT THE BEDSIDE OF THE DYING HASAN

Probably from the *Hadikat al-Su'ada* of Fuzuli. Turkish (Ottoman period). End of 16th century. Colors, ink, and gold on paper, height 6 $\frac{1}{8}$ " (15.5 cm.), width 4 $\frac{1}{4}$ " (10.7 cm.). Purchase, Gift in memory of Richard Ettinghausen. 1979.211

The intimate mood of this modestly conceived painting contrasts with the usual Ottoman Turkish penchant for grand designs, a penchant which occasionally even leads to an impression of a diagram. Dominating the scene are the large figures

of Hosayn and his dying brother, Hasan. The transcendental quality of these figures is accentuated by the white cloths that cover their holy faces and the flame halos that frame their heads. They are bound indivisibly together by their gestures of mutual appeal. Yet their humanity too is emphasized by their participation in the domestic scene of the nighttime vigil kept by members of the household and friends.

This rarely illustrated episode is here depicted in a religious painting of the Shi'a sect of Islam. It is based on the belief that the caliphate belonged legitimately to the family of the Prophet through the line of his cousin 'Ali and through Hasan and Hosayn, 'Ali's sons by Fatima, the daughter of the Prophet. Hasan was thought to have been poisoned by agents of the Umayyads, rivals for the caliphate. Hosayn, the greatest of all Shi'a martyrs, was also killed by the Umayyads, together with all but one male member of his family, in a massacre on the plains of Kerbala in Iraq. While the Ottomans belonged to the orthodox Sunni sect, this miniature comes from a manuscript, probably the *Hadikat al-Su'ada* by Fuzuli (1480?–1556), the great author of classical Turkish literature. Fuzuli, a Shi'ite, was above all a *sufi*, or mystic; he lived in Iraq under the political domination of various dynasties, first the White Sheep Turkoman, then the Safavid, and ultimately the Ottoman.

MLS



DISH WITH HOUNDS CHASING HARES
Turkish (Iznik). Late 16th century. Composite body,
painted and glazed, diameter 11½" (28.5 cm.). Purchase,
Richard S. Perkins Gift, and Louis E. and Theresa S. Seley
Purchase Fund for Islamic Art. 1979.412

The arts of the Islamic world encompass many moods: austerity, mysticism, and even jollity. This Ottoman dish invites us to a visual picnic, and reminds us that Turkish food, as well as French and Chinese, is usually ranked as one of the three greatest world cuisines. It belongs to a group of lively jugs, mugs, and dishes that were potted and decorated during the late sixteenth century at Iznik, whose kilns also supplied the magnificent glazed tiles found in Ottoman mosques and palaces. This amiable subgroup invariably shows birds and beasts, both real and fanciful, cavorting against simple backgrounds. The brilliant green of the dish must have shone like an emerald



in the Turkish sunlight. The best examples of this series seem to have been improvised by an anonymous master craftsman, who uniquely conveys the vitality and humor of animal caprices. The hounds, cheetahs, hares, and birds romping over this dish fairly bound from its surface. The dish now owned by the Metropolitan Museum was formerly in the collections of Fernand Adda and Benjamin Sonnenberg.

Although examples of this Turkish animalier's work are also found in the British Museum, the Louvre, and other major assemblages of Islamic art, none are known from the royal Ottoman household, now preserved in the Topkapu Sarayı Museum, Istanbul, which also surprisingly lacks other varieties of Iznik utensils. Conceivably, such items were classed as ephemera by the sultans, and were discarded when they revealed signs of use. More likely, Ottoman royalty chose to eat from more precious wares, such as the Chinese celadons and the blue-and-white ceramics preserved in vast numbers in the Topkapu Sarayı kitchens.

The dish with hounds chasing hares is unusual for its beguiling arrangement of fauna. Far more often Iznik craftsmen depicted tulips and other flora, in rhythmic, arabesque-like designs, usually against white grounds. Other frequent motifs are sailing vessels with high poop decks, arabesque vines with lanceolate foliage and small flowers, and arrangements of clustered grapes based upon Chinese blue-and-white. Occasionally human figures appear as well.

Stunning as ornament, Iznik ceramics vary greatly in quality. At best, earthy gusto is combined with a miniature painter's refined calligraphic line and a subtle understanding of color and mass to create objects that transcend decorativeness. The six or eight examples of this quality vie with an equally small number of Ottoman textiles as the noblest objects of Ottoman art. If the present dish does not quite belong to that elevated circle, its contagious wit, authoritative draftsmanship, and radiant colors hold their own in august company.

BIBLIOGRAPHY: Dimand, M. S. *A Handbook of Muhammadan Art*. 2nd ed. New York, The Metropolitan Museum of Art, 1944, fig. 144; Rackham, Bernard. *Islamic Pottery and Italian Maiolica, Illustrated Catalogue of a Private Collection* (Fernand Adda). London, 1959, no. 197, pl. 82; *Collection d'un Grand Amateur* (Fernand Adda), sale catalogue, Paris, 29–30 Novembre, 1–3 Décembre, 1965, lot 826; *The Benjamin Sonnenberg Collection, Volume Two: Works of Art and Furniture*, sale catalogue, New York, June 5–9, 1979, lot 1079.

SCW

LACQUER COMB AND MIRROR CASE
Iranian (Qajar period). Signed and dated: Fath Allah Shirazi 1295 A.H. Papier-mâché, painted, varnished, and gilded, length at front 6 1/16" (15.4 cm.), width 3 1/2" (8.9 cm.). Gift of Irma B. Wilkinson. 1979.460.2ab

The exquisitely painted mirror case has a cream-colored ground covered with a graceful gold grapevine scroll over which the main design has been painted in delicate shades of black. Following the taste of the time, a variety of sleek birds and robust butterflies are scattered among branches bearing a dazzling array of sumptuous blossoms and bursting buds.

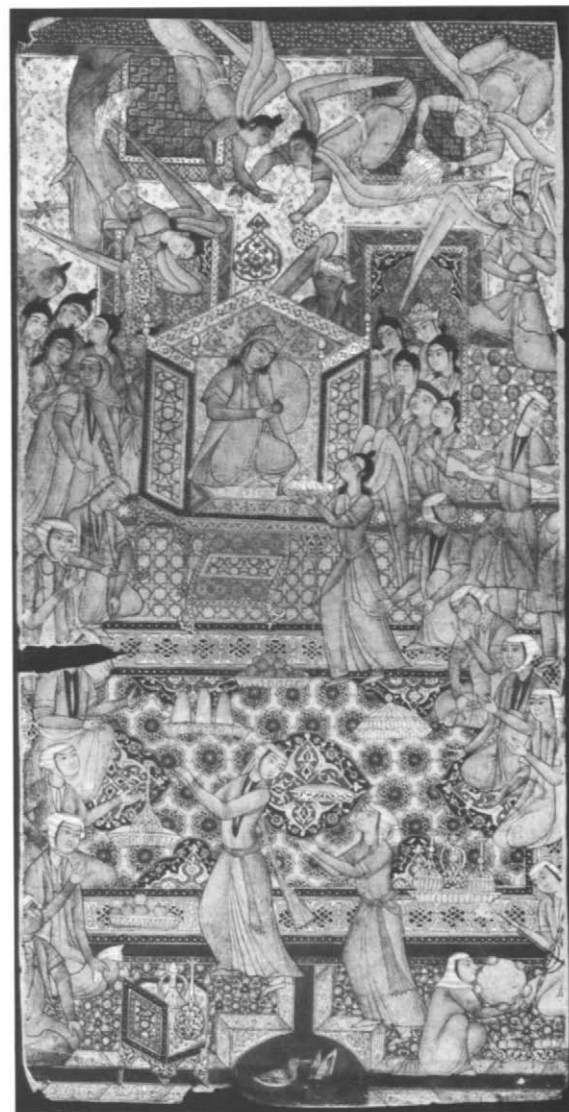
The artist, Fath Allah Shirazi, has signed his name and given the date, 1295 (1878), on one side of the case, and the name of the patron, His Excellency Agadem Majdeh Al'aly, on the other. Fath Allah was a highly regarded lacquer painter with a list of distinguished patrons to his credit. His other work, according to B. W. Robinson, the well-known authority on Qajar art, is found almost exclusively on pen boxes. On these he employs a black ground with a fully painted central oval, scrolls, and, at the ends, swags of roses in gold. His work ranges in date from 1876 to 1899. The mirror case, an early work of the painter, would appear to be the only known example in this style.

MLS



THE QUEEN OF SHEBA ENTHRONED
Iranian (Qajar period). Late 19th or early 20th century. Drawing, inks, colors, and gold on paper, 11 1/2 x 5 3/4" (29.2 x 14.6 cm.). Gift of Charles K. Wilkinson. 1979.518.1

During the Qajar dynasty (1779–1924) a torrent of European influence infused the arts and revolutionized Persian taste. At

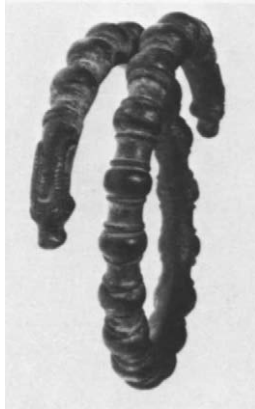


the same time, especially toward the end of the period, there was an effort to draw inspiration from the high artistic achievements of the past, an effort that is exemplified in this archaistic drawing.

The artist has chosen the much-favored subject of Bilqis, the queen of Sheba, enthroned. This would traditionally have been half of a double-page composition, the other page showing Soloman (Sulayman) enthroned, surrounded by the *divs* (demons), *peris* (fairies), animals, and birds that were subject to his command. The style of the drawing is closely based on that of the school of Shiraz of about 1575, with certain details, such as the treatment of sashes, borrowed from the court style of Qazvin of the same period. The figural types, poses, gestures, and costumes, as well as the proliferation of architectural patterns and designs, are faithful to the earlier tradition. What is unusual is the extremely fine quality of the drawing. The flowing lines, subtle treatment of form, meticulously rendered patterns, and delicate coloring, unified by the complex overall rhythms of the composition, make this a work of high artistic merit.

MLS

MEDIEVAL ART AND THE CLOISTERS



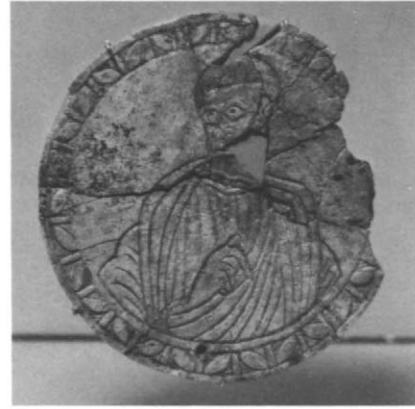
ARMLET WITH ANIMAL HEAD TERMINALS
Celtic (Early La Tène). c. 400 B.C. Cast bronze, maximum diameter 4" (10.2 cm.). Rogers Fund. 1980.62

From the mid-fifth century to the first century B.C., continental Europe was dominated by the Celtic style known as La Tène after the type site in Switzerland. One major component of this style is the Near Eastern influence, exemplified in this armband by the animal heads forming the terminals. An early date can be assigned to this piece on the basis of the fact that these horned animal heads can be identified with a fair degree of certainty as ibex heads, since in later La Tène art animal heads became more abstract, at least in western Europe. Another reason for an early dating is that the band consists of penannular collars flanked by raised incised bands and spaces which are characteristic of Early La Tène bronze jewelry and which are derived from the plain knobs on bracelets of the Hallstatt period. The high tin content of the bronze supports an origin in western Europe. The armband is consequently a significant acquisition for our small but important collection of European prehistoric art, especially since it is one of the few and finest of our Early La Tène examples.

KRB

MEDALLION WITH AN APOSTLE
Early Christian (perhaps Rome). 5th century. Bone, incised, painted in wax and gilt, maximum diameter 2⁹/₁₆" (6.5 cm.). Rogers Fund. 1979.401

This lively portrait of an apostle was found in a Roman catacomb in the nineteenth century. It must originally have formed part of a series of medallion portraits of apostles grouped around a central image of Christ, similar to a bone medallion in the Vatican Museums. Although most surviving incised and painted bone carvings show secular and pagan subjects and come from Egypt, the Museum's apostle medal-



lion finds its closest stylistic parallel in works of fifth-century Italy. Its delicate low relief set against a painted gold background and its refined linear style, expressed through the finely incised lines that were originally filled with colored paint, speak for the quality and sophistication of the reliquary casket which the apostle medallion probably originally decorated.

EX COLLS: Museo Kircheriano, Rome; Pulsky, Budapest; Ernest Brummer, New York

BIBLIOGRAPHY: *The Ernest Brummer Collection*, vol. I, sale catalogue, Galerie Koller in collaboration with Spink and Son, Zurich, October 16-19, 1979, no. 1; Volbach, W. F. *Elfenbeinarbeiten der Spätantike und des frühen Mittelalters*. 3rd ed. Mainz, 1976, no. 210; Garrucci, P. R. *Storia dell' arte cristiana*, vol. 6, Prato, 1880, p. 71, pls. 447, 448.

MEF

LAMP BRACKET
Early Christian or Byzantine. 6th or perhaps 11th century. Brass, maximum length 16¹/₄" (41.3 cm.), maximum width 3" (7.6 cm.). Rogers Fund. 1979.349

Light was an important mystical as well as practical element in the decoration of Early Christian and Byzantine churches, since according to Saint John, Christ was the Light of the World. Paul the Silentiary, in his poem in praise of the emperor



Entries by William D. Wixom, *Chairman, Medieval Art and The Cloisters*; Carmen Gómez-Moreno, Margaret English Frazer, *Curators*; Charles T. Little, *Associate Curator*; Katharine Reynolds Brown, *Senior Research Associate*; Timothy Husband, *Administrator, The Cloisters*

Justinian's sixth-century church of Holy Wisdom in Constantinople, evokes the startling and overwhelmingly beautiful effect of the polycandela that hung from the dome of the great church in a "circling choir of bright lights." He also extols the luminosity of the single lamps which hung in the aisles, presumably from brackets, a time-honored custom inherited from Rome. The Museum's bracket, a rare survival, originally carried a small lamp on the boss attached to the topmost volute and a much larger lamp suspended by chains from its finger-shaped terminal hook. It probably comes from a church smaller than Justinian's Holy Wisdom, but its openwork floral decoration, similar to jewelry designs, resembles that of the marble intarsia of that great church's interior. Small liturgical bronzes, however, were a conservative art, and brackets similar to the Museum's appear in Byzantine manuscript illustrations of the eleventh century, where they support lamps hanging from the columns of altar canopies. It is thus difficult to determine whether this bracket was made in the Early Christian or the Middle Byzantine period.

Unpublished.

MEF



CENSER COVER

Mosan. Mid-12th century. Signed: GODEFRIDVS FECIT TVRIBVLVM. Bronze, cast, engraved, chased, punched, and gilded, height 4 1/8" (10.5 cm.), diameter at base 4 1/8" (10.5 cm.). The Cloisters Collection. 1979.285

The top and the more important half of a censer, this piece was intended to cover a container for the smoking incense used during the services of the church. The many apertures allowed the incense to escape as the censer was swung to and fro. The four loops riveted to the lower rim, two of them old replacements, guided the chains which were fastened to the lower half. The small loop at the top, cast as one piece with the rest, was once connected to a chain. This chain, when pulled, lifted the cover away from the lower half. Despite wear from use and the corrosion of a portion of the surface probably due to a long burial, the original gilding is fairly well preserved.

The architectural form, the subjects represented, the inscriptions, and the signature set this censer cover apart from numerous less complex examples which have been preserved. Four unidentified human heads, possibly symbolizing the four winds or cardinal directions, top the conical roof of a central octagonal windowed tower. The tower is supported by a small centralized building, cross shape in plan, whose pedimented end walls are pierced by sets of three windows and whose imbricated roofs are guarded by apotropaic basilisks. Four round towers with scalloped roofs punctuate the exterior corners of the structure. This ensemble is supported by four relatively large arcs which spring from the lower rim. One of these arcs contains the rare signature of the donor or maker of the censer who may have been one and the same person. The figural subjects rendered in openwork below the arcs are from the Old Testament, as identified by a series of inscriptions which appear beneath them:

Scene 1. ABEL OFFERT AGNV [M]
Abel offers a lamb (Genesis 4:4)

Above, on the arch:

GODEFRIDVS FECIT TVRIBVLVM
Godfredus has made the turibulum (censer)

Scene 2. IOSVE [ET] CALEP FER [VN] T BOTR [VM]
Joshua and Caleb carry the grapes (Numbers 13:23)

Scene 3. [MO] YSES EXALTAT SERPENTE [M]
Moses exalts the serpent (Numbers 21:9)

Scene 4. MELCHISEDEC PANEM

Above, on the arch:

ET VINVM
Melchizedek [carries] the bread and wine
(Genesis 14:18; Epistles to Hebrews 7:1-4)

Selected and combined in a way especially characteristic of mid-twelfth-century Mosan art (i.e., of the Meuse Valley in present-day Belgium), these four subjects are used as typological prefigurations of the sacrifice of Christ on the cross. These references, rare in medieval works preserved in American collections, are intensified and focused by the churchlike cruciform structure so that when used during the Mass the censer would proclaim the celebration of the Eucharist as a sacrament of the Church.

The detailed architectural elements closely correspond to the intricate description of a censer by the twelfth-century author-craftsman Theophilus in *De diversis artibus* (chapters LX, LXI). The description suggests some of the subtle meanings which were associated with such works. A related but more elaborate architectural censer signed by Gozbert is in the treasury at Trier. This object, which symbolizes the Temple of Solomon and includes a series of Old Testament figures and inscribed sacrifice scenes, has been attributed to the early twelfth century. Another twelfth-century example of this elaborate architectural type, in the British Museum, is embellished with symbols of the four Evangelists together with angels and lions. The figure style of the censer cover in The Cloisters Collection is closest to that of the figures of the angel with the three worthies in the fiery furnace (Daniel 4:25) perched on top of a possibly contemporary censer preserved in Lille, a Mosan work of about 1160-1165 signed by Reinerus. The name Godefridus is not unique in the Romanesque period. It is presumably this name, but not necessarily the same person, which is indicated by "G" in a frequently cited letter of 1148 from Wilbald, abbot of Stavelot (1130-1158), requesting delivery of unspecified yet overdue goldsmith works. An association of our censer with these commissions of Wilbald remains a tantalizing conjecture.

In its totality, The Cloisters censer cover is particularly remarkable for its subtle internal balance, a balance of content and structure. At the same time, it is a microcosm of medieval thought and exegesis.

BIBLIOGRAPHY: *Aliénor d'Aquitain et son temps*. Musée de Poitiers, 1976, pp. 43-45, pl. 22.

WDW

CHRIST PRESENTING THE KEYS TO PETER AND THE LAW TO PAUL

German (Trier). Second half of 12th century.

Ivory, height 5¹⁵/₁₆" (15.1 cm.), width 3¹/₁₆" (8.5 cm.).

The Cloisters Collection. 1979.399

The theme of Christ's Giving the Keys to Peter and the Law to Paul (Traditio Clavis et Legis) was created in fourth-century Rome in order to emphasize visually the primacy of Peter and the importance of Paul. Early representations are usually of a monumental character, such as apse decorations, but they are occasionally represented in the later medieval period in ivory. Enframed within a border decorated with repeating stylized palmettes, this powerful representation shows the principal apostles receiving their sacred mission in veiled arms. A striking departure from traditional depictions of this scene is the absence of the rock upon which Christ usually stands. Instead, Christ is shown on a domed and arcaded rotunda, a specific reference to the establishment of the Universal Church taken from Matthew 16:18: "I also tell you that you are Peter, and on this rock I will build my Church...."

The axial symmetry of the composition and its pyramidal grouping contribute to its expression of monumentality. The perforated or *à jour* ground isolates and heightens the sculptural character of the figures. In addition, the carver has intersected the symmetry of the group with two wedging diagonals created by the angled scroll and keys, further echoed in the organization of drapery pattern around Christ's legs. Finally, the eyes of all three figures are deeply drilled and wide-eyed, producing a staring and haunting quality appropriate for the mystical nature and symbolism of the subject.

The scroll offered to Paul is inscribed ST.A TRE.V.; a reference to *Sancta Treveris*. This post-medieval inscription is not

related to the Traditio Clavis et Legis iconography, which is always present on Christ's scroll; the "1200" inscribed at the base of the rotunda is similarly of a later date. Since the ivory itself was in Trier in the nineteenth century, the inscription refers to the saints of that city. Saint Peter is the patron saint of the cathedral and appears on the earliest seal of Trier, before 1149. The Trier provenance can be confirmed additionally on stylistic grounds by comparing the plaque with a silver-gilt book cover depicting Christ in Majesty between Peter and Paul in the Trier cathedral treasury, where a similar figure type is utilized. Furthermore, the Christ on the late twelfth-century portal of the cathedral also possesses wide-open eyes which create a similar abstract spiritual expression.

Stylistically, the ivory figures display tendencies that are characteristic of German Romanesque art of the second half of the twelfth century: naturally conceived figures that are revealed by a system of fluid, clinging drapery, dramatic expressive character, and a predilection for openwork carving.

A nineteenth-century copy of this ivory, once thought to be the original, is in the John Rylands Library, Manchester, England.

EX COLLS.: Count von Kesselstadt, Trier; Rhenish private collection; Paul Sachs, Cambridge, Massachusetts; Ernest Brummer, New York

BIBLIOGRAPHY: Weerth, Ernst aus'm. *Kunstdenkmäler der christlichen Mittelalters in den Rheinlanden*, I, abt., 3 Bd. Bonn, 1868, p. 90, Taf. LVIII, fig. 6; Schnitzler, H. "A Romanesque Ivory in the Arthur Sachs Collection." *Bulletin of the Fogg Art Museum* ii (1932), pp. 13-18, no. 1; *The Ernest Brummer Collection*, vol. I, sale catalogue, Gallerie Koller in collaboration with Spink and Son, Zurich, October 16-19, 1979, lot. 77.

CTL

VIRGIN AND CHILD

English (London?). c. 1300. Ivory sculpture in the round, height 10³/₄" (27.3 cm.). The Cloisters Collection. 1979.402

This ivory sculpture, long hidden from view, belongs to a larger series of European thirteenth- and fourteenth-century ivory statuettes of the Virgin and Child in seated and standing postures. Most of the series is French and certainly Île-de-France if not Paris itself. The rarity of The Cloisters Virgin is underscored by the fact that there are only three or four ivory statuettes of this general type which have been recognized as English.

All of these statuettes, both the few English examples and the flood of French works, were devotional in nature, appearing at the height of the popularity of the cult of the Virgin. They must have been intended for countless chapels and small oratories. Some of them were undoubtedly commissioned for use by royal and noble families in France and England. The most famous French example is the standing Virgin and Child of about 1265 from the Sainte-Chapelle in Paris, now one of the finest treasures of the Louvre. The original context of such statuettes as objects of veneration on small altars is repeatedly indicated in the miniatures of contemporary illuminated manuscripts; occasionally this function is made clear in stone. A relief on the north transept tympanum of the Cathedral of Notre Dame in Paris depicts Theophilus praying before a diminutive seated Virgin and Child set upon a small altar. These devotional statuettes tended to emphasize an intimate and reciprocal tenderness between the Virgin and the Child in a complete change from the rigid frontality of the Romanesque sculptures of the eleventh and twelfth centuries representing the Virgin as the Seat of Holy Wisdom or *Sedes Sapientiae*.

The Cloisters ivory Virgin turns slightly to her left to face the missing Christ Child who at one time climbed up over her left knee. (Only a portion of one leg and foot of the infant Christ remains.) The Virgin's head is partially covered by a





short veil which hangs down in thin parallel folds enframing both the curvilinear strands of her hair and her smoothly modeled face. Her long gown, tied at the waist with a beltlike girdle, is partially hidden by an enveloping mantle which hangs in long folds over the Virgin's left shoulder and over her lap like an apron. A series of deeply cut folds hangs down from the knees and from over the throne, and together with the folds of the gown beneath are spread out on the ground under and beside the Virgin. Her slipped feet emerge from within these folds and press down on some of them. The Virgin's back is carved with low relief folds, suggesting that this sculpture, while carved in the round, was not meant to be seen in the round. The intended principal viewpoints are limited to three: directly in front or slightly to one side or the other as seen from the position of the worshipper.

Losses, in addition to the Child, include the separately worked seat or throne (which may have been in another material), the Virgin's lower right arm, her left hand, and an inset jewel or crystal-covered relic below her collar. The Virgin's highly polished surfaces have taken on over the centuries an appealing, dark reddish brown patina.

This ivory statuette is the finest of the very few extant English examples of the same subject. Despite the several losses, the sculpture is not only notable but a marvel for the great skill and economy of means evident in all aspects of its carving. It is a masterpiece for its unified clarity of vision, for its intense refinement, which is both pervasive and detailed, and for its impression of monumentality. The face of the Virgin is so exquisitely modeled and courtly that it may be re-

garded as one of the most beautiful images in all Gothic art. The mass of the figure is realized in a subtle and eloquent manner; the organization of the deeply cut cascading folds is as controlled and elegant as the finest fugue. The entrancing beauty of this work does not defy analysis but rather invites it. One lingers easily with its magnificence.

Stylistically dependent at first on monumental sculptures of the great cathedral façades, the ivory Virgins of France and England began to develop their own principles of movement and drapery in keeping with the ivory medium, the smaller scale, and above all their private devotional purpose. While the ivories helped to popularize the types of the larger stone Virgins, they also altered their conventions, giving the Virgin a certain warmth and ineffable charm. The Cloisters ivory is such a work of art, and it shares with the finest of the larger series of ivories a remarkable combination of grandeur tempered with intimacy.

In fact, the elegant yet monumental style of The Cloisters ivory sculpture reflects the zenith of a developed Gothic style which pervaded the art of both the French and English courts from the second half of the thirteenth century to the first quarter of the fourteenth century. This style, the subject of a major exhibition in Ottawa in 1972 (*Art and the Courts: France and England 1259-1328*), has been recognized in other more celebrated works, including a closely related *Seated Virgin* from a Coronation group of about the same date in the Yale Art Gallery. Further confirmation of The Cloisters Virgin's style, dating, and quality may be seen when it is compared with English monumental sculpture of about 1300 and with a group of slightly later ivory reliefs grouped around and before a diptych with the arms of John de Grandison, bishop of Exeter, dating c. 1335-1345. Pertinent monumental comparisons include the head of the bronze effigy of Queen Eleanor of Castile of 1291-1293 by William Torel in Westminster Abbey and a wooden corbel in the form of a bishop's head on the Sedilla, c. 1308, also in Westminster Abbey.

The Cloisters ivory Virgin is the first English Gothic ivory to enter the combined medieval collections of the Metropolitan Museum. Its importance to English Gothic art parallels the importance of the incomparable ivory Bury St. Edmunds Cross to English Romanesque art. Furthermore, just as both works may be seen as complementing the art of their respective periods already in The Cloisters Collection, the ivory Virgin may be further singled out for its special relationship to the ambience and quality of masterpieces of French sculpture in the Early Gothic Hall at The Cloisters where the ivory Virgin has been shown this last spring and summer.

PROVENANCE: According to the unconfirmed notation in the Detroit exhibition catalogue (see below), this ivory sculpture was "offered to Jean de Dormans at the time he was made Bishop of Lisieux [in Normandy] in 1359."

EX COLLS.: G. J. Demotte, New York (1928); private collection (since 1931)

EXHIBITIONS: Detroit 1928; London 1936 (see below)

BIBLIOGRAPHY: *Catalogue of a Loan Exhibition of French Gothic Art*. Detroit Institute of Arts, 1928, no. 69 reprod.; *Catalogue of an Exhibition of Gothic Art in Europe, ca. 1200-ca. 1500*. London, Burlington Fine Arts Club, 1936, no. 24, pl. XXVII; Porter, Dean Allen. *Ivory Carving in Later Medieval England, 1200-1400*. Ann Arbor, Michigan, University Microfilms, Ph.D. thesis, State University of New York at Binghamton, 1974, pp. 96, 98, 101-2, no. 33 reprod.

WDW

OCTALOBULAR MORSE REPRESENTING SAINT FRANCIS OF ASSISI RECEIVING THE STIGMATA
Italian (Tuscan). First quarter of 14th century. Copper-gilt and opaque and translucent enamel, diameter 4 1/4" (10.8 cm.). Gift of Georges and Edna Seligmann, in memory of his father, Simon Seligmann, the collector of Medieval art, and of his brother René. 1979.498.2



This enamel plaque represents Saint Francis kneeling in the middle of a rocky landscape with rugged mountains and a brook cutting deep into the stone ground. A chapel stands on the right surrounded by trees.

According to Thomas of Celano, the earliest biographer of the saint, Francis was praying on Mount Alverna, near the hermitage where he had been dwelling, on the seventeenth of September 1224, two years before his death, when he saw the figure of a crucified man with the three pairs of wings of a seraph. While Francis pondered what the vision might portend, marks like those he had seen on the crucified man began to appear on his body, holes from nails on his hands and feet and a wound on his side.

The earliest representation of the Stigmata, which appears on an altarpiece dedicated to Saint Francis, is attributed to Bonaventura Berlinghieri. It was painted in 1235, only nine years after Francis's death and seven years after his canonization. It is, however, in some of the frescoes of the Saint Francis cycle in the upper church of the basilica of Assisi where we find the closest iconographic parallels. The equivalent scene at Assisi shows the hands of at least two painters. One of them with a technique more appropriate to panel painting than to fresco was probably the one who painted the exquisite flowers growing on the barren rock in front of the saint. In our morse a whole circle of flowers, as beautiful as those in the Assisi fresco, surrounds the kneeling figure. Our master, however, departing from all other prototypes, conceived the scene as taking place by night, with a crescent moon shining in gold on a dark blue sky. The seraph too radiates a golden light, and the body of Francis is surrounded by luminous rays.

The shape of the morse and the gothic arches that decorate the five lobules of the upper half have parallels in other Italian enamels. The decorated plaque is attached by means of eight nails to another plaque with a raised border. This backing shows the remains of the attachments that were designed to fix the morse to the neck of a ceremonial cope.

