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RECENT ACQUISITIONS

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*A SELECTION: 1994-1995*

THE METROPOLITAN MUSEUM OF ART

This publication was made possible  
through the generosity of the  
Lila Acheson Wallace Fund for  
The Metropolitan Museum of Art  
established by the cofounder of  
*Reader's Digest*.

*The Metropolitan Museum of Art Bulletin*

Fall 1995

Volume LIII, Number 2 (ISSN 0026-1521)

Published quarterly © 1995 by The Metropolitan  
Museum of Art, 1000 Fifth Avenue, New York, N.Y.  
10028-0198.

Second-class postage paid at New York, N.Y., and  
Additional Mailing Offices. *The Metropolitan  
Museum of Art Bulletin* is provided as a benefit to  
Museum members and available by subscription.  
Subscriptions \$25.00 a year. Single copies \$8.95. Four  
weeks' notice required for change of address. POST-  
MASTER: Send address changes to Membership  
Department, The Metropolitan Museum of Art,  
1000 Fifth Avenue, New York, N.Y. 10028-0198.  
Back issues available on microfilm from University  
Microfilms, 300 N. Zeeb Road, Ann Arbor, Mich.  
48106. Volumes I-XXXVII (1905-1942) are available  
as clothbound reprint set or as individual yearly  
volumes from Ayer Company Publishers, Inc.,  
50 Northwestern Drive #10, Salem, N.H. 03079,  
or from the Museum, Box 700, Middle Village,  
N.Y. 11379.

*General Manager of Publications:* John P. O'Neill.

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Mahrukh Tarapor, Martha Deese, and Sian Wetherill,  
Coordinators.

All photographs, unless otherwise noted, by the staff  
of The Photograph Studio of The Metropolitan  
Museum of Art. Photographers: Joseph Coscia Jr.,  
Katherine Dahab, Anna-Marie Kellen, Oi-Cheong  
Lee, Patricia Mazza, Caitlin McCaffrey, Bruce  
Schwarz, Eileen Travell, Karin L. Willis, and Carmel  
Wilson. Other sources: A. C. Cooper Ltd., p. 63.

On the cover: Giovanni di Ser Giovanni, called  
Scheggia, *The Triumph of Fame (birth tray)*, see  
pp. 28-29.

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# Director's Note

It would be tempting this year to return to our former name for this publication—*Notable* rather than *Recent Acquisitions*—so notable indeed are the additions to the collection. In fact, given this rich harvest, it takes much self-restraint not to cite every acquisition included in this *Bulletin*. So it is that, given enough space, I would have liked to mention our new Byzantine objects or that rarest of the rare, the exceptional and ravishing eleventh-century Islamic manuscript with the Ninety-nine Most Beautiful Names of Allah . . . but there, now I've done it.

The ancient world is especially well represented this year with two royal portraits from Egypt; fabulous silver and gold vessels and jewelry in the Greek and Roman department along with large and imposing South Italian vases, much needed to round out our collection; and a spectacular silver-gilt Sasanian plate with a hunting scene that adds to the strengths of the Ancient Near East department and is surely one of its most important acquisitions in years. The splendid energetic and heraldic lion aquamanile from fifteenth-century Nuremberg also plays to our strengths, as we are privileged to have one of the world's richest collections of aquamaniles.

The Renaissance is highlighted by the imposing birth tray, commemorating the birth of Lorenzo de' Medici, to which we have devoted the cover of this *Bulletin*. Our rejuvenated Department of Drawings and Prints continues to acquire splendid works—the Bernard van Orley and Jan Brueghel the Elder drawings are deliberate additions to

our relatively weak Northern holdings, and Italy is represented by, among others, two marvelous drawings, one by Agostino Carracci and the other by Carlo Dolce, which together constitute a fascinating picture of womanly youth and age. Once again Wrightsman and Annenberg are names that resonate in these pages alongside some of the grandest and finest works of art acquired, whether given from their own collections—as with Delacroix's *Madame Henri François Riesener* and Cézanne's *Mont Sainte-Victoire*—or purchased through the acquisitions funds they have placed at the Museum's disposal. It is also important to note the degree to which, in recent years, the Lila Acheson Wallace funds have transformed our ability to compete in the marketplace.

Also deserving of special mention are two wonderful flower-garden paintings by Childe Hassam, the first from 1890, given anonymously, and the second, from 1909, given by Douglas Dillon.

In the twentieth-century art department, Jean Dubuffet's fine *The Coffee Grinder* of 1945, from the collection of Georgia Talmey and Ralph F. Colin, adds to our already strong representation of works by this artist. The most notable acquisition in this area, though, is the group of fifty-one works on paper by Anselm Kiefer that forms a mini-retrospective of the first two decades of this major German artist's career. As of this writing, several donors have come forward to add to the Lila Acheson Wallace funds used for this purchase. The first was Cynthia Hazen Polsky,

a member of the Museum's Acquisitions Committee; others include Denise and Andrew Saul, Dave H. and Reba W. Williams, and Molly and Walter Bareiss.

In the Asian field, the Dillon Fund and the B. Y. Lam Foundation have made possible the acquisition of yet another important Chinese painting, the fourteenth-century hanging scroll *Peacock and Peonies* by Pien Lu; and our small but growing collection of Korean art can now boast an exceptional fourteenth-century Lotus Sutra in gold and silver on indigo-dyed paper, a work of high refinement in remarkably good condition. The Irving Galleries, especially the second floor, devoted to the arts of the later Indian and Himalayan kingdoms, continue to be enriched with outstanding examples, such as the large and imposing ninth- to tenth-century gilt-copper seated buddha from Tibet, which will add much-needed scale to the works of art in this area.

In closing, I wish to draw the reader's attention to the credit lines in this publication, as they tell the story of the many individuals without whose generosity and understanding of the Museum's basic mission our collections could never be augmented with the distinction manifest in this *Bulletin*. Every gift, large or small, is precious to the collecting process, and we are grateful for them all.

Philippe de Montebello  
Director

# Contributors

## **American Decorative Arts**

*North America 1700–1900:* Alice Cooney Frelinghuysen (ACF), Curator; Morrison H. Heckscher (MHH), Curator; Amelia Peck (AP), Associate Curator; Frances Gruber Safford (FGS), Associate Curator; Catherine Hoover Voorsanger (CHV), Assistant Curator.

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**Statuette of Thutmose III**

*Egyptian (Dynasty 18), reign of Thutmose III (1479–1425 B.C.)*

*Black bronze with gold inlay*

*H. 5<sup>3</sup>/<sub>8</sub> in. (13.6 cm), excluding tangs*

**Purchase, Edith Perry Chapman Fund and Malcolm Hewitt Wiener Foundation Inc. Gift, 1995**

1995.21

Beautifully poised, this small bronze king offers wine or milk to a god. The fluid athletic modeling of his body and details of his costume indicate a date in mid-Dynasty 18. In fact, the statuette represents the great king Thutmose III, as is revealed by traces of his prenomen, Menkheperra, on the belt buckle.

This is the earliest known New Kingdom royal bronze statuette and, with a few Late Middle Kingdom copper and copper-alloy precursors, it initiates the bronze statuary tradition in Egypt. It is a “black” bronze, darkened to heighten the luster of precious metal inlays. In this case the left eye rim and the nipples retain their original gold inlay. The statuette was cast solid, with separately cast arms (one is missing) fitted onto dowels.

Kneeling bronze kings occur irregularly throughout the New Kingdom and then in greater numbers during the Third Intermediate and Late Periods. Their appearance at this time is almost certainly associated with the growing emphasis on the public aspects of Egyptian religion. Such figurines

are frequently represented on the great processional barks of the gods, expressing the respectful yet dignified role of the king, himself a god, in ensuring the continuing worship of the gods. MH

**Fragment of a Head of King Apries**

*Egyptian (Dynasty 26), reign of Apries (589–570 B.C.)*

*Diorite*

*H. 11<sup>7</sup>/<sub>8</sub> in. (30.3 cm)*

**Purchase, Lila Acheson Wallace Gift, 1994**  
1994.198

Apries is one of the rulers of Late Period Egypt whose personalities have been enlivened for us through biblical texts and the writings of the fifth-century-B.C. Greek historian Herodotus. The latter’s recounting of this king’s demise is reminiscent of Greek tragedy. Apries’s army, writes Herodotus, rose in mutiny against the king because the soldiers felt betrayed when they were shamefully defeated during an attack on Cyrene in Libya. To calm the revolt, Apries sent his general Amasis to the troops, who responded by crowning Amasis king. Apries, who had been one of the most prosperous kings of Egypt, lost the ensuing battle against Amasis and was eventually strangled.

This over life-size image of the king is of even higher artistic quality than the closely related, famous head of Apries, now in Bologna, Italy. Strong facial features, with a commanding eye and boldly carved ear, are surmounted by the imposing curvature of a helmetlike headgear (the so-called blue crown of war), on which the twisted body of a royal cobra is partly preserved. Straps of soft leather underlie the crown at the forehead and behind the ear. The Museum owns only one other, much less impressive, life-size image of a Late Period ruler. DoA





### *Capital*

*Greek (Tarentine), late 4th–early 3rd century B.C.  
Limestone*

*H. 7¼ in. (18.4 cm)*

**Gift of the Aboutaam family, 1995**

*1995.95*

Taras (Roman Tarentum, modern Taranto), located where the heel meets the instep of the boot of Italy, was a major city of the Greek world. Its artistic culture was especially brilliant in the late fourth and early third centuries B.C. The capital belongs to a well-known Tarentine type often used in the decoration of small funerary buildings. An ornate variant of the Corinthian capital, it is carved from the soft local limestone, which has a chalklike consistency that encouraged crisp, spontaneous workmanship. Above two rings of leaves double-bodied sphinxes, larger than those on most capitals of this category, perch on the inward-springing helices at the front and back of the capital. Palmettes occupy the same position on the two sides. The sphinx at the back is blocked out but unfinished, offering an interesting glimpse of how the sculptor went about his work. One of the outward-springing helices is partially preserved and shows the virtuoso openwork carving of this element, which is broken away in most examples. The abacus is edged with a delicate ovolo molding. With its refined but lively style, the capital is representative of early Hellenistic Tarentine architectural ornament.

AH





## Hydria

*Greek (Archaic period), early 6th century B.C.*  
Bronze

*H. 17 in. (43.2 cm)*

**Purchase, David L. Klein Jr. Memorial Foundation Inc., The Joseph Rosen Foundation Inc., and Nicholas Zoullas Gifts, 1995**

*1995.92*

Hydriai were extremely popular in the Greek world from the late seventh to the second century B.C. They were made not only to contain water but also to be used as awards, for balloting, in burials, or as dedications to the gods. The body was normally raised, but the handles—two horizontal ones for lifting and a vertical one for pouring—and feet were cast and attached with rivets. The thinner hammered body has in many cases

crumpled or broken, so today complete hydriai are considerably rarer than their sculptural adjuncts.

In the earliest examples the vertical handle is flush with the rim and has lateral extensions that assure firm attachment. On this new acquisition the upper part of the vertical handle has lions' heads and the lower, the head and neck of a woman with long hair. The horizontal bar at her eye level has half-spool finials. The flat surface of the handle is decorated with an engraved geometric pattern that, with the half spools, is repeated on the side handles, to which the sculptor has also added stylized ducks' heads.

The finished vessel thus demonstrates harmony between shape and decoration, a principle that governed archaic Greek workmanship.

DVB



## Table Support Decorated with Griffins

*Greek, second half of the 5th century B.C.*  
Marble

*H. 25 in. (63.5 cm)*

**Gift of Jean-Luc and Véronique Chalmin, 1994**

*1994.311*

This is half of one of two supports for a table top. Comparable marble supports elucidate the components and the angular cuts in the stone. The grooves in the narrow end originally terminated in an attached slab with a lion's paw secured by two vertical cuts, visible at the bottom.

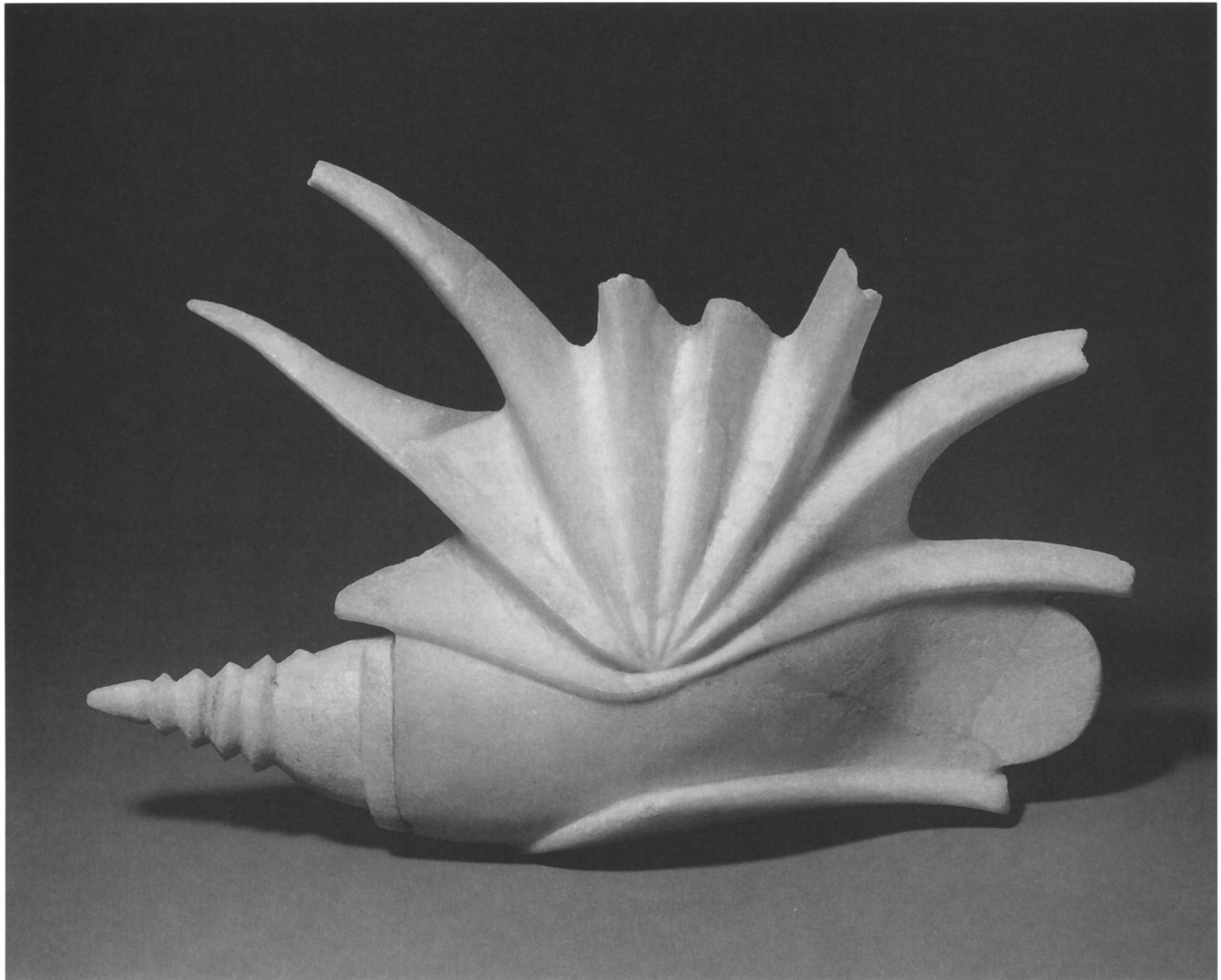
The two broad sides are divided by a horizontal bar. On the upper zone of this better-preserved side are a griffin and a volute. The placement of the figure and shape of the rising volute are characteristic of this type of Classical support. The other broad side bears the same features in reverse, but with a grif-



fin attacking the hindquarters of an animal, seemingly a deer, the rest of which would have appeared on an adjacent slab. This is doubtless the outer face, because the reverse preserves a squarish cut for a crossbar to con-

nect the two supports. The blank lower zone of the outer face may have been painted, since another Classical example (in a Swiss private collection) has traces of polychromy there. Less than a dozen Classical marble table

supports—mostly from the end of the fifth century B.C.—have been identified. The style and typology of the griffins and ornament suggest a date in the second half of the century for our example. CAP



**Shell**

*Greek, second half of the 5th century B.C.*

*Marble*

*L. 9½ in. (20.4 cm)*

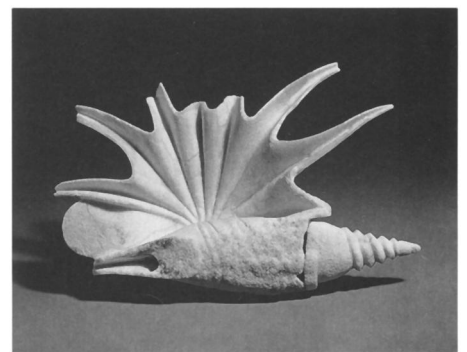
**Purchase, Mr. and Mrs. John Moscahlaidis Gift, 1995**

*1995.19*

The care with which every detail of a real shell has been rendered in this marble object is remarkable, although it is considerably larger than its model, the *Aporrhias Pespelecani*, or “Pelican’s Foot,” common in the Mediterranean. The conical body consists of two hollow pieces, the so-called body whorl, contiguous to the fan-shaped lip, and the spiral. Both were carved separately and attached, evidently to facilitate the scooping

out of the marble. The end of the whorl is worked as a narrow trough, not unlike that on oil lamps. The sculptor has smoothed the marble to a silken finish. A small hole near the middle of the body whorl suggests that the object was used as a libation vessel. The liquid would have trickled out of the body into the concave lip.