The enamel technique used here departs completely from the technique seen in most other enamels produced in Italy and other southern European countries during the fourteenth century. The morse is made of copper, which is consistent with an early dating before translucent enamel on raised and chased silver became a standard procedure in Siena and Catalonia and before it subsequently became common in France, Germany, and England. In our case, all the blue areas have blackened and become dull, but the original deep sapphire blue and smooth surface can still be seen in small areas. The red areas, however, are in pristine condition. The intense

red habit of Saint Francis glows as though underlaid with gold. Deep dark shades that describe the folds show through the translucent enamel. The shadows in the rocks are of a lighter red and have the look of flat wash paint rather than of enamel. How these effects were achieved is difficult to ascertain; it would seem that an enamel had been applied on the gold.

The artist seems to have been experimenting, and while he was successful with the areas in red, he failed with those in blue. The seraph, too, is less successful; the color is almost gone, due perhaps to technical failure, and the gold remains intact only on the head. Some speckles of bright emerald green, with the look of translucent enamel, are visible in the trees. The features and hair of Francis are described in red enamel and show the naturalistic skills of a great master. The flowers look as though they had been scratched on the gold surface, their petals enameled in red and blue. A free and effective hatching technique that resembles the work of an engraver was used in some of the shadows along the brook. In all, the scene is conceived as a painting, not as an enamel. Perhaps the artist was accustomed to one medium and was experimenting with a new one. Or perhaps he was a metal and enamel worker who had the talent and the ambition to become a painter.

Assisi attracted artists and craftsmen from other regions of Italy, among which Tuscany was the most productive. The author of this morse perhaps was a Tuscan from Florence rather than from Siena, who worked in Assisi at the time the basilica was being decorated. This morse could have been made to hold together the ceremonial cope of one of the abbots.

EX COLLS.: Simon Seligmann, Paris; Georges E. Seligmann, New York
BIBLIOGRAPHY: Gómez-Moreno, Carmen. *Medieval Art from Private Collections*, exhibition catalogue. New York, The Metropolitan Museum of Art, 1968, no. 167, ill.

CG-M

CLASP DECORATED WITH BIRDS

French or Italian (Court of Avignon). Second quarter of 14th century. Silver-gilt and translucent and opaque enamel, height 2 3/8" (6 cm.), total width 5" (13.7 cm.). Purchase, The Cloisters Fund, Gifts of George Blumenthal, Mrs. Robert W. de Forest, J. Pierpont Morgan, and George D. Pratt, by exchange, and Mrs. Charles F. Griffith, Margaret L. Meiss, Eleanor Roach, and Anonymous Gifts. 1979.400

This type of double clasp, mentioned in French inventories and expense accounts by the name *agraffe*, was used to fasten a cape or mantle at the neck. The holes for thread, needed to sew this piece to the fabric of the garment, can be seen clearly.



The two quatrefoils of the clasp are joined by three interlocking attachments held together by a pin. A lozenge-shaped enamel depicting a lively standing bird of a type close to the heron, surrounded by an opaque vermilion enamel band, is inset in the middle of each quatrefoil. The birds face each other but are not symmetrical. The color scheme is the same in both but is not necessarily applied to the same parts. Both heads are pinkish white, the legs are black, and the bodies and wings combine a delicate mauve with bright emerald green, sapphire blue, and touches of white and black. The whole impression is dazzling. The saturated colors glow like jewels and have been applied with the lightness of touch reminiscent of watercolor, giving a subtle effect of nuance and volume seldom found in translucent enamels of the better-known *basse-taille* technique. They are, moreover, much better preserved than translucent enamels normally are, perhaps because of the different technique employed.

The entire ground of the projecting area is covered with rows of punches placed very closely together. Embossed square-shaped four-petal rosettes run between the two raised borders of the beveled edge of each quatrefoil. A chain attached to a ring on the left quatrefoil prevents the pin from falling when the clasp is opened.

The representation of birds and other small animals rendered in a lively and naturalistic way and enclosed within a lozenge is characteristic of works believed to have been produced in or imported to the papal court of Avignon about the third decade of the fourteenth century. Artists from different countries, mostly from southern Europe—Italy, France, and Spain—gathered at the papal court and brought to it a rich variety of styles that melded there and in turn influenced other artistic centers. The same colors and liveliness of design can be seen in a crozier in Cologne cathedral attributed to the taste of the court of Avignon by Marie-Madeleine Gauthier (*Émaux du moyen âge occidental*, Office du Livre, Lausanne, 1973, cover and no. 200) and dated in the second or third decade of the fourteenth century.

The silver part of the clasp also corresponds to goldsmith works of the same period and geographic area, when the quatrefoil shape was a favored one. The mercury gilding in this piece shows the marks of wear, but a considerable part of it is preserved.

Most of the pieces made for the courts of Anjou and Avignon that could be used for the identification of this clasp were destroyed or melted down to recover the metal. The attribution to Avignon must be made with caution, for even if this location is accepted, the nationality of the artist remains unknown though southern rather than northern European seems more probable.

EX COLLs.: Laine Collection, location unknown; Ernest Brummer, New York

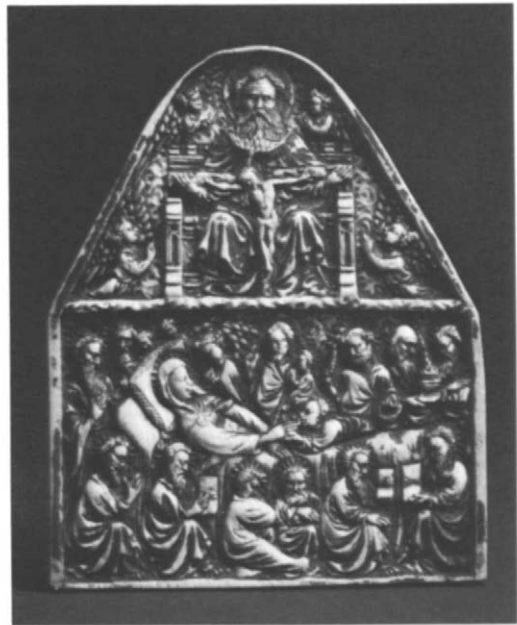
BIBLIOGRAPHY: Gómez-Moreno, Carmen. *Medieval Art from Private Collections*, exhibition catalogue. New York, The Metropolitan Museum of Art, 1968, no. 171, ill.; *The Secular Spirit*, exhibition catalogue. New York, The Metropolitan Museum of Art, 1975, no. 80, p. 76, ill.; *The Ernest Brummer Collection*, vol. I, sale catalogue, Gallerie Koller in collaboration with Spink and Son, Zurich, October 16–19, 1979, lot 251.

CG-M

THE TRINITY AND THE DORMITION OF THE VIRGIN

Netherlandish. c. 1400. Ivory with original polychromy, height 2¾" (7 cm.), width 2¼" (5.7 cm.). Gift of Mr. and Mrs. Maxime L. Hermanos. 1979.521.3

Small intricately carved pieces of ivory were a perfect expression of the courtly taste of the waning of the Middle Ages. This precious microcarving, which still retains much of its



original color, depicts two subjects. In the central compartment Christ receives the soul of the Virgin in the presence of the twelve apostles and attending angels. In the semitriangular top half God the Father enthroned, surrounded by adoring angels, supports the Crucifixion; the two are linked by the Dove of the Holy Spirit.

The mannered style of the figures, with their ample, curvilinear draperies, is shared by a group of ivories carved in the International Style about 1400. Comparisons with illuminated manuscripts and paintings of the Netherlandish Lower Rhenish school provide some notion of the provenance of this small masterpiece.

Many similarly carved miniature ivories survive in jeweled frames, protected by a crystal and suspended from a chain. References to these objects as "locket reliquaries" indicate that they also contained a tiny relic. Alternatively, these thin ivories could embellish reliquary altars or monstrances.

Unpublished.

CTL

SAINT GEORGE

South German or Austrian (possibly Vienna). c. 1475. Wood, polychromed and gilt, height 17⅞" (44.1 cm.). Bequest of Kurt John Winter. 1979.379

Saint George stands in a relaxed pose, holding a lance upside down with his right hand, indicating that the fight is over. A bloody wound on the back of the dragon at his feet is the only mark of violence. The position of the young warrior's left hand suggests that a shield once completed the composition and that the dragon may even have supported the bottom edge in its open mouth.

Though youthful and almost angelic, with his hair floating back in loose curls and crowned by a green wreath, *Saint George* has a pensive and withdrawn countenance, as though mindless of his achievements.

A complete set of armor in the Kunsthistorisches Museum, Vienna, which once belonged to Archduke Sigmund of Tyrol, and another in Nuremberg of Maximilian I are stylistically similar to the armor of *Saint George*. Since the style of armor changed considerably toward the last quarter of the fifteenth century, these similarities suggest a date about 1475.

The condition of the statuette is quite good, except for the loss of the shield. The polychromy of the face is beautifully



preserved in every detail and enhances the subtlety of the rendition of the features. Silver leaf either darkens through oxidation or rubs off entirely; the armor that now appears brown was originally covered with a thin coat of silver, of which only faint traces can be detected. Gold leaf, on the other hand, when applied correctly can last indefinitely, and the gilding on the hair and on the armor at the shoulders, elbows, and knees is quite well preserved.

No close parallels have as yet been found for this exquisite sculpture. We find a very similar posture in a large statue of Saint George on the high altar of Nördlingen, attributed to an Upper Rhine master of about 1465. The Nördlingen example, however, is much more elaborate and frivolous and has the exceedingly curly hair typical of German sculpture, which reached its most exaggerated point in the latter part of the century. The features, expression, and hairstyle have much in common with works by the Swabian sculptor Greogor Erhart, above all with the young male figure in the Vanitas group in the Kunsthistorisches Museum, Vienna, or the Saint John the Evangelist from the main altarpiece of the Benedictine monastery of Blaubeuren near Ulm. Erhart's sculptures are, however, more attenuated and obviously later in date by at least twenty years. Unless some documentation or name is available, it is almost impossible to distinguish sculptures of Austria from those of south Germany because the artists traveled back and forth between the two areas. Among sculptures still in situ, those in the Hofburgkapelle in Vienna,

which were cleaned and restored in 1977–1978, have the most in common with our *Saint George*, not only in the features and handling of the hair, but also in the proportions.

EX COLLS.: August Carl, Lugano; Kurt J. Winter, Scarsdale, New York
Unpublished.

CG-M

FORK

German (Upper Rhenish). Late 15th century. Silver, partially engraved, silver-gilt, and rock crystal, length 7⁷/₈" (20 cm.). Gift of Dr. Louis R. Slattery. 1980.33

Graceful design, fine workmanship, and costly materials transform this essentially utilitarian object into an implement of striking elegance. Because fingers, supplemented by knives and spoons, were customarily employed in eating throughout the Middle Ages, forks were relatively rare. Only in the fourteenth century are they mentioned with any frequency, and these apparently were used solely for eating fruits (Eugène Viollet le Duc, *Dictionnaire raisonné du mobilier français de l'époque carolingienne à la Renaissance*. vol. ii [Paris, 1871], pp. 108–12). Forks were not accepted as a standard table implement until the sixteenth century. This fork, with its sharp delicate tines joined by tracery, polished eight-sided crystal handle, and richly worked foliate knop, was a luxury item probably used for serving sweetmeats or other delicacies. The decorative elements are stylistically consistent with those found in a variety of Upper Rhenish metalwork objects. The band at the lower end of the handle is a later repair of a break in the crystal.

EX COLL.: J. Jantzen, Bremen

BIBLIOGRAPHY: *Deutsche Bronzen des Mittelalters und der Renaissance*, exhibition catalogue. Düsseldorf, Kunstmuseum Düsseldorf, 1960, no. 115; *Sechs Sammler stellen aus*, exhibition catalogue. Hamburg, Museum für Kunst und Gewerbe, 1961, no. 288.

TH



ARMS AND ARMOR

MATRICES FOR SWORD MOUNTS

Islamic (possibly Iraq or western Persia).

9th or 10th century.

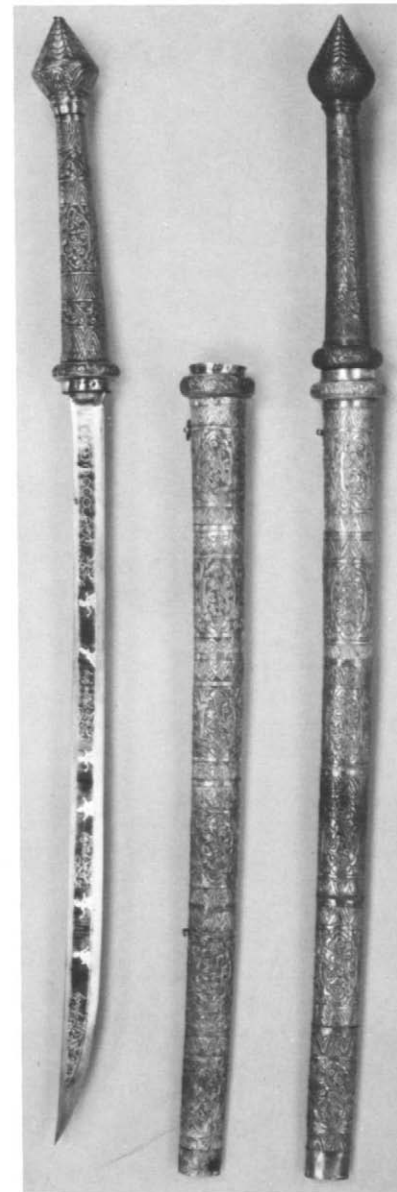
Bronze, height $2\frac{1}{4}$ " ; $2\frac{5}{16}$ " ; $2\frac{15}{16}$ " (5.8 cm.; 5.9 cm.; 7.5 cm.).

Purchase, Rogers Fund and Anonymous Gift.

1980.210.1,2,3

These bronze molds, examples of early Islamic decorative style, were used in the manufacture of sword and scabbard fittings. They are evidence of what must have been a sophisticated industrial process, for they appear to have been used to produce a large number of identical weapons by what was probably a "production-line" technique.

The left-hand mold is for the hilt of a straight double-edged sword, while the center and the right-hand molds are, respectively, for the upper- and lower-scabbard mounts of the same or similar swords. Formally the type reflects an Islamic adaptation of the Roman gladius, and with minor changes swords with such hilts were used in the Islamic world until the eighteenth century. The decorative motifs on the other hand are eastern, those on the hilt having their closest parallels in metalwork from Nishapur, while the teardrop shapes on the scabbard fittings seem to be related to post-Sassanian metalwork. Such a mixing of western and eastern influences points to a provenance in Iraq or western Persia soon after the Arab conquest and consequently to a dating early in the Abbasid period.



PAIR OF TWO-HANDED SWORDS

Burmese or Siamese. 19th century.

Blades, steel inlaid with silver; grips and scabbards, wood covered with tinned copper, length $47\frac{1}{4}$ " (120 cm.); $46\frac{7}{8}$ " (119 cm.). Rogers Fund. 1979.448.1,2

The thick single-edged curved blades of these two swords bear central panels inlaid with silver figurines and inscriptions on a crosshatched and blackened background. Grips and scabbards are almost circular in cross-section, the scabbards flattening somewhat toward the tips. The wooden cores are covered with thick copper sheets, embossed and engraved with alternate bands of floral scrolls and scale patterns; the copper is tin-washed to give the impression of silver. The scabbards retain small rings and loops for shoulder straps, and contemporary illustrations confirm the fact that such swords were carried slung either under the arm or across the back.

The remarkable similarity in the size, shape, and decoration of these swords indicates that they were the equipment of a palace or temple guard. They are, in fact, almost identical to one of the Eight Weapons of Sovereignty in the Royal Treasure in Bangkok, the Long-Handled Sword, with which King Naresvara (1590–1610) killed the Prince of Pegu in a celebrated battle on elephant back.

HN

Entries by Helmut Nickel, *Curator*; David G. Alexander, *Research Assistant*

EUROPEAN SCULPTURE AND DECORATIVE ARTS

SCULPTURE



VULCAN FORGING AN ARROW
Italian (Venetian). Late 16th century. Bronze, height 10½"
(26.7 cm.). Bequest of Mary Cushing Fosburgh, 1978.
1979.135.18

In Renaissance art, the Roman god of fire is usually shown in the character of a crippled blacksmith. As patron of those who worked with molten metal, Vulcan must have had a special meaning for the bronze artist. It would formerly have been the fashion to insist upon a name for this artist—and there are in fact certain resemblances to statuettes from the workshop of Girolamo Campagna—but in practice, the more one sees the fewer certainties there are about the lesser works generated by the increasingly numerous modelers and founders who were active in Venice in the late Renaissance. The figure once belonged to J. P. Morgan, whose collection of bronzes was so large that it forms the nucleus of more than one museum's holdings.

JDD

JACQUES SARRAZIN
French. 1592–1660

LEDA AND THE SWAN
c. 1640–1650. Marble, 62" (157 cm.). Purchase, C. Michael Paul Gift; Bequest of Mary Cushing Fosburgh and Gift of Irwin Untermyer, by exchange. 1980.5

Entries by Olga Raggio, *Chairman*; James Parker, *Curator*; Jessie McNab, James David Draper, Clare Le Corbeiller, *Associate Curators*; Jean Mailey, *Curator, Textile Study Room*; Alice M. Zrebiec, *Assistant Curator, Textile Study Room*

It could rightly be claimed that just as the return of Simon Vouet to Paris from Italy in 1627 ushered in a new era in the history of French painting, the return of Jacques Sarrazin only a few months later played an equally important role in the development of French classical sculpture. Sarrazin's eighteen years in Rome, from 1610 to about 1628, brought him a first-hand familiarity with ancient and Renaissance sculpture and fruitful contacts with living Italian artists such as Domenichino. His most exciting experience undoubtedly was working at the Villa Aldobrandini at Frascati where he modeled the powerful mythological stucco figures which can be admired to this day in the niches of the villa's Teatro d'Acqua. The impressions of these early years remained with Sarrazin throughout his life. His long career was marked by a wealth of private and royal commissions which testify to his seminal importance as the most gifted and influential of the sculptors working during the minority of Louis XIV.

Sarrazin's activity was many-sided; in addition to funerary monuments and religious sculptures, he contributed to important decorative programs in the Paris hotels and the country houses of influential art patrons—the marquis d'Effiat, Claude de Bullion, and the chancellor Séguier. While the



stucco sculptures of the Nymphaeum at Widewille and at the château at Maisons still survive, many mythological figures and marble groups have either disappeared or lost their identity. The group of *Leda and the Swan*, presented here for the first time, is undoubtedly one of these long-lost garden sculptures.

Loosely patterned upon a classical prototype—a late Hellenistic group in the Capitoline Museum in Rome—Sarrazin's *Leda* is nonetheless a creation of utter charm and sensitivity. Her harmoniously closed contours, her chastely wrapped draperies, and her soft chiaroscuro surfaces speak of Sarrazin's predilection for clear geometrical volumes and gentle naturalism. The standing Cupid, with his conspiratorial gesture based on an ancient Harpocrates, is a playful interpolation which recalls the children for which Sarrazin is famous.

The entire composition itself, a seated young woman accompanied by a child, is a faithful echo of one of Sarrazin's best-known ensembles: four reliefs depicting the cardinal virtues, executed about 1643–1645 for the Monument of the Heart of Louis XIII. The reliefs, now in the Louvre, show variants of the *Leda* composition. In fact, facial types, pudgy hands and feet, hairdos, and ribbons are identical to a degree that can only predicate authorship by the same sculptor. The formal, yet intimate, almost domestic interpretation of the fable reflects the tone of many of Sarrazin's creations. Even the kneeling effigy of *Cardinal de Bérulle*, also at the Louvre, shows similar compositional rhythms and the handling of the marble with a similar warmth of feeling and careful observation of nature.

The group stood until 1905 in the Château de Valmer, near Tours—a small Louis XIII château that was destroyed by fire in 1948. A late seventeenth-century drawing of the gardens of Valmer shows a *Terrasse de Léda*, for which our sculpture was undoubtedly intended. Its surface, not conventionally weathered but bearing marks of some indirect exposure to the elements, suggests that it was surrounded by a pavilion structure of the sort fashionable in mid-seventeenth-century French gardens.

Valmer was built about 1645, together with its surrounding gardens, by Thomas Bonneau, a conseiller du roi who had acquired the property in 1640. Bonneau's Paris connections probably helped him in securing the group from Sarrazin, who shortly before had worked at Widewille for Claude de Bullion. After Bonneau's death in 1691 Valmer changed hands many times. The only treasure in its park was kept intact through the upheavals of many generations, escaping until now the attention it deserves.

JOSEPH NOLLEKENS

English. 1737–1823

BUSTS OF ALEXANDER POPE AND LAURENCE STERNE. Late 18th century.

Marble, height including socles 21" (53.3 cm.); 21¾" (55.2 cm.). Each signed in back: Nollekens F.¹

Purchase, John T. Dorrance, Jr., Gift, in memory of Elinor Dorrance Ingersoll. 1979.275.1,2

Joseph Nollekens, an extremely able portraitist, made a thriving business out of his sculpture. While learning his trade in Rome, Nollekens also dealt profitably in antiquities. It was in Rome in the year 1765–1766 that he modeled the features of Laurence Sterne, whose *Tristram Shandy*, still appearing in installments, was then the rage in England. The bust was often replicated; in the rather malicious words of Nollekens's biographer, J. T. Smith, it "brought him into great notice. With this performance, Nollekens continued to be pleased even unto his second childhood..."

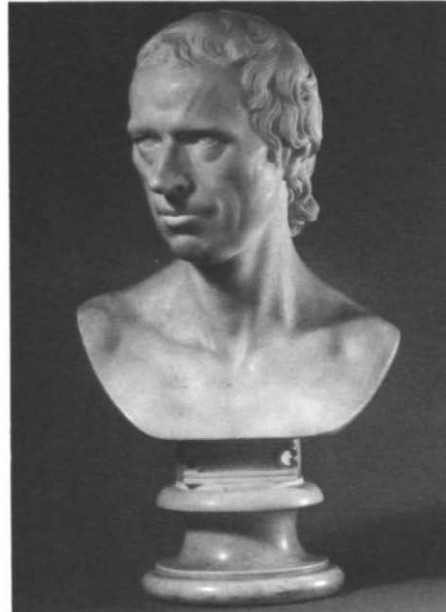
The sculptor developed the companion portrait of Alexander Pope from a bust by Louis François Roubiliac, modeled during Pope's lifetime. The rather gaunt faces of the writers, one looking slightly downward and the other looking slightly upward, form a harmonious pair. Marble busts of the two subjects were in Nollekens's estate sale, along with the original terra-cotta model of *Sterne*. Those two were later separated. The present two are unrecorded before 1937, when they belonged to Lord Hore-Belisha, minister of war in the Chamberlain cabinet. They were part of the mélange of English art which the late Benjamin Sonnenberg brought together in his house on Gramercy Park, and were bought by the Museum at the Sonnenberg estate sale.

English eighteenth-century sculpture was long undervalued by American collectors, who preferred the French school. The Metropolitan Museum's representation of Nollekens and his peers is accordingly sparse; only in 1974 did we acquire our first Nollekens, a good example of his popular bust of William Pitt. Dignified Georgian portraits such as these are sometimes dismissed as "library busts," but at their best, as in the *Sterne*, the characterizations are of a high order of sensitivity and deserve close, admiring attention.

BIBLIOGRAPHY: Wimsatt, William Kuntz. *The Portraits of Alexander Pope*. New Haven, 1965, pp. 252–53; Kerslake, John. *Early Georgian Portraits*. London, National Portrait Gallery, 1977, pp. 265–66.

JDD

OR





JOSEPH BAUMHAUER

Master Cabinetmaker before 1767–1772

WRITING TABLE (BUREAU PLAT)

French. c. 1772. Oak veneered with tulipwood, purplewood, and kingwood; gilt-bronze mounts; dark green leather, height 29 $\frac{3}{4}$ " (75.6 cm.), width 69" (175.2 cm.), depth 39 $\frac{1}{4}$ " (99.7 cm.). Signed: Joseph. Gift of Mr. and Mrs. Charles Wrightsman. 1979.172.2

This beautiful marquetry writing table of unusual shape, with a rounded edge at the back and sides tapering slightly to the front, must have originally been intended to stand against the curving wall of a room. The back of the apron, which was not intended to be seen, was veneered with plain purplewood, while the panels of the side and front are marquetryed with trailing stylized flowers of end-cut kingwood on a tulipwood ground. This type of marquetry is known to occur on other pieces of furniture signed by Joseph Baumhauer, as well as on furniture by the cabinetmaker Bernard van Risen Burgh, whose signature consists of the initials BVRB.

A filing cabinet or *serre-papiers*, with rounded back and corresponding marquetry, originally stood in the center of the writing surface of the table, against the wall. This complementary piece was acquired separately (Purchase, Mr. and Mrs. Charles Wrightsman Gift, 1977), and enhances the appearance of the table as it is shown in the room from the Palais Paar in Vienna.

Joseph Baumhauer was awarded a royal appointment as master cabinetmaker in about 1767, with the title "ébéniste privilégié du Roi." He was also, as his name implies, a German by birth, a member of a colony of about twenty exceptionally skillful German cabinetmakers working in Paris in the 1760s. The talents of these expatriate craftsmen may have been formed in the country of their birth, since the technique of wood marquetry developed earlier in Germany than in France. When Baumhauer died in 1772, an inventory with valuations of his stock was drawn up. Included in the list was a writing table and filing-cabinet, described as "*contournée*" or curved in outline, which was appraised at 960 livres. The Museum's

handsome *bureau plat* and *serre-papiers* are possibly designated in this brief description.

BIBLIOGRAPHY: Watson, F. J. B. *The Wrightsman Collection*, vol. II. New York, 1966, pp. 300–1, no. 148; De Bellalgué, Geoffrey. *The James A. de Rothschild Collection at Waddesdon Manor: Furniture, Clocks and Gilt Bronzes*, vol. II. London and Fribourg, 1974, pp. 863–64.

JP

SET OF FOUR THREE-LIGHT WALL BRACKETS

French. 1788

Made under the direction of the sculptor JEAN HAURÉ (active 1774–after 1796), cast by either ÉTIENNE-JEAN FORESTIER (Master 1764) or his brother PIERRE-AUGUSTE FORESTIER (1755–1838), gilded by PIERRE-PHILIPPE THOMIRE (1751–1843). Gilt-bronze, height 21 $\frac{1}{4}$ " (55.2 cm.), width 18" (45.7 cm.), depth 10 $\frac{7}{8}$ " (27.6 cm.). Gift of Mr. and Mrs. Charles Wrightsman. 1979.172.3–6



On February 19, 1785, Queen Marie-Antoinette bought the Château de Saint-Cloud from a cousin of Louis XVI, Louis-Philippe, duc d'Orléans, in the hope of passing the month of September there with her growing family (she gave birth to a second son, her third child, the following month). A provisional apartment was fitted up for their use at the château, which lay just to the east of Paris, but much work needed to be carried out on a building that dated largely from the seventeenth century. The architect Richard Mique was engaged to remodel the living quarters, and it was only in 1788 that the royal family was able to take up residence.

By that time much new furniture had been supplied for the château; the King's bedroom had been sumptuously furnished with a gilded bed and a set of seat furniture to match supplied by the court *menuisier* Jean-Baptiste-Claude Sené. Louis XVI's nonbelligerent nature was belied by the carved decoration of the bed which included warlike trophies, shields, a scimitar, and quivers full of arrows exemplifying the robust, masculine style of ornament current at the time. In keeping with this iconography the four posts of the bed (which survives, though much altered in the nineteenth century, at the Château de Fontainebleau) are carved with fasces, a conventional ornament consisting of bundles of rods tied together with garlands of laurel leaves, and at the corners with lions' masks. This motif, which was also incorporated into the decorative carving of two armchairs and a dozen folding stools supplied by Sené to match the bed, appears again in vigorous relief on the stem of a set of four gilt-bronze wall brackets which were provided for this room in April 1788.

These wall brackets were adapted from a model that already existed (the lions' masks took the place of rams' heads); the work of casting, gilding, and chasing the bronze was carried out by Forestier and Thomire under the direction of the middleman Jean Hauré, a sculptor also bearing the title of "entrepreneur des Meubles de la Couronne," who submitted a bill of 2,224 livres for them. Despite their strong modeling and fine workmanship, Louis XVI must not have liked them, for their place was soon taken by wall lights of a different model.

The other furnishings of the château remained in place only a few years longer (they were dispersed after the fall of the monarchy in 1792), while the building itself, with its remarkable painted and paneled rooms, was destroyed on October 13, 1870, by French artillery, after it had been occupied by the enemy during the Franco-Prussian War.

The Museum has acquired, since 1920, a number of extraordinary pieces of furniture made for Marie-Antoinette's apartments at Saint-Cloud. The wall lights from the King's adjoining apartment add to this strong assortment of objects, which display some of the finest workmanship associated with the Louis XVI style.

BIBLIOGRAPHY: Verlet, Pierre. *Le Mobilier Royal Français, Meubles de la Couronne Conservés en France*. Paris, 1945, pp. 100-4, no. 36, figs. L, LI; Watson, F. J. B. *The Wrightsman Collection*, vol. II. New York, 1966, p. 426, no. 237 A-D; Verlet, Pierre. "Homage to the Dix-Huitième." *Apollon* lxxxv (March 1967), pp. 210-11.

JP

SILVER AND CERAMICS

PAIR OF POT-POURRI BOWLS WITH COVERS

Japanese overglaze painted porcelain (Arita ware, Kakiemon type), late 17th century; mounted in French gilt-bronze, c. 1740. Height 15 $\frac{1}{8}$ " (38.4 cm.), width 16 $\frac{1}{4}$ " (41.3 cm.), depth 10 $\frac{3}{4}$ " (26 cm.). Gift of Mr. and Mrs. Charles Wrightsman. 1979.396.2ab, 3ab

Eighteenth-century pots-pourris were not the exact equivalent of what we understand by that name today: faintly redolent mixtures of dried flowers, fruits, and herbs usually exposed



to sight (they are sometimes scattered about loosely in fine porcelain punch bowls). Rather, in the eighteenth century, liquids distilled from flowers and fruits, which at that time were an essential ingredient of the pot-pourri, caused the mixtures to decay and literally to rot (*pourrir*), resulting in the strongly scented exhalations required to perfume a room of the period (the strength of such a preparation could be renewed indefinitely by adding more flowers, herbs, coarse salt, and liquids). It would hardly have been appropriate to expose such a decomposing organic mass to view. Consequently a container intended to hold pot-pourri was provided with a lid, while an opening was contrived between the container and its cover for the perfumed odors to escape.

Great creative ingenuity went into the design and execution of these containers (sometimes themselves called pots-pourris). The Museum's examples consist of beautifully painted Japanese porcelain bowls with covers, dating from the last decade of the seventeenth century; the height of each bowl has been cut down in order to accommodate a pierced rim of gilt-bronze. The porcelain is of the type that was made especially for export. Its overglaze painted decoration includes red chrysanthemums and peonies, blue and yellow clouds, garden shed and boardwalk motifs, and a draped blue green curtain motif.

The French gilt-bronze mounts date about 1740, fifty or sixty years later than the porcelain they embellish. Their asymmetrical twisting forms exemplify the bravura of the fully developed French rococo style. Throughout most of the eighteenth century, these mounts were the responsibility of two distinct guilds, the bronze casters (*fondeurs-ciseleurs*) and metal gilders (*ciseleurs-doreurs*), who employed a mercury gilding technique. Unlike silversmiths and cabinetmakers, members of these guilds were not obliged to sign or otherwise identify their works. It is therefore rare to find a maker's name or date stamped into the metal. The gilt-bronze mounts of the Museum's porcelain pot-pourri bowls are unmarked, and the makers of these brilliant free-flowing ornaments remain unknown.

EX COLL.: Baroness Renée de Becker

BIBLIOGRAPHY: Watson, F. J. B. *The Wrightsman Collection*, vol. II. New York, 1966, pp. 442-43, no. 249a,b; Dauterman, Carl Christian. *The Wrightsman Collection*, vol. IV. New York, 1970, pp. 395-97, no. 176a,b.

JP

GROUP OF DOCCIA HARD-PASTE PORCELAINS

Italian (Doccia)

PLATE

1740–1745. Diameter 9 $\frac{1}{8}$ " (23.5 cm.).

PLATTER

1750–1755. Length 13 $\frac{3}{8}$ " (34 cm.).

COVERED PORRINGER

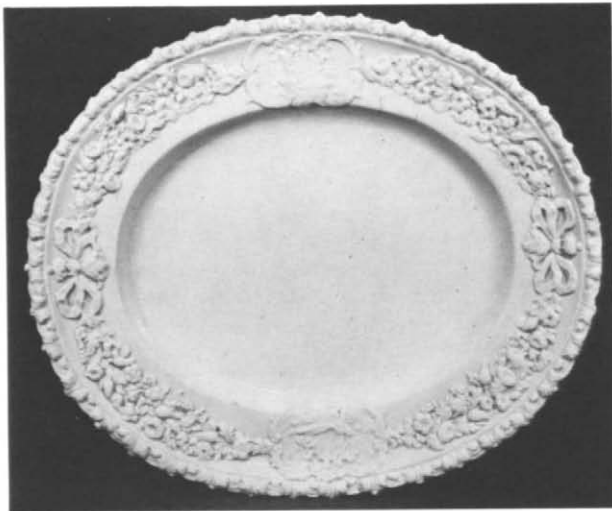
1750–1760. Height 4 $\frac{1}{4}$ " (11.1 cm.), width with handles 7" (17.8 cm.).

CUP AND SAUCER

1770–1780. Height of cup 1 $\frac{1}{16}$ " (4 cm.), diameter of saucer 4 $\frac{1}{4}$ " (11.5 cm.). Mark: a star in iron red.

The Charles E. Sampson Memorial Fund.

1979.445.3,1,2ab,4,5



Formally established in 1740, the Doccia porcelain factory was to become one of the most innovative in Europe. Its founder was the Marchese Carlo Ginori, a man with progressive scientific interests who is believed to have personally directed experiments with Italian clays for several years prior to 1740, sending samples of Doccia's first productions to Vienna to be compared with the perfected hard-paste formulas in use there at Claude du Paquier's factory and at Meissen. Under his patronage Doccia was continually experimenting with materials and techniques, and with widely divergent styles of decoration. Over the years, the Museum has acquired important examples of Doccia figures and polychrome tablewares; to these we have now added a group of four pieces, each representing a different aspect of the factory's production.

From the beginning Doccia, like every other European porcelain factory, borrowed freely from the Chinese, and among its first productions was a small group of blue and white wares illustrated here by a flat-rimmed plate (1979.445.3). The shape and style of decoration are based on a K'ang Hsi export example, but the flowers are European and the decoration is not painted but is stenciled under a shimmering glaze in a clear grayish blue. Stenciling was a technique employed in the eighteenth century only at Doccia and only in this context; here its use introduces an elegant stylization that transforms the design from a derivative to an original one.

Clearly experimental is an oval platter of very different style (1979.445.1). The body is thick, grayish white, with a somewhat streaky glaze, and has suffered warping and fire cracks. Curiously, these very deficiencies are entirely compatible with the character of the design. The rim is thickly piled with garlands relieved by shellwork cartouches enclosing landscape views in minimal—indeed barely visible—relief. The edge of the rim, too, is heavily molded with leaf tips, and the entire decorative scheme invokes silversmiths' work of the early eighteenth century. The suggestion of solidity is in striking contrast to the lightness of a covered porringer or ecuelle of about 1755 (1979.445.2ab). Both bowl and cover are strewn with crisply modeled lilies of the valley, with a single carnation on the cover; the handles and finial are formed of beribboned stems sinuously curved and twisted. The precision of technique is enhanced by the thin pure white paste, and the effect is one of extraordinary grace.

The use of bright colors in striking and even clashing combinations is another facet of Doccia production: juxtapositions of violet with iron red, of acid yellow with sharp blues and greens, are typical of Doccia painting. It is a style that may be attributed to Ginori's early familiarity with Du Paquier porcelain, which is notable for its muted combinations of the same colors. On a cup and saucer dating after about 1770 (1979.445.4,5), a simple trellislike pattern drawn in violet is punctuated by leaf clusters painted alternately in yellow- and emerald-green, boldly outlined and shaded in black. The spontaneous brushwork and the astringency of the color scheme impart a vivacity that informs Doccia's most interesting work.

EX COLL.: Duke Pini di San Miniato

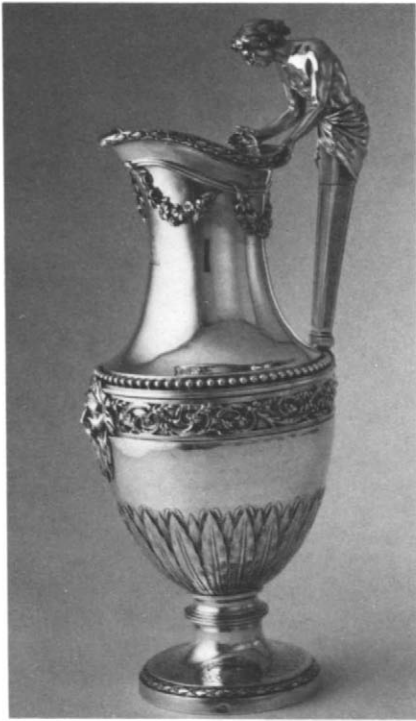
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JEAN-BAPTISTE-FRANCOIS CHÉRET

French. Active 1759–c. 1791

EWER. French (Paris). 1784/85. Silver, height 13" (33 cm.). Gift of Mr. and Mrs. Charles Wrightsman. 1980.79

There are few French silversmiths of the eighteenth century whose work has survived in sufficient quantity for us to perceive its individual character and development. Jean-Baptiste-François Chéret is one of these few, represented by more than a dozen tablewares made over a twenty-five-year period.



Although he became a master in 1759, when neoclassicism was already in evidence, Chéret worked almost entirely in the rococo idiom of asymmetry, shellwork, rippled surfaces, and luxuriant foliage. A sauceboat of 1762, formerly in the David-Weill Collection, exhibits all these characteristics, and several recur as late as 1768/69 in a pair of candelabra in the Museum's Wentworth Collection. Compositional elements present in this ewer—the frieze of rinceaux, the garlands, the figural handle—are seen in a ewer and basin of 1776 (Bulgari Collection) which, although irresolute in style, anticipates the clarity and discipline of design that Chéret would later achieve.

Here, in a marked departure from his earlier work, Chéret demonstrates his complete mastery of late neoclassicism with its serene rhythms of proportion and decoration, unexpectedly dramatizing them by the angular handle with its figure of Narcissus poised over his reflection in the cover.

BIBLIOGRAPHY: Watson, F. J. B. and Dauterman, Carl Christian. *The Wrightsman Collection*, vol. III. New York, 1970, no. 71.

CLC

**PAUL STORR
1771–1844**

**HOT WATER POT, STAND, AND SPIRIT LAMP
London. 1807–1808. Silver, height 11¾" (29.9 cm.).
Gift of Dr. and Mrs. John C. Weber. 1979.495.1**

By the early nineteenth century the hot water pot had replaced the kettle and urn, which were the two eighteenth-century solutions to the vexing problem of replenishing the teapot with boiling water, without ringing for a servant. This example has become detached from the matching teapot, creamer, sugar bowl, and waste bowl that probably originally accompanied it. The design is characteristic of Paul Storr's neoclassic work before he joined Rundell and Bridge, the Prince Regent's goldsmiths, when his work became more ornate in the style of the firm. This model, with slight modifications of height, amplitude and decoration was a stock item produced by Paul Storr for over a decade, the earliest recorded example having a date mark for 1801.

JMcN

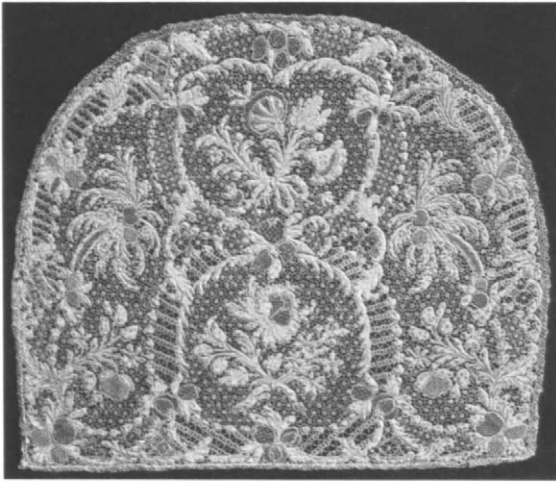


TEXTILES

**LACES FROM THE COLLECTION OF
CATHARINE AUGUSTA NEWBOLD
Flemish, French, Italian. 16th–19th centuries. Linen and
silk. Gift of the Lady Reigate, in memory of her mother,
Mrs. Redmond Cross. 1979.310.1–20. Gift of Mrs. Donald
P. Spence, in memory of her mother, Mrs. Redmond Cross.
1979.311.1–18**

The Metropolitan Museum's great lace collection was started when the Museum became the first among American museums to organize a permanent collection of lace with the acceptance of the McCallum Collection in 1879 and the bequests of Mrs. John Jacob Astor, Mrs. Robert L. Stuart, Mrs. Augustus Cleveland, and Mrs. A. W. Winters shortly thereafter. In 1893 a loan collection of antique laces shown at the World's Columbian Exposition in Chicago was assembled by a committee of New York women headed by Catharine Augusta Newbold. About 1900 Miss Newbold arranged and labeled an exhibition of laces and linenworks lent to the Metropolitan Museum by Mrs. James Boorman Johnstone and the Misses Johnstone. "Her scholarly knowledge of lace technique enabled the Museum for the first time to offer a comprehensive display of lace illustrating its historical development," wrote Miss Frances Morris, then curator of the textile department.

Miss Newbold's name occurs again in connection with a group of thirty-eight laces recently given to the Museum by her nieces, Mrs. Donald P. Spence and The Lady Reigate, in memory of her sister, their mother, Mrs. William Redmond Cross. These represent a selection of the finest of Miss Newbold's personal lace collection, a collection probably made at the time she was active in lace circles in New York about the last decade of the nineteenth and early part of the twentieth century, under the guidance of Marian Hague, a distinguished connoisseur and collector herself. This period witnessed the last peak of appreciation of and connoisseurship in an art form that had been in tremendous vogue from its beginnings in the



fifteenth century. And it was the last period in which fine laces were available in any number.

Among choice examples of the great lace types represented in Miss Newbold's small collection are: early Italian pieces combining cut-work, pulled work, *reticella*, embroidery on linen ground; Sicilian polychrome silk filet; seventeenth-century Venetian points (*point de Venise à réseau* and the widely known *rose point de Venise*); famous French needlepoints (*Point de Paris*, Argentan, Alençon); French and Flemish bobbin laces (Binche, Valenciennes, Brussels, *Point d'Angleterre*, and *Point de Gaz*); and a beautiful cap crown of Argentella (illustrated: 1979.310.9), a rare eighteenth-century European lace whose place of origin has never been surely determined.

BIBLIOGRAPHY: Hague, Marian, and Morris, Francis. *Antique Laces of the American Collectors*. New York, 1926.

JM

THE ABDUCTION OF HELEN; FROM A SET OF HANGINGS ON THE TROJAN WAR

Chinese for the Western market (probably Portugal or Spain). Late 16th century. Silk and wrapped and flat metal yarns on cotton twill, 11' 8" × 15' 6" (350 × 472 cm.). Jointly owned by The Metropolitan Museum of Art and Louis E. Seley. Formerly L.66.51. 1979.282

This hanging from a set of embroidered hangings on the Trojan War has a subject, composition, and technique that place it unmistakably in the age when Portugal dominated the great international network of trade between Europe and the East in the latter part of the sixteenth century.

By far the most dynamic of the three from this set now in the Metropolitan Museum (which includes 51.152 and 50.97.2), this panel pictures the abduction of Helen by Paris, sitting laurel-crowned in a small ship, while Menelaus struggles with a mass of armed warriors on sea and shore. Warriors surge from the archway in the Renaissance-style buildings representing the walls of Troy in the background at left, and archers shoot from the crenellated tops. The harbor to the right is full of sailing vessels and striped undulating waves. This composition, suitable to a mannerist tapestry, with its swirling confusion of opposing diagonals and upflung arms, echoes more or less remotely such Marcantonio Raimondi engravings after Raphael as the *Abduction of Helen* in Vienna. The wide border filled with continuous acanthus scrolls is also to be seen on many tapestries of the late sixteenth century, though the coat of arms in the corners is too common in Europe of this period to indicate for whom these hangings were made.

Numerous details, however, indicate a Chinese interpretation of this intensely Western subject. The bulging-eyed lion masks on the shoulders of the fantasy classical armor and on the garters are drawn in a distinctively Chinese manner, as are the elegant wave tips curling against the harbor wall and the cloud bands above the city. Chinese *fêng-huang* flank the double-headed eagle in the center of the top border. The medallion with the little snake-tailed figure strangling a black snake centered in either side border may be an oriental misinterpretation of the infant Hercules.

The base fabric is the weft face of a fine cotton twill, possibly of Indian origin. This is embroidered in rich float stitches with plied and floss silks in white and shades of salmon, gold, green, and blue against a deep blue background—a treatment and color palette suggesting those of a series of Ming embroidered coverlets of the same period. Dark shaded flesh tones are painted directly on the cotton ground in what appears to be encaustic. Details are worked in flat or wrapped gold and silver yarns, couched or applied in shapes of embroidered satin backed with paper to give it body. Appliqué



is a technique long popular in China, borrowed from her nomadic neighbors.

This hanging, an exotic blend of East and West, may well have been made on commission somewhere in southern China. The design was perhaps after engravings supplied by the future owner, whom we can imagine to have had some successful connection with the fleet of Portuguese galleons under monopoly of the crown, which sailed yearly from Lisbon with European products to be exchanged. The long series of visits at ports of call would end at the Portuguese trading station at Macao, after precious stones, spices, silks, musk, ivory, gold and silver, and other treasures of the East had been collected. It is important as a striking representative of an early aspect of that long East-West association.

JM

LENGTH OF TEXTILE

Possibly Dutch. 1720s. Woven silk: compound plain weave, brocaded, with some pattern areas bound in $\frac{1}{3}$ twill, length 39 $\frac{1}{4}$ " (99.7 cm.), width (loom width) 16 to 16 $\frac{1}{4}$ " (40.6 to 41.3 cm.). Rogers Fund. 1979.387.1

This beautifully preserved example is a valuable and instructive addition to the Metropolitan Museum's collection of eighteenth-century fabrics, as it relates to several major trends in the textile arts. The small compartmentalized areas with geometric designs in the manner of lace fillings, as well as the stylized floral bouquets, relate this textile to the so-called lace patterned silks, many of which are attributable to France. The imaginative small interstitial motifs are a hybrid of floral, geometric, and fantastic forms and recall elements found in bizarre silks, a group of disputed origin in part thought to be of Italian manufacture.

Other characteristics, however, link the silk to a group of textiles tentatively established by Natalie Rothstein as Dutch. The narrow loom width of approximately sixteen inches is substantially less than that found in many other contemporary European textiles. The scale of the pattern is also reduced, but the precise drawing style and the allowance for space surrounding the motifs avoid any sense of compression or overcrowding. The color scheme of green ground with design in white and judiciously placed details in light and dark blue, pink and salmon, yellow and mustard, complements and further balances the composition.

Although symmetrical patterns are not rare at this time, more unusual is the vertical emphasis which occurs when two or more lengths are placed selvage to selvage, thus completing the floral column. This strong visual accent suggests that the textile was probably intended as a furnishing fabric rather than as costume material.

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AMZ



COSTUME INSTITUTE

CHRISTENING ROBE AND MANTLE

English. c. 1710. Cloth of silver lined in white silk, length from back collar to hem 27" (68.6 cm.), length of mantle 57" (144.8 cm.). Gift of The New-York Historical Society. 1979.346.lab

One of the earliest and most unusual costumes to enter the collection from the bequest of The New-York Historical Society is an early eighteenth-century cloth of silver christening

robe and mantle. In this period children were dressed like miniature adults and all small children wore skirts, with trimmings and colors used to differentiate between the sexes. It is therefore not surprising to find that our new acquisition recalls the fashionable ladies' dresses of the first two decades of the eighteenth-century fabrics, since it relates to several major trends in the textile arts. The small compartmentalized areas with geometric designs in the manner of lace fillings, as well as the stylized floral bouquets, relate this textile to the so-called lace patterned silks, many of which are attributable to France. The imaginative small interstitial motifs are a hybrid of floral, geometric, and fantastic forms and recall elements found in bizarre silks, a group of disputed origin in part thought to be of Italian manufacture.

Entries by Stella Blum, *Curator*; Jean L. Druessedow, Paul M. Ettesvold, Judith Straeten, *Assistant Curators*



the late 1730s to the 1760s, and to judge by the stitches, seem to have been added later. The original trim, which would be more in keeping with the earlier practices and the date of the material, was probably fine white lace along the neckline and down the front of the robe.

The christening of a newborn infant is both a sacrament and a reason for family rejoicing. Early christening attire was quite simple, as the child was immersed naked in the font. By the sixteenth century, however, the ceremonial dress of the baby was seen as a reflection of the wealth and prestige of the family. Since the babe was wrapped in swaddling clothes, attention was lavished on lace caps, bearing mantles, and the "chisom-cloth," a cloth the child was wrapped in immediately after being anointed with oil.

With the decline of the swaddling of babies in the eighteenth century, there was a need for a suitable garment. What evolved is the christening robe with its short sleeves, wide neckline, loosely fitted bodice, and overly long skirt. It is still in use for this purpose today.

When the christening robe and mantle were given to the Historical Society, they were said to have been worn by Governor Thomas Hutchinson of Massachusetts. Although it is not possible to verify this provenance, there are hypothetical links between the actual costume and the governor's biography. He was born in Boston on September 9, 1711, the son of Thomas Hutchinson, a wealthy merchant and lineal descendant of Anne Hutchinson of the Rhode Island colony. This would be a plausible date for the construction of the christening set, although its workmanship would necessitate its having been imported from England and not made in Boston. Thomas Hutchinson married Margaret Sanford in 1734 and they had five children before her death in 1753. A christening robe of this magnificence would have been a family heirloom, and could certainly have had its trimmings updated for use by Hutchinson's children. Thomas Hutchinson was a staunch loyalist who publicly advocated the legal right of Parliament to impose whatever taxes it pleased. Because of his views his mansion in Boston was sacked of its furniture and valuables by a mob in 1765. It would be tempting to connect the christening robe and mantle with this colorful American tale.

PME

ROUND GOWN

Italian (Neapolitan). c. 1795. Silk taffeta with woven border, length from shoulder to hem 57½" (146 cm.). Purchase, Irene Lewisohn Bequest. 1979.20

This round gown, which belonged to a member of a Neapolitan family, is made in an English style that became popular

just before and for a few years after the French Revolution. Although France had firmly established her fashion leadership in the seventeenth century, during the reign of Louis XIV, in the 1780s, the French began to look to the simpler, more relaxed styles of the English.

During the eighteenth century the royal court of England was not as dominant as that of France. The English gentry liked country life and spent a good deal of time away from London. Because of this, they wore clothes that were less formal, devoid of elaborate decoration, and designed for freer mobility. The French, by the end of the century, out of a sense of boredom and a desire to "return to nature," were drawn to the English manner of dressing. They adopted it and were in turn copied by fashion-minded people throughout Europe. Italy, of course, was included.

From 1780 to 1800 fashions went through a series of transitions. Our gown, for example, reflects both earlier and later fashions. It still has some of the puffed-out fullness of the 1780s in the skirt and bodice front. The design in the woven border at the hem, while it does include formalized elements of the Directoire period, also retains some of the movement of rococo forms. The short bodice, however, forecasts the very high waistline and raised bosom of the Consulate-Empire period.

Along with the influence of English fashions during the last two decades of the eighteenth century, a measure of masculinity based on the redingote (male riding coat) crept into women's fashions during the last two decades of the eighteenth century. In 1786 the French periodical *Le Cabinet des Modes* noted: "There are days when we have seen at the Palais-Royal, a petite elegant modern woman, superb, wearing a redingote and a waistcoat cut in the manner of those of men with a cravat or collar instead of a kerchief, to replace the corset and robe." While our dress is not a redingote, nor does it have a collar, the back of its bodice is shaped like a man's riding coat. A tight-fitting inner bodice gives the back a smooth, tailored look. Another masculine feature is the use of a fabric that is striped in colors similar to those found in men's suits of the period.

Very few true examples of the various fashions from the late eighteenth century have survived; most costumes of the



period still in existence have suffered severe alterations. Even our gown had its waistline raised to update it, but fortunately this alteration was superficial. The original parts were intact and we were able to restore the dress to its initial style.

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SB

LIBERTY DRESS

English. c. 1905. Silk, length from shoulder to front hem of dress 60" (152.4 cm.), length from neck to hem at center back of cape 42½" (108 cm.). Funds from various donors. 1979.176abc



A recent and rare addition to the Costume Institute collection is this pale pink satin aesthetic dress and cape. With the bodice, skirt, and sleeve fullness gathered in by bands of smocking, it exemplifies the loose, flowing style that followed its own course beside the high fashion silhouettes of the late nineteenth and early twentieth centuries. Aesthetic dress reached its peak just before World War I, and afterward its influence was absorbed into the mainstream of fashion. Fewer examples exist than might be expected from the importance of this artistic movement to the history of fashion, since the trend toward more natural shapes in fashionable silhouettes after 1918 is in some measure due to the aesthetic style.

After 1868 the women followers of the Pre-Raphaelites, such as those satirized in the Gilbert and Sullivan comic opera *Patience*, assumed a fashion they considered to be natural and healthful and rather randomly historical. At the same time other women, such as the suffragettes, began to seek freedom from the clothing that had not only restricted their physical movements but had also conditioned their own perception of themselves, thereby limiting their range of activity. Both groups found a partial answer to their fashion needs in the style known as aesthetic dress.

Using the latest scientific theories on the dangers of corsetry and a sound business sense, Arthur Lazenby Liberty established a "New School of Dressmaking" in his London shop in 1884. He hoped to "re-establish the craft... upon some hy-

gienic, intelligible and progressive basis; to initiate a renaissance... which would commend itself artistically to leaders of art and fashion..." The taste and style of Liberty's clientele were particularly suited to the aesthetic fashion, and his shop became the major source of such dresses. In some high social circles they became an acceptable alternative to the rigors of French fashion

BIBLIOGRAPHY: *Liberty's 1875–1975*, exhibition catalogue. London, 1975, pp. 12, 38.

JLD

EVENING DRESS

American. 1944. Rayon crepe, length from back of neck to hem 61" (154.1 cm.). Label: Adrian Original. Gift of Joseph S. Simms. 1979.432.2

One of the main concerns of the Costume Institute, as the largest costume collection in the United States, has been to build a representative group of the finest work of American designers. In 1979 we were fortunate in acquiring this evening dress of golden yellow and chartreuse rayon crepe by Gilbert Adrian, one of the foremost American designers of the first half of this century.

Made in 1944, the year Adrian received the annual Coty Award, the dress skims the body, falling from the slightly padded shoulders to the gentle curves of an inset waistband on the right and on the left in a sweep of the classically inspired drapery that was a recurrent theme in Adrian's work. A subtle balance between the almost monumental silhouette and the soft flow of fabric is achieved through the designer's characteristically intricate construction. Inset bands of fabric and diagonal seaming are combined with controlled severity of cut. The dress's elegance and line belie the fact that it was created under a wartime economy which made many fabrics unavailable and limited the yardage allowed for each garment.

As head of the Metro-Goldwyn-Mayer costume department from 1930 to 1941, Adrian was widely known through the medium of film. His private business was therefore an immediate commercial success, although it produced ready-to-wear and custom-designed fashions for only ten years, 1942–1952.

BIBLIOGRAPHY: Riley, Robert. "Adrian." *American Fashions*, Sarah Tomerlin Lee, ed., New York, 1975, pp. 5–108.

JS



MUSICAL INSTRUMENTS

CLAVECIN BRISÉ

Italian. Mid-18th century. Wood and various other materials, length 29½" (75 cm.). Gift of Chicago Historical Society. 1979.522.1

The Frenchman Jean Marius is fondly remembered for having invented popular conveniences such as umbrellas and collapsible tents. Like many another mechanical genius he also turned his busy mind to improving keyboard instruments, and in 1700 won a royal patent for his *clavecin brisé*, a portable harpsichord built in three sections that fold together into a compact box. During the twenty years of Marius's monopoly his invention earned widespread approbation. One accompanied Frederick the Great on his voyages; another entered the Medici instrument collection. After 1720 the idea was copied outside France, and until last year the only *clavecin brisé* known in the United States was a German example in our collection, dated 1757 and signed by Christianus Nonnemacker, a maker otherwise obscure. By great good fortune I located a second folding harpsichord in Chicago; it appeared in the background of an old photograph and was traced to a storeroom in the Chicago Historical Society, a childhood haunt of mine.

This unsigned harpsichord is clearly of Italian workmanship, fine in every detail but particularly noteworthy for its engraved brass hinges, lovely parchment rosette, and remarkably fresh condition. Apart from its unmistakable Italian characteristics (choice of materials; style of keyboard, moldings, and rosette; typical jack construction), this instrument is uncannily like Nonnemacker's. Their dimensions and overall plan are so similar that both makers apparently copied a single

model, perhaps from a published design. Our happy new discovery, like its northern counterpart, encompasses a range of forty-five notes and has two sets of strings sounding an octave above normal pitch. No other Italian harpsichord of this type has ever been found, and how ours came to Chicago remains a mystery. Shown side by side, these clever instruments demonstrate perfectly the manner in which baroque craftsmen gave distinctive national and personal forms to a single successful concept.

HARPSICHORD

Italian. c. 1725. Wood and various other materials, length 8' 2½" (250 cm.). Gift of Bernice Richard. 1980.146

Incomparably richer in appearance and musically more versatile than the small *clavecin brisé* is an imposing North Italian harpsichord of about 1725. The delicate instrument, restored in the mid-nineteenth century, can be removed from its elegant outer case and placed on a lower table for performance. If this were not done, the fifty-five-note keyboard would be so far above the floor that the player would be forced to stand. Performers did, in fact, often stand in this period, perhaps because they were forbidden to sit in the presence of a noble audience.

Besides protecting the thin cypress sides and soundboard of the lidless harpsichord, this outer case is a notable work of art in itself. It is over eight feet long, lightly poised on curiously disparate legs. Masterful gilt carvings, set off by a green ground, frame paintings that represent scenes from Greek mythology and, along one side, a country dance. The inside of the lid is similarly decorated. The back of the case is no less ornate than the front and lid, indicating that the instrument stood in the center of a room where it could be admired from all sides. Clearly it was meant for display in aristocratic surroundings, since no mere hired musician could have afforded such luxurious cabinetwork on his own instrument.



Of striking interest too is the disposition of the strings—three complete choirs instead of the usual two. This apparently original feature relates the harpsichord to another in our collection, similarly disposed and also beautifully encased, that was probably built in Rome for the Colonna family. Yet another of our Italian harpsichords, designed by Michele Todini about 1670, shares decorative mythological subject matter with this example, whose pictorial sources are of seventeenth-century origin. These three fine instruments represent the highest achievement of Italian builders in those distinctively baroque forms that emphasize the harpsichord's elite status.

**JOHANN HEINRICH GRENSER
1764–1813**

ENGLISH HORN. Late 18th century. Boxwood and ivory, length 29 $\frac{1}{8}$ " (74 cm.). Rogers Fund. 1980.111ab

Frequently nonmusicians ask this department to identify unfamiliar instruments they have found in attics or antiques shops. One visitor recently brought for inspection a peculiar two-keyed boxwood-and-ivory woodwind in an old leather case. To everyone's delight this bulbous-belled, sharply angled instrument proved to be a rare English horn by a celebrated late eighteenth-century maker, Johann Heinrich Grenser. Only one other Grenser example is known, in the Naples Conservatory. An excellent oboe by the Dresden craftsman was already in our collection; the lower-pitched English horn—actually a tenor member of the oboe family—is its ideal complement. This English horn is especially significant because of its nearly perfect condition; also, it was found with an alternate top section enabling performance at high or low pitch, a relic of the days before pitch standardization. The unusual preservation of this additional section, and of two reeds, is probably due to the holsterlike case that neatly encloses the loose parts. We can surmise that the original owner found few occasions to play his instrument. It was employed chiefly in military bands, though Mozart scored for it in three divertimenti of 1771 and 1773 and Beethoven in two trios of 1795. Soon thereafter, reformers "improved" the instrument's rich, bucolic timbre and added more keys, making our example obsolete. Now, thanks to a visitor's curiosity, we are again able to enjoy the tone and explore the technique of a pure preromantic English horn.