Few comparable marble shells are known (British Museum, J. Paul Getty Museum, and National Archaeological Museum, Athens). Their precise date, function, and origin have not been firmly established, but they may all stem from the same atelier, possibly the workshop(s) responsible for the series of elegant marble perfume containers produced throughout the second half of the fifth century B.C. Both an Attic and a Cycladic



origin have been proposed for these luxurious vessels, which were often painted. Our shell also preserves traces of polychromy. CAP



### Pair of Spirals

Etruscan, 7th century B.C.

Gold

L. (each) 1 $\frac{3}{8}$  in. (3.5 cm)

**Purchase, Anne Murray Gift, in memory of Rita C. Murray, 1994**

1994.446a,b

### Earring

Etruscan, 6th century B.C.

Gold with enamel

Diam.  $\frac{3}{4}$  in. (2 cm)

**Purchase, Mr. and Mrs. Alexander Abraham Gift, 1994**

1994.374

### Cartouche Finger Ring

Etruscan, late 6th–early 5th century B.C.

Gold foil over silver

L. (bezel)  $\frac{5}{8}$  in. (1.7 cm)

**Purchase, Mr. and Mrs. Martin Fried Gift, 1995**

1995.40

Some types of early Etruscan jewelry are not found anywhere outside central Italy, while other forms and decorative motifs show the influence of commercial ties between Etruria and cities in the eastern Mediterranean. The earring in this group has a typically Etruscan shape, known today as *á baule*—from the Italian word for valise or trunk. Formed from a rectangular sheet rolled into a semicylinder, with the ends joined by wire, it resembles a

baglike container. While the shape is not found outside Etruria, the rosette decoration and inlaid-enamel tongue pattern derive from Greek art. The pair of spirals, which may have served as hair ornaments, are unusually elaborate. They consist of three wide bands connected by narrow strips; each band has an open panel in the center that is filled with a wavy-wire decoration. The cartouche ring, with an intaglio design arranged in three registers of a winged lion, a siren, and a flying scarab beetle, shows thematic connections with Egypt, Phoenicia, and Greece.

EJM



### Ring

Greek, second half of the 5th century B.C.

Gold

H. (bezel)  $\frac{7}{8}$  in. (2.3 cm)

**Purchase, Classical Purchase Fund and Lila Acheson Wallace Gift, 1994**

1994.230.1

The bezel of this ring has an exquisitely detailed intaglio of a woman approached by Eros. The woman is seated on a stool, one turned leg of which is visible. Her hair is bound up in a netlike *sakkos*. She wears earrings, a necklace, and, on her right wrist, a double bracelet. A belted chiton covers her upper arms, and a himation is bunched around her waist, covering her legs. The fabric's folds are rendered in parallel ridges, organized to clarify the direction of the drapery as well as to reveal the forms of the body. The woman holds a frond in her right hand. Eros flies up toward her face, touching her right shoulder with one hand and raising a wreath to her head with the other.

Such a scene was fairly common on this type of ring, which was made to be decora-

tive rather than to serve primarily as a signet. Both the subject and rendering are also closely related to the work of contemporary Attic vase painters, who often showed Eros with either Aphrodite or a bride being prepared for her nuptials. The composition of the figures together with the fine details and the impression of sculptural weight make this a diminutive masterpiece of the high Classical period.

EJM



### Ring

Greek (South Italian), late 4th century B.C.

Gold

H.  $\frac{7}{8}$  in. (2.2 cm)

**Purchase, Classical Purchase Fund and Lila Acheson Wallace Gift, 1994**

1994.230.3

The broad oval bezel of this heavy gold ring is engraved with an intaglio showing the youthful messenger-god Hermes balancing on his left leg as he fastens a wing to his raised right foot. The god wears a short mantle that encircles his neck and hangs down his back. Winged sandals or boots are a standard attribute of Hermes, but it is unusual to find the wings attached to the figure's ankles rather than to some form of footwear.

Since its first publication close to a century ago, this ring has been associated with a notable sculptural type in monumental Greek sculpture, the Sandal-Binder Hermes, traditionally ascribed to the sculptor Lysippos. Echoes of this particular composition, showing the god tying or untying his winged sandal, appear in the decorative arts as well, notably on coins of Sybrita, in Crete, dated to the late fourth century B.C. Our ring, however, can be stylistically grouped with a handful of accomplished late Classical gold rings from Magna Graecia, which is in fact the alleged findplace of our piece (Tarentum in southern Italy).

CAP



**Attributed to the Metope Painter  
*Pair of Loutrophoroi***

*Greek (South Italian, Apulian), mid-4th century B.C.*

*Terracotta*

*H. 34<sup>3</sup>/<sub>4</sub> in. (88.3 cm); 32<sup>3</sup>/<sub>4</sub> in. (83.2 cm)*

**Purchase, The Bernard and Audrey Aronson Charitable Trust Gift, in memory of her beloved husband, Bernard Aronson, 1995**

*1995.45.1,2*

Loutrophoroi are lustral vases that were used in rites of marriage and in the burial of those who died unwed. Attested in an unbroken tradition from the earliest Greek art, the shape of such vessels acquired particular significance during the Classical period. After the mid-fifth century B.C. in Greece, loutrophoroi became current in marble as well as pottery, and in the fourth-century ceramic workshops of southern Italy they often received extraordinarily elaborate decoration. This remarkable pair each fea-

tures a woman with an attendant within a small, elevated funerary structure. Of special note are the marble lions below the figures and the substructures on which the buildings stand. The upper course of this lower element is decorated with alternating triglyphs and metopes, and the lower with an elaborate foliate motif. The evidence such images provide for architectural details not preserved in surviving remains, as well as the exceptional quality of execution, account for the significance of these vases.

JRM

*Pair of Volute-Kraters with Stands*

*Greek (South Italian, Apulian), ca. 350–325 B.C.*

*Terracotta*

*H. 38<sup>3</sup>/<sub>8</sub> in. (97.5 cm); 38<sup>1</sup>/<sub>2</sub> in. (97.8 cm)*

**Classical Purchase Fund, 1995**

*1995.53.1,2*

Volute-kraters, named for the distinctive form of the handles, were favored in Greek art in both bronze and terracotta. Athenian ceramic examples of the fifth century B.C. may have figural decoration over the neck and body or, like their metal counterparts, may depend for their effect on smooth, lustrous undecorated surfaces covered only with

glaze. This pair of examples of the fourth century B.C. from Apulia is significant for the preservation of the stands, which enhance their already imposing appearance. In the overall shapes, as in the treatment of each part, the influence of metal counterparts is evident. The stem is articulated with wide tongues, the body with fine, precise ribs. The painted foliate ornament on the neck introduces an organic, decorative complement to the elegant, hard-edged silhouette. JRM



## Pair of Earrings

Greek, 2nd century B.C.

Gold with garnets, enamel, and glass inlay  
Diam. 2 in. (5 cm); 1 $\frac{3}{4}$  in. (4.5 cm)

**Purchase, Classical Purchase Fund and  
Lila Acheson Wallace Gift, 1994**

1994.230.8,9

Earrings with figural protomes were popular throughout the Greek world from the late fourth century B.C. to the late Hellenistic period. Although many were decorated with bull's-head terminals, this pair is exceptional not only for its large size and excellent state of preservation but also for its elaborate representation of the animal as Apis, the sacred Egyptian bull worshiped at Memphis. Apis is identified by a sun disk, often accompanied by a crescent, set between his horns. These heads are each adorned with a garnet crescent topped by a green glass disk between the horns, while a large round garnet and a small green glass gem drop from the muzzle. The heads are embellished with inlaid garnets, enamel, and glass gems.

The cult of the Apis bull, which represented the ever-renewing force of Osiris, was officially recognized by the Ptolemaic kings who ruled Egypt during the Hellenistic period. Indeed, Apis was united with Osiris in a new Greco-Egyptian god, Sarapis, whose worship spread throughout the Mediterranean world and, later, the Roman empire. Although numerous representations of the Apis bull were objects of veneration, many, like the protomes of these earrings, were simply charming expressions of the Egyptomania that prevailed in the ancient world. EJM



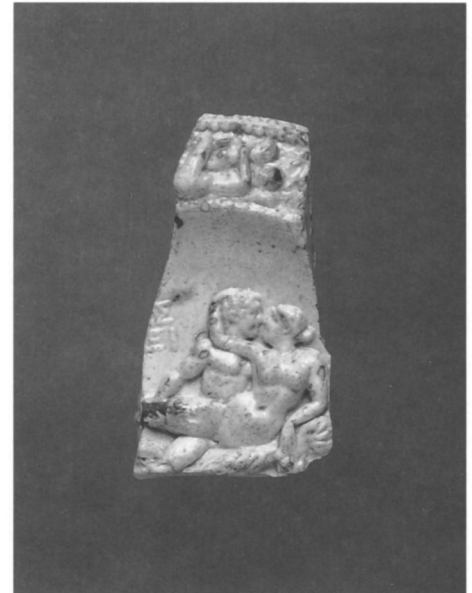
## Fragment of a Dish with Erotic Scenes

Greek (Ptolemaic period), 1st century B.C.  
Glass

L. 2 $\frac{1}{8}$  in. (5.5 cm)

**Gift of Nicolas Koutoulakis, 1995**  
1995.86

This highly unusual fragment of a dish, which would have measured about four and a half inches in diameter, gives us a fascinating glimpse into the rich repertoire of the late Hellenistic or early Roman erotic luxury arts conceived for the private domain. The material is cast-and-polished opaque white glass. Apparently, the entire dish was decorated on both sides with numerous erotic scenes in shallow relief. The slightly concave interior side of the fragment preserves a central group



of a woman and a man embracing as well as the remains of a two-line Greek inscription, possibly the artist's signature. The raised rim features another couple making love, presumably one of several groups that embellished the circumference. The decoration on the underside consists of a crisp meander pattern along the rim and a delicate, continuous floral frieze with birds bordering a central medallion, which features a nude squatting woman.

The dish seems to have been intended as a kind of illustrated sex handbook and was presumably a private commission, a fact that would help to explain the presence of an inscription or an artist's signature, otherwise unprecedented in cast- (as opposed to blown-) glass objects. CAP





***Parure (Necklace and Pair of Earrings)***

*Greek (Hellenistic period), late 2nd century B.C.*

*Gold with garnets and agate*

*L. (necklace) 15¼ in. (38.7 cm)*

**Purchase, Classical Purchase Fund and Lila Acheson Wallace Gift, 1994**

1994.230.4-6

Late Hellenistic jewelry is, surprisingly, rather rare in comparison with material from the rich burials of the early part of the period. The necklace is related to a second-century-B.C. example, also with box-set cabochon garnets and lynx's-head attachments with granulation-capped agate collars, from Artjukhov's barrow, Taman, on the Sea of Azov. The flamboyant earrings are rather different in feeling from the necklace, but their use of similar cabochon garnets in hinged

box settings as well as similar thick corded chains shows that the necklace and earrings were made as a set. The earrings' chain loops, which may have been made to pass over the ear, are a Late Hellenistic feature. The parure has traditionally been associated with a group of small ornaments, including rings, earrings, and diminutive pelta-shaped gold appliques. A ring set with a glass cameo of Augustus suggests that the objects were assembled over a considerable time span. AH





*Pair of Drinking Cups (Skyphoi)*

Roman, late 1st century B.C.—1st century A.D.

Silver with gilding

H. 3<sup>7</sup>/<sub>8</sub> in. (9.9 cm); 3<sup>3</sup>/<sub>4</sub> in. (9.5 cm)

Purchase, Marguerite and Frank A. Cosgrove Jr. Fund and Lila Acheson Wallace Gift, 1994

1994.43.1,2

Similarities in the technique, scale, design, and iconography indicate that the two cups were made in the same workshop, probably as part of a large set. Each consists of a foot, cast and turned on a lathe, two cast handles, and inner and outer shells, which are raised in one piece and decorated with repoussé and chasing.

On both cups a gnarled tree near each handle divides the narrative in two. On the better-preserved skyphos six winged erotes



parade around the circumference. One holds a lantern, two play the kithara and double flutes, and the others, including the central dancer, hold flaming torches upside down. The same family of erotes resurfaces on the

second cup, but there are also a tipsy putto and a remarkable wingless child riding a panther. There is a strong element of funerary symbolism, indicated most clearly by the torches held both up and down and by the



eros with his face buried in his arms. A Roman marble relief from Ephesos in the museum at Selçuk preserves an identical mourning, torch-bearing eros and a kithara-playing putto. One suspects that these figures

and compositions were adapted from pattern books and, in the case of our skyphoi, disposed around the vessels almost at random. Our erotes do not tell a story; instead they merely set the tone for a drinking party.

The cups find their closest parallels in two silver skyphoi from the Boscoreale silver treasure in the Louvre that are surely contemporary and possibly stem from the same workshop.