CHRISTIAN FREDERICK MARTIN

American. 1796?–1873

GUITAR. New York. c. 1835. Wood, length 36 $\frac{7}{8}$ " (93.5 cm.).

Rogers Fund. 1979.380ab

ANTON STAUFER

Austrian. 1805–1843

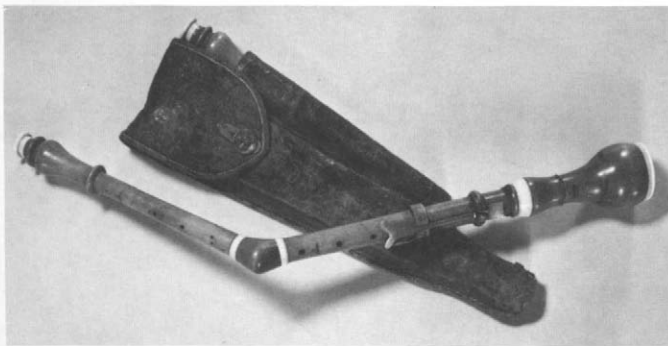
GUITAR. Vienna. c. 1835. Wood, length 33 $\frac{1}{2}$ " (84.2 cm.).

Rogers Fund. 1979.390

Guitars played an important role in nineteenth-century salon music, and Austrian luthiers in particular created designs that were widely admired. Among the most ingenious Viennese makers was Georg Stauer, best remembered for having invented the "arpeggione," a bowed guitar held like a cello, of which a fine example of 1831 is in our collection. Stauer's son Anton earned fame for his own guitars and violins, while Georg's shop foreman, Christian Frederick Martin, came to New York in 1833 to found a guitar manufactory that continues in operation today. Martin was a pioneer in introducing the parlor guitar to the United States, and his earliest instruments are highly prized.

In the past year we were fortunate in purchasing guitars by both Anton Stauer and C. F. Martin, enabling us to document the influence of Georg Stauer on the generation that succeeded him. The Martin can be dated about 1838 from the street address on its label, engraved by W. F. Harrison, who is better known for engraving exquisite bank notes. This guitar incorporates a key-operated adjustable neck that alters the angle and height of its strings. Its back and sides are of bird's-eye maple; its spruce top bears ornaments of pearl and abalone inlaid in ebony. A compartment in its fitted case holds a *capo tasto*, a padded bar that clamps over the fingerboard to change the tuning.

Stauer's guitar, made after the model of Luigi Legnani, is of small proportions, evidently intended for a lady's hand. It too has the novel adjustable neck that also appears on his father's arpeggione. These two guitars extend our collection's scope well into the romantic era, and bring us a good step closer to understanding the roots of the guitar's present popularity.



EUROPEAN PAINTINGS



GIULIO CESARE PROCACCINI

Italian (Milanese). 1574–1625

MADONNA AND CHILD WITH SAINTS FRANCIS AND DOMINIC AND ANGELS

Oil on canvas, 8' 5 $\frac{1}{8}$ " × 4' 8 $\frac{3}{8}$ " (256.9 × 143.2 cm.).

Purchase, Enid A. Haupt Gift. 1979.209

Painting in Milan in the early seventeenth century evolved under the shadow of Protestantism to the north and owed its impetus to the reforming zeal of her great archbishop, Saint Charles Borromeo. The favored artist of Saint Charles's successor and cousin, Federigo Borromeo, was Giovanni Battista Crespi, known as Il Cerano, and Cerano's work, with its exaggerated and frequently morbid description of emotions, its dynamic power, and love of ornamental effects, was of seminal importance for the two other leading painters, Pier Francesco Mazzucchelli, called Il Morazzone, and Giulio Cesare Procaccini.

Procaccini was the most gifted member of a family of Bolognese painters, but he began his career in Milan as a sculptor, and his earliest paintings are indebted not to his father but to Cerano. He soon developed a mature style distinguished by its brilliant brushwork and an ideal of beauty which early sources rightly attribute to his admiration of Correggio and Parmigianino. The present picture is a work of Procaccini's early maturity and was painted for the Church of the Madonna dei Miracoli in Corbetta, just west of Milan, where it is described in an inventory of 1642. In the sixteenth century this rather small church had become a center of pilgrimage and in 1560, 1561, and 1562 plenary indulgences were procured through Charles Borromeo.

It was, in part, Charles Borromeo's association with the church and the celebrations following his canonization in 1610 that spurred a program of redecoration. In November 1612 three chapels were assigned new patrons, each of whom was to supply within a year an altarpiece by a master of repute. The altarpiece for the Chapel of Saints Francis and Dominic became the responsibility of two brothers, Gaspere and Filippo Spanzotta. It is therefore fairly certain that Procaccini painted the picture in 1613 for the Spanzottas.

The altarpiece shows the two titular saints of the chapel rapturously gazing at the Virgin, who floats above them surrounded by angels. In his left hand Saint Francis holds an apple, symbol of the Fall of Man, and in his right is the cross, the means of Redemption. The putto beside Saint Dominic holds a model of a church, the significance of which is not clear, and a stem of lilies, the saint's attribute. Dominic receives a string of rosary beads from the Virgin. Traditionally it was Saint Dominic who instituted the Rosary at the Virgin's behest, in part as a weapon to combat the Albigensian heresy. In this picture the rosary probably refers to the Protestant heresies north of the Alps as well as to the fact that it was Saint Charles Borromeo who had given the devotion special prestige in Lombardy when he founded a confraternity of the Rosary in the cathedral of Milan.

One of the few documented commissions of Procaccini, the altarpiece is also among his most deftly executed and appealing works.

BIBLIOGRAPHY: Christiansen, K. "An Altarpiece by Giulio Cesare Procaccini." *MMA Journal* 14 (1979), pp. 159–66.

KC

Entries by John Pope-Hennessy, *Consultative Chairman*; Katharine Baetjer, *Associate Curator and Administrator*; Charles S. Moffett, *Associate Curator*; Keith Christiansen, *Assistant Curator*; Mary Sprinson, *Research Associate*; Lucy Oakley, Anne Wagner, *Research Assistants*; Walter A. Liedtke, *Andrew W. Mellon Fellow*



PHILIPS KONINCK

Dutch. 1619–1688

AN EXTENSIVE WOODED LANDSCAPE

Oil on canvas, 32¾ × 44⅝" (83.2 × 113.3 cm.). Purchase, Mr. and Mrs. David T. Schiff, George T. Delacorte, Jr., and Donald J. Atha Gifts; Fletcher, Curtis, Marquand, The Alfred N. Punnett Endowment and Victor Wilbour Memorial Funds; Bequests of Mary Cushing Fosburgh, Lillian S. Timken, John Henry Abegg, George Blumenthal, Mary Jane Dastich, Theodore M. Davis, Collis P. Huntington, Maria DeWitt Jesup, Helen Swift Neilson, Lizzie P. Bliss, Gwynne M. Andrews, Harriet K. and Grace Wilkes, by exchange; and Gifts of Henry G. Marquand, Paul R. Buergin, Marion K. Vernay, Humanities Fund, Inc., Eugen Boross, J. Pierpont Morgan, Mrs. Robert Young, Mrs. Henry Morganthau, and Mrs. Walter Rathbone Bacon, in memory of her brother-in-law, Edward R. Bacon, by exchange. 1980.4

The panoramic landscapes of Philips Koninck are the culmination of an approach to landscape that is found in Dutch drawings as early as about 1600, and represents a unique encounter between the most innovative landscape artists of the seventeenth century and the uncommon topography of the Netherlands. Koninck was strongly influenced by Rembrandt and Hercules Seghers, both of whom painted imaginary panoramic landscapes. Koninck, perhaps in response both to Rembrandt's landscape etchings and drawings of the early 1640s and to the less extensive views of, for example, Jan van Goyen and Salomon van Ruysdael, treated this subject empirically. The drama of mountainous terrain and ominous light effects gives way in Koninck's mature work to the extraordinary sweep of the actual Dutch countryside, with its majestic clouds, intense but diffused light, and subtle coloring.

An Extensive Wooded Landscape is an especially well-pre-

served example of the artist's later years. It probably dates from the mid-1670s since it is close in style to his *River Landscape*, 1676, in the Rijksmuseum, Amsterdam, which similarly employs the road and river to lead the eye through the foreground, and includes the elegant *jacht* ("yacht"), or hunting boat, to the lower right.

Although Koninck was one of the finest Dutch landscape painters, he seems to have been known in his lifetime principally for portraits and genre scenes. Only about seventy landscapes have survived, far fewer than those of his more famous younger contemporaries, Jacob van Ruisdael and Meindert Hobbema. Koninck has accordingly been less well represented in the Metropolitan Museum than have other major Dutch landscape painters, and the Museum is fortunate to acquire one of the last available examples of his best late work. The collection also includes two early panoramas: the large but much damaged *Extensive Landscape*, 1649, and the exceptionally fine small *River Landscape*, about 1648, which clearly demonstrates Rembrandt's influence.

BIBLIOGRAPHY: Gerson, Horst. *Philips Koninck*. Berlin, 1936.

WAL

JOHANNES VERMEER

Dutch. 1632–1675

PORTRAIT OF A YOUNG WOMAN

Oil on canvas, 17½ × 15¼" (44.5 × 40 cm.).

Signed upper left: IVMeer. [initials in monogram].

Gift of Mr. and Mrs. Charles Wrightsman. 1979.396.1

Johannes Vermeer's portrait shows a young woman gazing outward, her head turned toward the left in three-quarter view. She is fair, with hazel eyes, and soft brown hair drawn back from her forehead. Her delicately modeled face is framed by a pale yellow veil and by the ice blue drapery which is



gathered about her shoulders. She wears a large pendant pearl earring. With the passage of time the background of the picture has darkened. It would originally have been green. Apart from this color change and a fine network of age cracks, the painting is virtually without blemish. The pigments retain their brilliant, vitreous quality.

Vermeer rarely sold his paintings, and it was only after his death in 1675 that they were put up for auction by his widow, whom he left practically penniless. As the paintings were few in number—rather less than forty universally accepted works have survived to this day—and as they were not widely known, he was soon forgotten. Almost two hundred years passed before the French critic Théophile Thoré rediscovered Vermeer's work on a visit to Holland. In his first publication on the artist, he described three paintings that are now in Dutch public collections, *View of Delft*, *Street in Delft*, and *Maid-servant Pouring Milk*. Shortly thereafter, he accepted a commission to catalogue the ducal collection of the Arenberg family. It was in this collection that he discovered the *Portrait of a Young Woman*.

The painting reminded Thoré of that most enigmatic of all female portraits, Leonardo's *Mona Lisa*. It may have been sold publicly in Amsterdam in 1696; there is a short description of a painting that may indeed be the same one, but it is so abbreviated that it is impossible to be certain. An "amateur" who has been identified as one Dr. Luchtman probably offered it at an auction in Rotterdam in 1816, and by 1829, Prince Auguste d'Arenberg had acquired it for his private collection. It was not publicly exhibited again until seventy-five years later, in 1904, at Düsseldorf. Few people had seen it since that time, and as the years went by, it was feared that the painting might have been lost or even destroyed during the Second World War. The *Portrait of a Young Woman* therefore caused something of a sensation when, after it was acquired by Mr. and Mrs. Wrightsman in 1955, it was exhibited on loan here in the same year. It would be impossible to exaggerate the importance of the Wrightsman picture in the context of the Museum's collection. Nowhere is Vermeer more broadly represented; already there were four paintings by the artist in the collection, an allegorical subject and three genre scenes, but in Vermeer's oeuvre, the portrait is rarest of all.

It has been suggested that the same sitter is depicted in the *Young Woman with a Lute*, which hangs nearby. But the closest point of reference to this subtle and delicate picture is the celebrated *Portrait of a Girl* in the Mauritshuis, The Hague. Like the Mauritshuis portrait, it is a late work, and it explores the ambiguity of human expression with the same sensitivity that has made Vermeer one of the most revered of artists.

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KB

GIOVANNI DOMENICO TIEPOLO

Italian (Venetian). 1727–1804

A DANCE IN THE COUNTRY

Oil on canvas, 29¾ × 47¼" (75.6 × 120 cm.).

Gift of Mr. and Mrs. Charles Wrightsman. 1980.67

The Metropolitan Museum possesses one of the largest and most representative collections of works by Giovanni Battista Tiepolo, covering the whole range of his activity from the early canvases for the Ca'Dolfìn in Venice through the decoration of the Residenz at Würzburg to a *modello* for a ceiling in the Royal Palace in Madrid. By contrast the work of his son, Giovanni Domenico Tiepolo, is underrepresented. This disparity is the more serious in that attention in recent years has been focused on Domenico Tiepolo, who has come to be regarded not merely as the alter ego of his father, but as an independent artist of notable resource and individuality. Though an efficient decorator, Domenico excelled as a recorder of contemporary life, most notably in fresco cycles in the Foresteria of the Villa Valmarana at Vicenza and in the Tiepolo family villa at Zianigo. The frescoes from the family villa are now in Venice in Ca'Rezzonico. Domenico Tiepolo also produced canvases of the same kind, and three of these are of exceptionally high quality. The first, formerly in the Cambo Collection, is now in the Museo de Arte at Barcelona; the second is in the Louvre; and the third has been presented to the Metropolitan Museum by Mr. and Mrs. Charles Wrightsman. All three depict rustic dancing in the garden of a villa, and represent figures from the *Commedia dell'Arte*. In the Cambo painting Pantalone, a dark silhouette on the left, dances with an actress, while in the Louvre picture another actress is shown dancing with Mezzetino. The Wrightsman picture, perhaps the most brilliant and animated of the three, shows a young man in a scarlet suit and a red cap with black feathers (the traditional costume of Mezzetino) dancing with an actress in a yellowish dress to music provided by a band of musicians in the background above a wall and trumpeters and two bass string players on the right. Behind in the center a lady turns away from the conversation in which she was engaged to watch the dancing. Other spectators include a masked group at a window on the right and an elderly lady, with back turned, sitting on a chair that seems to have been moved into the garden from the house. The Barcelona painting at one time bore the apocryphal date of 1756, and the present painting was probably produced at this or at an earlier time, at the moment, that is, when Domenico Tiepolo and his father were working at the Villa Valmarana. Of the countless conversation pieces produced in the mid-eighteenth century, Domenico Tiepolo's is one of the most effervescent and spontaneous, and it transmits an incomparably lively sense of the pleasures of aristocratic country life in the summer in villas in the Veneto, which anticipates the spirit of Goya's tapestry cartoons.

BIBLIOGRAPHY: Mariuz, A. *Giandomenico Tiepolo*. Venice, n.d.

J-P-H



CAMILLE COROT

French. 1796–1875

FONTAINEBLEAU: OAK TREES AT BAS-BRÉAU

Oil on paper, mounted on wood, 15 $\frac{3}{8}$ × 19 $\frac{1}{2}$ "
(39.7 × 49.5 cm.). Wolfe Fund. Catharine Lorillard Wolfe
Collection. 1979.404

Among Corot's most interesting and important works are his early sketches from nature. He developed the technique used for these works during his first trip to Italy, 1825–1828. Corot painted *Fontainebleau: Oak Trees at Bas-Bréau* in a section of the forest of Fontainebleau that was famous for its large oak trees.



This study was executed during the summer of 1832 or 1833, when the artist was living in nearby Chailly, not far from Barbizon, which was soon to become famous as the center of a school of landscape painting named after the village.

Corot later used the sketch for the large oak in the left background of the Museum's *Hagar in the Wilderness* (38.64), the painting that he exhibited in the Salon of 1835. The tree and the surrounding landscape were simplified and integrated into the overall compositional program of the later painting, providing a valuable insight into Corot's working method and the differences in execution between a study from nature and a picture executed in the studio that is intended for public exhibition.

The picture's early history is outlined in an inscription on the back of the panel by one of its early owners, the painter Louis Français (1814–1897). In 1835 Corot gave the sketch to an artist friend, Célestin Nanteuil (1813–1873), probably to thank him for the lithograph that he had made that year of *Hagar in the Wilderness*. Following Nanteuil's death, Français discovered the picture in Marseilles. He cleaned it and attached it to the wood panel.

BIBLIOGRAPHY: Robaut, Alfred. *L'Oeuvre de Corot; catalogue raisonné*. . . . Paris, 1905.

CSM, AW

HENRI FANTIN-LATOURE

French. 1836–1904

STILL LIFE WITH FLOWERS AND FRUIT

Oil on canvas, 28 $\frac{3}{4}$ × 23 $\frac{3}{8}$ " (73 × 60 cm.). Signed and dated upper left: Fantin. 1866. Purchase, Mr. and Mrs. Richard J. Bernhard Gift, by exchange. 1980.3

In the early years of his career, Fantin-Latour undertook a wide range of subject matter that included allegory, still life,



and portraiture, but he always worked in an unmistakably contemporary idiom. He was particularly successful with still life and flower subjects, which occupied him throughout his career. Inspired by Chardin (1699–1779) and Courbet (1819–1877) his approach was direct and naturalistic. Several paintings of flowers and fruit of 1865–1866, including this example, mark his first major achievement as a still-life painter. These works are relatively large in scale and reflect his desire to create serious compositions in a realist mode that transcend merely well-rendered objects in convincing space. The special character of his work is underscored in the following passage written by Jacques Émile Blanche (1861–1942), himself a painter: “Fantin studied each flower, each petal, its grain, its tissue, as if it were a human face. In Fantin’s flowers, the drawing is large and beautiful, and it is always sure and incisive. . . . It is an individual flower and not simply one of a type.”

BIBLIOGRAPHY: Fantin-Latour, Victoria (Dubourg). *Catalogue de l'oeuvre complète (1849–1904) de Fantin-Latour établi et rédigé par Madame Fantin-Latour*. Paris, 1911.

CSM, AW

HENRI DE TOULOUSE-LAUTREC

French. 1864–1901

RENÉ GRENIER

Oil on wood, 13³/₈ × 10" (34 × 25.4 cm.).

Bequest of Mary Cushing Fosburgh, 1978. 1979.135.14

Toulouse-Lautrec is most often remembered for his images of Parisian night life in the Gay Nineties, those caricaturelike evocations of dance-hall performers and debonair men-about-town. His earlier portraits, however, are more subtle studies

of character in which the sitter is generally posed in a neutral environment rather than in the whirl of contemporary social life.

This portrait of his friend René Grenier reveals Lautrec's extraordinary ability to record the nuances of character as they are reflected in the human face in repose. Grenier appears here at once dignified and vulnerable. The two young men first met when they were students together in the atelier of the academic painter Ferdinand Cormon. Like Lautrec, Grenier was supported by a wealthy family. In spite of his serious appearance in this portrait, he seems to have been a talented amateur who spent more time in the cafés and night spots of Montmartre than at his easel.

Our portrait of him shows Lautrec's skill as a draftsman as well as a painter. The face has been finely sketched in pencil and transparent glazes of color laid on, achieving the delicacy of watercolor. According to an inscription made by Grenier on the reverse of the panel, it was painted in Lautrec's studio on the rue Caulaincourt in 1887.

BIBLIOGRAPHY: Dortu, M. G. *Toulouse-Lautrec et son oeuvre*. New York, 1971, vol. II, p. 138, no. 304, ill. p. 139.

MS

EUGÈNE CARRIÈRE

French. 1849–1906

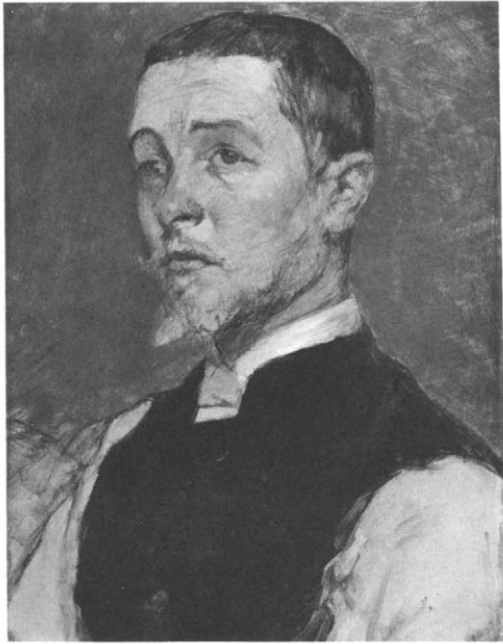
SELF-PORTRAIT

Oil on canvas, 16¹/₄ × 11⁷/₈" (41.2 × 32.9 cm.).

Signed lower left: Eugène Carrière.

Purchase, Albert Otten Foundation Gift. 1979.97

In 1887 Carrière painted the first of at least ten self-portraits. This example was painted about 1893, when it was purchased



by the American collector Harris Whittemore. Whittemore's family were friends and patrons of the American painter Mary Cassatt. It is believed to have been Miss Cassatt's father who persuaded Whittemore to buy the Carrière, as well as paintings by, among others, Monet, Renoir, Degas, and Whistler. In fact, the original bill from Carrière's dealer in Paris, Boussod Valadon and Company, lists the self-portrait in a transaction that included three Monets, one Degas, and three other Carrières.

All of Carrière's self-portraits are executed in the artist's characteristic soft-focus, monochromatic technique of carefully valued umber tones, which he developed in an effort to reduce his art to its essential elements. Carrière is often described as a symbolist, and it is perhaps a passage by the important symbolist critic T  odor de Wyzewa about another artist, Puvis de Chavannes, that best describes his work: "It represents for us a reaction against opposite excesses of which we have grown tired. In painting as in literature a moment

came . . . when we had enough and too much of realism, enough and too much of so-called verity, and of that harsh relief (or modeling), and of that blinding color with which some endeavor to overwhelm us. We were struck by a thirst for dreams, for emotions, for poetry. Satiated with light too vivid and too crude, we longed for fog."

BIBLIOGRAPHY: Geffroy, Gustave. *L'Oeuvre de E. Carri  re*. Paris, n.d. CSM, AW

CAMILLE PISSARRO

French. 1830–1903

THE GARDEN OF THE TUILERIES ON A WINTER AFTERNOON, II. 1899

Oil on canvas, 28⁷/₈ × 36³/₈" (73.3 × 92.4 cm.).

Signed and dated lower right: C. Pissarro. 99.

Gift from the Collection of Marshall Field III. 1979.414



In 1889 a chronic eye infection often forced Pissarro to paint from behind a closed window, because working outside aggravated the condition, especially during the winter months. In 1893 he painted his first views of Paris from rooms overlooking the rue Saint Lazare. In 1897 he again executed a group of views of the rue Saint Lazare, as well as of the boulevard Montmartre and the place du Théâtre Français. Indeed much of the work that he did until his death in 1903 is comprised of series of views of particular sites in Paris that he painted from apartment windows.

In January 1899 he moved into an apartment at 204 rue de Rivoli, opposite the Tuileries gardens. He painted six views similar to *The Garden of the Tuileries on a Winter Afternoon, II*, one of which is in the Museum's collection (66.36). The point of view of that painting is south toward the Seine with the spires of the Church of Sainte Clothilde in the far distance. In addition he painted eight views looking east toward the Louvre (to the left from his window). Throughout the series he used the geometry of the formal garden to organize his compositions, but he never repeated a composition exactly. He worked on all fourteen pictures well into the spring and recorded his progress in letters to his son Lucien. By late May he had sent most of the finished canvases to his dealer, Durand-Ruel. In his letters he noted that most of the pictures were well liked.

The subtle variations in these paintings record changes in light and weather that underscore Pissarro's devotion to the observation of nature. Unlike Monet's series, in which the artist's subjective response to the subject plays an important role, Pissarro's views of Paris are straightforward investigations of specific moments and places. They are linked closely with the quasi-scientific objectivity of impressionism in the 1870s and bear little relation to the concerns of advanced painting at the turn of the century. Indeed, the similarity of Pissarro's views of the Tuileries gardens to Monet's *Boulevard des Capucines, Paris, 1873* (Nelson Gallery of Art, Kansas City), is unmistakable. Nevertheless, these paintings of modern urban scenes

are masterful statements that transcend merely art-historical considerations. They succeed in their own right without reference to the goals of the avant-garde.

BIBLIOGRAPHY: Pissarro, Lodovic Rodo, and Venturi, Lionello. *Camille Pissarro, son art—son oeuvre*, 2 vols. Paris, 1939.

CSM, AW

SIR WILLIAM NICHOLSON

British. 1872–1949

MAUVE PRIMULAS ON A TABLE

Oil on wood, 23 $\frac{3}{4}$ × 16 $\frac{3}{4}$ " (60.3 × 42.5 cm.).

Bequest of Mary Cushing Fosburgh, 1978. 1979.35.15

As an art student, Nicholson was particularly drawn to the styles of Velázquez, Manet, and Whistler. He began his career in the early 1890s as a graphic artist, designing posters and woodcuts. These early experiences encouraged him to develop subtle control of pattern, tone, and pigment. He married young, and was obliged to accept portrait commissions to support his family. In 1919, after the death of his first wife, he was remarried to a woman of independent means. Her financial support enabled him to turn his full attention to the small-scale landscapes and still lifes he had always preferred to paint. In the words of his biographer, Nicholson's still lifes of the 1920s are "the most private, personal, and comfortable aspect of his work." *Mauve Primulas on a Table* depicts a small number of ordinary household objects and common flowers. The artist demonstrates his skill in the treatment of the sharply tilting space, the manipulation of the various patterns within the composition, and the controlled, assured handling of the paint.

Our still life was exhibited in April 1928 at the Reid and Lefevre Gallery, Glasgow, and later at the Autumn Exhibition, Liverpool. It is the first picture by Nicholson to enter the Museum's collection, joining a small group of works by other British artists of his generation.

BIBLIOGRAPHY: Browse, Lillian. *William Nicholson*. London, 1956.

LO



DRAWINGS

THE WALTER C. BAKER COLLECTION

At his death in 1971, Walter Baker left to the Metropolitan Museum his rich collections of classical antiquities and of old master and nineteenth-century European drawings. He had been a loyal friend and supporter of the Museum for many years, having served as trustee and as vice-president. His collections were formed with the Metropolitan Museum in mind as the ultimate repository of the works of art that he had acquired over a period of three decades. This munificent benefaction is commemorated now, with the reproduction here of a selection of drawings from his collection, because his widow retained a life tenancy which came to an end at her death in August 1979.

Mr. Baker's collection was small and extremely selective; each of the 121 drawings is a significant addition to our resources, and many of them are masterworks of the highest quality. In addition to the seven drawings selected for reproduction here, the collection includes fine examples of the draftsmanship of Annibale Carracci, Pietro da Cortona, Peter Paul Rubens, Anthony

van Dyck, Giovanni Battista Piazzetta, François Boucher, Jean-Auguste-Dominique Ingres, Eugène Delacroix, Théodore Chassériau, Samuel Palmer, and Georges Seurat. The Baker Collection is a considerable and very distinguished achievement, reflecting as it does on the one hand Mr. Baker's personal partiality for classical representation of the human figure and, on the other hand, his generous awareness of the needs of the Drawings Department at the Metropolitan Museum.

FRA BARTOLOMEO

Italian. 1472–1517

THE ADORATION OF THE MAGI

Pen and brown ink over traces of black chalk, 10¹⁵/₁₆ × 9³/₈"
(27.8 × 23.9 cm.). Bequest of Walter C. Baker, 1971.
1972.118.241

This celebrated drawing is surely one of the most lyrical of Fra Bartolomeo's pen drawings. The composition owes much to the example of Leonardo da Vinci, but the elegant draftsmanship is entirely personal to the *frate*.





REMBRANDT HARMENSZ. VAN RIJN

Dutch. 1606–1669

THE ENTOMBMENT

Pen and brown ink, brown wash, over red chalk, heightened with white, 11 × 15" (27.9 × 38.1 cm.).

Bequest of Walter C. Baker, 1971. 1972.118.285

Rembrandt here freely copies an engraving by the fifteenth-century Italian master Andrea Mantegna, a print that was no doubt in Rembrandt's possession before his bankruptcy. This is a telling example of the influence of the art of the Italian Renaissance on the great Dutch painter.

GERBRAND VAN DEN EECKHOUT

Dutch. 1621–1674

YOUNG MAN IN A BROAD-BRIMMED HAT, RESTING HIS CHIN ON HIS LEFT HAND

Brush and brown wash, 8¹/₈ × 5¹/₁₅" (20.4 × 14.5 cm.).

Bequest of Walter C. Baker, 1971. 1972.118.280



Eeckhout, a Rembrandt pupil, was a gifted figure draftsman, skilled at recording with the point of a brush and brown wash the relaxed poses of studio assistants, as he does here in this delightfully informal study.

JEAN-ANTOINE WATTEAU

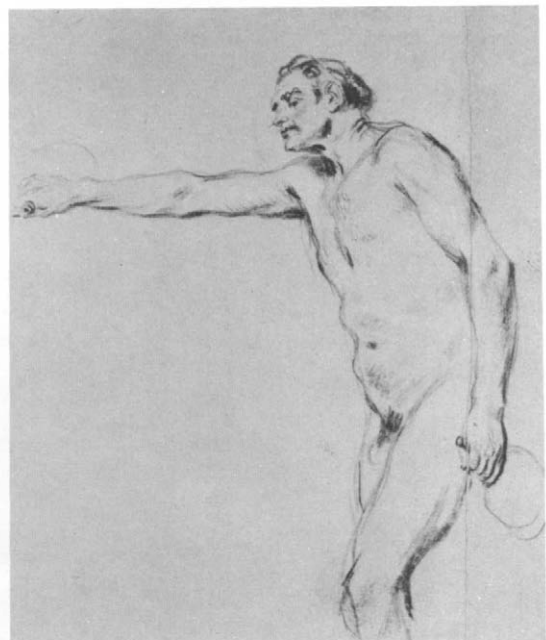
French. 1684–1721

NUDE MAN HOLDING TWO BOTTLES

Black, red, and white chalk, 10¹/₁₆ × 8⁷/₈" (27.8 × 22.5 cm.).

Bequest of Walter C. Baker, 1971. 1972.118.238

This is a sketch for the satyr that fills Bacchus's cup in an allegorical representation of autumn, one of the four seasons painted by Watteau in the 1710s, for the Paris dining room of his patron, Pierre Crozat. The nude figure is delineated with vigorous and incisive red and black chalk strokes typical of Watteau.





FRANCISCO GOYA

Spanish. 1746–1828

SELF-PORTRAIT

Red chalk, 7 × 5" (17.8 × 12.7 cm.).

Bequest of Walter C. Baker, 1971. 1972.118.295

Goya utilized this self-portrait drawing for the etched frontispiece of the *Caprichos*, thereby making this powerful and pensive image the most familiar portrait of the artist.

PIERRE-PAUL PRUD'HON

French. 1758–1823

**SEATED NUDE GIRL, HER LEFT ARM
RAISED OVER HER HEAD**

Black and white chalk on blue paper, 22 × 15" (55.9 × 38.1 cm.). Bequest of Walter C. Baker, 1971. 1972.118.226

This is one of the finest in a series of monumental studies of nude figures drawn in black and white chalks on blue paper that Prud'hon produced throughout his career. These drawings are works of art in their own right, and not preparatory studies for paintings.

HILAIRE-GERMAIN-EDGAR DEGAS

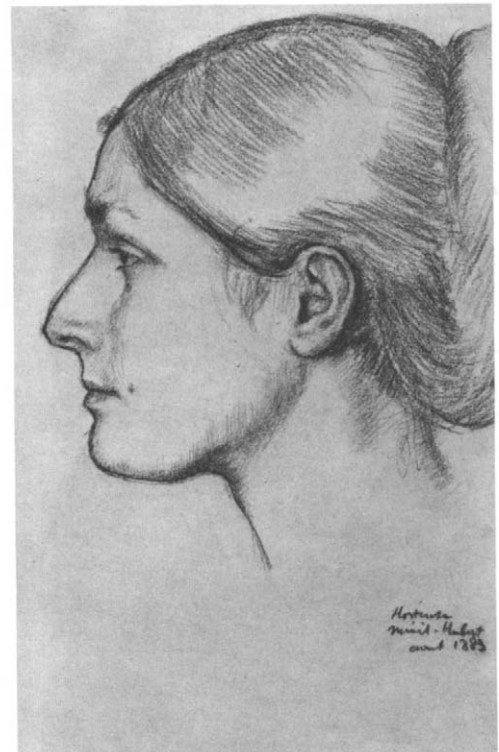
French. 1834–1917

PORTRAIT OF HORTENSE VALPINÇON. 1883

Conté crayon, 13 × 10¼" (33 × 27.3 cm.). Inscribed lower right: Hortense / Ménil-Hubert / août 1883.

Bequest of Walter C. Baker, 1971. 1972.118.205

Hortense, the daughter of a close friend of Degas, Paul Valpinçon, was often painted by the artist. The inscription "Ménil-Hubert" refers to the Valpinçon country house in Normandy where Degas often stayed.



ALESSANDRO ALGARDI
Italian. 1602–1654

DESIGN FOR A COVERED VASE WITH THE ARMS OF THE ALDOBRANDINI AND PAMPHILJ FAMILIES
Pen and brown ink, brown wash, 11 $\frac{5}{16}$ × 7 $\frac{7}{8}$ " (31.3 × 20 cm.).
Harry G. Sperling Fund. 1979.131

This is a design for a covered vase, intended to be executed in a precious metal, probably on the occasion of the marriage of Camillo Pamphilj, nephew of the reigning pope Innocent X, to the rich heiress Olimpia Aldobrandini. The sculptor Algardi was much involved in the planning of the festivities that marked this alliance between two powerful Roman families.



GIOVANNI BOLDINI
Italian. 1845–1931

THE MARQUIS DE BIRON
Black chalk, 14 $\frac{1}{2}$ × 9 $\frac{3}{4}$ " (36.8 × 24.8 cm.).
Purchase, Mr. and Mrs. David T. Schiff Gift. 1979.183

This stylish example of Boldini's portraiture is of particular interest for our collection because the Metropolitan Museum now possesses Biron's unparalleled collection of drawings and oil sketches by the eighteenth-century Venetian masters Giovanni Battista and Domenico Tiepolo, and Francesco Guardi.



PRINTS AND PHOTOGRAPHS

GABRIEL DE SAINT-AUBIN
French. 1724–1780

THE SHOP OF PÉRIER, IRONWORK MERCHANT. 1767

Etching, proof with corrections in brown ink, 5 × 7 $\frac{1}{4}$ " (12.7 × 18.3 cm.). Signed and dated.

The Elisha Whittelsey Collection, The Elisha Whittelsey Fund. 1979.650

Because he had no patience for oil painting or for the histrionics of the Royal Academy, Gabriel de Saint-Aubin preferred to draw and to etch and to picture the pleasures of the contemporary scene. There is surely no more enchanting chronicle of French life in the mid-eighteenth century than his observations of the activity inside the theaters, parks, salons, and shops of Paris. This glimpse into a hardware boutique, whose



Entries by Colta Ives, *Curator in Charge*; Janet S. Byrne, Mary L. Myers, *Curators*; Weston J. Naef, *Associate Curator*; Suzanne Boorsch, *Assistant Curator*

proprietor, Mme Périer, assures a customer of the quality of her merchandise, typifies Saint-Aubin's fresh vision. It reminds us of an earlier, equally unusual example of rococo realism, the shop sign (now in Berlin) painted by Antoine Watteau for his friend, the art dealer Gersaint.

Although Saint-Aubin, a compulsive draftsman, made thousands of drawings, he produced fewer than sixty prints, most of which survive in less than five impressions. Our very rare printing of Périer's shop card is especially noteworthy because it is a trial proof hand corrected by the artist.

BIBLIOGRAPHY: Dacier, Émile. *L'Oeuvre Gravé de Gabriel de Saint-Aubin*. Paris, 1914, cat. no. 44, pl. XXXII; Dacier, Émile. *Gabriel de Saint-Aubin: peintre, dessinateur et graveur*. Paris and Brussels, 1929–1931, cat. no. 833.

CI

RODOLPHE BRESHDIN

French. 1825–1885

THE GOOD SAMARITAN. 1861

Lithograph, 25 × 18½" (63.5 × 47 cm.). Signed and dated. Rogers Fund and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund. 1979.573



The most eccentric of nineteenth-century printmakers, Rodolphe Bresdin is now, belatedly, recognized as a master of etching and lithography. Artists and connoisseurs of his own time generally ignored him, with the notable exception of Victor Hugo, Robert de Montesquiou, and Odilon Redon (his pupil) who praised him. He was also the subject of *Chien-Caillou*, a novelette by Champfleury which portrays a poor artist who lives in a garret with a pet rabbit, a few prints by Rembrandt tacked to the walls.

Bresdin, impoverished daydreamer, shied away from oil painting, but spun tales tirelessly in drawings and prints, many of them as tiny as a postage stamp. His lithograph *The Good Samaritan* is unquestionably his masterpiece, the largest, most

spectacular of all his mind-boggling fantasies. The Samaritan who interrupts his journey to assist a wounded traveler is here envisioned midst a tangle of exotic plants and animals, teeming clouds, and shadows.

Because of its popularity at the Salon of 1861, *The Good Samaritan* became Bresdin's meal ticket. It was transferred from the stone it had first been drawn on to a new lithographic surface, and over the years hundreds of impressions were printed from the *pierre de report* . Scarcely any impressions remain of the few that were printed from Bresdin's original lithographic stone; ours is one of five now known in America. To compare this early impression with later ones, such as that which has been in the Museum's collection since 1952, is a riveting lesson in connoisseurship; the earlier printing is brilliant in every detail, whereas the later ones are invariably duller.

BIBLIOGRAPHY: Van Gelder, Dirk. *Rodolphe Bresdin: Catalogue raisonné de l'oeuvre gravé*. The Hague, 1976, vol. I, pp. 70–79; vol. II, pp. 66–73, cat. no. 100.

CI

PABLO PICASSO

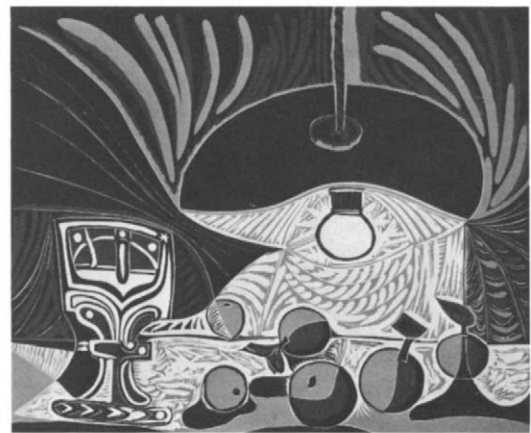
French. 1881–1973

STILL LIFE UNDER THE LAMP. 1962

Linoleum cut, 20⅞ × 25¼" (53 × 64 cm.).

The Mr. and Mrs. Charles Kramer Collection, Gift of Mr. and Mrs. Charles Kramer. 1979.620.90

Artistic energy and artistic authority come together in the over 150 linoleum cuts that Picasso made, mostly between the years 1959 and 1963. In 1958 Picasso moved to the south of France,



and, far from the printers and printing establishments he had worked with in Paris, he turned to the linocut, seeking out Arnéra, a printer in Vallauris near Cannes with whom he had made some linocut posters for exhibitions and bullfights beginning in 1951.

The linoleum cut, a medium many people associate with the homemade greeting card, became, in Picasso's hands, a means of expressing his extraordinary vigor and fertile invention. During 1959 he created about forty linoleum cuts, mostly on large blocks (about 21 by 25 inches), on such familiar themes as the bullfight, the bacchanale, and the nude. In 1962 he made over forty-five, including a long series of female heads, for which his wife Jacqueline was model, and a group of still lifes, among them the one shown here. The still lifes, with their blazing colors and energetic forms, are anything but still.

The softness of linoleum allows a fluid, lively contour and a speed of execution that preserves the immediacy of the artist's process of invention. Picasso not only saw the potential in this generally overlooked medium, he also developed a method of cutting the block that allowed him to print several

colors without having to cut a separate block for each color, work that not only consumes time but often deadens creative momentum. His method was to print all or most of the block in one color on each sheet of the edition. He would then cut away the block, re-ink in a second color the part not cut away, and print, again for the whole edition, right over the first color, proceeding in this manner until the work was finished. Donald Karshan has given a detailed explanation of the process, writing in conclusion:

With the one-block method, the artist can view and correct the work only as it develops *progressively*. He cannot backtrack. This irrevocability of the creative process and its results are unique in the graphic arts, and perhaps without analogy in other art forms. It is a strange and almost mystical recipe, reflecting the extraordinary wherewithal and confidence of the aging master. ... Thus ... from 1958 through 1963, Picasso "brought into the world" five thousand large-scale, brilliantly executed, painting-like, original graphic works. What a marvelous gift to the world, this vast progeny at the age of eighty-two!

The Metropolitan Museum, in the summer of 1979, was the recipient of over 140 of Picasso's linoleum cuts, donated by Mr. and Mrs. Charles Kramer, who intend to make additional donations so that eventually all Picasso's linocuts will be represented in the collection. We look forward to celebrating both the centennial of Picasso's birth and this generous gift with an exhibition of these powerful works of art.

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SB

DESIGNS FOR ARCHITECTURE AND ORNAMENT

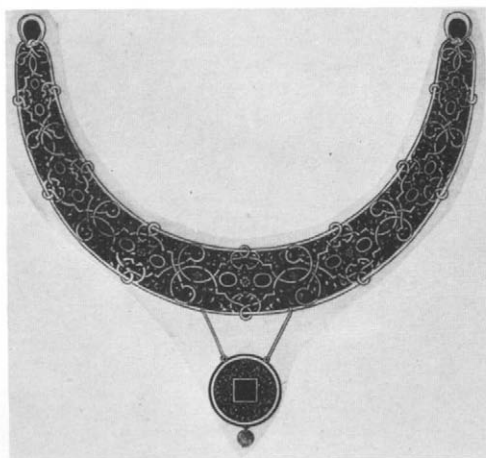
UNKNOWN NORTHERN ARTIST

Mid-16th century

DESIGN FOR A NECKLACE

Engraving, 8 × 8½" (19.4 × 21 cm.). The Elisha Whittelsey Collection, The Elisha Whittelsey Fund. 1980.1005

Possibly unique, this mid-sixteenth-century design for a gold and enamel necklace poses a good many questions, not the least of which, along with the name of the designer-engraver, is, how could this be made? Why are the fastening loops shaded as though they were not pierced? Could this be simply a metallic thread appliquéd to some rich fabric? How to explain the pendant hung by stiff wires instead of chains? The Moresque design shows a most unusual repetition of a single pattern diminishing toward the loops. The obvious comparison to the Moresques of Balthasar Bos, called Sylvius, who worked



in Antwerp in the 1550s, shows that this piece with its recurring curves and overlapping edges is not in the same contained, rectangular style. Bos is not known to have designed jewelry, although he did make elements of various shapes that were then adapted to their own uses by "goutsmeden, borduerwerkers, glaesmakers ende allerhande constenaren." Although our necklace must have come from a book of jewelry patterns, we may never be able to identify it properly.

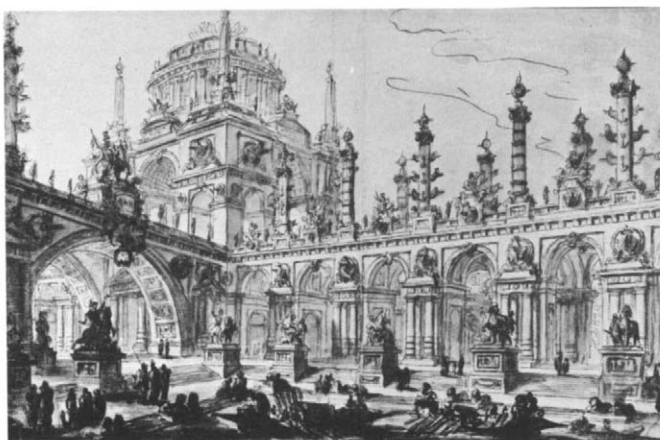
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CHARLES MICHEL-ANGE CHALLE

French. 1718-1778

AN ARCHITECTURAL FANTASY

Drawing, pen, brown ink with brown, grey, and black washes, 16⅞ × 26⅜" (43 × 66.7 cm.). Signed lower left (on base of equestrian statue): Challe in. Roma. Edward Pearce Casey Fund. 1979.572



Trained in both architecture and painting, Challe in 1741 won the French Academy's Prix de Rome for painting. He went to Rome the following year where he remained, beyond the pensionnaire's usual three-year term, until 1749. In Rome his interests shifted from history painting to architecture and festival decoration. Challe and a number of his fellow pensionnaires were well acquainted with the work of Giovanni Battista Piranesi and were admitted to his studio. Challe therefore knew not only Piranesi's etchings and the drawings for them, but many unpublished drawings as well; his draftsmanship certainly owes more to Piranesi than to his teachers, François Lemoine and François Boucher. Piranesi's architectural fantasies, which include a mixture of extraordinary and grandiose ancient monuments disposed in ambiguous space, also influenced the pensionnaires; the influence was mutual, and the young Frenchmen are now recognized to have made their own contribution to the formation of Piranesi's style, especially in his architectural fantasies.

The present monumental architectural fantasy is undated, but it closely resembles in its draftsmanship, compositional components, and format two others signed by Challe and dated respectively 1746 (Phyllis Lambert, Montreal) and 1747 (Pierpont Morgan Library, New York); it must therefore date to these years. All three show various ancient architectural elements disposed in a composition organized around the intersection of two receding arcades. In each drawing the principal element differs. In this sheet the round, colonnaded temple dominates the scene; in the Lambert drawing, a Parthenon-like structure dominates; and in the Morgan drawing, three pyramids are prominent. The Lambert drawing shares with ours the river foreground and distinctive boats. It is possible, given the similarity in their size and format, that the three drawings were created as a series.

Challe, after his return to France, succeeded M. A. Slodtz

PHOTOGRAPHS

as Dessinateur du Cabinet du Roi, and was in charge of designing for theatrical productions and projects for royal festivities. Under his direction architectural visions such as this were brought, if only temporarily, to realization. Through his work Challe participated in the radical change in direction of French architectural ideas at the end of the century.

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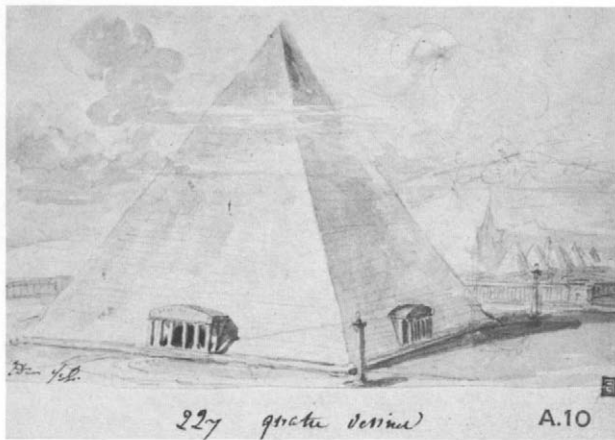
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JACQUES-LOUIS DAVID

French. 1748–1825

PYRAMID IN IMAGINARY LANDSCAPE

Brown wash over graphite, $3\frac{3}{8} \times 6\frac{1}{16}$ " (9.1 × 15.3 cm.).
Edward Pearce Casey Fund. 1979.617



David arrived in Rome in 1775, having won the Prix de Rome the preceding year, and remained for five years. His interests during his five-year sojourn as pensionnaire at the French Academy in Rome are recorded in a number of sketchbooks in which he drew ancient sculpture, copied the works of Renaissance and baroque masters, and sketched the Roman Campagna.

This drawing comes from one of the Roman sketchbooks. Inscribed on it are the initials of David's two sons, Eugène and Jules, which appear on all the drawings and sketchbooks that were sold in the two estate sales of David's work in 1826 and 1835. This sheet, like most of the landscape drawings, is executed in ink wash over graphite (or in some cases, ink over chalk). But unlike those which seem to be actual views drawn in the open countryside, this sketch of a pyramid is highly stylized. As far as it can be said to be topographical, it is based on the Roman pyramid of Caius Cestius, although that pyramid lacks the temple-front entrances seen here. The pyramid with temple fronts was a motif employed by the progressive French pensionnaires of the Piranesi circle from the 1740s to the 1790s. Pure architectural drawings, as distinct from landscape drawings that include architecture, are rare in David's work. Two other architectural drawings are in the Louvre (Cabinet des Dessins, inv. nos. 26.081 and 26.081ter), and like this one, they include overscale architecture, composed of simple undecorated masses, that dominates its space. Such architectural drawings demonstrate David's response to the style of the so-called visionary architecture of Boullée and Ledoux.

BIBLIOGRAPHY: *French Landscape Drawings and Sketches of the Eighteenth Century, Catalogue of a Loan Exhibition from the Louvre and Other French Museums*. London, British Museum, 1977, p. 97, no. 128.

MLM

CARLETON E. WATKINS

American. 1829–1916

CAPE HORN, COLUMBIA RIVER. 1867

Albumen photograph, $15\frac{3}{4} \times 20\frac{5}{8}$ " (40 × 52.2 cm.).
Warner Communications Purchase Fund and Harris
Brisbane Dick Fund. 1979.622

After photography ceased being an experimental novelty in the late 1850s, photographers set about seriously applying the new medium to purposes of art and naturally took painting as their model. Watkins, who worked in San Francisco beginning in the mid-1850s, is known to have been acquainted with the New York painter Albert Bierstadt and with a local artist, William Keith, both of whom admired Watkins's photographs and used them as sources for their own work. Watkins made very intelligent use of painting and prints, and was among the first American photographers who succeeded in making pictures with a breadth of concept that invited wall display—the painter's fundamental goal—while at the same time expressing his own deep understanding of purely photographic means of representation.

Watkins's power of intense concentration upon his subject is one of his most important virtues as a photographer; here the arrangement of trees and the atmospheric perspective of the background are remarkably well handled. His intention in the composition is beyond doubt. The tree at left, composed so as to eliminate its extreme edge, is articulated by a remarkable light that ranges from strong illumination to deep shadow. We see in this passage that Watkins understood chiaroscuro as well as any painter of his time. He also understood that a serious landscape artist should organize the composition with a rhythmic flow from edge to edge. The lyrical angle of the fallen tree and the curious rhythm of the naked tree left of center, with its draftsmanly outline and gently curving form, establish a masterful articulation of the foreground plane. For his ability to carefully choose his viewpoints and to forge the elements into a powerful composition, Watkins is ranked with his most esteemed European contemporaries, the Englishman Roger Fenton and France's Gustave Le Gray.

WJN



AMERICAN PAINTINGS AND SCULPTURE



RALPH EARL
1751–1801

ELIJAH BOARDMAN. 1789

Oil on canvas, 83 × 51" (210.9 × 129.6 cm.).

Bequest of Susan W. Tyler. 1979.395

The hardy good sense of the colonists in the young American democracy attached no stigma to the status of being "in trade." Elijah Boardman, the subject of the Museum's newly acquired portrait by Ralph Earl, looks as highborn and elegant as any aristocrat painted by Gainsborough or Reynolds, but chose to be pictured in a room of the dry-goods store which he operated with his brother in New Milford, Connecticut. A door open

to an adjoining room reveals shelves holding bolts of plain and printed stuffs. Their pleasing colors of pale pink and blue, coral and lavender, the brown and yellow stripes, and the white sprigged with red and brown contribute greatly to the interest with which the painter has richly endowed the whole large canvas. Printed cottons, muslins, and linens, so often used for eighteenth-century dresses, for furniture, and for the exquisite bed hangings of the period, still had to be imported, especially from England and Ireland, at the time when this picture was painted; the earliest successful cotton mill in America dates from 1790.

The young merchant stands gracefully beside a piece of furniture so unusual that one assumes it to be a custom-built piece, probably made to his order. Two-thirds of its height is taken up with bookshelves. The volumes they contain are all handsomely bound, some of them bearing titles that give us a clue to Elijah's cultural background and education; Shakespeare, Milton's *Paradise Lost*, and one volume of Dr. Johnson's *Dictionary* appear among them. The sloping top of the piece, on which the subject rests his hand, is covered with green baize held down and ornamented with a row of brass-headed nails; the inkwell and ledger set on the narrow top, and displaying exaggerated cast shadows, suggest that this unique object of furniture probably served as a stand-up desk.

Elijah Boardman, born in New Milford, Connecticut, was the grandson of the Reverend Daniel Boardman, the first minister of the Congregational church in that town. Other members of the numerous family also were clergymen. Elijah was sixteen when the revolutionary war broke out; he enlisted immediately with the Connecticut forces. He became a merchant after the war, apparently a successful one, for he also operated in Ohio, where he founded a town named Boardman. He married in 1792 and built his bride an imposing house which still stands on the village green in New Milford. Ralph Earl, who painted portraits of nineteen members of the Boardman family, painted a view of the town green in which this house is the dominant building, with its rather imposing pavilion in the middle of its facade and an enclosing white fence, which connects the residence with the store out of which Elijah and his brother carried on their mercantile business. Elijah was active in state and federal politics, serving six times in the state legislature and, at the end of his life, as United States senator.

This portrait was painted in the years which are generally regarded as the finest period of Ralph Earl's work. Earl had returned to America in 1785 after a stay of seven years in England. Knowledge of his artistic training before he went abroad is almost nonexistent, and details of his activity in England are few. We have reason to believe, however, that he, like many other young American artists in London, was befriended by Benjamin West, who undoubtedly had a great deal to do with the refining of his style. In addition to West's influence, which might be called Anglo-American, the works of Gainsborough, Reynolds, and other British painters must surely have helped to soften and broaden the rigidity and the uncompromising forthrightness of the artist's earlier style. The Museum's new portrait blends truth with grace in a work that embodies the whole spirit of the age and place in which it was painted.

Entries by John K. Howat, *Curator*; Lewis I. Sharp, Natalie Spassky, *Associate Curators*; Doreen Bolger Burke, *Assistant Curator*; Margaretta M. Salinger, *Curator Emeritus, European Paintings*

MMS



ALBERT BIERSTADT
1830–1902

NEVADA FALLS, YOSEMITE
Oil on canvas, 39 × 30" (99.1 × 76.2 cm.).
Gift of Mrs. J. Augustus Barnard. 1979.490.3

Albert Bierstadt was one of America's most important practitioners of grandiose landscape painting during the nineteenth century. Although trained in Germany, he specialized in painting scenery of the then remote western United States, which he visited on three extensive pioneering explorations in 1859, 1863, and 1871–1873. The majority of his sketches and finished paintings depict a pristine wilderness of soaring mountains, plunging waterfalls, and untouched forests, although occasionally the human element is introduced, often in the form of Indians. Here, a group of genteel tourists relaxes beside the roaring cataract of Nevada Falls, Yosemite, one of the nation's most dramatic natural sites. The style of dress shown, particularly that of the ladies, suggests a dating of 1872 or 1873, years when the artist, his wife, and friends visited Yosemite Valley. Bierstadt's spirited depictions of nature played an important part in awakening Americans to the beauty and grandeur of the western landscape, contributing to the establishment of the National Parks system.

JKH

GEORGE COCHRAN LAMBDIN
1830–1896

IN THE GREENHOUSE
Oil on canvas, 40 × 31" (101.6 × 78.7 cm.).
Gift of Mrs. J. Augustus Barnard. 1979.490.10

In the Greenhouse by George Cochran Lambdin is a welcome addition to the Museum's growing collection of nineteenth-century American still-life painting. Lambdin, who spent most

of his life in Philadelphia, received his first training from his father, James Reid Lambdin, a noted portrait and miniature painter. From 1855 he spent two years abroad, studying in Munich and Paris. Initially a genre painter, Lambdin devoted himself chiefly to still-life painting after 1870, when he settled in Germantown, Pennsylvania, where he planted an extensive flower garden. He soon emerged as one of America's leading flower painters. One of his specialties was a decorative type of floral arrangement against a black background reminiscent of folk painting on velvet, which enjoyed great popularity in Victorian America. Concurrently Lambdin explored more naturalistic floral compositions showing flowers growing against garden walls, in outdoor settings, and interiors such as this one. An informal arrangement of four varieties of potted flowers, including yellow roses, white lilies, and pink azaleas against the light-dappled receding wall of a greenhouse, this picture is a fine example of Lambdin's naturalistic still lifes. Painted several years after his trip to France in 1870, it betrays his debt to such French still-life masters as Henri Fantin-Latour. The quick suggestive brushwork, the cropping of the foremost flowerpot at the canvas edge, the use of a receding background wall, and the concern with the effects of natural light in an interior setting reflect Lambdin's adaptation of stylistic and compositional innovations of the French avant-garde.

NS



JOHN QUINCY ADAMS WARD
1830–1910

THE FREEDMAN. 1863; this cast 1899
Bronze, height 20" (50.8 cm.). Gift of Charles Anthony Lamb and Barea Lamb Seeley, in memory of their grandfather, Charles Rollinson Lamb. 1979.394

The subject of *The Freedman*, a seated, seminude African slave from whose wrists hang the broken chains of servitude, was inspired by Abraham Lincoln's Emancipation Proclamation issued September 1862. Exhibited at the National Academy of Design, New York, in 1863, it was enthusiastically received for its unprecedented realism and its classical, triangular composition probably derived from the *Apollo Belvedere*. James Jackson Jarvis, one of the most influential critics of the day, in a burst of enthusiasm wrote, "We have seen nothing in our sculpture more soul-lifting, or more comprehensively eloquent." The beautifully crafted statuette also set a new standard of excellence in bronze casting in this country and helped



establish the thirty-three-year-old sculptor, John Quincy Adams Ward, as the leader of post-Civil War naturalism. Ward, one of the founding trustees of this Museum, was the dean of American sculpture. This example of *The Freedman*, cast in 1899, descended in the family of Ward's close friend, the architect Charles Lamb.

LIS

J. ALDEN WEIR
1852–1919

THE FACTORY VILLAGE. 1897

Oil on canvas, 29 × 38" (73.7 × 96.6 cm.).

Jointly owned by The Metropolitan Museum of Art and Mrs. Cora Weir Burlingham. 1979.487

The Factory Village depicts Willimantic, Connecticut, an industrial town not far from J. Alden Weir's summer home at Windham. Dated 1897, it culminates an important series of Willimantic views begun by the artist five years earlier. Weir was fascinated by this New England town, where the rectilinear outlines of factories and smokestacks offered a contrast to the surrounding landscape. Here he shows Willimantic from an elevated vantage point, with its buildings massed in the distance beyond an enormous tree. This carefully structured composition recalls paintings by Theodore Robinson, who had introduced Weir to impressionism almost a decade earlier. The brilliant blue sky, the dazzling white walls of the factories, the reflective surface of the water in the foreground, and the open quality of the foliage demonstrate Weir's interest in the effects of light and atmosphere. His response to impressionism, however, was tempered by the academic training he had received in Paris twenty years earlier. Not only does he retain firm contours, which are often reinforced by strong boundary lines, he also uses rather controlled brushwork and includes dark, rich colors, even black, in his palette.

The Factory Village, added to *The Red Bridge*, 1895 (14.141), gives the Museum an outstanding representation of Weir's mature landscape work. The historic importance of this painting, which was included in the first exhibition of the Ten American Painters, held in New York in 1898, and which was presented to the Museum by the artist's daughter, further enhances the significance of this acquisition.

DBB



AMERICAN DECORATIVE ARTS



BENJAMIN WYNKOOP, JR.

American. 1705–1766

TEAPOT

Fairfield, Connecticut. 1730–1735

Silver, height 6 $\frac{3}{16}$ " (15.8 cm.), width 9 $\frac{5}{16}$ " (23.7 cm.).

Purchase, Robert G. Goelet Gift and Friends of the American Wing Fund. 1980.89

Simple, restrained, and harmonious in form, this teapot is a supreme example of the emphasis on line and proportion characteristic of the Queen Anne style which dominated American silver in the second quarter of the eighteenth century. The flowing, sinuous curves of Hogarth's line of beauty were most commonly used in this period. Pieces with the deliberate geometric outlines of this teapot, however, composed of a spherical body, a straight tapering spout, and two superimposed disks for a lid, are exceptional and are usually associated with New York.

Although he worked in Fairfield, Connecticut, Benjamin Wynkoop, Jr., who made the teapot about 1730–1735, was surely trained in New York; his father and a brother were silversmiths in that city. Of the three other known teapots of this form, one is by the same maker (Sterling and Francine Clark Art Institute, Williamstown, Massachusetts), and the other two (Bayou Bend, Houston, Texas; Museum of the City of New York) are by New York City silversmiths.