CAP



***Finger Ring with Intaglio Portrait of Tiberius***

*Roman, A.D. 14–37*

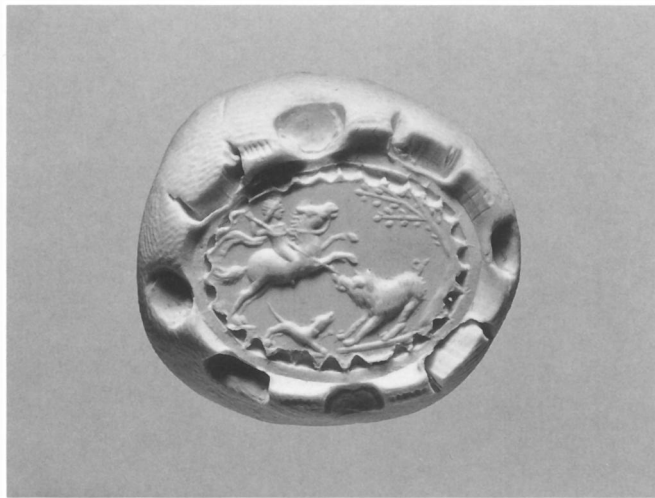
*Gold and carnelian*

*W. (intaglio) 1<sup>1</sup>/<sub>16</sub> in. (2.7 cm)*

**Purchase, Classical Purchase Fund and Lila Acheson Wallace Gift, 1994**

*1994.230.7*

The carnelian intaglio is a courtly production of an icy purity and elegance from the greatest period of Roman gem cutting. Cameos and intaglios were used for the transmission of Julio-Claudian dynastic propaganda, and wearing imperial portraits as ring stones was widespread practice. The oval gem is set in its original gold ring, which is thick but rather light and seems to be of hollow construction. The shape of the setting, with inward-sloping shoulders and a flat border on the bezel around the intaglio, has parallels from the Vesuvian cities. AH



***Intaglio in Gold Setting***

*Roman, late 2nd–early 3rd century A.D.*

*Red jasper, gold, pearls, and glass*

*H. 1<sup>3</sup>/<sub>16</sub> in. (3 cm)*

**Purchase, Classical Purchase Fund and Lila Acheson Wallace Gift, 1994**

*1994.230.2*

Ancient pieces of jewelry in their original settings are rare. This particularly fine work consists of a red jasper intaglio mounted in an oval gold box, to which are attached cloisons holding inlays of pearls and glass. Two hooks on the reverse of the setting suggest

that it served as a clasp, possibly for a necklace or for a diadem. The intaglio depicts a hunter on horseback thrusting his spear at the snout of a boar, shown with bristling hide and corkscrew tail. The interval between quarry and hunter is filled by a galvanized dog. The material of the gem as well as its subject indicate a date in the late second or early third century A.D. An excellent contemporary parallel for the intaglio is the Museum's impressive silver handle (acc. no. 06.1106) in which a horseman, dog, and their quarry—a lioness—are treated with similar precision and vigor. JRM



**Plate with a Hunting Scene**

*Silver-gilt*

*Allegedly from Iran (Sasanian period), 5th or 6th century A.D.*

*Diam. 7<sup>7</sup>/<sub>8</sub> in. (20.1 cm)*

*Inscribed: Tahmag-dad and a weight notation*

**Purchase, Lila Acheson Wallace Gift, 1994**

1994.402

The great Iranian epic, the *Shāhnāma*, or Book of Kings, as recorded by Firdausī in the late tenth to early eleventh century, includes a tale concerning the Sasanian king Bahram V (r. A.D. 420–38), who, when he was crown prince, went hunting accompanied by his favorite lyre player, a woman named Azada. Challenged by the woman, Bahram “Gur” (Wild Ass) shot an arrow that removed the horns of a male gazelle, transforming it in appearance into a female, and shot two arrows into the head of a female gazelle, giving her the appearance of a male.

This story became a favorite theme in the arts of Islam, but before the appearance of

this silver-gilt plate it was unknown on works of Sasanian date (A.D. 226–651). The identity of the hunter on the Museum’s vessel (formerly in the Guennol collection) is not assured because the crown seen here is not shown on the coins of Bahram V. This image may be Bahram before his coronation or, alternatively, the hunter in the Sasanian story may not have been a contemporary king or prince but some legendary or heroic figure of the past.

Beautifully executed in a complex but characteristic Sasanian technique, the silver plate is a unique illustration of a theme from epic literature.

POH



**Manuscript in a Horizontal Scroll Format with the Ninety-nine Most Beautiful Names of Allah (detail)**

*Eastern Iran or Afghanistan, second half of the 11th century*

*Ink, colors, and gold on paper*

*Overall 5½ × 288 in. (14 × 731.5 cm)*

**Purchase, Lila Acheson Wallace Gift, 1995**  
1995.108

This extraordinary manuscript is the only known intact example of a horizontal scroll from the early Islamic period. Although there is no colophon, the style and a comparative analysis of its writing leave no doubt that the scroll was copied in the second half of the eleventh century. The manuscript is made of rather thick, slightly polished creamy paper. The main text, which lists the ninety-nine “Most Beautiful Names” (*al-asmā’ al-ḥusnā*) of Allah, each one separated by an illuminated rosette, was copied in black ink in the eastern Kufic calligraphic style. The meditative recitation of the Names of Allah, preferably by heart but otherwise with the help of manuscripts like this one, has a special place in a Muslim’s life. According to a tradition

related to the Prophet Muhammad, “those who know the Names will enter paradise.” The scroll is greatly enriched by a frontispiece, illustrated here with the first four Names, and an endpiece that contain the manuscript’s title and eulogies to Allah and Muhammad. Both are illuminated with a profusion of gold, lapis lazuli, white, red, and green pigments. In addition, Qur’anic verses copied in gold in a quasi-architectural plaited Kufic style run atop the scroll. sc

***Laila and Majnūn at School***

*A folio of Laila u Majnūn, by Nīzāmī*  
*Eastern Iran (Timurid period), A.H. 835/A.D.*

1432

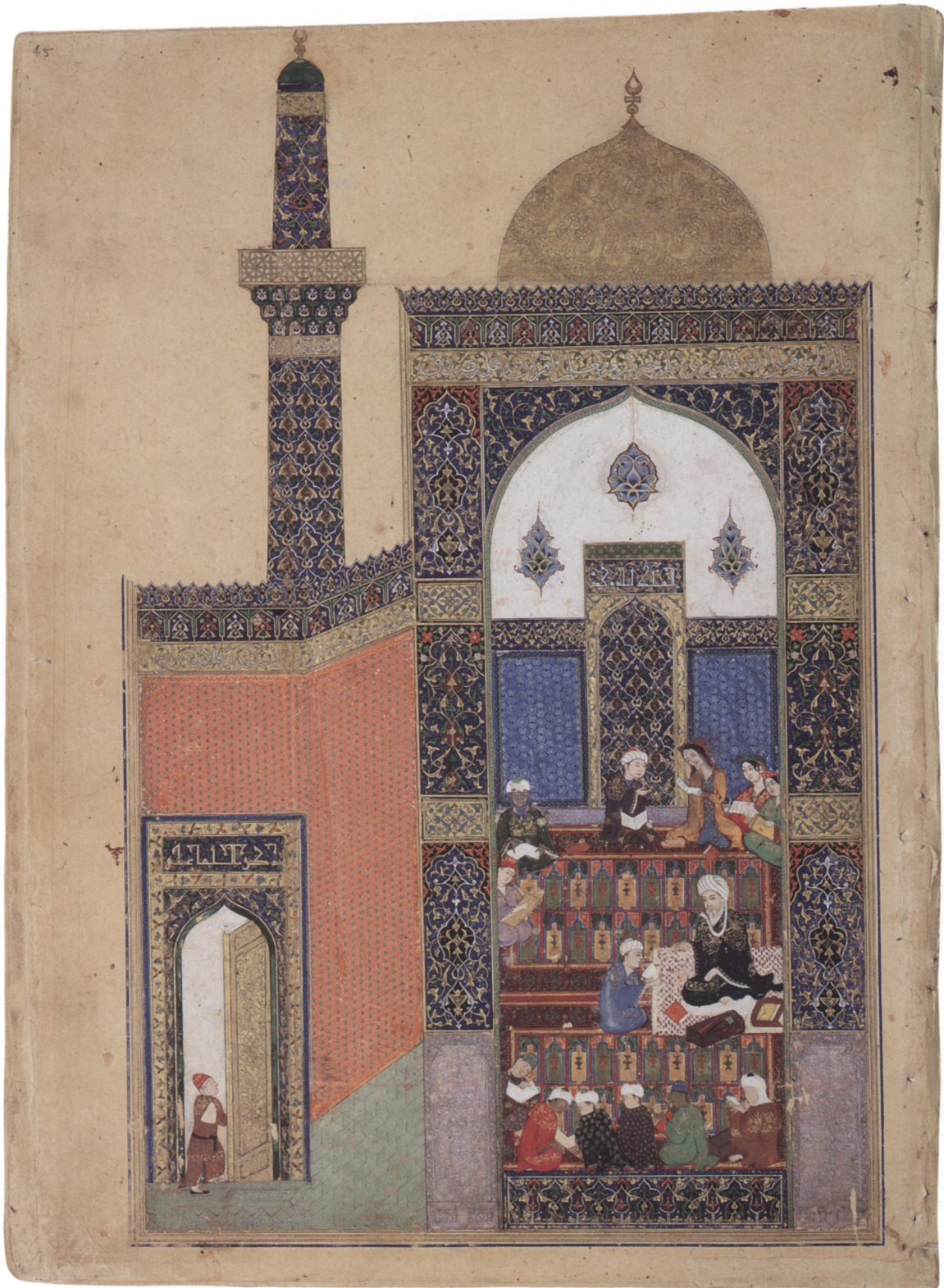
*Ink, colors, and gold on paper, lacquer binding*

*Manuscript: 12¾ × 9 in. (31.5 × 22.9 cm);*

*painting: 11½ × 7⅞ in. (29.2 × 18.2 cm)*

**Purchase, Lila Acheson Wallace Gift, 1994**  
1994.232

This splendid copy of the story of Laila and Majnūn by the twelfth-century Persian poet Nīzāmī was commissioned by one of the most discerning of patrons, the Timurid prince Bāisunghur. The colophon states that it was made in Herat (the Timurid capital, now in Afghanistan) in [A.H.] 835 (A.D. 1432) and copied by Ja‘far, a celebrated calligrapher in charge of the royal atelier. The manuscript contains one magnificent miniature (two others are in a private collection and one is missing) of *Laila and Majnūn at School*. The painting, which spreads from the usual confines of the text into the margin, shows a domed building with a minaret—a madrasa, or religious school, where the star-crossed lovers, children of Arab tribal chiefs, first meet. The salmon-colored bricks and the intricate decoration reflect both the illuminated opening pages of the manuscript and the brick and tile work of eastern Iranian buildings. The schoolroom floor is covered with an unusual multiple-niche prayer rug (*sajada*). The girls and boys are separated, except for Laila and Majnūn, who sit at the back. The teacher listens to a pupil in the center of the room, while a latecomer tries to slip in unnoticed. MLS





### *Crossbow Fibula*

*Early Christian/Byzantine, 5th century*

*Gold*

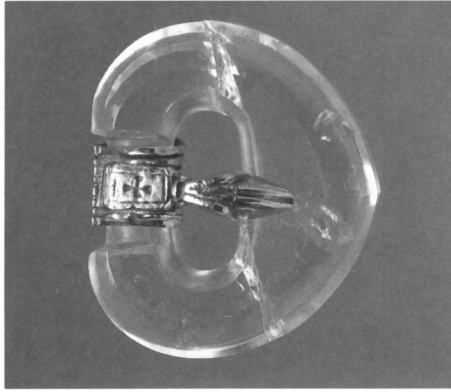
*L. 4<sup>1</sup>/<sub>6</sub> in. (11.9 cm)*

**Purchase, Lila Acheson Wallace Gift, 1995**  
1995.97

Crossbow fibulae were in vogue as imperial gifts from 280 to the mid-sixth century. One of seven extant with pierced openwork, the new acquisition represents an intermediate stage in the development of such fibulae, datable to about 400–480. Our example, like the one from the grave of Omharus, king of the Gepids, has a Latin cross in the center of the top panel, making it overtly Christian. These two each have a triangular foot composed of openwork plaques; the other five have pierced work only on the top of the foot. In addition, the leaves with incised veins ally our fibula with a group of objects in pierced work with incised details that are attributed to a Roman workshop and date to about 400. Thus, it seems possible that our piece was made by an artist from this workshop who fled from Rome and created the fibula for a member of Omharus's entourage.

The point of the pin is inserted into a socket in the brooch's foot, and the looped pinhead fits into a perforation at the back center of the head. The pinhead is released by unscrewing the left hexagonal terminal. Because of its sophistication as a mechanism, the screw became a status symbol in jewelry.

KRB



### ***Belt Buckle and Tongue***

*Buckle: East German, ca. 500; tongue:  
Byzantine, 6th century  
Rock crystal and gold  
L. 1 7/16 in. (4 cm)*

**Purchase, Rogers Fund; Alastair B. Martin,  
William Kelly Simpson, Scher Chemicals  
Inc., and Max Falk Gifts; and gifts from  
various donors, 1995**

1995.54

The beveled edges of this heart-shaped buckle give it a distinctive elegance. The form is a natural outgrowth of the preceding Provincial Roman period, when heart-shaped designs and beveled chip-carving were in vogue. The beveled edges of the oval loop in the center serve to heighten the object's three-dimensional, tactile quality. The intrinsic value of the masterfully carved rock crystal makes the buckle a significant emissary of Migration period art, for the most characteristic aspects of that art were that it was portable and that the attributes reflected the status of the wearer. This buckle was obviously from an important man's belt.

In the Late Antique period rock-crystal buckles originated in the eastern Mediterranean region, probably in the wake of the revival of a glyptic tradition. These elegant buckles were carried westward by the East Germans. Rock crystal was used by the barbarians especially because of its richness. Like the few other extant examples, this buckle has lost its original tongue but is fitted with a fine gold Byzantine replacement with a small incised cross at the base. A grooved piece of gold foil extends from the base of the tongue and is bent around a notch in the crystal to secure the tongue to the buckle.

KRB

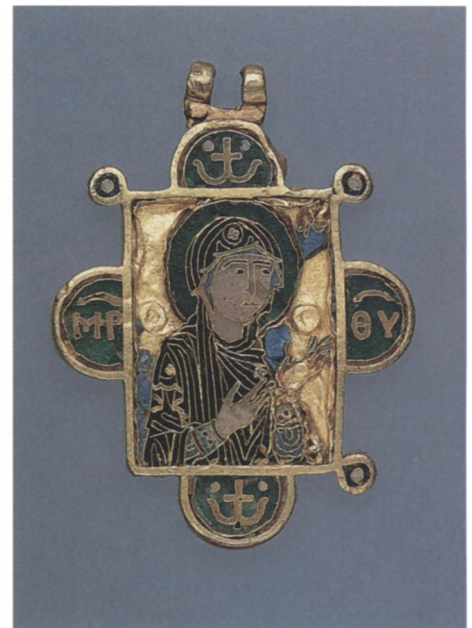
### ***Double-Faced Pendant Icon***

*Middle Byzantine, late 11th–early 12th century  
Gold and cloisonné enamel  
H. 1 1/4 in. (3.3 cm)*

**Purchase, Lila Acheson Wallace Gift, 1994  
1994.403**

This exquisite double-faced pendant icon is a triumph of the greatest era of Byzantine cloisonné enamel production. It is a rare, if not unique, example of enameling on both surfaces of a single sheet of gold. Together the faces represent the Virgin interceding with her son on behalf of mankind. One face depicts an austere, majestic bust of Christ encased in a golden frame, symbolic of heaven. His right hand is raised in a gesture of benediction, while the other presents the gospels, their clasp open, inviting the viewer to open them and read. As indicated by the Greek inscriptions in the half-lobes of the frame, abbreviations for “Jesus Christ, King of Glory,” the image is a miniature replica of Christ as Pantokrator, a popular theme for the central dome decoration of Middle Byzantine churches. Christ looks to the side as if to recognize his mother, seen on the reverse. The Virgin, identified in Greek abbreviations as “Mother of God,” turns with her hands raised in prayer toward the now-damaged hand of Christ/God in the upper corner. The partially lost sky-blue ground surrounding her and the vivid green of the half-lobes place her in the earthly realm of the icon's owner, whose prayers would have sought her assistance.

HCE







**Glazed Bowls with Abstract Sgraffito  
Decoration**

*Middle Byzantine, 12th century  
Fired red earthenware, cream slip, and  
transparent glaze*

*Diam. 7<sup>7</sup>/<sub>8</sub> in. (20 cm); 9<sup>1</sup>/<sub>4</sub> in. (23.5 cm)*

**Rogers Fund, 1994**

1994.306

**Gift of Professor Maan Z. Madina, in  
honor of Margaret English Frazer, Curator  
Emeritus of Medieval Art, 1994**

1994.517

These richly decorated bowls are outstanding additions to the Museum's growing collection of Middle Byzantine ceramics. Similar in shape, with wide flaring outlines rising from delicately worked low feet, both are decorated with patterns incised into cream slip and covered with transparent glaze. As was typical in this period, the decoration is restricted to the interiors of the bowls. Bands of varying widths, often containing abbrevi-

ated floral patterns, or *rinceau*, ascend the sides of the vessels from a medallion at the base.