In Queen Anne silver little or no ornament disrupted the reflective surfaces of the metal. The initials of the first owners of the teapot, William and Sarah Beach of Stratford, Connecticut, who were married in 1725, are discretely engraved on the underside of the foot. The Johnson crest and arms on the sides of the body were added after William Beach died in 1751 and his widow married Samuel Johnson, first president of King's College (now Columbia University).

In 1785, with the marriage of Johnson's granddaughter Elizabeth to Daniel Crommelin Verplanck, the teapot entered the same Verplanck family from which the Museum owns numerous other objects. A portrait of Daniel Crommelin Verplanck as a boy of nine, painted by John Singleton Copley, is in the collection, as are the furnishings of his parents' Wall

Street parlor, which are featured in the Verplanck Room in the American Wing. The teapot, however, adds its distinctive note of linear elegance to the primary silver exhibit on the new Charles Engelhard Court balcony.

FGS

ARMCHAIR

Philadelphia, Pennsylvania. 1740–1765

Maple, height 44" (112 cm.), width 25 $\frac{1}{4}$ " (64.1 cm.), depth 18" (45.7 cm.). Anonymous Gift, in memory of Mrs. J. Insley Blair. 1979.305

Rush-bottomed chairs provided much of the practical everyday seating in eighteenth-century America. Distinctive regional forms were made, and this chair, with its high back of graduated arched slats and its sloping arms cut out on the underside, is characteristic of Delaware Valley workmanship. The standard rush chair of that area had turned front posts with ball feet tapering at the base. The "crook feet," or cabriole legs, and the "cased" seat with scalloped edge seen here are refinements thought to have been used exclusively by Philadelphia chairmakers.

A very fine example of this Philadelphia type hitherto not represented in our collection, the chair retains its original red paint under a later coat of orange. It is the most recent addition to the department's group of superlative early colonial furniture from the collection of Mrs. J. Insley Blair.

FGS



Entries by Morrison H. Heckscher, *Curator*; Marilyn Johnson Bordes, Frances Gruber Safford, *Associate Curators*; R. Craig Miller, *Assistant Curator*; Alice Cooney Frelinghuysen, *Andrew W. Mellon Fellow*

NEEDLEWORK CARPET

English. 1764

Wool, 9' 5" × 12' (287 × 365.8 cm.).

Purchase, Anonymous Gift. 1980.1

During the past two or three years, in preparation for the reopening of the American Wing, the Department of American Decorative Arts has re-evaluated the treatment of the floors and floor coverings in its period rooms. As a result, the dark-stained floors have been stripped to give the effect of the original unfinished scrubbed surfaces. Appropriate carpets and painted floorcloths have been chosen and in some cases, since original specimens are so rare, reproductions faithfully copying original fragments have been made.

In other instances, reproductions have not been possible. A case in point is the upstairs parlor from the Philadelphia town house of Samuel Powel, built in the late 1760s. The dominant visual feature of the room is the eighteenth-century hand-painted Chinese wallpaper covering three walls. The paper, with its reds and greens on a tan ground, now somewhat muted by age, sets the tone for the room. Surviving examples of the type of covering most probably originally used here, a mid-eighteenth-century English woven woolen floral carpet, are very rare; and a reproduction of one, with the original fresh and vibrant color, would have been in sharp contrast to the mellowed wallpaper.

With this background in mind, the department's purchase of an English carpet, worked in cross-stitch with red, green, blue and tan wools and bearing the date 1764, becomes understandable. The piece is appropriate for the Powel Room in place of origin, date of manufacture, color, and size; and it has been installed there with Philadelphia parlor furniture in the Chippendale style.

But this carpet is much more than mere room decoration. Measuring some nine by twelve feet and entirely hand-worked in cross-stitch, it is one of the largest single pieces of eighteenth-century English needlework. Its strikingly decorative design, consisting of a multifaceted medallion in a central field surrounded by a series of borders, is suggestive of

an oriental carpet. But actually, the central field is too small and there are too many borders for this to be an eastern design. Verses from *Night Thoughts*, a lengthy didactic poem written between 1742 and 1745 by Edward Young (1683–1765), worked into one of the narrow inner borders, create additional interest:

A Competence is vital to Content
Much wealth is Corpulence if not Disease
A Competence is all we can enjoy
O be Content where Heav'n can give no more
Who Lives to Nature rarely can be Poor
Who Lives to Fancy never can be Rich
Much Learning shows how Little mortals know
Much Wealth how Little worldlings can enjoy
At best it babys us with endless Toys
And Keeps us Children till we drop to Dust

The pious sentiments expressed here must have appealed to the maker of the carpet, doubtless a talented lady amateur. Today they seem fitting on the floor of a parlor from Quaker Philadelphia.

MHH

HIGH CHEST OF DRAWERS

Newport, Rhode Island. 1760–1780

Mahogany with chestnut and white pine, height 84 $\frac{1}{8}$ " (214.6 cm.), width 39 $\frac{5}{8}$ " (100.6 cm.), depth 21" (53.3 cm.).

Gift of Mrs. E. P. Moore, in memory of Rear Admiral E. P. Moore, USN. 1980.139

The high chest of drawers, today popularly called a highboy, is perhaps the most characteristically American type of eighteenth-century American furniture. This form, consisting of an upper case of drawers resting on a high-legged base with only one or two tiers of drawers, had its origin in seventeenth-century England. But, whereas the fashion for the high chest was eclipsed in England early in the succeeding century, it





became ever more popular in the American colonies, evolving to reflect baroque and rococo fashions.

The high chest was frequently made en suite with a matching dressing table or lowboy, the latter being a reduced-scale version of the high chest's lower half. Both pieces were almost invariably placed in bedrooms, the one for storage of clothing, the other as a table at which to make up one's face and hair.

During the middle years of the eighteenth century cabinetmakers in Pennsylvania and New England, especially Massachusetts, made high chests in great numbers in the cabriole-leg Queen Anne and Chippendale styles. Examples made in Newport, Rhode Island, are somewhat less common and are eagerly sought by collectors. The earliest ones, dating from the mid-1740s, are flat-topped and stand on delicate pointed pad feet; by the early 1760s, the mature design had evolved.

It is one of the finest of these fully developed high chests that was given to the Museum by Mrs. E. P. Moore on the occasion of the opening of the new American Wing. The shaped drawer-front-like panels fronting the broken scroll or bonnet top, the recessed shell centered in the scalloped skirt, and the leaf-carved knees and open-talon claw-and-ball feet of the front legs are characteristic features of the best examples. On the other hand, this piece is unique in having carved and claw-and-ball-footed rear legs, rather than plain ones with pad feet. The overall aesthetic success of this high chest, however, results from its perfection of proportions, the carefully chosen "plum pudding" figure of its drawer fronts, and its original elegant open brasses.

MHH

HALL LANTERN

Pittsburgh, Pennsylvania. 1815–1825

Glass, height 12½" (31.8 cm.), diameter 12⅞" (31.4 cm.).

Friends of the American Wing Fund. 1979.479

Embellished with a cut design of the Great Seal of the United States, this is one of the earliest known American glass lanterns. Although eagles were a common motif on furniture,

textiles, and ceramics from about 1790 to 1830, American patriotic symbols are comparatively scarce on early nineteenth-century glassware. Here the eagle, whose body is made up of an imaginary American shield, rests under an arc of thirteen stars and holds an American flag in each talon. This design differs slightly from that of the Great Seal, which was adopted by this country in 1782. The eagle on the original holds an olive branch in one talon and a bundle of arrows in the other and carries a banner in his beak. Although they have rarely survived, lanterns, chandeliers, entry lamps, and stair lights were advertised by American glasshouses making fine tablewares of the period. Notices advised that any article could be "cut to pattern, or particular direction... by experienced European glass cutters."

This lantern is attributed to the Pittsburgh area for two reasons. First, eagle decoration was known in the Pittsburgh area. In 1817 President James Monroe, in an effort to encourage domestic industry, ordered a set of glassware from the Bakewell factory of Pittsburgh for use in the White House. An editorial in the Pittsburgh *Mercury* at the time described it as "exhibiting a brilliant specimen of double flint, engraved and cut by Alex Jardelle, in which this able artist has displayed his best manner, and the arms of the United States on each piece have a fine effect." Unfortunately, none of the glassware from this service has survived. Secondly, the cut motifs incorporated into the lantern's eagle-and-star design relate closely to those found on documented Pittsburgh wares. Pittsburgh cut patterns are based on an Anglo-Irish design vocabulary. The eagles' wings are composed of the typical Pittsburgh patterns of crosshatched lozenges interspersed with cut fan motifs. The center and sides of the shield resemble the common strawberry diamond pattern. Finally, the centers of the stars flanking each eagle bear a cut roundel surrounded by cut rays identical to those seen on many Pittsburgh glasses and compotes.

ACF



NEW ENGLAND GLASS COMPANY PRESENTATION VASE

East Cambridge, Massachusetts. c. 1843

Glass, height 13" (33 cm.). Purchase, Robert G. Goelet and Mr. and Mrs. William H. Hernstadt Gifts. 1980.69

The New England Glass Company was one of the leaders among the numerous American glass factories that produced fine tablewares in the nineteenth century. It is credited with the longest successful operation of any nineteenth-century American glass factory, with seventy years of continuous operation. The handsome tablewares produced there were of the highest technical and aesthetic standards.



This presentation vase, lost for many years and known only through early published descriptions, is the finest and most important documented glass from that company. On one side it bears an engraved view of the New England Glass factory, and on the other the inscription, "from / Henry Whitney / to / Thomas Leighton / East Cambridje / August. 1843 / A token of grateful remembrance." The urn form derives from Renaissance (and ultimately classical) prototypes with its straight-sided shape and gadrooning, implied by broad cut panels, around the base. The facet-cut stem and turned-over rim evoke Anglo-Irish designs. This is not surprising since most of the factory's workers emigrated from England, as did its most notable figures, Henry Whitney and Thomas Leighton.

Whitney served as agent or manager for the glassworks from 1825 until about 1845. In 1826 Thomas H. Leighton became chief gaffer and superintendent of the works. He started a dynasty of glassworkers, having six sons who worked for the New England Glass Company; each one became head of a department. The Leightons' contribution to the history of American glass manufacture is unparalleled. This vase, which descended in the family, was presumably presented to Thomas Leighton on his retirement from the firm in 1843.

Glasshouse views are rare in general, and are scarcer still on glassware. This view, showing the chimneys of the New England Glass Company's two glass furnaces and one lead furnace, is the earliest dated view known of that factory. It is identical to the engraved view by B. F. Nutting that served as the heading for the company's stock certificate.

ACF

GOTHIC LIBRARY TABLE

Attributed to the New York cabinet manufactory of BURNS AND TRAINQUE. c. 1855

Oak with walnut panels, cherry and poplar drawer linings, height 29¼" (74.3 cm.), width 33⅞" (86 cm.), length 51¼" (131.5 cm.). Gift of Berry B. Tracy. 1979.484

In 1850 the landscape architect Andrew Jackson Downing published his enormously influential work *The Architecture of Country Houses*, in which he offered not only plans and advice on sites for numerous picturesque cottages and villas, but also a short survey of the furniture appropriate for such houses. Commenting on the Gothic revival, he wrote, "well-designed furniture in this style, is rarely seen in this country...."

With its sturdy legs of four ring-banded cluster columns on a molded plinth and its drawer frieze and corners paneled with trefoil arches, this rectangular library table shows the use of Gothic detailing upon a classic furniture form. Its contrasting light and dark woods and its colorful baize top would have



added warmth and color to the book-lined retreat which it graced. Its usefulness as a space for reading and writing fulfilled contemporary concepts of serviceability, while its Gothic character contributed the proper connotation of scholarly asceticism.

The table was undoubtedly made in New York in the 1850s, perhaps in the workshops of the cabinetmakers Burns and Trainque, who executed some of the designs of Downing's colleague, the architect Alexander Jackson Davis. In *Country Houses*, Downing cited Burns and Trainque for "the most correct Gothic furniture we have yet seen...." This library table, with its plain shape and restrained ornament, fulfills Downing's confident belief that designers could "unite a simple and chaste Gothic style with forms adapted to and expressive of our modern domestic life."

MJB

MCKIM, MEAD & WHITE

METCALFE STAIR HALL

Buffalo, New York. c. 1882–1884

Oak, cherry, sienna marble, mirror, clear and leaded glass. Gift of Delaware North Companies, Incorporated. 1980.76

The acquisition of the stair hall from the Edwin D. Metcalfe house in Buffalo, New York, completes the American Wing collection of nineteenth-century period rooms. Designed by the New York City firm of McKim, Mead & White from 1882 to 1884, it is a most appropriate addition to the Metropolitan Museum's unparalleled collection of American domestic interiors which span a period of some 250 years and were assembled over the last fifty years. The stair hall is a notable acquisition both aesthetically and historically: the American Wing lacked an important interior from the fourth quarter of the nineteenth century, and it seems particularly fitting that the Wing should acquire an early work by a major firm such as McKim, Mead & White, the architects for the north and south wings of the Museum built on Fifth Avenue from 1907 to 1925.

The Metcalfe house is a superb example of the shingle style; largely a domestic mode, it developed in America after the Centennial and continued well into the 1880s. McKim, Mead & White and Henry Hobson Richardson were among the finest practitioners of this American version of the English "Queen Anne," and many examples of shingle-style villas may still be seen in New England resort areas—large, rambling summer houses with prominent roofs, expansive verandas, and the ubiquitous wooden shingles in many shapes and sizes as an exterior surfacing.

Inside, the most prominent feature was the expansive stair hall, an Americanization of the "great hall" found in Eng-



lish country houses. Although the Metcalfe house was quite small in comparison to many shingle style villas, its hall is a most impressive space measuring some forty-five feet in length and twenty-five feet in width. In plan it is tripartite, consisting of the entrance hall with a sienna marble fireplace, a central two-story stair, and a rear parlor with marble fireplace. The architects have, however, conceived of the hall as one continuous space and have emphasized the horizontal spatial flow



in the continuous oak base, paneling, and frieze. The fine detailing of the Metcalfe hall is particularly rich and indicates the masterful hand of Stanford White in its eclectic mixture of colonial revival, Japonisme, and Renaissance revival motifs. The Metcalfe stair hall is thus a superb example of the interaction of historicism and innovation found in the late Victorian interior.

RCM

TWENTIETH CENTURY ART

GEORGES BRAQUE

French. 1882–1963

LE GUÉRIDON. 1921–1922

Oil on canvas, 75 × 27¾" (190.5 × 70.5 cm.).

Signed lower right: G. Braque. Jointly owned by The Metropolitan Museum of Art and Mrs. Bertram Smith. 1979.481

This still-life composition done in 1921–1922 demonstrates specific compositional traits in Braque's work about 1919–1920, which has been characterized as a transitional period. The dark and somber tones with a prominent use of black (in combination with white, green, brown, and tan) are typical, as are the vertical format and large scale. There is a partial return to "natural" appearances along with a retention of many of the formal innovations of cubism—an uptilted, compressed pictorial space, a geometrization and fragmentation of form and space, and the use of flat patterned shapes which relates to the collage technique explored by Picasso and Braque.

Le Guéridon is a frequent subject in Braque's work. He did no fewer than fifteen Guéridons—for the most part between 1921 and 1930, working on them both sequentially and simultaneously. All feature a still life on a table, "... the vertical and diagonal planes run from the foreground to the background, objects cast shadows to detach them from one another and create in-between spaces while the abstract beige form on the background plane rhymes with... the green *faux marbre* panel" (Cooper, p. 60). This painting is probably the earliest of the series, exhibited at the Salon d'Automne in November



Entries by William S. Lieberman, *Chairman*; Lowery S. Sims, *Associate Curator*; Ida Balboul, *Research Assistant*; Penelope Hunter-Stiebel, *Associate Curator, European Sculpture and Decorative Arts*

1922. Douglas Cooper has noted that still life “has always been the specialty of Braque’s genius.” Along with his fellow cubists he was able to imbue the most mundane of everyday utensils, such as bowls of fruit, pipes, newspapers, and musical instruments, with an interest born of the provocative viewpoint of the cubists toward manipulations of space and form.

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WSL

the romantic tradition of the mermaid-harpy who lures unsuspecting sailors to their doom, and here, in fact, they can be seen frolicking in the distant sea. They seem to overwhelm and perplex the solitary male figure, who recalls the bowler-hatted protagonist in Magritte’s surreal dramas. Painted on Masonite in 1947, this work belongs to what many consider Delvaux’s best period. It has been reproduced and published extensively, and is one of the largest works ever executed by the artist.

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LSS



PAUL DELVAUX

Belgian. b. 1897

LES GRANDES SIRÈNES. 1947

Oil on Masonite, 6' 7½" × 9' 4½" (202 × 285.8 cm.).

Signed and dated lower right: P. Delvaux, 6– 47.

Gift of Julian J. Aberbach. 1979.356

Identified with the Belgian surrealist movement, Paul Delvaux has been influenced by his contemporary René Magritte, as well as by the Italian metaphysical and proto-surrealist painter Giorgio de Chirico. *Les Grandes Sirènes*, the second work by the artist to enter the Museum’s collection, illustrates his synthesis of both influences. Like Magritte, Delvaux relies on a provocative and incongruous juxtaposition of precisely rendered objects, persons, or situations to achieve discerning psychological effects. The influence of de Chirico can be seen in the dramatic diagonal of the perspective, enhanced by the classical colonnade and the succession of seated somnambulant women. The latter are a compositional conceit unique to Delvaux, and reoccur obsessively in his work. Unabashedly unselfconscious in their dishabille (which enhances their erotic presence), they are formidable—even threatening—in their quiet, persistent peregrinations through the composition.

It has been suggested that these seductresses belong to

MILTON AVERY

American. 1893–1965

BEACH HOUSE. c. 1952

Watercolor on paper, 15½ × 22½" (39.4 × 57.2 cm.).

Signed lower left: Milton Avery.

Gift of Dr. and Mrs. Max Ellenberg. 1979.545

Although Milton Avery studied at the Connecticut League of Art Students in Hartford and the Art Students League in New York, he was primarily self-taught, and his work defies exact stylistic classification. His lifelong artistic concerns include the human figure and landscapes; he used these elements in highly individualized and simplified visions inspired by the work of Henri Matisse and Alfred Marquet. Figures and landscapes became patterns in harmonious arrangements whose colors were calm and muted but always expressive.

In the early fifties Avery became seriously ill. He remained somewhat fragile after that, and he and his family spent most summers during this period at Cape Ann and other places on the New England shore where he could rest and recuperate. There he made sketches and color notations in small notebooks, later translating them into large watercolors such as *Beach House*, illustrated here. He then developed oil paintings from the watercolors.



The department has four paintings by Avery, but this view of houses and trees on a beach is the first watercolor to enter the collection and is a pertinent addition to our representation of Avery's work. The watercolor illustrates the quintessential Avery: the use of simple flat shapes traversed by linear elements in combination with serendipitous shading elements.

1B

ANDY WARHOL
American. b. 1930

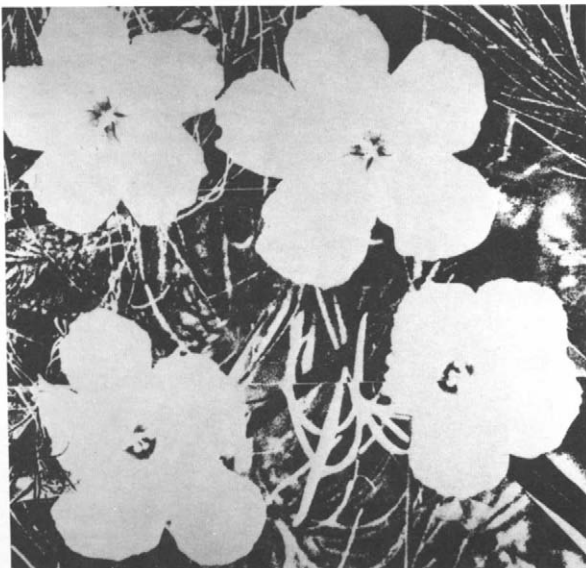
FLOWERS. 1967

Acrylic and silkscreen enamel on canvas, 10 × 10' (305 × 305 cm.). Gift of Mr. and Mrs. Peter M. Brant. 1979.549

During the 1960s some New York artists commenced a romance with commercially produced items from our daily environment. Collectively dubbed pop artists, these individuals invoked the Dadaist dialogue about the nature of art and the appropriateness of its subjects, irrevocably transforming our notions about art and its processes.

Flowers by Andy Warhol is typical of this aesthetic. In it the artist used a photo silkscreened image. The depth of field in the original photography was abolished through successive enlargements of the image and the addition of painted areas. Reducing petals and grassy background to flat decorative strips produced the effect of wallpaper design.

Warhol was first employed as a commercial artist doing window-decoration renderings for I. Miller and Tiffany's, and



work for various publications such as *Vogue* and *Harper's Bazaar*. He has brought a similar kitsch sensibility and faddish glibness to his paintings. His use of ready-made photographed imagery from commercial sources and his fast-paced mechanical production of paintings contradict romantic notions about creativity and the artist's touch in his work.

Under Warhol's decisive direction all of us and the small things in our environment assume the aura of contemporary icons. Along with the *Mona Lisa* and *Mao*, already in the Museum's collection, *Flowers* illustrates this phenomenon.

BIBLIOGRAPHY: Coplans, John. *Andy Warhol*. Greenwich, New York, 1970; Wopet, Richard. *Warhol*. London, 1971.

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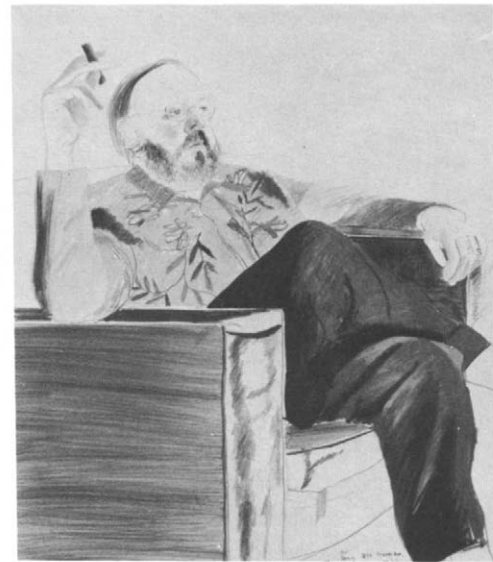
DAVID HOCKNEY

British. b. 1937

HENRY, SEVENTH AVENUE. 1972

Crayon on paper, 17 × 14" (43 × 35.5 cm.). Signed and dated lower left: DH May, 1972. Inscribed lower right: for Henry 853 Seventh Ave.

Gift of Henry Geldzahler. 1979.546



This portrait of David Hockney's friend and mentor, Henry Geldzahler (former curator of the Department of Twentieth Century Art), is one of many studies the artist has done of his subject. Hockney's work has evolved into a very personal diary of the "poetry he has read, the paintings he has seen, the trips he has taken, and the friends he has made.... His works are about friendship, politics, literature, and other forms and studies of art." Highly literate and versatile, Hockney is one of the best-known British artists of the post-World War II era. He has employed his keen eye and solid comprehension of art history in an amazing array of artistic arenas—drawing, graphics, painting, and stage design among them.

The Museum's collection already includes *Mount Fuji* and *Flowers*, 1972, which was acquired the year it was painted. The present drawing demonstrates the artist's capacity to create lyrical abstract forms as well as his use of idiosyncratic plastic language in which form is analyzed as it is rendered. This drawing also shows Hockney's sure and expressive draftsman-ship. Hockney has always done portraits, but it was not until the late sixties that they assumed a more formal place in his concern with problems of space and light. At this same time Hockney turned his attention to drawing, and this has since become an end in itself, independent of preparation for paintings.

The best known of the drawings are studies of single individuals, objects, or places done in colored pencil. The portraits are inevitably casual. Their subjects rarely confront the viewer and are usually depicted lounging, reading, sleeping or catnapping, or lost in their own reveries. *Henry, Seventh Avenue* reveals as much about the sitter as it does about the artist, for Henry is depicted seated placidly with his favorite accouterments: a cigar and a flowered shirt (from Nudie's of California). Hockney's propensity for geometricized fragmented space, for patterning, and for an emphasis on the luminous depths of each surface touched by light is amply illustrated.

BIBLIOGRAPHY: *David Hockney: Travels with Pen, Pencil and Ink*. Intro. by Edmund Pillsbury. London, 1978, unpaginated.

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DECORATIVE ARTS

CHARLES RENNIE MACKINTOSH

Scottish. 1868–1928

CARD TABLE. 1897

Oak, height 26¼" (67 cm.), width 23⅝" (60 cm.), depth 24" (61 cm.). Purchase, Friends of Twentieth Century Decorative Arts Gifts. 1980.147

The simple wood furniture structures of Charles Rennie Mackintosh had much in common with furniture of the Arts and Crafts movement, but the Scottish architect's eye-catching ornament was too flamboyant for English taste. His work was admired, however, in Germany and Austria where his interiors were illustrated in periodicals. He was invited to participate



in the 1900 exhibition of the Vienna Secession, and his installation was critically acclaimed.

A contemporary photograph of Miss Cranston's tearoom on Argyle Street, Glasgow, one of the architect's earliest furniture commissions, shows a card table of the same model as the Museum's. The originality of Mackintosh's ornament is evident in the circular cutouts of the table, but the overall down-to-earth character of the piece is geared to his client's purposes. Miss Cranston, a member of the temperance movement, hoped to divert barroom habitués to her tearooms, where chambers were accordingly equipped for card games, dominoes, and billiards; smoking specifically was permitted. Mackintosh was so satisfied with the design of this table that he included one in the apartment he furnished for himself and his new bride in 1900.

BIBLIOGRAPHY: Billcliffe, Roger. *Charles Rennie Mackintosh; The Complete Furniture, Furniture Drawings & Interior Designs*. New York, 1979, p. 45.

PH-S

RUPERT CARABIN

French. 1862–1932

HAND MIRROR. 1906–1907

Bronze, moonstone, and mirror glass, length 13⅞" (33.3 cm.). Gift of Rosenberg & Stiebel, Inc. 1979.554

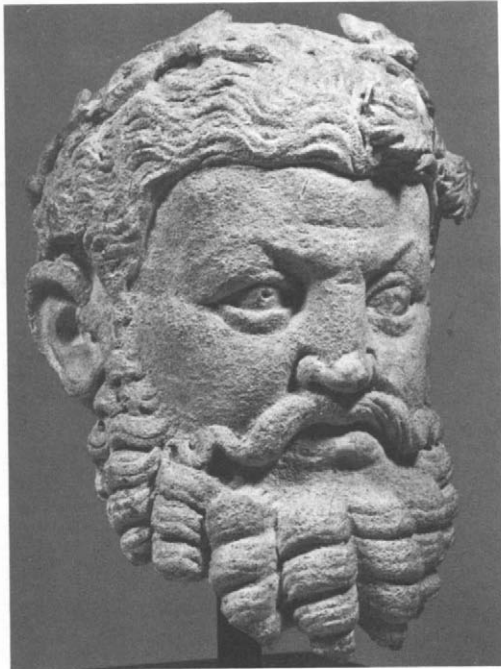
The works of the sculptor Rupert Carabin are few in number and consist primarily of objects in categories associated with the decorative arts; nevertheless, at the height of his career he was so highly regarded that in 1903 he was awarded the Légion d'Honneur. Whether carving an armoire or shaping a ceramic, he incorporated sensuous imagery in each of his creations. While on occasion he caused public scandal by his use of boldly erotic subjects, he employed in this hand mirror motifs of the popular Art Nouveau style—plant life and rippling water—to complement his voluptuous female forms.

PH-S



FAR EASTERN ART

INDIAN AND SOUTHEAST ASIAN ART



HEAD OF DIONYSOS
Pakistani (Gandhara). 3rd–4th century.
Terra-cotta, height 9 $\frac{1}{8}$ " (25.1 cm.).
Gift of Mr. and Mrs. Uzi Zucker. 1979.507.2

The style we call Gandhara was practiced in areas now within the geographic borders of Pakistan and Afghanistan. Ever since Alexander the Great's conquest of this region in the fourth century B.C., strong links to the classical world were maintained. From the first to the third century, Gandhara was under the control of the Kushans, a people originally of Scythian origin whose most important ruler, Kanishka, was one of Buddhism's greatest patrons. The contacts with the Mediterranean world under the Kushans led to the development in Gandhara Buddhist art of a style strongly dependent upon Roman prototypes. Thus, while the iconography of the art of the area, excepting classical borrowings such as this, was almost entirely Buddhist, the style that evolved owed more to Rome than to India. In terms of iconography and adherence to earlier Roman prototypes, this extraordinary head of Dionysos, one of the most compelling examples of Gandhara style, could well serve as the paradigm of the classical style in Gandhara art.

Wearing grapevines in his hair, eyes opened wide, brow furrowed, and beard individuated into carefully articulated

curled locks, Dionysos exhibits a psychological intensity rarely met in Gandhara art. Superbly modeled, with precise carving and deep undercuttings, this is the finest Gandhara head in our collection. It was buried, and over the centuries a hard crust developed on the surface which partially disguises the fact that it is made of terra-cotta.

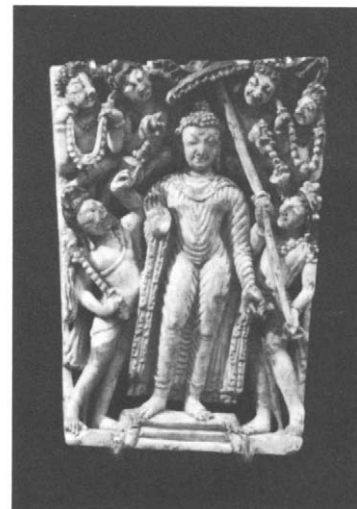
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THE DESCENT OF THE BUDDHA

Indian (Kashmir). 8th century.
Ivory with traces of paint, height 2 $\frac{1}{2}$ " (6.4 cm.), length 1 $\frac{3}{4}$ " (4.5 cm.). Purchase, Rogers and Seymour Funds; Mr. and Mrs. Harry Kahn and Mr. and Mrs. Peter Findlay Gifts; Gifts of Albert Ten Eyck Gardner, Florance Waterbury and Jacob Weisman, by exchange; Gift of Mrs. Laurent Oppenheim, in memory of her husband, and Gift of Albert Angell Southwick, in memory of Mrs. Charles Waterbury Clark, by exchange; Bequest of Florance Waterbury, in memory of her father, John I. Waterbury, and Bequest of Gilbert H. Montague, in memory of his wife, Amy Angell Collier Montague, by exchange. 1979.287

Early Kashmiri ivory sculptures are among the rarest and most beautiful of any culture. Fewer than three dozen have survived as evidence of the remarkably high level of sophistication of the ancient ivory workshops of the area. These superb, usually small, sculptures all exhibit a stylistic common denominator relating them to the well-known eighth-century sculptural style of Kashmir.

This ivory plaque depicts the Buddha standing on three steps in a slight contrapuntal position, his right hand raised in the fear-allaying gesture, his lowered left hand holding a portion of his garment. He is flanked by two attendants, perhaps Indra and Brahma; one holds a fly whisk, the other an umbrella. Four celestials holding fly whisks and garlands fly in the upper corners of the plaque. The scene depicted is that of Buddha's descent from heaven at Sankisa after delivering a special sermon to his mother. She had died before her son's enlightenment, and had not had the benefits of his teachings.



Entries by Martin Lerner, *Curator*; Jean Mailey, *Curator, Textile Study Room*; Julia Meech-Pekarik, Suzanne G. Valenstein, *Associate Curators*; Alfreda Murck, *Assistant Curator and Administrator*; Maxwell K. Hearn, *Assistant Curator*

Traces of pigment survive to remind us that all the Kashmiri ivories were once colored.

This beautiful small plaque was originally part of a portable altar, probably in triptych form with a carved wooden frame. Two smaller ivory plaques survive which, by virtue of size, style, and iconography could very well have been the two flanking panels (The Cleveland Museum of Art 62.167 and the Museum of Fine Arts, Boston 63.2673).

BIBLIOGRAPHY: Beach, M. "Two Indian Ivories Newly Acquired." *Bulletin of the Museum of Fine Arts, Boston* lxii (1964), p. 100, fig. 8; Lee, S. "Clothed in the Sun: A Buddha and a Surya from Kashmir." *Bulletin of The Cleveland Museum of Art* (February 1967), p. 57, fig. 14; Dwivedi, V. P. "The Kashmir Ivories." *Chhavi: Golden Jubilee Volume* (Banaras, 1971), fig. 469; Czuma, S. *Indian Art from the George R. Bickford Collection*. Cleveland, 1975, no. 33; Dwivedi, V. P. *Indian Ivories*. Delhi, 1976, p. 103.

ML

**COVER FROM AN ASHTASAHASRIKA
PRAJNAPARAMITA MANUSCRIPT**

Indian. 9th century

Ink and colors on wood, metal insets, height 2¼" (5.7 cm.), length 22¾" (56.8 cm.). Gift of The Kronos Collections and Mr. and Mrs. Peter Findlay. 1979.511

It has long been accepted that the genesis of the eastern Indian Pala school of painting and its slightly later offshoot, the Nepali style of painting—seen on palm-leaf manuscripts and their wooden protective covers—must be sought in the cave paintings of western India, particularly at Ajanta, Bagh, and Ellora. Unfortunately, until now there has been no painting which might serve as the bridge linking these two traditions. A chronological hiatus of approximately 150 years exists between the terminal styles of painting at Ellora and the Pala painting tradition, whose earliest dated illuminated manuscripts belong to the last quarter of the tenth century. This hiatus has been a major obstacle both to the confirmation of the theory regarding the origin of the Pala style and to an understanding of the

with two cord holes which have metal insets. These holes would align with holes in the now-lost palm-leaf manuscript, permitting cords to pass through to secure the complete manuscript. As with many manuscript covers the outer surface is completely encrusted with saffron, vermilion, sandalwood paste, and other organic matter ritually applied when the manuscript was both in worship and in use. Whatever decoration existed on this surface is irretrievably lost.

The scenes depicted on the inside of the cover, excepting that of the central panel, are from the life of the Buddha. The first is of his miraculous birth at the Lumbini Grove. In orthodox fashion the baby is shown emerging from the right side of his mother, Queen Maya, while she holds onto a branch of a spreading Ashoka tree. The Brahmanical gods Indra and Brahma are normally present at the birth, and here Indra is shown receiving the baby in a blanket while Brahma stands behind. The second scene depicts the subjugation of the maddened elephant Nalagiri, who was set loose by the Buddha's wicked cousin Devadatta. As the elephant drew near, all who had been with the Buddha deserted except for his disciple Ananda. Nalagiri, drawn most beautifully, is shown bowing in submission before the Buddha and Ananda. The scene to the right of the central panel shows the Buddha preaching to a group of Bodhisattvas and monks. Two small deer flanking a wheel appear in front of the Buddha's throne, identifying the scene as the Buddha's first sermon at the Deer Park near Banaras, often referred to as his setting the wheel of law into motion. The final scene again has a seated Buddha, this time on a lotus pedestal and surrounded by eight seated Buddhas with a ninth, perhaps the messianic Bodhisattva Maitreya, floating overhead. This represents the great miracle at Shravasti, where the Buddha caused a multiplicity of Buddhas to appear. The quartet of scenes on the cover depicts half the Eight Great Events in the life of the Buddha, although they are not arranged chronologically. The lost companion cover presumably would have had the other four. The use of columns segmented by lotus forms to separate the scenes is most unusual and is probably another bit of evidence for an early



DETAIL

early development of portable painting. Recently a single painted wooden manuscript cover which seems to be the missing link has emerged.

The format and iconography of this manuscript cover relate it to eleventh-century Pala-Nepali manuscript paintings, but the style of painting is not only considerably earlier but is more closely allied to the western cave painting tradition than anything previously known. After such a long period of searching, this discovery is indeed very exciting and of the utmost importance to Indian painting scholarship.

Our protective cover is a long horizontal section of wood



DETAIL

date. The central panel of the cover depicts the seated Prajnaparamita, the Buddhist goddess of Transcendent Wisdom, flanked by Bodhisattvas. This almost certainly indicates that the palm-leaf manuscript once protected by this cover was the *Ashtasahasrika Prajnaparamita* (The Perfection of Wisdom in Eight Thousand Verses), one of the most important Buddhist texts of the period.

While there are many Ajantaesque stylistic elements present, it is difficult to chart a direct connection between the fifth- and sixth-century Ajanta wall paintings and our manuscript cover. The ninth-century wall paintings at Ellora bring us a bit closer, but one still cannot with any degree of authority point to exact parallels. What one can state is that the style of painting on our manuscript cover is closer to that of these western cave paintings than any other portable painting known. What this seems to indicate is that, barring a few fragments in poor condition from the Kashmir-Gilgit area, this is the earliest known portable Indian painting, probably dating to about the second half of the ninth century, but being no later than the first half of the tenth. It is of seminal importance to the history of the development of Indian painting.

At the earlier western cave sites, particularly at Ajanta and Bagh, the style is a painterly one with modeling effected through the manipulation of color tonalities. The emphasis on plasticity is further heightened by the varying thicknesses of the flowing line. While the cover is in a predominantly linear style, very skillfully drawn and at times quite animated, there are clear instances of attempts to increase the illusion of volume through the use of color. The technique of outlining forms in darker tonalities to suggest volume is found throughout the cave paintings. On the cover this technique is visible on the arms of Queen Maya, the lowered arm of the Buddha subduing the elephant, the garment of the Buddha delivering his first sermon, and other less preserved sections. Highlighting with different colors to increase the illusion of three-dimensionality appears on the lotus-decorated columns as well as the cushions and lotuses upon which sit various deities. In combination with the beautiful flowing line, which in some instances is both thicker and richer to emphasize the rounded curves, is the deep vibrant color which through its contrasts also emphasizes volume. The brilliant colors provide an overall luminosity which heightens the visual impact of the painting.

The question of where this cover was painted is obviously of the greatest importance. Did it originate in the West or is it the earliest known painting from the Pala dynasty? It is not yet possible to answer that question, but the cover is said to have come from a library in western India many years ago.

A more detailed article is in preparation.

ML



vanese halos, while the physiognomy and the elongated figure are in a style associated with the Mon peoples of Thailand.

This charming deity represents Prajnaparamita, the Buddhist goddess of Transcendent Wisdom. She has four arms, and four diminutive heads serve as her crown. As with the finest South Asian sculptures, her face radiates a serenity indicative of her advanced state of spiritual bliss.

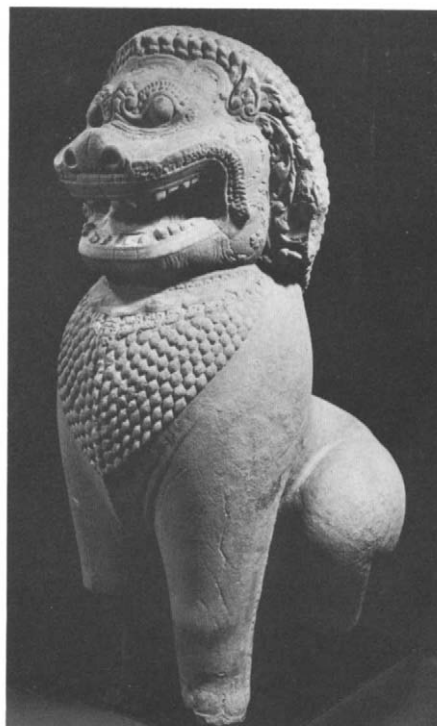
ML

GUARDIAN LION

Thai (Khmer style). 11th–12th century.

Stone, height 42⁷/₈" (109 cm.).

Fletcher Fund. 1979.406



STANDING PRAJNAPARAMITA, THE GODDESS OF TRANSCENDENT WISDOM

Thai (Peninsular style). c. 10th century.

Bronze, height 6¹/₄" (15.9 cm.).

Gift of The Kronos Collections. 1979.510.2

This beautiful sculpture is as enigmatic as it is aesthetically satisfying. It seems to be a composite of Cambodian, Thai, and Javanese styles in unequal admixture. One of the most likely places for this fascinating blend to have occurred was Peninsular Thailand, which at the time this sculpture was created was responsive to strong stylistic impulses from both the Khmer empire and the Indonesian islands.

Among the compositional elements that are combined in unorthodox fashion is the sarong, secured by a sash around the hips with complex but symmetrical arrangements of knots and pendant pleats of cloth; this is a variant of the late-ninth–early-tenth-century Cambodian sarong arrangements. The halo rising from the shoulders recalls ninth-century Ja-

Guardian lions are integral to the sculptural scheme of virtually all Khmer temples. They flank the main approaches to the temple's sanctuary, being placed along stairways and on terraces. In some temple complexes they also appear at the corners of buildings. In most cases, the smaller sculptures on the temples are based on these huge, formidable creatures, which are visible for miles.

The lion was an important part of traditional Khmer iconography, which revolved around the authority of the king. Lions symbolize royalty, strength, and courage and as guardians suggest both divine and royal protection. Consequently they were believed to ward off evil and malevolent beings. In this context the lion is the guardian of sacred precincts and the personal symbol of the Khmer God-Kings.

The same sculptural skills were lavished on these animals as on figural sculpture. Since lions are not native to the Thai-Cambodian area, artists treated them conceptually, often transforming them into iconic, heraldic creatures. This lion is a wonderful great beast, bursting with power. Altogether superbly constructed, it is composed of forceful volumes—full and harmonious. Contrasts between the smooth, bulging body and the decorative patterning of mane, eyebrows, ears, and so forth, are worked out in a masterful fashion. The carving is crisp and precise without being dry. Alert and attentive, the grimacing beast is a truly regal symbol and a potent guardian of sacred precincts.

Stylistically, this sculpture belongs to the eleventh or early twelfth century. Guardian lions are sometimes a bit difficult to date with close precision, but this particular example retains all the sculptural vigor and power of those found at the second-half-of-the-tenth-century Khmer sites of the Bak-heng and Banteay Srei. It has no traces of the attenuated elegance or fragmentation of parts usually associated with twelfth- and thirteenth-century lions. This sculpture purportedly was found in Eastern Thailand near the Cambodian border.

ML



STANDING SHIVA

Indian (Kerala). c. 13th century.

Bronze, height 17" (43.2 cm.).

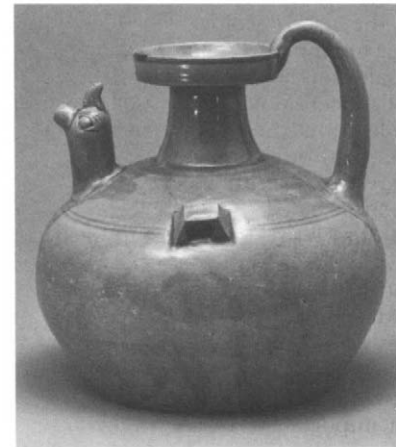
Gift of Harry and Margery Kahn. 1979.508

In southwest India, styles developed which were quite different from the celebrated styles of the Cholas of southeast India. The Kerala and Mysore styles of the twelfth through the fourteenth centuries stressed the formal and iconic nature of the various deities, invariably resulting in a more hieratic and iconic image—frontal, symmetrical, and with great emphasis on rich and decorative surface patterning (as with the mandorla). This example is one of the finest and largest bronzes from Kerala. It is additionally important since its style has not until now been represented in our collections.

The four-armed Shiva stands on a double-lotus pedestal, completely encircled by a flame halo. His upper right hand holds a battle axe; his lower right hand is in the gesture of bestowing gifts. His upper left hand holds a black buck; his lower left hand is in the fear-allaying gesture. He wears elaborate scarves and jewelry and his hair is arranged in a high pile of matted locks.

ML

CHINESE ART



"CHICKEN-SPOUTED" EWER

Chinese (Six Dynasties period, Eastern Chin dynasty).

c. second half of 4th century.

Stoneware with celadon glaze (Yüeh ware), height 7½" (19 cm.). Gift of Mrs. Richard E. Linburn. 1979.353

This crisply modeled vessel is a product of one of a number of kiln complexes situated in China's southern Kiangsu and northern Chekiang provinces that are collectively known as the Yüeh kilns. These kiln complexes can be credited with a virtually unbroken tradition of stonewares with celadon glazes (high-fired green glazes) from the latter part of the second century to the late eleventh or early twelfth century. On many of the third- and fourth-century Yüeh wares, such as this beautifully potted example, these early celadon glazes are remarkably successful.

Material found in a number of recently excavated tombs in The People's Republic of China indicates that glazed "chicken-spouted" ewers of this type were especially fashionable as mortuary articles in the second half of the fourth century. The spout on this piece is functional, as it is on many other contemporary "chicken-spouted" ewers, but whether such jugs were used by the deceased in life or were made only for interment is not certain.

SGV



FIGURE OF A TOMB GUARDIAN (CHEN-MU-SHOU)
Chinese (Six Dynasties period, Northern dynasties).
c. first three-quarters of 6th century.
Gray earthenware with remains of red pigment, height
12¼" (31.1 cm.). Purchase, Ann Eden Woodward
Foundation Gift. 1979.438

This brilliantly modeled gray earthenware figure of a crouching monster is a *ming-ch'i*, or an object made specifically for burial with the dead. In current Chinese archaeological journals, this type of figure is called a *chen-mu-shou*, meaning "tomb guardian"; in Western writings, however, he is also referred to as a fantastic creature, a chimera, or an earth spirit. According to some authorities, when this type of guardian, or earth spirit, was placed in the tomb, it was believed to have the power of keeping the spirit of the dead from roaming.

This animated figure is typical of the stylistic innovation that made its debut in Northern Wei dynasty tomb sculpture. Its lines are elegant; its modeling is well articulated and powerful. Each of its parts is sharply defined, yet one is aware of the total figure and the sense of pent-up fury it conveys. The exceptionally expressive modeling of its face is virtually a hallmark of the best Northern Wei tomb figures. The rectangular base on which the creature braces itself for attack was introduced during the Northern Wei period.

Because of all the Northern Wei characteristics seen in this piece it would, until recently, have been attributed to the Northern Wei period, about the first quarter of the sixth century. However, new archaeological evidence suggests that the style continued longer than previously supposed, so that a broader dating of the first three-quarters of the sixth century now seems appropriate.

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SGV

WEN CHENG-MING

Chinese (Ming dynasty). 1470–1559

GARDEN OF THE UNSUCCESSFUL POLITICIAN. 1551

Album of eight painted leaves with facing pages of calligraphy. Ink on paper, height 10½ × 10¾" (26.2 × 27.3 cm.). Gift of Douglas Dillon. 1979.458.1a-h

Wen Cheng-ming, the most influential painting master of the Ming dynasty (1368–1644), was highly emulated during his long life. In his favored subjects—old trees, gardens, and scenery of the lush Su-chou region—the styles of previous masters are merged into a highly personal idiom of precise brush effects using a broad range of ink tones.

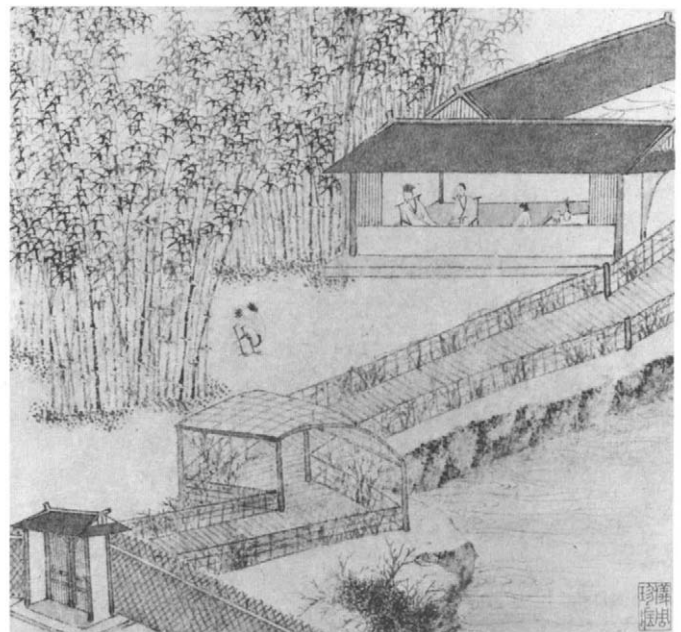
Wen Cheng-ming's most ardent admirer and patron, the wealthy censor Wang Hsien-ch'en, built an extensive garden in Su-chou called The Garden of the Unsuccessful Politician and as a form of patronage gave Wen Cheng-ming a studio there. The garden's name undoubtedly held meaning for Wen; despite ten attempts, he was never able to pass the civil service examinations, an essential step in attaining the Confucian goal of office in the civil bureaucracy. When he finally received a position by appointment, Wen Cheng-ming was so disillusioned by the moral corruption of political life in the capital that he soon retired to Su-chou.

His familiarity with the world of the rambling Garden of the Unsuccessful Politician is revealed in a series of thirty-one album leaves painted in 1535. Many of these compositions served as the basis for this, a smaller album painted sixteen years later when he was eighty-one. Utterly confident of his brush-and-ink medium, Wen Cheng-ming reduced the garden's visual profusion to a few essential motifs, thereby heightening the importance of each detail. The compositional principles vary from the use of strictly formal horizontals to jaunty diagonals. In leaf 3 (illustrated) two friends sit in a pavilion quietly gazing at a crane; the strong zig-zags of the roof lines, walkway, and fence enliven the otherwise still scene.

Achieving the ideal integration of the diverse arts of painting, poetry, and calligraphy, Wen Cheng-ming enhanced the meaning of each painting with a complementary poem. While the paintings themselves are austere monochromatic, the poems evoke colors, textures, light, and mood. The poem accompanying *The Hsiang River Bamboo Bank* reads:

Bamboos are planted around the low mound
 Forming a bank of bamboo around the edge.
 In full summer it already seems to be autumn,
 So deep is the wood, one cannot tell when it is noon.
 In its midst is one who has abandoned the world,
 Enjoying himself with a *ch'in* and a goblet.
 When a wind stirs he wakes too from drunkenness
 To sit and listen to the rain on the bamboo leaves.

Wen notes the location of the Hsiang River bank within



the garden—to the south of the Peach-blossom Rill and north of the Huai-yü pavilion—praising it for its quiet seclusion. He signed the calligraphy leaf *Cheng-ming*.

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AM

WANG CHIEN. 1598–1677

Chinese, Ch'ing dynasty (1644–1912)

TEN LANDSCAPES IN THE STYLE OF OLD MASTERS

Album of ten painting leaves with six facing sheets inscribed with poems by HUANG-P'U CH'IN (active late 17th–early 18th century), a title piece by WANG SHIH-MIN (1592–1680), artist's colophon, and colophon by WU WEI-YEH (1609–1671). Ink and colors on paper, each leaf 10 $\frac{1}{8}$ × 6 $\frac{1}{2}$ " (25.7 × 16.5 cm.).

Purchase, The Dillon Fund Gift. 1979.439a-o

With the fall of the Ming dynasty in 1644 men of conscience elected to withdraw from government service rather than transfer their loyalty to the triumphant Manchu Ch'ing dynasty (1644–1912). Living in self-enforced retirement, often burdened with a sense of moral culpability for the Ming collapse, members of the educated elite sought spiritual and cultural renewal through the pursuit of antiquity. Rejecting the exhausted conventions and eccentricities of late Ming painting, one group of scholar-artists living in the lower Yangtze River valley endeavored to establish a new orthodoxy in painting through the vigorous study of past masters. Wang Chien (1598–1677), the teacher of Wang Hui (1632–1717) and close friend of Wang Shih-min (1592–1680), stood at the center of this movement. As a member of a prominent family, he had direct access to the most important collections of ancient paintings of the time. Taking these works as his teachers, Wang Chien sought to transform his models through the creative synthesis of ancient principles and his own artistry.

Wang Chien's album of ten landscapes dated 1668 is a masterpiece of his mature style. In this album he recreates in miniature scale the idioms of Sung (960–1279) and Yuan (1279–1368) dynasty masters—Li Ch'eng (active 960–990), Chü-jan (active late tenth century), Chao Meng-fu (1254–1322), Huang Kung-wang (1269–1354), Ni Tsan (1301–1374)—models chosen from among the artists whom orthodox painters most revered as having transmitted the values of the scholarly tradition. Conscious of his own role as a transmitter, Wang Chien inscribes each leaf with the name of the artist whose style he interprets, as well as a couplet by the T'ang dynasty poet Tu Fu (712–770).

Although Wang Chien freely acknowledges his debt to the past, there is nothing dry or academic in his evocation of earlier masters. Using ancient compositional types or brush conventions as a starting point, Wang Chien animates each leaf with his own brush rhythms, sense of color, and manner of building forms in space. The leaf painted in the manner of the Yuan artist Wang Meng (c. 1309–1385) captures a powerful monumental landscape within a format ten inches high (see color illustration). A massive cloudlike mountain dominates the composition, billowing up from a rugged shoreline where a thatched cottage lies half hidden behind a screening wall of pines. Higher up one glimpses the roofs of a mountain villa or temple nestled at the foot of a waterfall. The serenity of these inviting retreats contrasts with the couplet which Wang Chien has selected:

When the wind blows, reaping the pine trees' seeds
Heaven's cold pierces even the secret dwelling.



LEAF E: Landscape in the manner of Wang Meng (c. 1309–1385)

Although man is not safe from the vicissitudes of his environment, the regenerative power of nature and the vitality of the artist himself is manifested in this vigorous landscape. Light feathery brushstrokes in dry ink imbue the rugged peak with a shimmering quality that is unusually expressive of the rugged facets of rain-soaked, weathered rock. Patches of foliage stippled or rubbed in sooty burnt ink define the spine and contours of the mountain and guide the flow of its roiling tectonic forces as if it were a pulsing organism. The pines are charged with this same internal energy. Coursing through their knotted trunks and branches, this calligraphic vitality remains an independent presence in a landscape blasted by winter winds.

Wang Chien's long colophon at the end of the album offers a glimpse into the artist's personal life and provides an insight into the circumstances surrounding the album's creation:

Thirty years ago Ch'ien Mu-weng and I sat atop Yü-shan mountain enjoying the brilliance of [T'ao] Hsing. At that time Hsing discussed calligraphy, famous paintings, and ritual vessels of the Three Dynasties as if these subjects were in the palm of his hand or arrayed before his eyebrows, nor did he overlook a single hair. Later, when I moved to Chin-ch'ang, each time I acquired an antique I invited Hsing to examine it and together we would authenticate the piece.

When we were young and vigorous we flew about in high spirits. Now my head is completely white and my energies are ebbing; poverty and illness block my door. Old Hsing for the moment resides at a Buddhist temple. In our old age both of us have suffered disappointments: once again we are alike.

In the winter of the *ting wei* year (1667) I did a painting especially to invite Hsing to come to Lou-tung to pass the New Year. We lingered for a full month enjoying one another's company. Finally, as Hsing prepares to return home, I cannot bear the gloomy feeling which congeals inside me. Having nothing to present my friend I have mixed some colors and painted ten leaves in the manner of the ancients. As there happened to be a volume of Tu Fu's poetry on the table I have selected a suitable couplet for each picture, inscribing it alongside each composition. The regrettable lack of poetry in these paintings is a great embarrassment before the ancients, but old Hsing does not walk so well, therefore I leave this album with him so that even while reclining he may still go wandering.

Recorded in the second month of Spring, *wu shen* year [1668]

Wang Chien of Lou-tung

BIBLIOGRAPHY: Spelman, Ruth. *The Arts of China*, exhibition catalogue. Greenvale, Long Island, 1977, p. 89, n. 142.

MKH

KUNG HSIEN. 1619?-1689

Chinese, Ch'ing dynasty (1644-1912)

LANDSCAPES AND TREES

Album of twelve painting leaves with facing pages of calligraphy by the artist. Ink on paper, each leaf 6¼ × 7⅝" (15.9 × 19.5 cm.). Gift of Wen and Constance Fong, in honor of Mr. and Mrs. Douglas Dillon. 1979.499a-x

During the seventeenth century Chinese landscape painters sought a new relationship to their thousand-year-old art. Great styles of the past were exhaustively categorized according to motif, compositional type, and brushstroke conventions; it was through the reinterpretation or free combination of these conventions that artists strove to create a style of their own. With the entire history of past masters open to them and each age offering viable models, the challenge became to maintain one's individuality without being crushed under the awesome weight of precedent.

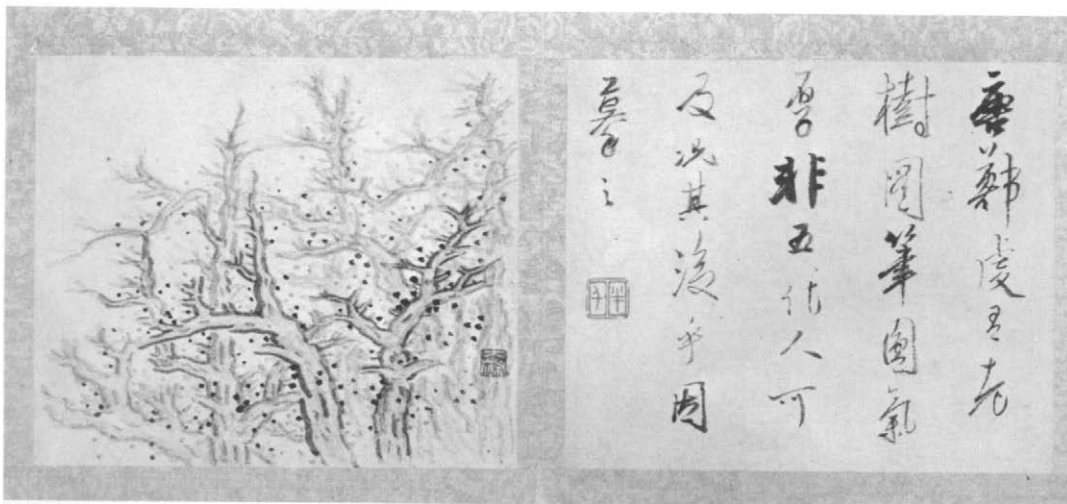
Kung Hsien, a painter whose career centered around the cities of Nanking and Yangchow, created a style that was completely his own while maintaining important spiritual ties to the great masters of the past. To achieve a state of untram-

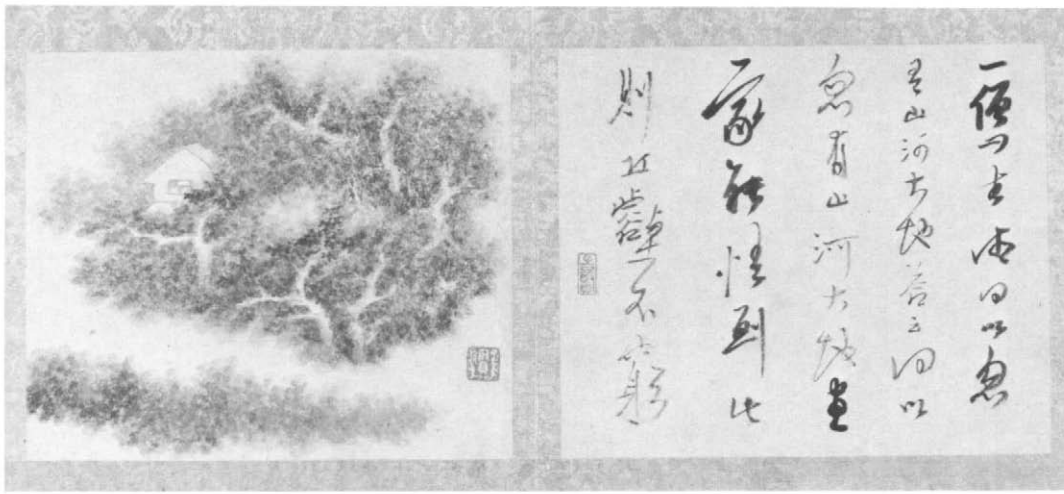
meled individuality Kung Hsien worked diligently at painting for more than a half century. During this long career his painting style changed three times. His earliest known paintings, datable to the early 1640s, show a spare, linear mode grounded in the brush manners of contemporary scholar-artists. During the 1660s and early 1670s Kung Hsien evolved a more descriptive style. Inspired by the monumental landscapes of the Northern Sung era (960-1126) he used a patient, multilayered buildup of ink dots to create richly atmospheric spaces and volumetric mountains with dense, tactile surfaces. By the mid-1670s his very success in this style seems to have deterred him from continuing in this manner. In an album of paintings and calligraphies recently presented to the Metropolitan Museum he writes: "My only fear in painting is to be called too competent." And again: "Nowadays when people paint they only do what appeals to the common eye; I alone do not seek to please the present. I note this with a laugh." Having mastered monumental compositions Kung Hsien returned to a sparser style in which brushstrokes not only function descriptively but also become a prominent part of the painting's content. The kinesthetic vitality of the individual strokes as they are repeated over and over again creates abstract graphic rhythms which surpass the landscape in importance to become the most dynamic source of visual energy in the picture.