The more lavishly decorated of the two bowls was given in honor of Curator Emeritus Margaret English Frazer, who loved Byzantine ceramics. Its original cream slip has aged to a beautiful greenish gray. The central medallion is filled with a design of richly embellished leaves and vine scrolls. The concentric bands include sgraffito patterns reminiscent of Islamic motifs, suggesting a connection between Islamic and Byzantine ceramics in these centuries. The generous inward curve of its rim contrasts with the straight lines of the more austere of our new acquisitions. The ornamentation of the latter is centered on an eight-lobed medallion and features a band at the midpoint of the sides decorated with an abstract *rinceau* and three trilobed arches. HCE

**Leaf from a Royal Manuscript with Scenes  
of the Life of Saint Francis**

*Tempera and gold leaf on parchment*

*Bolognese school, ca. 1320–42*

*8<sup>5</sup>/<sub>8</sub> × 6<sup>7</sup>/<sub>8</sub> in. (21.9 × 16.8 cm)*

**Gift of Mr. and Mrs. Edwin L. Weisl Jr.,  
1994**

1994.516

Events from the life of Saint Francis of Assisi appear in the quadrants of this manuscript leaf. At the upper left the nimbed and tonsured saint wears the characteristic garb of the Franciscan order: a hooded brown robe, secured at the waist by a knotted cord, and sandals. The stigmata appear on his feet and outstretched hands. He addresses a group of birds and two timid animals whose whiskered muzzles and paws alone can be discerned. At the upper right Francis dies, surrounded by his followers. At the lower left the saint appears through a window, reviving a dead woman so that she may make her last confession. At the lower right he leads a debtor out of prison.

This is part of a celebrated manuscript, already dispersed by the seventeenth century, now divided principally among the Biblioteca Apostolica Vaticana, the Pierpont Morgan Library, and the Hermitage. Its rich gilding, lavish decoration, and profuse illustration indicate a royal commission. The inclusion of scenes from the lives of the Angevin prince and Franciscan saint Louis of Toulouse, the Hungarian king Ladislas, and Stanislaus, sainted bishop of Krakow, suggests that the manuscript was painted for Charles II of Hungary and his wife, Elizabeth, a Polish princess. BDB



## *Aquamanile*

*German (Nuremberg), ca. 1400*

*Latten alloy*

*H. 13 1/8 in. (33.3 cm)*

**The Cloisters Collection, 1994**

*1994.244*



Aquamanile (from the Latin words for *water* and *hand*) are vessels that initially were used by priests for liturgical hand washing and later were employed domestically. Cast in the lost-wax process, these works were generally filled through an aperture at the top of the head, while a spout and spigot extending from the chest allowed for water to be poured over the hands.

Aquamanilē take the form of a variety of creatures; the present example represents a proud lion. Produced in the imperial city of Nuremberg, this work is outstanding for its imposing style, masterful modeling, superb casting, golden luster, and beautifully textured surfaces. Although the form and details refer to natural features, each element is simplified and dramatized. The sturdy fringed legs, the upwardly curved and tufted tail, the expanded, mane-covered chest, the pulled-back head, the arched eyebrows, the flared nostrils, the swollen and whiskered upper lip, and the menacing maw with bared fangs and extended tongue are all aspects of a unified conception of a very energetic creature caught in the suspended action of a heraldic stance and possibly even in an interrupted roar. A diminutive dragon, which serves as a handle, seems to shriek in supportive yet ineffective defiance. WDW

**Probably the workshop of Sebastian  
Lindenast the Elder**

*German, ca. 1460–1526*

**Covered Beaker**

*German (Nuremberg), ca. 1490–1500*

*Gilt copper with engraved decoration*

*H. 9 in. (23 cm)*

**The Cloisters Collection, 1994**

*1994.270a,b*

The distinctive profile of this beaker, gently flaring at the lip, conforms to that found in similar vessels bearing the city punch of Nuremberg. The use of animal forms as feet and the lush foliate patterns, engraved in reserve, set against a hatched background are also characteristic of Nuremberg production. There, as in many medieval cities, goldsmiths were forbidden to work in gilt copper by strict ordinances designed to protect the markets for gold and silver plate. In Nuremberg, however, the Lindenast family had the right, by imperial privilege, to produce this class of wares. Consequently, the very few surviving gilt-copper vessels of this type are generally attributed to the Lindenast workshop. Most of the surface of the vessel and cover is engraved in an overall pattern of undulating,



spiky-leaved foliage that overlaps itself as it moves seamlessly across the hatched surface, without beginning or end. Along the bottom edge a single creature (not visible in this photograph), abashed by its extravagant verdant world, covers with its tail between its legs as it encounters a large snarling beast hidden in the foliage behind. The gilded surface, rich and mellow in tone, is exceptionally well preserved. TBH

***Christ of the Mystic Winepress***

*South Netherlandish, ca. 1500*

*Tapestry weave; wool, silk, and metallic threads*

*28<sup>7</sup>/<sub>8</sub> × 30<sup>1</sup>/<sub>2</sub> in. (73.5 × 77.5 cm)*

**Gift of Mena Rokhsar, 1994**

*1994.484*

Christ, his right hand raised in blessing and his left touching an orb, is shown behind a prie-dieu. His head is framed by a cloth of

honor stretched between the screws of a winepress. On the ledge behind him are a book, surely a Bible, with a sheet of paper draped over it, and a glass beaker on which rests an apple. A column rises behind the cloth, and a rose and cup of wine appear in a frame at the top of the hanging. This assortment of objects constitutes a metaphor for the sacrifice of Christ by his Crucifixion, reenacted in the sacrament of the Eucharist.

The level of accomplishment of the weaver is evidenced in such details as the translucent appearance of the glass, the shading in Christ's hair and beard, and the shimmering quality of the leaves in the background. Because of the extraordinarily fine weaving, this hanging rivals contemporary paintings in detail and refinement, while the extensive use of metallic threads provides the texture and richness that are distinctive characteristics of this medium. Tapestries of this type appear in the 1555 inventory of Juana la Loca, queen of Spain, indicating Spanish royal taste for fine artworks from its Netherlandish territories. BDB



**Giovanni di Ser Giovanni, called Scheggia**  
*Italian (Florentine), 1407–1486*  
***The Triumph of Fame (birth tray); (verso)***  
***Impresa of the Medici Family and Arms of***  
***the Medici and Tornabuoni Families***

1449  
*Tempera, silver, and gold on wood*  
*Diam. (painted surface) 24 $\frac{5}{8}$  in. (62.5 cm)*  
**Purchase in memory of Sir John Pope-**  
**Hennessy: Rogers Fund, The Annenberg**  
**Foundation, Drue Heinz Foundation,**  
**Annette de la Renta, Mr. and Mrs. Frank**

**E. Richardson, and The Vincent Astor**  
**Foundation Gifts, Wrightsman and Gwynne**  
**Andrews Funds, special funds, and Gift of**  
**the children of Mrs. Harry Payne Whitney,**  
**Gift of Mr. and Mrs. Joshua Logan, and**  
**other gifts and bequests, by exchange, 1995**  
 1995.7

This imposing commemorative birth tray (*desco da parto*) was commissioned to celebrate the birth of Lorenzo de' Medici (1449–1492), the most celebrated ruler of his day as well as an important poet and patron of the arts; his name is synonymous with the Renaissance.

The auspicious imagery is taken from Boccaccio's *L'Amorosa visione* and Petrarch's



*Trionfi*. Knights extend their hands in allegiance to an allegorical figure of Fame, who holds a sword and a cupid (symbols of victory through arms and love) and stands on a perforated globe with winged trumpets. The ostrich feathers in three colors around the rim are a heraldic device of Lorenzo's father, Piero; the reverse side is decorated with the

Medici diamond ring and the motto *SEMPER* (forever) and the Medici and Tornabuoni coats of arms.

Painted by the younger brother of Masaccio, this is an object of unique historical importance. Lorenzo kept it in his quarters in the Medici palace, and it was acquired in the early years of the nineteenth century by

Artaud de Montor, one of the earliest collectors of Italian "primitives." It later belonged to Thomas Jefferson Bryan, the first New Yorker to collect early Italian art. KC

**Bernard van Orley**

*Flemish, ca. 1488–1541*

**Otto, Count of Nassau, and His Wife,  
Adelheid van Vianden**

*Pen and brown ink, colored washes, white gouache, and black chalk, on off-white laid paper*

14 × 19 in. (35.7 × 48.2 cm)

**Purchase, Lila Acheson Wallace Gift, 1995**  
1995.12

Virtually unknown until recently, this drawing is a design for one of eight tapestries commissioned about 1528–30 by Count Henry III of Nassau to glorify his ancestors of the royal house of Orange-Nassau. It exemplifies the work of van Orley, who, under the influence of Raphael, contributed to the transformation of Flemish tapestry design in the first half of the sixteenth century. (Raphael's cartoons for the Acts of the Apostles were woven in Brussels from 1516 on.)

Van Orley rejected the prevailing taste for overall surface design and represented the

figures in a monumental manner against a deeply receding space. Following the imperial tradition of equestrian portraiture, he placed Otto astride a rearing steed and his wife on a horse shown boldly from behind, in poses that create a sense of space and movement. Otto is described in the cartouche as "most expert in matters of war." Van Orley also included countless details of costume and setting that enhance the sense of realism.

The drawing survives because it was intended not for the weavers, who worked from full-scale cartoons, but probably for the patron to judge the design. CL





**Agostino Carracci**

*Italian (b. Bologna; d. Parma), 1557–1602*

**Portrait of a Woman; (verso, not illustrated)**

**Study of a Girl**

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*Red chalk, over traces of black chalk, on tan paper*

*13<sup>3</sup>/<sub>8</sub> × 9<sup>3</sup>/<sub>4</sub> in. (34.7 × 24.8 cm)*

**Purchase, Lila Acheson Wallace Gift, 1994**

*1994.143*

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Among the finest of Agostino's drawings, this is also an outstanding example of Bolognese naturalistic portraiture at the end of the sixteenth century. Probably dating from the 1590s, during the artist's stay in Rome, the drawing bears a striking resemblance to Agostino's painting of *Anna Parolini Guicciardini* (Gemäldegalerie, Berlin), which is signed and dated 1598. The drawing, however, communicates the identity of the sitter with more unsparring veracity and greater psychological immediacy than found in any of Agostino's late painted portraits of women. Much of its expressive force derives from the woman's intent gaze. Agostino subtly distinguished between her seeing and her blind eye

not only by contrasting anatomical details but also by changing tonal scale, line weight, and hatching direction. Along with his more famous younger brother, Annibale, and his cousin Lodovico, Agostino sought to reform painting, changing from the artificiality of the late Mannerist style, by focusing upon this more deliberate approach to drawing, through attentive, detailed studies after the living model. To this purpose they founded the *Accademia degli Incamminati*, an art academy featuring the study of design theory and anatomy, in Bologna in 1582. Similar portrait drawings by the Carracci family and their circle are in the collections of Windsor Castle and the Albertina (Vienna). CBC





**Giorgio Ghisi**  
*Italian, 1520–1582*  
**After Giovanni Battista Bertani**  
*Italian, 1516–1576*  
***The Vision of Ezekiel***

1554  
 Engraving  
 Sheet 16¼ × 26¾ in. (41.4 × 67.9 cm)  
**The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1994**  
 1994.297.3

This compelling image is the invention of Bertani, artistic overseer for the Gonzagas, rulers of the small northern Italian duchy of Mantua. Ghisi, also a Mantuan, is known to have visited Rome with Bertani, probably in the 1540s. Although during the 1550s and 1560s Ghisi worked mostly in Antwerp and France, he seems to have returned to Italy around the mid-1550s, when this print was made. The stunning, dark impression is one of only two known in this early, unfinished state (the other is in the British Museum). In later states the mountains at the right were reduced, the tablet at the left was inscribed with Bertani's name, and the inscription *DABO SVPER VOS NERVOS ET SVCCRESCERE FACIA SVPER VOS CARNEM* (I will lay sinews upon you, and

bring up flesh upon you [Ezekiel 37:6]) was engraved in the banderole across the top. The passages in Ezekiel (37:1–10) prophesying that the dry bones will live were read by Christians as foretelling resurrection and eternal life. The subject was unusual in sixteenth-century art, and Bertani had no precedent for his composition. The accuracy of the skeletons suggests that he may have looked to recently published anatomy books. SB

***Right Knee Defense***

*French (probably Paris), ca. 1555–60*  
 Steel, gold, and brass  
 H. 6¼ in. (15.9 cm)

**Gift of Prescott R. Andrews Jr., 1994**  
 1994.390

This is the only known fragment from what once must have been a magnificent French



Renaissance parade armor. The form of the knee suggests that the armor was probably of light cavalry type, without lower leg defenses. Its embossed and gilt decoration, consisting of dense foliate scrollwork and a grotesque mask with ram's horns at the front of the main plate, recalls the ornamental motifs and workmanship of the Museum's armor of Henry II of France (acc. no. 39.121), which was probably made in a Parisian atelier about 1555. Engraved on the plate below the knee is the gilt monogram formed of the Greek letters chi and phi that identifies it as having belonged to the distinguished courtier, soldier, and patron of the arts Claude Gouffier (1510–1570), *grand écuyer* (master of the horse) of France. The same monogram is found everywhere in the decoration of Gouffier's château of Oiron and on the numerous bookbindings and manuscript illuminations commissioned by this ardent bibliophile. It recurs on one other piece of armor, a richly etched and gilt French close helmet of similar date, which by happy coincidence is also in the Metropolitan's collection (acc. no. 14.25.596). SWP

### Jacques Bellange

*French, active 1595–1616*

#### **Religious Scene**

*Ca. 1606–8*

*Pen and brown ink, brown wash*

*7 $\frac{7}{8}$  × 12 $\frac{3}{4}$  in. (20 × 32.3 cm)*

**Purchase, Lila Acheson Wallace Gift, 1994**

*1994.209*

Along with Jacques Callot, Bellange was one of the leading graphic artists working for the ducal court of Lorraine in the early seventeenth century. His highly idiosyncratic style combines the elegant artifice of late Mannerism with an energetic, expressive vitality. These stylistic tendencies are here merged with the nascent tenebrism of the early seventeenth century, which favored an isolated source of illumination to selectively pull figures out of a predominantly dark setting.

In this elaborate composition, not related to a known painting, Bellange emphasized the central figure through the use of powerful hatching and dramatic lighting. In contrast to this effect of monumentality, the surrounding figures emerge from large areas of tonal wash, their emphatic gestures delineated in nervous ink outline.

Bellange rarely adhered strictly to conventional iconography. The present sheet was first published by Jacques Thuillier in 1992 as a Lamentation, but it could alternatively be read as a Raising of Lazarus. Supporting the latter interpretation are the strong diagonals of the central figure, which suggest upward movement. The women flanking Lazarus would be his sisters, Mary and Martha, their gazes fixed, not on their brother, but on the figure of Christ, standing in the shadows behind Lazarus. Christ's raised hand is illuminated, calling attention to the miraculous act. PS





**Jan Brueghel the Elder**

*Flemish, 1568–1625*

***View of Heidelberg***

*Pen and brown ink, brown and blue washes, heightened with white, on off-white laid paper 8 × 12 in. (20.3 × 30.5 cm)*

**Purchase, David T. Schiff Gift and Harris Brisbane Dick Fund, 1995**

1995.15

Following in the footsteps of sixteenth-century Netherlandish artists who had traveled to Rome and sketched the foreign landscape and sites, Brueghel made this drawing of the city of Heidelberg on his journey either to or from Italy, where he stayed from 1590 to 1596. He recorded the architecture of this center for the Reformation in great detail, using short, fine

vertical pen strokes that give the impression he made the sketch on the spot. The addition of washes to define the riverbank in the foreground, the grandiose mountains behind, and the windswept clouds above impart a finished quality to the drawing that suggests Brueghel made it in the studio. The enormous sense of space created by the washes recalls the *Weltlandschaften*, or “world landscapes,” pioneered by his father, Pieter Brueghel the Elder, but the use of brown and blue washes is characteristic only of the son. The great *amateur* Mariette described this technique and expressed his admiration for such drawings by Brueghel in the catalogue he wrote for the sale of Pierre Crozat’s collection of drawings in 1741.