The Museum's album, probably painted about 1677, records a transitional moment in which calligraphic brushwork and representational content receive equal attention. Because Kung Hsien also recorded comments that elucidate his attitudes toward art on the page opposite each painting, the album represents an important art-historical statement documenting the artist's style and theories at a crucial juncture in his career.

The album's third leaf shows a grove of ancient trees; it is a masterpiece of controlled graphic energies. Ink wash is applied only sparingly; the image is composed primarily of dots and lines which are, nevertheless, remarkably effective in evoking the appearance of knarled trunks and shattered branches. The short, jerky outline strokes give a sense of the rough bark and three-dimensional, twisting shapes. By breaking the contours the artist avoids flat silhouettes while suggesting shifting planes and foreshortened forms in space. Not unlike impressionist paintings, the dots and lines vibrate and blur together as if in response to the effects of light, shadow, and moisture-filled air. The filigree pattern of branchwork entraps the intervening white space, fusing ink into paper in a vision of dense foliage. In the adjoining inscription Kung Hsien refers to a specific model: "Cheng Ch'ien of the T'ang

LEAF THREE: Ancient Trees





LEAF FIVE: Cottage amidst Cloudy Mountains

dynasty (618–907) did a painting called 'Ancient Trees' in which the brushwork was round and full, the spirit vigorous and deep. Not one artist of the Five Dynasties era (907–960) could match him, much less painters of a later age. I am trying." Despite Kung Hsien's pointed reference, it is extremely unlikely that any works by Cheng Ch'ien survived in the seventeenth century. By selecting a lost masterpiece as precedent Kung Hsien in effect freed himself to create a highly personal image.

Kung Hsien felt equally at liberty to go beyond the restraints of real scenery in his paintings:

There are many wondrous and inaccessible places in the world. If these are not transmitted by the artists, [people] would die by their windows not having seen them. However, such places may not necessarily exist in the world. If they exist in the mind of the artist then they exist in the world. (Translated by Wu, p. 154.)

The album's fifth leaf captures such a mind landscape: a single cottage is set adrift in a vapor-suffused world of densely foliated hills that seem to emerge or recede as in a dream. On the facing page Kung Hsien offers a Ch'an (Zen) Buddhist parable by way of explanation: "A monk asked his guest: 'How was it that suddenly there were mountains, rivers, and the great earth?' The answer was: 'How was it that suddenly there were mountains, rivers, and the great earth?' A painter who understands this will never be lacking in mountains and valleys."

Kung Hsien was renowned as a poet before he became famous as a painter; the visionary intensity of his landscapes and his extreme economy of means reveal a poet's sensibility. Both the paintings and inscriptions in this album attest to Kung Hsien's striving after a direct and unencumbered form of expression that was as personal as it was intensely evocative: "Less is more; this is the advanced stage of a painter. Hence the five-word quatrain which is the most difficult style of poetry" (translated by Ecke, no. 80). "To be clever is not as good as being simple. Too skillful an interpretation can be grasped at a glance; simplicity embodies limitless flavor."

BIBLIOGRAPHY: Ecke, Tseng Yu-ho. *Chinese Calligraphy*, exhibition catalogue. Philadelphia, 1971, no. 80; Barnhart, Richard. *Wintry Forests, Old Trees*, exhibition catalogue. New York, 1972, pp. 60-61, no. 20; Wilson, Marc. "Kung Hsien: Theorist and Technician in Painting," exhibition catalogue. *The Nelson Gallery and Atkins Museum Bulletin*, vol. IV, no. 9, no. 10, pp. 31-32; Wu, William Ding Yee. *Kung Hsien*. Ph.D. Dissertation, Princeton, 1979.

MKH

WANG HUI

Chinese (Ch'ing dynasty). 1632–1717

LANDSCAPE IN THE STYLES OF CHÜ JAN AND YEN WEN-KUEI. 1713

Handscroll, ink and colors on paper, 15 $\frac{3}{8}$ × 157 $\frac{1}{2}$ " (30.9 × 401.3 cm.). Gift of Douglas Dillon. 1979.458.2

Wang Hui's prodigious natural talent and inexhaustible capacity for hard work established him in his early life as an important painter. At age sixteen he caught the attention of the famous painter Wang Chien (1598–1677), who accepted him as a pupil. Wang Chien later introduced him to the preeminent master of their time, Wang Shih-min (1592–1680). Deeply impressed with Wang Hui's painting, Wang Shih-min remarked that the master-pupil relationship should be reversed. Wang Chien and Wang Shih-min not only instructed Wang Hui in painting technique but also saw that he visited private collections of old master paintings to broaden his understanding of traditional styles. In the absence of public collections, this was an invaluable experience possible for only a privileged few. Wang learned to imitate skillfully the nuances of ancient masters' styles. Imperial recognition came in 1691 when the K'ang-hsi emperor (reigned 1662–1722) summoned Wang Hui to the capital to compose and supervise the painting of a cycle of twelve large handscrolls commemorating the emperor's tour to the southern part of the empire. (See Wang Hui's handscroll in the Museum's collection, "The K'ang-hsi Emperor's Second Tour of the South," 1979.5, the third scroll in the series.)

At the age of eighty Wang was still using the styles of the ancients as the basis of his painting. On an album leaf dated 1713, in the collection of the Palace Museum, Taipei, Wang Hui writes that his sixty years of studying and emulating old masters have passed like a single day. In the autumn of the same year he painted this handscroll which combines the disparate styles of two masters, Chü Jan (active c. 960–980) and Yen Wen-kuei (967–1044). The synthesis is one of motifs, and more importantly, of brushstrokes, the characteristic way of using the brush that distinguishes each artist's work. Chü Jan's style is evoked with long, soft brush lines which give texture and contour to the hillsides. The style of Yen Wen-kuei is evident in the finely textured surfaces executed in crisp, short strokes and dots. Cool blue and tan pigments give the landscape a lyrical, airy quality. In his inscription Wang Hui describes the source of his inspiration:



Some years ago I was a guest in the capital, where at the home of a collector, I was able to see a great many scrolls by ancient men. Among them were two paintings: Chü-jan's "River Pass on a Clearing Morning" and Yen Wen-kuei's "Fishing near a Mountain Pass." Their divine color was magnificent and each was extremely refined and marvelous, at the head of all of the famous works of Sung and Yuan. Suddenly, after more than twenty years, they have come to my breast. This scroll was made by combining the two masters' general concepts. Although in purity, truth, and subtle blandness it is not extremely similar, yet neither is its style very far from them.

The year *kuei-ssu* [1713], three days after the Ch'ung-yang festival [9th day of the 9th month].

[signed]: Wu-mu-shan-chung-jen, Wang Hui recorded.

In Wang Hui's later years much of his art was less innovative. At times he seems to have imitated his own painting as much as that of the ancients. Nevertheless his mastery is indisputable and this handscroll is ample evidence of his continued ability to create dynamic compositions of grandeur and beauty.

BIBLIOGRAPHY: Whitfield, Roderick. *In Pursuit of Antiquity*, catalogue no. 23, The Art Museum, Princeton University, 1969, pp. 158-61.

AM

JAPANESE ART

WINE CONTAINER

Japanese (Momoyama period). c. 1596-1600
Lacquered wood, height 9²⁹/₃₂" (25 cm.), diameter 7"
(17.8 cm.). Purchase, Gift of Mrs. Russell Sage, by exchange. 1980.6

This handsome spouted sake container (*chōshi*) is well known in Japan as an outstanding example of Kōdaiji-style lacquer. It may well have been used by the famous Momoyama general Toyotomi Hideyoshi (1536-1598) to serve sake to his guests at formal banquets. The black lacquer of the interior has actually been turned light brown by the hot liquid.

Hideyoshi was the flamboyant ruler who unified Japan in the 1590s. He was also an enlightened patron of the arts. The Fushimi Castle, which he built on the outskirts of Kyoto in 1596, was lavishly furnished with the finest quality lacquer prepared by specialists of the Kōami family. Hideyoshi died in 1598, and in 1606 his widow, Kōdai-in, constructed a Zen temple in Kyoto, the Kōdaiji, as a mausoleum to her husband. The mausoleum, which still stands, was equipped with lacquer utensils and architectural fittings from the Fushimi Castle. The date 1596 was inscribed on the inner door of one of the lacquer shrines in the mausoleum. The term "Kōdaiji lacquers" encompasses those works still preserved at the temple as well as those that have made their way into other collections but are characterized by the same style of decoration.

The Kōdaiji style features enlarged close-ups of naturalistic autumn plants, especially chrysanthemums and pampas grasses, painted in simple gold designs. Hideyoshi's chrysanthemum and paulownia-leaf crests are also prominent motifs.

Unlike earlier periods, when field grasses were an integral part of a landscape setting with symbolic or literary overtones, Momoyama designs were frankly isolated and exploited for the beauty of their gracefully curving lines. The decoration, uncomplicated but extravagant, is consciously adapted to the shape of the utensil.

Technically, Kōdaiji lacquers are rather simple; the intricate high-relief, cut-gold, and inlay decor favored earlier has been replaced with plain flat gold lacquer designs (*hiramake*). To create nuances of color and texture these are often contrasted with designs of loosely sprinkled gold flakes imbedded in amber-colored lacquer.

There are traces of an underdrawing quickly sketched in red lacquer to suggest the general placement of the composition. The painting itself is more roughly executed than on later Edo period (1615-1867) lacquers, but has the freshness of a freehand drawing.

The design of diagonally bisected patterns, half against a sprinkled gold ground and half on a solid black ground, is typical of Kōdaiji lacquers. The stunning contrast of the two areas, totally different in color, rhythm, and motif, was a design invention called *katami-gawari* ("alternating sides") that was much favored about 1600 by artists working not only in lacquer but also in ceramics and textiles.

Of the four known Kōdaiji sake containers, this is the only one with a *katami-gawari* pattern. Stylistically it most closely resembles the example preserved in the Kōdaiji collec-



tion, a registered Important Cultural Property. The two were surely painted by the same artist.

BIBLIOGRAPHY: ———. *Kōgei (Decorative Arts)*. Kyoto National Museum, 1965; Yoshimura, Motoo. *Kōdaiji Maki-e (Sprinkled Design Lacquer from Kōdaiji)*. Kyoto National Museum, 1971, pl. 76; *Momoyama no Bi Meisakuten (Exhibition of Masterpieces of Momoyama Beauty)*. Tokyo, 1972, fig. 29; *Tokubetsu Tenrankai: Momoyama Jidai No Kōgei (Special Exhibition: Momoyama Handicrafts, Sixteenth and Seventeenth Centuries)*. Kyoto National Museum, 1975, pl. 150; *Maki-e (Sprinkled Design Lacquer)*, vol. 3. Kyoto, 1976, pl. 186; *Sekai Tōji Zenshū (Complete Collection of Ceramics of the World)*, vol. 5. Tokyo, 1976, fig. 122.

JM-P

SHŌKADŌ SHŌJŌ Japanese. 1584–1639

TWO HANGING SCROLLS, POEM PAGES

(Momoyama period). c. 1615–1620. Ink, gold, and silver on colored paper, hollyhock page, 8 × 16¹⁵/₁₆" (20.2 × 17.6 cm.); clematis page, 8 × 15¹⁵/₁₆" (20.2 × 17.6 cm.). Purchase, Mrs. Jackson Burke Gift. 1979.407.1 and Purchase, Gift of Mrs. Russell Sage, by exchange. 1979.407.2

These two poem pages are newly discovered works by Shōkadō Shōjō, a Kyoto monk of the Shingon sect of Buddhism, who was esteemed as one of the three great calligraphers of his day. They are two of ten such pages known to survive from a set of thirty-six, each page with a poem by one of the thirty-six master poets (*sanjūrokkasen*). These were men and women selected for an early eleventh-century poetry anthology as Japan's finest poets up to that time. The eight pages which remain in Japan, one of which bears Shōkadō's seal on the reverse, are well known and have been published by Yamane Yūzō in *Sōtatsu* (Tokyo, 1962), pp. 164–65. Our two pages were in the collections of Baron Okura Kishichirō, former president of the Hotel Okura in Tokyo, and Mr. Yasuda Yukihiko (b. 1884), the famous contemporary Japanese painter.

The poems are transcribed in ink over paper that was first lightly colored, then painted with a design of gold leaves and now-tarnished silver flowers. The poem written over the painting of hollyhocks is by the courtier Ōnakatomi no Yoshinobu (921–991). It reads as follows:

Chitose made	Even the pines that last a
Kagireru matsu mo	thousand years . . .
Kyō yori wa	How many generations will
Kimi ni hikarete	they live
Yorozu yo ya hemu	After you have pulled them
	up?

The poem alludes to the ritual gathering of fern shoots in spring and appears in vol. I of the *Shūishū*, a tenth-century imperial poetry anthology.

The poem written over the painting of clematis is by Fujiwara Okikaze, another tenth-century courtier. It reads:

Dare o ka mo	Whom can I expect to
Shiru hito ni semu	understand me?
Takasago no	Even the pines of Takasago
Matsu mo mukashi no	Are not old friends
Tomo naranaku ni	

The poem appears in the *Kokinshū*, the first of the imperial poetry anthologies, and commentators deduce that it was written by a lonely old man.

The harmonizing of painting, poetry, and calligraphy reflects a courtly aesthetic that reached its peak of refinement in the early twelfth century, the Fujiwara period. By the seventeenth century, a time when peace had been restored after centuries of civil war, artists looked to their classical roots for inspiration. Shōkadō selected papers decorated in a style associated with the studio of Tawaraya Sōtatsu, the great Mo-

moyama painter who was his contemporary. In keeping with the robust spirit of the age, the gold and silver designs are big and bold, unlike the fragile delicacy of miniature bird and flower painting favored by aristocrats of the Fujiwara era.

Originally the full set of thirty-six poem pages was either pasted on a pair of six-panel folding screens (three per panel) or mounted in an album. Both of our pages were remounted by a previous owner as hanging scrolls for display in the alcove of a tearoom. Small calligraphy scrolls such as these have always been highly appreciated by guests at a tea ceremony. The mounting of the page with hollyhock painting is extraordinary. It is made from a textile fragment embroidered in colored silk threads over thin sheets of gold and silver leaf fixed with adhesive, a technique called *nuihaku* (literally, "embroidery and metallic leaf") that is characteristic of the Momoyama period. Much of the embroidery has worn away, exposing the delicate ink underdrawing for a design of chrysanthemums.

BIBLIOGRAPHY: *Kobijutsu Chadōguten (Exhibition of Old Tea Ceremony Arts)*. Tokyo, 1979, fig. 23.

JM-P





FARMER'S OVERCOAT

Japanese (early Meiji period). Mid-19th century.

White cotton yarn on indigo-dyed cotton plain weave, 44 $\frac{3}{8}$ × 55" (113 × 139.5 cm.).

Purchase, Mrs. Jackson Burke Gift. 1979.409

Quilting, an economical way of creating one warm fabric by overstitching layered thinner fabrics with or without padding, is an ancient technique among Japanese country people, possibly going back to prehistoric times. Its more decorative form, in examples stitched in white or light blue on indigo-dyed fabrics surviving from the Edo period and later, is known as *sashiko*. In northern Japan, where cotton was impossible to raise and winters were cold, wives of farmers and fishermen joined layers of bast-fiber fabrics by means of geometrically ordered straight stitches in precious cotton yarns. They did this work during the months when outdoor activity was curtailed and warm garments were needed. Later on, when cotton was successfully introduced into Japan, cotton fabrics were used, as in this handsome example probably from the early Meiji period.

The various traditional diapers, formed of running stitches in paired white cotton yarns and arranged in artfully

NŌ COSTUME

Japanese (Edo period). Early 18th century.

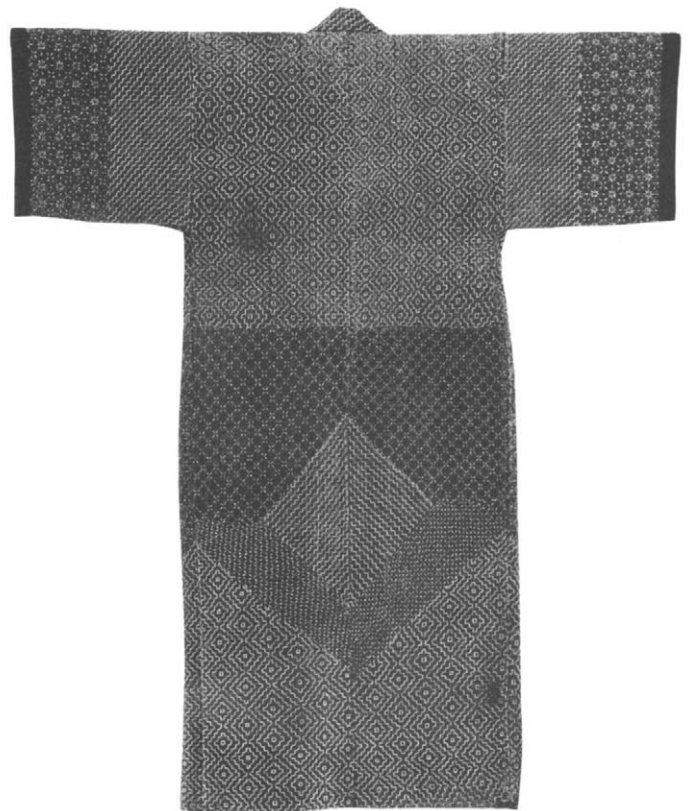
Silk and gold brocade, length 59 $\frac{3}{8}$ " (150.9 cm.). Purchase, Gift of Mrs. Russell Sage, by exchange. 1979.408

Robes of this sublime beauty are rare. The rich color and subtle design of this costume would have been heightened by the austere setting of the small wooden Nō stage. The silk ground is woven in a pattern of alternate bands of pale orange and cream by binding off the warp threads to reserve them for the dye. Loose binding allowed some of the dye to seep into adjacent areas, creating a softly shaded effect in the woven cloth. A felicitous design of pine and bamboo is woven in glossed green silk on the cream-colored bands of unglazed silk. The technique, known as *karaori* ("Chinese weaving"), is distinguished from embroidery by the uniform direction of all the weft floats, which are allowed to float in long "stitches" across the surface. *Karaori* is unique to Nō costumes and is used for the outer robes worn by women.

Motifs are also worked in foil-covered thread bound closely to the ground. These gold brocade patterns, set against the orange bands, are of two types: a grid of hexagonal tortoise shells and one of interlocking circles. The geometric patterns and the trunks of the trees, which are also woven in gold, overlap slightly on the contrasting zones above and below, softening the dominant horizontal striations. Horizontal banding is much less common than checks and squares and is usually associated with early robes.

BIBLIOGRAPHY: *Bi to Kōgei (Beauty and Decorative Arts)* 169 (January 1971), pp. 19–21, and cover.

JM-P



contrasting areas, often have names. For instance, the stepped-lozenge diaper on this robe is sometimes called "persimmon flower" (*kaki-no-hana*).

Sashiko is seen in long overvests, adults' and children's robes and jackets, and reinforced sections of garments with special functions like vests for sled hauling. It has the combination of sturdy practicality and simple beauty that gives Japanese country costumes their special distinction.

JM

KOREAN ART

JAR

Korean (Yi dynasty). 16th–17th century.

Porcelain painted in underglaze copper, height 10 $\frac{1}{16}$ " (25.5 cm.), diameter 10 $\frac{3}{4}$ " (27.4 cm.). The Harry G. C. Packard Collection of Asian Art, Gift of Harry G. C. Packard and Purchase, Fletcher, Rogers, Harris Brisbane Dick, and Louis V. Bell Funds, Joseph Pulitzer Bequest and The Annenberg Fund, Inc. Gift. 1979.413.2

Japanese connoisseurs, sensitive to the unsophisticated simplicity and natural beauty prized in the tea ceremony, were the first to appreciate the warmth and spontaneity of Yi ceramics. Especially coveted are the underglaze-red wares. They are extremely rare, probably because the copper oxide is difficult to handle successfully. The dark red has a somber dignity against the soft white ground.



Yi dynasty potters were unsurpassed at harmonizing form and decoration, so much so that some scholars feel the underglaze designs must be the work of skilled painters who visited the kilns. On this jar a grapevine with three large evenly spaced leaves seems to adjust itself quite naturally to the robust round shape. Two similar jars are known. One from the Seoul National Museum is included in the exhibition *5000 Years of Korean Treasures*, currently touring this country. The other is in the Folk Art Museum in Tokyo.

JM-P

PRIMITIVE ART

PRE-COLUMBIAN ART

TWO FIGURES

Ecuadorian (Valdivia). 2300–2000 B.C.

Ceramic, height 4"; 4 $\frac{5}{8}$ " (10.2 cm.; 11.7 cm.). Gift of Timothy, Peter, and Jonathan Zorach. 1980.83.12, 15

Ancient peoples living on the coast of Ecuador some four thousand years ago produced the earliest known ceramic figures of the New World. These early peoples are known solely through their archaeological remains; they are even called by an archaeological phase, Valdivia. Small, solid ceramic figures are the most notable works of art from the Valdivia era. The figures are commonly female although male examples exist, such as the one illustrated here. The large number of female figures has led to the inevitable suggestion that they are fertility figures. Their real significance is unknown. Fragmentary examples are found in ancient refuse heaps indicating that they would "outlive" their usefulness and be discarded. The figures are sculpturally quite simple and exhibit an explicit formal compactness that is one of their most characteristic features. One of their most original features is the elaboration of their hair. Seldom does a Valdivia figure appear without a consid-



erable coiffure. So considerable is the coiffure of the female figure here that it totally covers her face; her bangs reach to her chin.

Entries by Julie Jones, *Curator*; Susan M. Vogel, *Associate Curator*

JJ



FIGURE
Ecuadorian (Jama-Coaque). Possibly 1st–5th centuries.
Ceramic, height 13" (33 cm.).
Gift of Margaret B. Zorach. 1980.34.38

Throughout much of Ecuador's ancient history, the regions along the Pacific coast were prolific in the production of works of art in terra-cotta. Many of these pieces are of a character exceptional to the art of ancient South America, and noted among them are figures such as this from the Manabí coast. The work is typically Ecuadorian in its forceful, uncluttered elegance. The shape of the head and neck and the presentation stance with arms outstretched and palms facing front, however, are features specific to the time and place in which Jama-Coaque figures were made. They are mold-made and have matte, unpolished surfaces. Their ornaments are often painted a pale, transparent green in subtle contrast to the muted beige tonalities of the figures themselves. The nose ornament here is unusual, for while such figures commonly wear nose ornaments, both figure and ornament are usually made of the same ceramic material.

JJ

AFRICAN ART

WHISTLE WITH FIGURE GROUP
Zairian (Kongo). 19th century.
Wood, antelope horn, height 6¾" (17.2 cm.).
Purchase, Buckeye Trust Gift. 1980.7

A nude male figure wearing an embroidered chief's cap sits in a relaxed pose, his legs turned to one side, his arm raised to his head. Curled around behind him lies a diminutive figure whose head is cushioned on one raised arm while the other rests on his thigh. Both figures wear anklets and bracelets. The identity of the two males depicted and the meaning of their pose is unclear. Whistles are sometimes ornamented with family groups and this one might represent a high-ranking



father and son. The figure group, carved on a platform atop a decorated shaft, is mounted on a small antelope horn that serves as a whistle.

Such whistles were used only by initiated men and important people because they were thought to have supernatural or magical powers. Hunters used them both to signal to one another in the forest during group hunts and to bewitch game so that it would come toward them. Diviner-healers used them for rain-making ceremonies and for curing the sick. A nineteenth-century eyewitness report describes a healer who, with the magical assistance of his whistle, was able to extract bullets from a man who had been shot by sucking forcefully on the wound.

This piece is exceptional for the spiral composition of the group and for the intricate way in which the two figures are intertwined. It is also unusual to find a work of traditional African art that handles figures so completely in the round. Where much African art is frontal and symmetrical, there is no single view from which this complex sculpture can be fully understood.

SMV

THE BULI MASTER
Zairian (Luba Hemba). Late 19th century.
STOOL WITH STANDING CARYATID
Wood, height 24" (61 cm.). Purchase, Buckeye Trust and Charles B. Benenson Gifts, Rogers Fund and funds from various donors. 1979.290

About twenty works are known in this highly distinctive style, all believed to be from the hand of one of Africa's great masters of traditional art. Most of his sculptures were collected by explorers and colonial agents about 1900 in eastern Zaire, not far from Lake Tanganyika. Since two of these were acquired separately in the town of Buli, the artist who carved them has become known to us as the Buli Master. A single figure in this style, which recently came to light about 100 kilometers from Buli, is said by its owners to have been carved by a famous



artist of the old days named Ngongo ya Chintu. Further research may confirm that he was in fact the man known to us as the Buli Master.

Aside from two large standing male figures and two female figures holding bowls, most of the Buli Master's sculptures—all wood—are chiefs' stools supported by caryatids, mostly kneeling women. Buli is in an area of mixed ethnic groups. The Luba Shankadi and the eastern Luba who live to the south and west make caryatid chiefs' stools supported by kneeling figures; the Luba Hembra to the northeast tend to carve stools with standing caryatids, and only occasionally kneeling ones. The Museum's newly acquired stool is one of two that the Buli Master carved with a single standing figure. Variations within the Buli Master's oeuvre may reflect the requirements of patrons from different ethnic areas, or they may reflect the restiveness that this exceptionally original artist perhaps felt within the confines of his people's artistic conventions.

Luba stools with caryatid figures were the exclusive prerogative of traditional rulers—kings and chiefs, clan heads, and the heads of extended families. When the Englishman Verney Lovett Cameron visited the Luba area in 1874–1875, he met a chief who used such a stool. He wrote: "Russuna came to see me. He brought a large and handsomely carved stool upon which he sat, while he used the lap of one of his wives who was seated on the ground for his footstool." In many parts of Africa it was thought that kings and chiefs were so charged with special forces that crops could be damaged if their feet touched the ground. The female figures supporting these royal stools are political symbols which indicate the line through which passed the inheritance of the chiefly office as well as the stool itself. Most Luba trace inheritance matrilineally.

This stool is characteristic of the Buli Master in its formal structure and in its emotional appeal, though it is unusual in having a standing rather than a kneeling figure. The individuality of the figure—she is not ageless and expressionless like most African figures—and the sense of the burden that she bears are found in many Buli sculptures. The Buli Master often creates slightly unbalanced compositions, using a void at the bottom or bulk at the top, to produce dynamic tension. Here the entire sculpture grows in volume and in complexity as it rises from the simple feet and well-separated legs to the large detailed head with its heavy, patterned coiffure. The exaggerated hands, pierced and surrounded by active voids, add breadth and vitality to the top of the sculpture.

BIBLIOGRAPHY: Cameron, Verney Lovett. *Across Africa*. New York, 1877.

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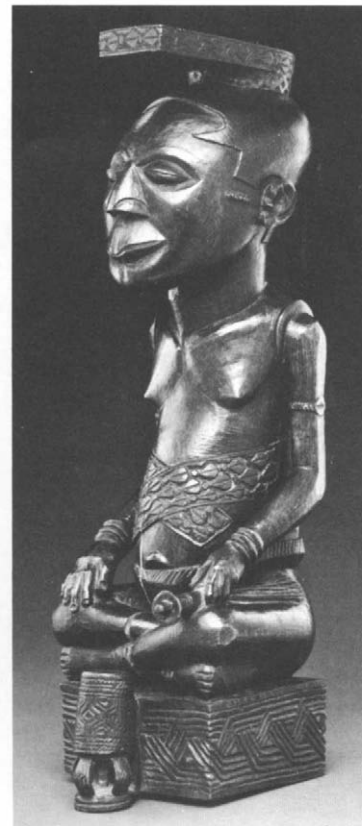
BITETE

Zairian (Kuba), 20th century.

PORTRAIT OF A KING

Wood, height 24½" (61.3 cm.).

Gift of Mr. and Mrs. Lawrence Gussman. 1979.528



The now famous king figures of the Kuba caused quite a stir when they first became known in Europe in 1910, because they were said to be portraits made from living models, and because they were believed to be a great deal older than most African art known at the time. The Kuba king showed the ethnographer Emil Torday a group of figures that he said were portraits made during the lifetimes of past kings. Torday was the first of several scholars who tried to correlate the known sculptures with Kuba oral king lists, identifying the earliest figure with the founder of the dynasty who ruled from about 1630. More recently art historians have been struck by the great stylistic similarities among the figures and have argued that they must have been made by only a few artists working in two short periods—probably in the late eighteenth century and the early twentieth—rather than over three centuries.

The meaning and function of the king figures is much less debated. At the investiture of each king a portrait called *ndop* is created by a master artist, and a new royal drum is carved. Each king chooses a personal symbol that will appear in relief on the drum and on the front of his portrait figure. The sculpture is believed to house the king's spirit double and to have some of his powers of fertility. During his lifetime it is kept in the women's quarters, where it may be placed near a woman about to give birth. It is also kept beside the bed of

a dying king, where it is believed to absorb some of the life force of kingship. A newly named king lives with the portrait of his predecessor while in seclusion preparing for his investiture; during this period some of the life force of kingship, concentrated in the carved figure, is absorbed by the new ruler.

This Kuba king figure is one of seventeen that were exhibited in Antwerp in 1937. The collector who first acquired it in what was then the Congo recorded the name of the artist as "Bitete," a precious bit of information usually lacking with traditional African art. There is general agreement that it is one of those carved in the beginning of the twentieth century. The figure cannot be identified with any particular king because the personal symbol, a royal drum carved on the front of the plinth, is found on seven other figures. Like all earlier examples, this king is shown seated on a high, patterned platform throne, with his drum before him. This drum is of a type that usually stands about five feet high on an openwork pedestal base and is entirely covered with incised geometric decorations including the ruler's personal symbol. The king is dressed in traditional regalia which includes a beaded and cowrie-shell-studded crown, a band of cowrie-embroidered cloth around the torso, and various armbands and anklets. In the king's right hand is a sword, the handle pointing forward, the blade resting on his thigh.

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