CL

**Carlo Dolci**

*Italian (Florence), 1616–1686*

***Portrait of Agata Dolci***

*Red and black chalk, partly stumped, brush and gray wash, on buff paper; framed by the artist with a polygonal border in black chalk 10 1/8 × 8 in. (25.8 × 20.2 cm)*

**Rogers Fund, 1994**

1994.383

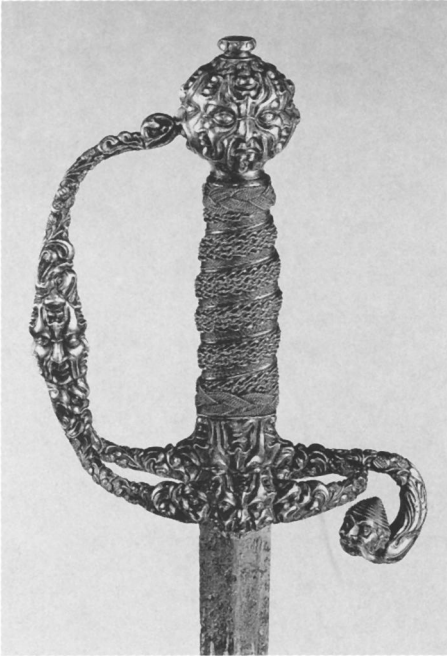
Dolci excelled as a portraitist and painter of devotional pieces with half-length figures and became notorious for his extremely diligent working habits. Early Baroque draftsmen refined red-and-black chalk drawing to achieve exquisite, naturalistic effects in portraits and figure studies. Dolci was an extraordinary practitioner of this technique. Our



drawing appears to date from the last years of the artist's life, when he was housebound and barely painting after repeated bouts of melancholia. Agata was the youngest of Dolci's seven daughters and may have been an artist like her better-known elder sister, Agnese. Agata was recorded as a young girl in her

father's 1686 will. Appearing to be approximately ten years old here, she is formally dressed and wears a coral necklace, an apotropaic symbol. Since Roman times red coral was believed to have healing powers, and parents often hung coral around children's necks as protection against the "evil

eye." Agata is represented at a younger age in two drawings, probably by Agnese, in a sketchbook dated 1670 (Fitzwilliam Museum, Cambridge). Our work was apparently owned by the French painter François Boucher (1703–1770), himself a virtuoso draftsman in colored chalks. CBC



### Rapier

*Probably Dutch, ca. 1650*  
*Iron and steel; modern grip of wood and copper*  
*L. 36 in. (91.5 cm)*

**Purchase, Bashford Dean Memorial Collection, Funds from various donors, by exchange, 1995**

1995.51

During the second quarter of the seventeenth century a new style of fencing began to evolve that emphasized speed. The technique required a shorter, lighter form of rapier than the one that had served as the principal civilian sidearm since the mid-sixteenth century. Our newly acquired rapier reflects this transition in its reduced size and simpler guard. The chiseled iron hilt, formerly gilded, was undoubtedly made for an aristocrat or wealthy burgher and displays an unexpected whimsy. The pommel and guard are composed of fleshy faces combining frontal and profile views that are symmetrical when viewed with the blade pointed up or down. The long rear quillon, too, is unusual, ending in a head of an exotic man with a conical cap and flowing mustache. The decoration is rooted in the Mannerist love of grotesques and other fantastic human forms, motifs that continued to be popular in Germany and the Netherlands well into the seventeenth century. Two hilts with similar chiseling from the armory of the Swedish general Carl

Gustav Wrangel are described in an inventory of 1651 as Dutch, suggesting the probable origin for our hilt. The blade is stamped with the bishop's-head mark of the renowned Solingen bladesmith Peter Munich (recorded ca. 1610–50). SWP

### Flower Vase

*Dutch (Delft, "Greek A" factory), first half of the 18th century*  
*Tin-enameled earthenware ("delftware")*  
*W. 12 in. (30.5 cm)*

**Purchase, Gift of Irwin Untermyer, by exchange, and Rogers Fund, 1995**

1995.43

Although marked with the monogram AK, the mark used from 1687 to 1703 at the Delft "Greek A" factory during the management of Adrianus Koecks, his widow, and their son, Pieter, this flower vase is probably an example of a stock product made well into the eighteenth century, a simplified version of a high-style Baroque-period model of the late

seventeenth century. Molds for such shaped ceramic wares were expensive to produce and would have remained in use over an extended period. Here, Chinese blue-on-white decoration has taken the place of the European ornament seen in early examples of this form. Originally, the panels had alternating blue and white grounds, with reserve decoration (white on blue and vice versa) of pictorial scenes such as boys playing in landscapes. The multitiered cover also has been reduced from earlier forms to a single concentrated row of flower holders around a larger central one. This example exists in interesting counterpoise to the earlier and much larger vase opposite. JMcN



**Daniel Marot (designer)**

*French, 1663–1752*

**Flower Vase**

*Dutch (Delft, “Greek A” factory), period of Adrianus Koecks (active 1687–1701), ca. 1690–95*

*Tin-enameled earthenware (“delftware”)*

*H. 28½ in. (72.4 cm)*

**Purchase, Bequest of Helen Hay Whitney and Gift of George D. Widener, by exchange, 1994**

*1994.218a–c*

The vase is one of only eight of this type known. Originally inserted into a cylindrical ceramic pedestal, it was intended to stand on the floor. The vase is an example of the massive ceramics designed by Marot for Queen Mary for her apartments at Hampton Court after her return from Holland to England as queen in 1688. Marot, a French-trained architect and Protestant, left France in 1685 and found employment in Holland with Mary and William of Orange, her husband. The vessel has a Roman bronze vase form surmounted by two covers, each provided with nozzles to display flowers, a design borrowed from Near Eastern flower containers. The use of a color scheme taken from Chinese porcelain was natural for the leading delftware pottery in Holland—the “Greek A” factory that manufactured the vase. The ornament, however, is of classical inspiration, showing Charity seated on a plinth under a festooned canopy flanked by terms. Volutes, medallions, and scalloped ribbons encircle the shoulder. A picture of a similar vase with flowers tucked into the nozzles is painted on the lower cover. The mingling of such disparate features is remarkable, coming from the formally trained designer, and probably indicates an inspired yielding to the requirements of the queen.

JMcN





**Giovanni Giardini**  
*Italian, 1666–1721*  
***Holy-Water Stoup***

*Italian (Roman), 1702*  
*Gilt bronze, lapis lazuli, and silver*  
*H. 23<sup>3</sup>/<sub>4</sub> in. (60.3 cm)*  
**Wrightsmen Fund, 1995**  
 1995.110

Giardini was the leading silversmith in Rome under the pontificate of Clement XI

(r. 1700–1721). This recently discovered work from the collections of the princes of Thurn and Taxis was undoubtedly conceived for a private chapel. Records indicate that Giardini was paid for it in 1702 and that it was donated by Clement XI to Prince Giovanni Battista Borghese, ambassador of the king of Spain, Philip V. The energy radiating from the small semi-octagonal receptacle at the bottom to the sharply wrought architectural design of the concave frame and the exquisite painterly effects of the repoussé silver relief

with the Ecstasy of Saint Mary of Egypt justify Giardini's fame as one of the greatest designers and metalworkers of his time. The refined contrast between the strong gilt-bronze and lapis-lazuli moldings and the silver of the relief (based on a composition by the Roman painter Benedetto Luti) recalls the quality of comparable works by Giardini now in the Schatzkammer, Vienna, and the Residenzmuseum, Munich. OR



**Achille-Etna Michallon**

*French, 1796–1822*

***Waterfall at Mont-Dore***

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1818

*Oil on canvas*

16¼ × 22⅞ in. (41.3 × 56.2 cm)

*Signed and dated (lower left): MICHALLON /*

1818

**Purchase, Wolfe Fund and Nancy**

**Richardson Gift, 1994**

1994.376

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Because Michallon died at the age of twenty-six, his fame as one of the creators of the new school of landscape painting was obscured by the shadow cast by his long-lived pupil Corot. But when the bulk of Michallon's work was brought to light in 1930, historians were compelled to change their view. As René Huyghe wrote, "Corot remains a poetic miracle but he is no longer a historical miracle." The source of Corot's vision was suddenly apparent in the work of a young artist who had taught Corot how to paint and how to see.

Almost all of Michallon's surviving production belongs to the Louvre. This jewel-like painting is thus exceptionally rare. It is one of only a handful of finished works that the artist signed and dated; furthermore, it is in perfect condition. Showing a famous waterfall in Auvergne that Michallon probably saw on his way to Italy in 1817, it embodies the vigorous naturalist aesthetic that the artist brought to the tepid Neoclassicism of the first years of the nineteenth century. GT





**Johann Heinrich Füssli (Henry Fuseli)**

Swiss, 1741–1825

***Hagen and the Nymphs of the Danube***

1802

Pen and brown ink, watercolor, and gouache  
over graphite, on cream wove paper, water-  
marked 1794

12¼ × 13¼ in. (31.2 × 33.6 cm)

**Purchase, Lila Acheson Wallace Gift, 1994**

1994.375

One of the leaders of the *Sturm und Drang* movement that originated in Germany, Fuseli contributed a keenly original intellect and the quirks of a northern European temperament to the mainstreams of Neoclassicism and Romanticism. Like many of his contemporaries, he participated in the revival of interest in subjects taken from historical literature. Thus his highly finished watercolor illustrates a scene from the thirteenth-century *Nibelungenlied*, in which the knight Hagen is warned by Danube River nymphs of the peril that awaits him on the far shore.

Fuseli endowed the legendary warrior and his steed with the noble grandeur of classical sculptures representing ancient heroic youths (the Dioscuri), which he undoubtedly had encountered on Rome's Capitoline during his Italian sojourns of 1770–78. Although he achieved renown first as a painter, Fuseli focused his vision most sharply and consistently in a sizable body of studies drawn in graphite, chalk, and ink. Since most of his work has long been held in public collections, largely in Zurich and London—where he centered his career—a superb example of his draftsmanship such as this one rarely becomes available.

CI



**One from a Pair of Verrières**

*English, ca. 1775*  
*Sheffield plate (silver-plated copper)*  
*H. 5¾ in. (14.5 cm)*  
**Gift of Mrs. Sid R. Bass, in honor of Mrs. Charles Wrightsman, 1995**  
*1995.50.1*

Verrières were used to cool wineglasses by immersing them in ice water. The foot of the inverted glass rested outside the notches of the verrière’s rim. The low, oval, French form of verrière was usual in the second half of the eighteenth century. This form evolved from the monteith, the original deep, round bowl with notched rim that appeared in England in the 1680s.

Verrières were often made in porcelain and silver as part of dinner services and were more common on the Continent than in England. Our pair in Sheffield plate is particularly rare. The style is that of Neo-classical, Greek-taste silver works of the 1770s and 1780s, with rams’ heads supporting the ring handles. Although the silver plating is substantial and the pieces are very well made, they were not marked by the manufacturer, a practice usually followed voluntarily by the makers of Sheffield plate in emulation of the marks legally imposed on gold- and silver-smiths.

The arms engraved on the rim are those of John Sawbridge, Lord Mayor (1775–76) and four-time member of Parliament for the City of London, and his wife, Anne. Because a love knot rather than a crest is placed above the shield, these verrières were probably made for the Lady Mayoress. JMcN

**Castel**

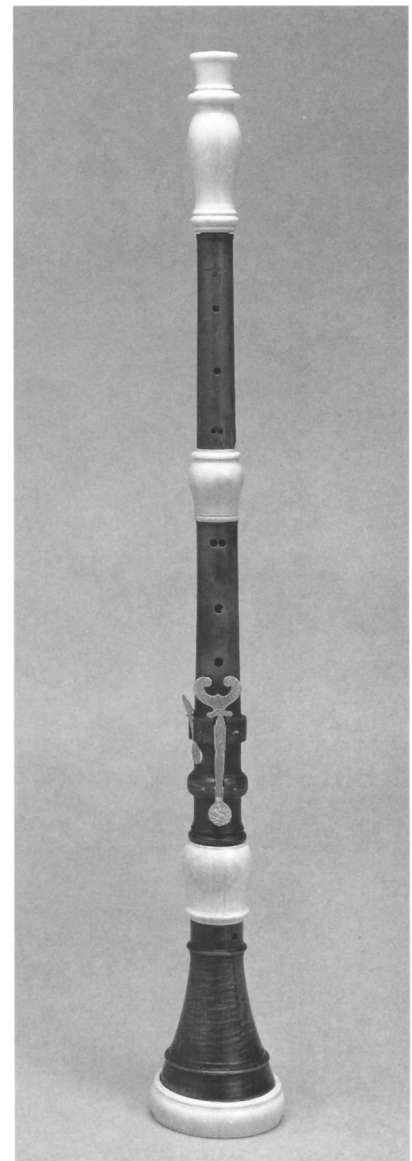
*Italian(?), 18th century*  
**Oboe**

*Italian(?), third quarter of the 18th century*  
*Boxwood, ivory, and silver*  
*L. 22¼ in. (56.5 cm)*

**Purchase, Clara Mertens Bequest, in memory of André Mertens, 1994**  
*1994.364*

Possibly made by a German working in Italy, this handsome oboe with two floral-engraved keys bears the stamp “Castel” beneath an indistinct letter and above a rampant lion. Several extant Baroque woodwinds are similarly but not identically marked, giving rise to speculation that they represent the work of related makers, one of whom elsewhere signed himself Giuseppe. This oboe closely resembles one in the Musée d’Instruments de

Musique, Nice; they share the same intricate profile and the appearance of their broad ivory mounts. Both are accurately turned and bored, revealing a sensitive and experienced hand. Despite some cracks, our oboe plays well throughout its range. It has clearly seen extensive use; the fishtail key has been repaired, and both keys may even be replacements. The smaller key’s offset placement requires use of the right hand in the lower position, standard practice by the late eighteenth century; earlier oboes usually had duplicate keys for this note, allowing reverse hand position. On this evidence our oboe could date from the 1770s or later, but the style of the mounts resembles that of known mid-century woodwinds. Perhaps further research will identify Castel and place his intriguing instrument in a more secure context. LL





**Milk Jug and Hot-Water Jug**

German (Dresden), 1800–1805

Silver and raffia

H. 6½ in. (15.5 cm); 9 in. (22.9 cm)

Purchase, Robert L. Isaacson Gift, 1994

1994.407.1,2

German silver made after the middle of the eighteenth century is relatively little known, and these are the first Neoclassical pieces to enter our collection. With their clarity of form, justness of proportion, and well-placed detail, they are at once perfect exemplars of their style and remarkably modern. They bear an unidentified silversmith's mark, the initials CGK(?), which has been found on other silver for the tea table, and an unrecorded Dresden year letter (B). The dating is suggested primarily on the basis of the sturdy cylindrical form and the unexaggerated grace of the handles. CLC

**Nicolas-Antoine Le Bel (painter)**

French, active 1804–5

Plate

French (Sèvres), 1814

Hard-paste porcelain

Diam. 9½ in. (24.5 cm)

Purchase, Rogers Fund; Bequest of Annie C. Kane, by exchange; The Lesley and Emma Scheafer Collection, Bequest of Emma A. Sheaffer, by exchange; and Gifts in memory of John Goldsmith Phillips, 1994

1994.114

The painted scene illustrates a combat near the ruined tombs of Baalbek in the mountains of Syria. The scene was adapted by Le Bel from a drawing by the peripatetic Louis-François Cassas (1756–1827), whose travels took him from northern Europe to Istria, Constantinople, Asia Minor, and Egypt. Cassas spent nearly a month in Baalbek in 1785, and his views were etched and engraved for his *Voyage Pittoresque de la Syrie*, published in 1799.

Our plate comes from a set of *vues diverses* and is one of only two in the series to depict a scene outside France. The service was begun during the Napoleonic period but was completed in 1816, when it was delivered to Louis XVIII. CLC





**Eugène Delacroix**

*French, 1798–1863*

**Madame Henri François Riesener**

*(Félicité Longrois, 1786–1847)*

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1835

*Oil on canvas*

29¼ × 23¾ in. (74.3 × 60.3 cm)

**Gift of Mrs. Charles Wrightsman, 1994**

1994.430

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Unlike Ingres, who executed numerous portraits on commission throughout his long career, Delacroix painted comparatively few and almost all are of intimate friends. After the early deaths of Delacroix's parents, his closest relatives were his mother's half-brother, Henri Riesener, a successful but now-forgotten painter, and Riesener's wife, the subject of this arresting portrait. Despite the dazzling facility with which Delacroix described her lace bonnet and ruff, and despite the coruscating color of her foulard, worn like a cravat

and tucked under her belt at the waist, the portrait has an intimacy that few of Delacroix's works possess. It manifests the artist's deep affection for his aunt, then a fifty-year-old widow, and the bold genius of his painterly gifts, tempered with "a sureness and an intelligence as to essentials, and a quality of touch in the rendering of the whole," as he himself wrote of this portrait when he chanced to see it some fifteen years after he had painted it.

EF



**Ignace-Henri-Jean-Théodore  
Fantin-Latour**  
*French, 1836–1904*  
**Self-Portrait**

*Ca. 1858*  
*Oil on canvas*  
*10 × 7<sup>7</sup>/<sub>8</sub> in. (25.4 × 20 cm)*

**Catharine Lorillard Wolfe Collection,  
Wolfe Fund, 1995**  
*1995.91*

Fantin's numerous self-portraits in chalk, charcoal, or oil from 1854 to 1861 constitute a remarkable series in the artist's oeuvre. He claimed late in life to have made them solely out of convenience: he was a ready and inexpensive model. At the very least, however, they betray his obsessive approach to the mastery of technique at the beginning of his career. More important, they reveal his dual fascination with the works of Rembrandt and Courbet, two artists who are not normally considered in concert but who in fact share a common use of broad brushwork and thick impasto to depict forms as if they were emerging from an enveloping darkness.

The majority of Fantin's self-portraits are in chalk or charcoal on paper. Similar works in oil are in the Tate Gallery, London, and the Musée des Beaux-Arts, Lyons. GT

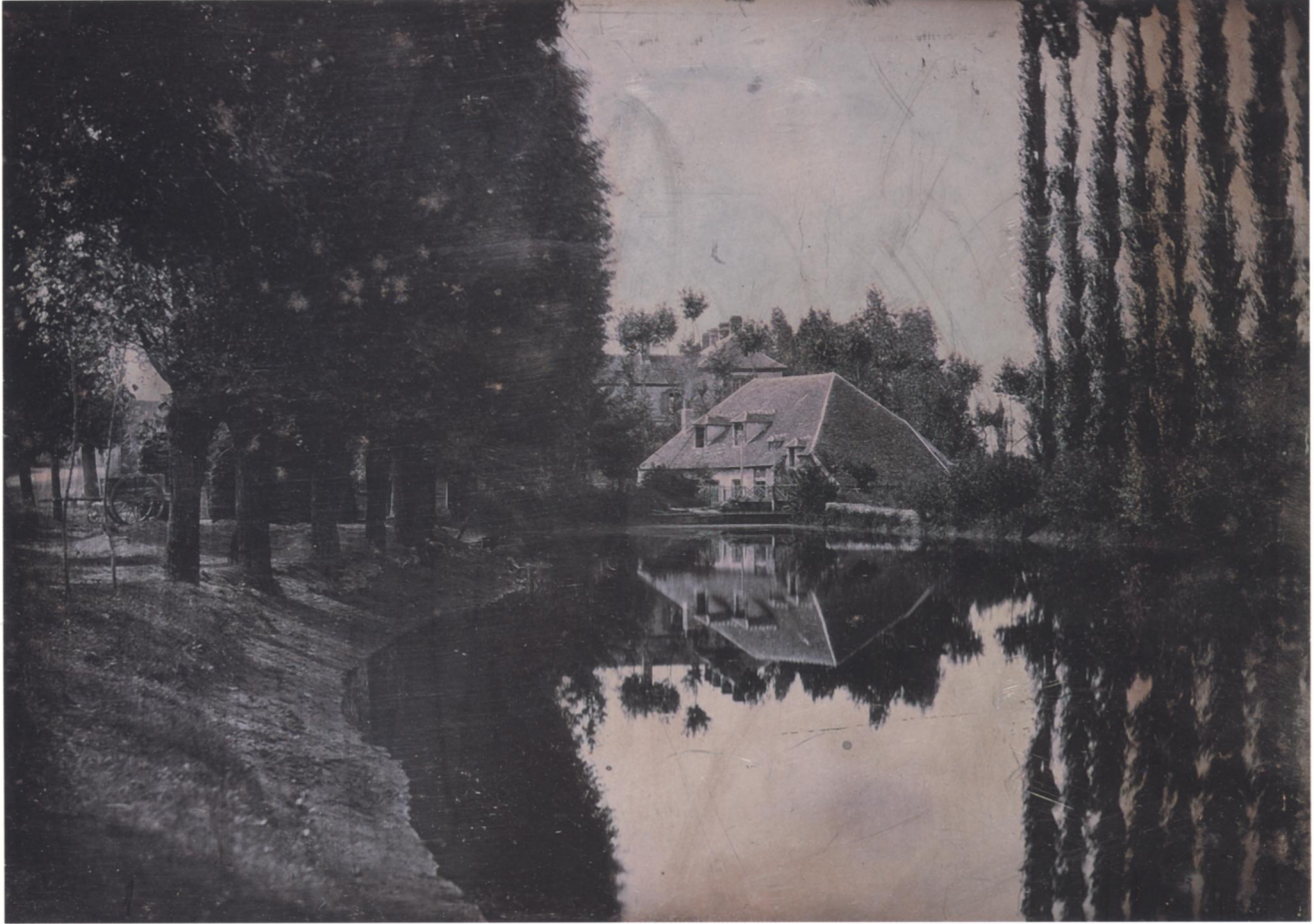
**Pierre-Jules Mêne**  
*French, 1810–1877*  
**Pair of Covered Urns with Hunting  
Subjects**

*Bronze*  
*H. 14<sup>3</sup>/<sub>4</sub> in. (37.5 cm)*

**Gift of Dr. Wesley Halpert and  
Mrs. Carolyn Halpert, 1994**  
*1994.531.1,2*

Mêne was a gifted animalier who realized considerable success with these oft-repeated urns because of their superb rustic ornament, each having twisted branches of oak that serve as handles and frame the reliefs of hunting subjects. One urn has a hooded falcon for a finial; the other is topped by a heron. The picturesque effects are generically baroque; Mêne probably thought of them as being in the stylistic vein of the Louis XIII period. JDD





**Marie-Charles-Isidore Choiselat**

*French, 1815–1858*

**Stanislas Ratel**

*French, 1824–1893*

***Landscape with Cottage***

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1844(?)

*Daguerreotype*

*Full plate 6<sup>3</sup>/<sub>8</sub> × 8<sup>1</sup>/<sub>2</sub> in. (16.3 × 21.7 cm)*

**Louis V. Bell Fund, 1994**

1994.417

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In the first decade of photography the overwhelming majority of daguerreotypes were portraits, as the complicated procedures required to produce these astonishingly detailed images on silver-plated sheets of copper were best carried out under the controlled conditions of the studio. A few adventurous travelers carried daguerreotype equipment with them and brought home dazzling records of far-off churches, castles, and classical ruins or, more rarely, landscape and vernacular architecture. Seldom did they self-consciously strive for art. This full-plate daguerreotype, the first important French photograph of the 1840s to enter the Museum's collection, is one such rarity.

Made during an excursion through eastern

France just five years after the daguerreotype's invention, this remarkable picture demonstrates how the camera prompted artists to see and represent the world in new ways. Rather than employing pictorial devices or perspectival and atmospheric effects rooted in the traditions of landscape painting, Choiselat and Ratel emphasized the two-dimensional organization of the picture's surface. The poplars, reflected in the water, seem to stretch across the plate from top to bottom instead of sitting on the far side of the pond; the cottage (perhaps a rustic pleasure house for the chateau beyond) forms, with its reflection, a single geometric solid floating in space. MD

**Charles Frederick Worth**

*French, 1825–1895*

***Fancy-Dress Gown***

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1893

*Silk taffeta*

*L. (center back) 77 in. (195.4 cm)*

**Gift of James and Mary Kingsland, 1994**

*1994.462a,b*

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Worth, whose career flourished with the luxurious tastes of Second Empire France and the American Gilded Age, can be celebrated for originating the concept of annual collections and the standardized system of pattern parts as well as for establishing the designer as stylistic arbiter and activator of change.

Commanding exorbitant prices and presiding despotically over an elite *maison*, Worth dictated fashion to a class of women occupied by society and the clothes for special occasions, such as the as-yet-unidentified fancy-dress ball for which this piece was created. Composed of a separate bodice and skirt executed in shocking-pink and black silk taffeta, with swirled paste buttons, machine-lace trim, and pleated silk chiffon fichu, this spectacular gown aptly illustrates the fashion for eighteenth-century-revival events, one of the many popular themes an ambitious hostess could have chosen. Here, elements from the masculine-tailored aesthetic of the 1770s, such as the narrow sleeves, double-breasted, fitted bodice with imitation cut-steel buttons, lace fichu, restrained sleeve ruffs, and skirt in imitation of an open robe and matching under-petticoat, are modified and mingled with 1890s high fashion and further transformed into fancy dress by the extravagant use of iridescent color. JAL





**François-Joseph-Hubert Ponscarne**

*French, 1827–1903*

**Medal of Napoleon III, Commemorating the Boulevard de Strasbourg**

1863

Bronze

*Diam. 5 1/8 in. (13 cm)*

**Purchase, Bequest of Gwynne M. Andrews, by exchange, and gifts from various donors, 1994**

1994.347

This is the specimen that was shown in the 1967 exhibition at the hôtel de la Monnaie in Paris, “La Médaille en France de Ponscarne à la fin de la Belle Epoque”—an exhibition that did much to rekindle interest in Ponscarne and his contemporaries. The casting faithfully captures in an almost impressionistic way the flickering surfaces of the wax model that preceded it. The deed commemorated is the completion of one of the broad new thoroughfares of Second Empire Paris, the boulevard de Strasbourg, which leads to the Gare de l’Est, its pointed roof visible here at the vanishing point. Baron Haussmann, city planner par excellence, is the gentleman nearest the equestrian emperor.

JDD

**Edmond Bacot**

*French, 1814–1875*

**Saint-Maclou, Rouen**

1852–53

*Salted paper print from glass negative*

*13 1/2 x 10 1/8 in. (34.4 x 25.6 cm)*

**Harris Brisbane Dick Fund, 1995**

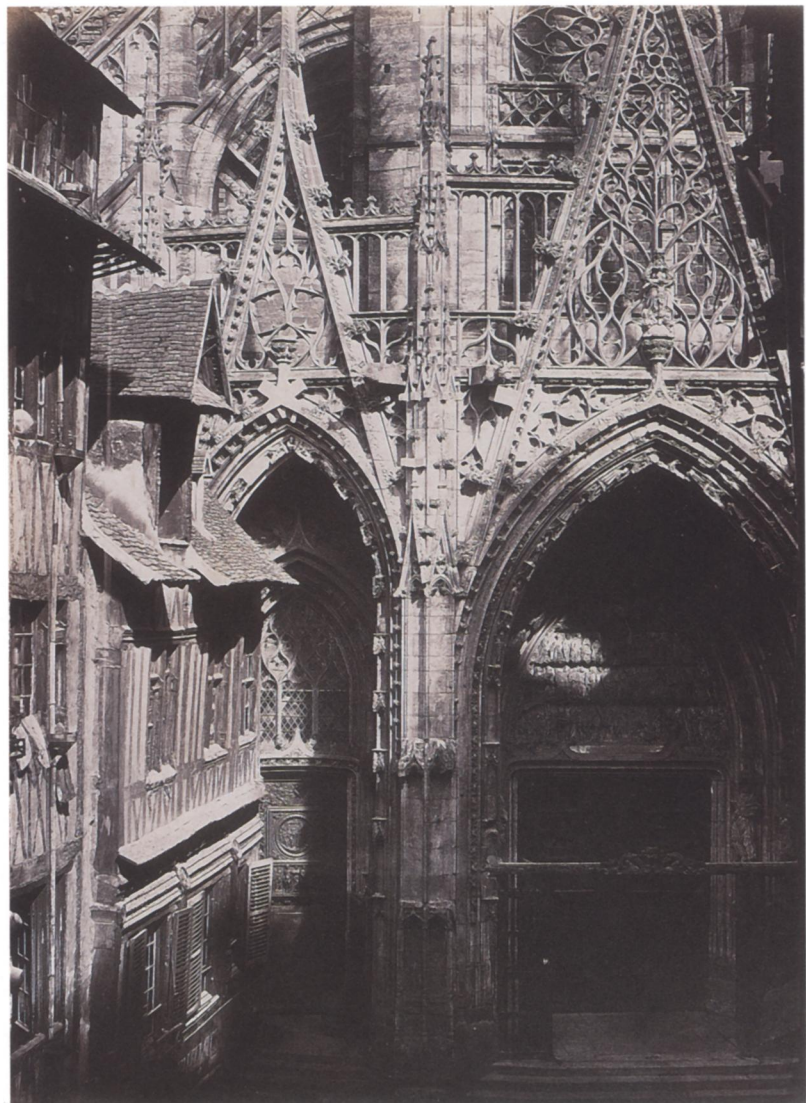
1995.96.10

In December 1852 Bacot, a man of independent means living in Caen, traveled to Jersey with resources gathered by the republicans of Caen and Bayeux for Victor Hugo and the exile community. He also carried with him photographs of the Gothic monuments of Normandy, pictures that Hugo described as “marvels” and that prompted him to write to Bacot, “I congratulate the sun for having a collaborator such as you.” In the year that followed, Bacot sent Hugo additional pho-

tographs, which ultimately were bound by the writer’s son Charles, who had studied photography with Bacot. The album recently acquired by the Metropolitan, containing this print and twenty-seven others by Bacot from about 1853, all with elaborately calligraphed titles, is thought to be that same volume.

By photographing in strong sunlight and with a long lens, Bacot transformed the flamboyant Gothic facade of the church of Saint-Maclou into patches of deep shadow and patterns of light playing on tracery. Hugo’s love of such photographs surely stemmed from a recognition that they articulated a highly romanticized view of the medieval—a view deeply colored by Hugo’s own writings and poetic drawings of Gothic architecture.

MD







**Claude Monet**

*French, 1840–1926*

***The Garden of Monet's House at  
Argenteuil***

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1876

*Oil on canvas*

31<sup>7</sup>/<sub>8</sub> × 23<sup>3</sup>/<sub>8</sub> in. (81 × 60 cm)

*Signed (lower right): Claude Monet*

**Gift of Mrs. Charles Wrightsman, 1994**

1994.431

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After the Franco-Prussian War, Monet settled at Argenteuil, then a small town on the Seine north of Paris. Three years later, because of financial difficulties, he gave up the lease on the house he originally rented and moved almost next door, to the modest two-story pink building with green shutters seen in the background of this painting. The simple circular garden that the artist laid out behind the house is featured in no less than seventeen canvases he painted in 1875 and 1876 (one is in the Annenberg Collection). All of them are executed in short, choppy brush

strokes, with little oil employed as a vehicle for the pigments. As a result the mass of foliage in the upper half of the picture shimmers with light, and the facade of the house dissolves in the glare of the sun. Light streams through the leaves of the trees and forms pools of glowing color on the lawn, where an inconspicuous couple rests in the shade.

Purchased in 1954 by Mr. and Mrs. Wrightsman, this was the first painting to enter their collection.

EF



**Paul Cézanne**

*French, 1839–1906*

***Mont Sainte-Victoire***

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1902–6

*Oil on canvas*

22¼ × 38⅞ in. (56.5 × 96.8 cm)

**The Walter H. and Leonore Annenberg  
Collection, Partial Gift of Walter H. and  
Leonore Annenberg, 1994**

1994.420

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Mont Sainte-Victoire is the most durable and prized motif in Cézanne's art. No other topographical feature held his attention for so long or inspired such a lengthy procession of extraordinary pictures, fifty-five images extending from his early maturity in the 1870s until his death. Cézanne was born and died within sight of its distinctive stony peak, but his involvement was most intense after 1902, when he built a studio at Les Lauves from which he had a commanding view of it.

Of all the depictions of the mountain, the Annenberg painting is unique in its broad vista. The majestic composition was obtained

through a procedure, rare for Cézanne, of making additions to the canvas that nearly doubled the width and added one-quarter to the height. The artist began with a standard-size canvas on which he painted a close-up view that placed the mountain's peak at the center. He then added narrow strips to the right and at the bottom. Unsatisfied, he added another narrow strip to the right, followed by a wide strip. Carefully masking the seams, Cézanne rendered the panorama with small, parallel strokes calibrated to suggest earth, trees, mountain, and sky without actually describing them.

GT

*Armchair*

*American (Essex County, Massachusetts),  
1640–1700*

*Oak*

*H. 36½ in. (92.7 cm)*

**Purchase, Friends of the American Wing  
and Sansbury-Mills Funds, Mr. and Mrs.  
Robert G. Goelet Gift, Mrs. Muriel Gluck  
Gift, in honor of Virginia and Leonard  
Marx, and The Max H. Gluck Foundation  
Inc., The Virginia and Leonard Marx  
Foundation, and Mr. and Mrs. Eric  
Martin Wunsch Gifts, 1995**  
*1995.98*

The most imposing chairs in seventeenth-century New England were the joined-oak armchairs with panel-and-frame backs carved in the same manner as chests—a rare type until now not represented in the Museum's American furniture collection. Based on English Renaissance and Mannerist designs, this superb example, with its solid, vigorous form enlivened by carving, has a commanding presence. Its massive rear posts taper on the front surface toward the crest and foot, resulting in a back that slants to accommodate the human form and in legs that are lightened. The tapering on the rear posts echoes the canted sides of the square pillars on the front legs and arm supports. The carving, consisting of a double arcade, intersecting lunettes with stylized foliage, and S-scrolls, creates a lively interplay of semicircles, circles, and vertical accents. The square pillars, used instead of turnings to ornament the front posts (part of the vocabulary of Mannerist decoration), are an unusual feature in New England furniture of the period and are known only on this and five related chairs. Several of these chairs have histories associating them with Essex County, Massachusetts, but the identity of the shop that produced this distinctive design remains elusive.

FGS



### *Dressing Table*

*American (Newport, Rhode Island), 1740–50*  
*Mahogany, white pine, and tulip poplar*

*H. 30<sup>3</sup>/<sub>8</sub> in. (72.2 cm)*

**Gift of Yvette and Thomas Cole,  
in memory of Louis W. Cole, 1994**

1994.449

The Queen Anne style in furniture—the gracefully curved cabriole leg, the scalloped skirt, the scrolled pediment—was introduced to America in Boston during the early 1730s. A regional variation of the style blossomed during the mid-1740s in Newport, Rhode Island, some seventy miles to the south. An early example, a dressing table, or lowboy, notable for its supremely satisfying proportions and rich brown patina, has recently been added to the Museum's small but select collection of Newport furniture. Characteristic of Newport work are the sharp edges of the

legs and the pointed pad feet. The large carved shell, which is gracefully integrated into the skirt design, was a favorite Newport motif and a precursor of the block-and-shell treatment of the facades of Newport case furniture of the 1760s to the 1790s. The table closely resembles the lowboy billed in 1746 to Samuel Ward, later a governor of Rhode Island, by Job Townsend, a progenitor of what was to become the most extensive cabinetmaking dynasty in eighteenth-century America.

MHH



*Closed Robe and Pair of Matching Shoes*

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*American, ca. 1775*

*Silk damask (English, Spitalfields, ca. 1743–45)*

*L. (center back) 51½ in. (130.7 cm)*

**Purchase, Irene Lewisohn Trust Gift, 1994**  
*1994.406a–c*

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This magnificent archetype of American high style from the third quarter of the eighteenth century, composed of an unadorned garment with fitted sleeves, low square neckline, pointed bodice with extremely narrow back, and full skirt, miraculously survives with its textile in virtually pristine condition and, atypically, complete with its matching shoes. Because monochromatic and plainly patterned costumes were frequently reworked to accommodate changing silhouettes, this gown, subject to only minor contemporary alterations, is an exceedingly rare example.

The damask, probably conceived by Anna Maria Garthwaite, one of the best-known designers from the weaving community of Spitalfields, exhibits the large-scale patterning and blank ground, the undulating asymmetry, and the botanical accuracy of English Rococo flowered silks. Although she shares an artistic sensibility with her contemporary Georg Ehret and might have been influenced by his botanical watercolors, Garthwaite seems to derive her designs directly from nature.

Impeccably composed and woven, the textile, with its monochromatic palette and refined patterning, speaks to the restrained sensibility of the English and American markets as compared with the sumptuous brocades and exuberant embroideries favored in France. This characteristic combination of elegantly simple silhouette and controlled yet luxurious textile is manifest in the women's costumes in many American portraits by John Singleton Copley. JAL



***Covered Tureen from a Dinner Service***

*French (Paris), ca. 1800–1815*

*Porcelain*

*H. 10¼ in. (26 cm)*

**Purchase, Solomon Grossman Gift, in memory of Berry B. Tracy, and The Vincent Astor Foundation Gift, 1994**

*1994.480.1*

During the early 1800s the vogue among fashionable Americans was for furnishings and decorations in the French Empire taste. This tureen, part of a large dinner service—with its elegant classical form, peach-colored border, and grisaille decoration with delicate highlighting in gold—represents the height of fashion for America’s elite in about 1800. The service is among the finest known to have been made specifically for the American market. In addition to its depictions of classical and allegorical figures and trophies relating to music, art, agriculture, war, and commerce, each plate features an American flag with thirteen stars. The cover of the tureen exhibits on one side a detailed rendering of the goddess of liberty holding the American flag, with an eagle by her feet, and on the other, a Native American princess. These images at that time were recognized on both sides of the Atlantic as being emblematic of America, representing her “savage” past and her heroic and republican

present. The handles and bands of the tureen are enriched with burnished gold. Although it is not known for whom the service was made, it was clearly part of a special commission for a wealthy and important American client.

ACF

***Alto Clarion***

*American (New England), ca. 1820*

*Maple, brass, and cork*

*L. 23⅞ in. (60.5 cm)*

**Purchase, Clara Mertens Bequest, in memory of André Mertens, 1994**

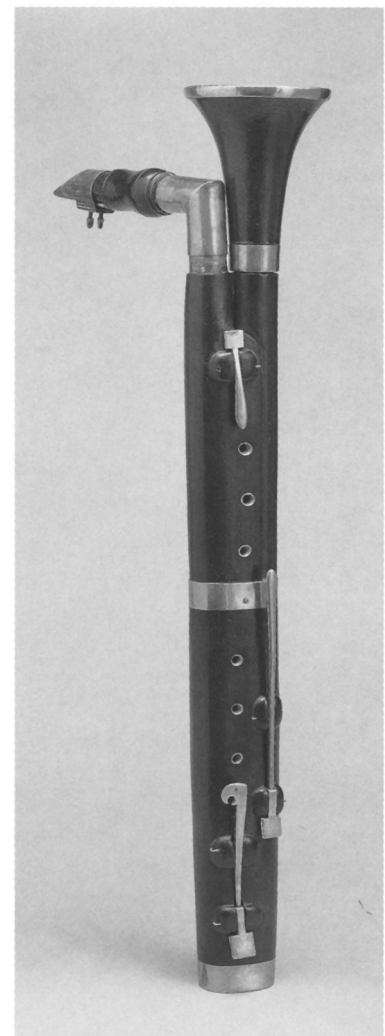
*1994.365.1*

In the nineteenth century the term *clarion*, normally meaning a type of trumpet, occasionally designated a clarinet, or clarionet, an alternative spelling for the familiar woodwind. This nomenclature echoed the early use of the instrument in Baroque orchestration, in which it could sound like a distant or diminutive trumpet. By the late eighteenth century clarinets had achieved a prominent, independent place in ensemble music. Low-pitched clarinets were often curved to bring their finger holes within easy reach, and a group of New England makers produced dis-

tinctive bass clarinets that resemble bassoons in having a U-shaped tube. The unknown maker of this unique alto clarion adopted the bassoon form for a smaller instrument, pitched in E-flat. The double-bored body was carved from a single maple block; a separate piece forms the flaring bell, and a brass crook holds the mouthpiece. Six keys extend the fingers’ reach to additional holes.

A contemporary wooden case inscribed “Jas. G. Spaulding / Vergennes / Vermont” holds the clarion and its accessories, including a fingering chart from later in the nineteenth century. This rare chart accurately codifies the fingering, but its pitches do not correspond to this instrument’s, probably because a higher pitch was standard for clarinets when the chart was drawn.

LL



**Julius S. Dessoir**

*Active in New York 1842–66*

***Armchair from a Three-Piece Suite***

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*American (New York City), 1853*  
*Rosewood (replacement upholstery)*  
*H. 55 in. (139.7 cm)*

**Gift of Lily and Victor Chang, in honor of  
the Museum's 125th Anniversary, 1995**  
*1995.150.2*

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Although relatively unknown today, Dessoir was an important cabinetmaker in New York City at mid-century. No doubt a French or German émigré, he first appeared in New York directories in 1842; in 1851 his shop moved to 543 Broadway between Prince and Spring Streets, where it remained until 1865 or 1866.

In the absence of many documented pieces, Dessoir's reputation has been based on his submissions to the 1853 "New-York Exhibition of the Industry of All Nations." Some of those submissions, including a chair identical to this one, were published as engraved illustrations in 1854. Long thought lost, this armchair and its mate, en suite with a large sofa, are almost certainly the "sofa and chairs" by Dessoir to which the official catalogue of the 1853 exhibition refers. As such, they represent his most ambitious work. In addition to exuberantly carved rococo scrolls, cartouches, and flowers, a pair of carved birds alight on either side of their nest of fledglings at the center of each chair's crest. Fully carved youths entwined in leafy arabesques are among the distinguished elements on the sofa in the suite. CHV



**Bakewell, Page, and Bakewell**

*American (Pittsburgh), 1824–32*

**Decanter**

*American (Pittsburgh), ca. 1826*  
*Cut glass and white clay (sulphide)*  
*H. 7<sup>3</sup>/<sub>8</sub> in. (18.7 cm)*

**Purchase, The Overbrook Foundation  
Gift, 1995**

*1995.I3*

This decanter is one of a pair made of elaborate cut glass embellished on the fronts with sulphide portraits of Benjamin Franklin. (The mate is in the Philadelphia Museum of Art.) The difficult technique of embedding a ceramic image in glass, called cameo incrustation, was fashionable in Europe in the early nineteenth century, inspired largely by the interest in ancient cameos and medals. As part of the ongoing attempts by American glass factories to compete with imported foreign glass, the Pittsburgh firm of Bakewell, Page, and Bakewell introduced glasses with such decoration beginning in 1825. Tumblers were the most common form, with portraits of distinguished American citizens such as George Washington, Benjamin Franklin, DeWitt Clinton, and Andrew Jackson embedded in their bases. Sulphide decoration on decanters is far more rare. This patriotic decanter is further distinguished in that the crisply modeled sulphide portrait bears under the shoulder of the figure the name of the Philadelphia medalist Christian Gobrecht. Gobrecht engraved the portrait (after a likeness by Thomas Sully) for use on a medal that was made for the Franklin Institute in Philadelphia in 1825 and awarded to the Bakewell firm in that year. The decanter is one of the most ambitious and rare forms with such decoration.

ACF



**Alexander J. Davis (designer)**

*American, 1803–1892*

**Probably Burns and Brother (manufacturer)**

*American (New York), active 1857–59*

**Side Chair**

*American (New York City), ca. 1857*

*Walnut (replacement upholstery)*

*H. 39<sup>5</sup>/<sub>8</sub> in. (100.6 cm)*

**Gift of Jane B. Davies, in memory of  
Lyn Davies, 1995**

*1995.III*

This delicate yet animated side chair is a masterful example of the Gothic Revival style. It has a beautifully composed back of open tracery and slender legs that spring from feet that resemble diminutive deer's hooves. Davis, one of the preeminent architects of nineteenth-century America, worked in other revival styles as well as Gothic.



Sometimes he provided the interior and the exterior details of a house and, unlike most architects of the period, Davis also occasionally supplied furniture designs to select clients. This walnut chair is a version of a design he made about 1857 for John J. Herrick, the owner of a castle by Davis that once stood in Tarrytown, New York. A few chairs have survived that can be firmly documented to Herrick's castle; all of them are of the same design as ours but are made of oak and are slightly heavier in scale. Our chair may have been made for the same house or by the same furniture maker for another Davis commission. Although its exact origin remains unclear, the chair is one of the Museum's finest examples of Gothic Revival furniture. In addition, it complements the Museum's important archive of architectural drawings by Davis.

AP





**William Stanley Haseltine**

American, 1835–1900

*Girgenti (The Temple of Juno Lacinia at Agrigento)*

1881

Watercolor and gouache over graphite on blue paper

15 × 21<sup>7</sup>/<sub>8</sub> in. (38.1 × 55.6 cm)

Inscribed (lower left): W.S.H. / Girgenti

April 18<sup>th</sup> 1881

**John Osgood and Elizabeth Amis**

**Cameron Blanchard Memorial Fund, 1994**

1994.502

Born in Philadelphia and educated at Harvard, Haseltine formed his style at the art academy in Düsseldorf, Germany, where he associated with other aspiring American landscape painters such as Albert Bierstadt and Worthington Whittredge. Unlike those artists, he spent most of his career in Europe, especially in Italy, sending his work home to America for exhibition and sale. Haseltine made this picture in Sicily, which he visited three times. He won recognition for his ambitious views in oil of the Greek theater at Taormina with Mount Aetna in the distance.

In this watercolor he portrays the prominent Doric monument crowning the southeastern corner of the so-called Acropolis of the ancient Greek colony of Agragas (called Agrigentum by the Romans, Girgenti by Italians in the nineteenth century). Despite

the temple's ruined condition, Haseltine imparts strength to the building by closely cropping it and silhouetting its form against the radiant evening light. In coordinating the tapering clouds and cast shadows with the oblique perspective of the columns advancing toward the viewer, the artist seems further to assert the authority of the classical past upon the present.

KJA

**Adolph Alexander Weinman**

American, 1870–1952

*Descending Night*

Ca. 1914; cast by 1917

Bronze

H. 26 in. (66 cm)

Signed (rear edge of base): © / A▲▲▲ WEINMAN ▲ FECIT

Foundry mark (rear edge of base): ROMAN BRONZE WORKS N-Y-

Cast number (underside of base): N<sup>o</sup> 15.

**Morris K. Jesup Fund, 1994**

1994.501

Solid academic and practical training from American masters Augustus Saint-Gaudens and Daniel Chester French earned Weinman prestigious commissions for architectural sculpture, including, in 1910, keystone heads for the Metropolitan's Fifth Avenue facade. The statuette, *Descending Night*, is a reduction after one of the sculptor's most celebrated efforts, a full-size fountain figure for the 1915 Panama-Pacific International Exposition in San Francisco. The popularity of this sculpture and its male pendant, *Rising Sun*, led Weinman, beginning in 1916, to cast reductions of them. The majority—including this figure—were produced at the Roman



Bronze Works, then the leading lost-wax casting foundry in this country.

*Descending Night* is a quintessential example of American Beaux-Arts sculpture, in which an allegorical reference enhances a skilled rendering of an ideal female nude. In a sinuous asymmetrical pose, the relaxed figure raises her hands to draw hair away from her face, revealing a downcast countenance. The statuette is a personification of the waning hours of daylight, the symbolism reinforced by the low-relief crescent moon and stars on the integral base. This particular bronze is distinguished by its splendid green patina: sculptors often relied upon color as a means of expressing the aesthetic individuality of each cast. TT

### **Tiffany Studios**

*American (New York), 1900–1932*

#### **Window**

*American (New York), ca. 1900–1915*

*Leaded favrile glass*

*100 × 56 in. (254 × 142.2 cm)*

**Gift of Frank Stanton, in memory of  
Ruth Stephenson Stanton, 1995**

*1995.204*

Louis Comfort Tiffany (1848–1933) was one of America's preeminent artists in glass in the late nineteenth and early twentieth centuries. Trained as a painter, Tiffany shifted his focus to the decorative arts by the late 1870s. Although he embraced virtually every media, it is his work in glass that demonstrates his true genius. The asymmetrical composition of the window acknowledges Tiffany's admiration for Japanese art, an interest shared by many artists of his day. Color and nature, however, were the primary inspirations for his work in glass, as exemplified by this extraordinarily beautiful window. It convincingly conveys the appearance of a dogwood tree, the branches and blossoms seen behind a trellis, and a generalized landscape in the background of yellow-green spring grass with a brilliant blue sky above.



The window incorporates a rich assemblage of various specially textured and shaded glasses perfected by Tiffany's studios, from fractured, or "confetti," glass to the rippled glass utilized to simulate the texture of the

wood blossoms. Bicolored, mottled, opalescent glass conveys modeling and shadow. To achieve further depth of color, glass plating occurs on the back, sometimes several layers thick.

ACF



**Childe Hassam**

*American, 1859–1935*

***Celia Thaxter's Garden, Isles of Shoals, Maine***

1890

*Oil on canvas*

17¾ × 21½ in. (45.1 × 54.6 cm)

*Signed and dated (lower left): Childe Hassam*

1890

**Partial and Promised Gift of an Anonymous Donor, 1994**

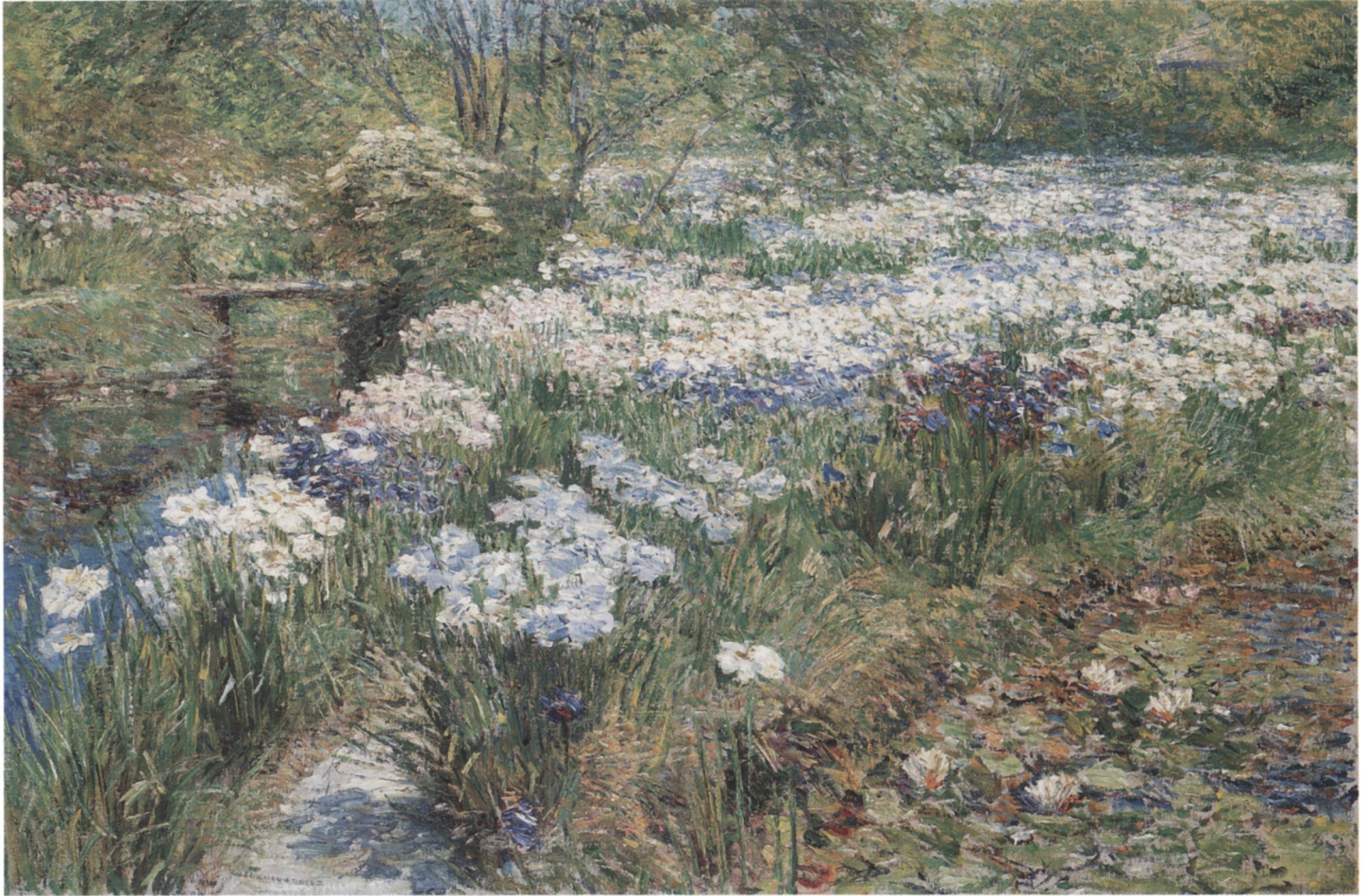
1994.567

Like other leading American Impressionists, Hassam pursued French academic training,

working at the Académie Julian in Paris from 1886 to 1889. Unlike most of his fellow students, however, he was attracted to the French Impressionists' commitment to outdoor painting and particularly their celebrations of distinctive sites. Hassam settled in New York late in 1889 and became the most prolific recorder of city scenes in an Impressionist mode. He usually spent summers working in New England artists' colonies, which were especially meaningful to a painter descended from old Yankee stock.

This is one of the finest pictures of the many that Hassam made during summers

on Appledore Island, one of the Isles of Shoals, ten miles east of Portsmouth, New Hampshire. It belongs to a series of oils and watercolors portraying the cutting garden cultivated by Hassam's friend, the poet Celia Thaxter. Offering a sumptuous contrast to the island's rugged terrain, the garden in this lavish canvas is a carpet of vibrant poppies, accented by graceful hollyhocks and larkspurs, almost framing a view of sun-bleached Babb's Rock. Created during Hassam's first summer back in the United States, the painting suggests his pleasure at the prospect of nourishing his Impressionist style in a visually exciting and spiritually redolent locale. HBW



**Childe Hassam**

*American, 1859–1935*

***The Water Garden***

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1909

*Oil on canvas*

24 × 36 in. (61 × 91.1 cm)

*Signed and dated (upper left): Childe Hassam*

1909

*Inscribed (on reverse): The Water Garden /*

*C.H. (in a circle) / 1909*

**Partial and Promised Gift of Douglas**

**Dillon, 1994**

1994.450

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A glorious natural tapestry—a maze of flowers saturated with sunlight—entices the viewer. A bit of pool, covered with waxy water lilies and their deep green foliage, fills the lower right corner. A sunlit path, lined on either side with dense clumps of white, blue, and purple Japanese irises, offers an invitation to the viewer and curves away to the right, where it is soon overwhelmed by masses of sword-shaped leaves and a profusion of delicate petals. At the left a narrow brook meanders toward a small footbridge and a screen of distant trees.

This lush, intimate landscape reveals formal discipline in its strong rhythmic composi-

tion, flattened space, and vigorous but orderly stitches of pigment. It illustrates the modification of Hassam's style after the turn of the century, when he absorbed Postimpressionist influences. Perhaps he intended this Japanese design to honor visually the Japanese irises contained within it.

Hassam may have executed the painting on a friend's East Hampton, Long Island, property, which featured a beautiful lily pond surrounded by irises. The artist later purchased a home in East Hampton, where he spent long periods during the last sixteen years of his life.

HBW



**Nils Emil Lundström (designer)**

*Swedish, 1865–1960*

**Rörstrand Manufactory**

*Swedish (Lidköping), 1726–present*

**Vase**

*Ca. 1900–1903*

*Hard-paste porcelain*

*H. 13<sup>7</sup>/<sub>8</sub> in. (35.2 cm)*

**Purchase, Friends of European Sculpture and Decorative Arts Gifts, 1994**

*1994.447*

In 1895, following the appointment of Alf Wallander as the new artistic director, Rörstrand began to develop an Art Nouveau style dominated by delicate sculptural detail and underglaze painting in a subtle range of pastel colors. A popular configuration was a smooth-profile vase finished at the top with naturalistically modeled flowers. Lundström

was a chief proponent of this style, and in this particularly elegant example the mouth of the vase is formed of lightly overlapping calla lilies—his preferred flower—emerging from long, pale painted stems. CLC

**C. R. W. Nevinson**

*British, 1889–1946*

**View of Wall Street**

*1919*

*Oil on wood*

*16 × 11<sup>1</sup>/<sub>2</sub> in. (40.6 × 29.2 cm)*

*Signed (lower right): CRW NEVINSON*

**Purchase, Gift of Mr. and Mrs. Arthur Wiesenberger, by exchange, 1994**

*1994.18*

During World War I Nevinson's career was first established in England with his Cubist- and Futurist-inspired paintings that recorded the war efforts at home and at the front. His subsequent reputation, however, rested mainly on his prolific printmaking activities. In April 1919, on the occasion of an exhibition of his war prints, Nevinson stayed for a month in New York City. Impressed with the magnitude and vitality of this modern metropolis, Nevinson made numerous sketches that he later used in London to create a series of at least seventeen prints and fourteen oil paintings. The scene depicted here is the congested financial district in lower Manhattan around Broadway and Wall Street. Nevinson's vantage point, from the rooftop or office window of one of New York's early skyscrapers, transforms the city into a steamy vision of mass and motion, composed of huge rectangular



blocks of stone, dramatic diagonal lines, and repetitive angles. Far below the towering buildings is a thin strip of sidewalk dotted with pedestrians.

LMM

**Fernand Léger**

*French, 1881–1955*

***Woman with a Cat***

1921

*Oil on canvas*

51 $\frac{3}{8}$  × 35 $\frac{1}{4}$  in. (130.5 × 89.5 cm)

Signed (lower right): F. Léger 21

**Anonymous Gift, 1994**

1994.486

Motionless, hierarchic, and frontal, this colossal creature seems made of some undefinable, rubberized stuff. The powerful, large nude woman, painted in grisaille, is composed of spheres, cones, and tubes. She leans against billowing pillows, one off-white, the other of a black-and-yellow diamond pattern. A yellow blanket protects her lap, upon which rest an open book and a black cat. Her mane of black hair covers half of her white, spherical face. The stark simplicity of the composition is matched by the reduced palette of red, yellow, black, and white.

*Woman with a Cat* belongs to a group of works of monumental female figures—some reading, others drinking cups of tea—that are emblematic of the artist's new, grand figure style from his "mechanical" period of 1918–23. These works might be seen as preparations for his large masterpiece, *Three Women (Le Grand Déjeuner)*, of 1921 (Museum of Modern Art) and its two smaller variants. Léger also painted variants of the single-figure compositions and made a slightly smaller, nearly identical version of *Woman with a Cat* (Kunsthalle, Hamburg).

SR



**Henri Matisse**

French, 1869–1954

***Girl by a Window***

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Ca. 1921–23

Oil on canvas

18 × 21 in. (45.6 × 53.3 cm)

**Partial and Promised Gift of Alice Albright Arlen, in honor of her mother, Josephine Patterson Albright, 1994**

1994.545

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Beginning in December 1917, Matisse spent the winter months in Nice, living first in various hotel rooms. In 1921 he moved into an apartment at 1, place Charles-Félix and settled permanently in that city. Matisse's pictures from this period might be regarded as constituting a visual diary, in which he recorded tirelessly his immediate surroundings: interiors, with and without posing models, and still lifes, as well as views from his windows and terrace.

In this small composition twenty-year-old Henriette Darricarrière, Matisse's favorite model at the time, stands pensively at the window in the artist's fourth-floor apartment. She turns her back on the familiar view of the distant beach of the baie des Anges, dotted with palm trees and tiny figures. In the foreground rise the low stucco houses on the quai des Etats-Unis. Henriette's green blouse with its white trim creates the sole sparkle of color on a gray and melancholy day. SR



**Arthur Dove**

American, 1880–1946

***Fishboat***

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1930

Oil and wax emulsion on composition board

23 7/8 × 33 1/8 in. (60.6 × 84.1 cm)

Signed (lower left): Dove

**Gift of Carl D. Lobell, 1994**

1994.341.2

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Dove spent much of his artistic career on Long Island, New York, living on a boat in spring and summer and near the water in winter. Inspired by the marine view, Dove here transforms an ordinary workboat and the water and sky around it into a lively composition of vertical poles, horizontal bands, and sweeping arcs. Merging the forms of the boat with those of the landscape imbues the vessel with organic life. *Fishboat* is a classic example of Dove's Modernist approach to abstraction, whereby shapes, lines, and colors are meant to suggest the universal harmony among all things, natural and man-made. As in paintings by Georgia O'Keeffe, Dove's long-time friend, the subject here is seen close-up and enlarged, filling the entire foreground of the picture plane and forcing the viewer to focus on the abstract qualities of a familiar image rather than on its narrative associations.

*Fishboat* is one of five gifts from Carl D. Lobell received by the Museum in 1994. The others include two paintings by Dove and his wife, Helen Torr, and two bronzes, by Max Weber and William Zorach. LMM





**Gerald Summers (designer)**

*British, 1899–1967*

**Makers of Simple Furniture (manufacturer)**

**Armchair**

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1934

*Bent plywood*

*H. 30 in. (76.2 cm)*

**Purchase, The Cynthia Hazen Polsky**

**Fund and Lita Annenberg Hazen**

**Charitable Trust Gift, 1994**

1994.428

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**Two-Tiered Table**

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1934

*Plywood and glass*

*H. 16 in. (40.6 cm)*

**Gift of John Shand Kydd, 1995**

1995.225a,b

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Summers's furniture, which he constructed of plywood, was among the most innovative produced in England during the 1930s. The Finnish architect Alvar Aalto, the first modern designer to exploit the flexibility of plywood in constructing domestic furniture, had created, in 1931, an experimental chair in which the seat and arms were molded from a single cut sheet of plywood and attached to a cantilevered tubular metal base. Summers may have known this design, since examples of Aalto's furniture were exhibited in London in 1934. However, with this chair he outdid Aalto, cutting his plywood sheet in such a way that it could be bent in a mold into the shape of an entire lounge chair: back, seat, arms, and legs.

Summers manufactured and sold his own designs through his small firm, Makers of

Simple Furniture. His earliest pieces were painted, since plywood, although it was commonly used for furniture frames by the 1930s, was generally considered too plain to be suitable for visible surfaces.

In 1932, within a year of founding his firm, Summers developed a new finish of French polish, tinted a creamy white and buffed to a high gloss, which revealed the grain of the plywood rather than hiding it. Although handsome, this new translucent surface proved to be fragile, and almost all known pieces of Summers's furniture have been stripped. This armchair and its accompanying tiered round table are remarkable in retaining their original finish.

JSJ



**William Baziotes**

American, 1912–1963

***The Flesh Eaters***

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1952

Oil and crayon on canvas

60 × 72½ in. (152.4 × 183.2 cm)

Signed (lower right): Baziotes

Purchase, George A. Hearn Fund, Arthur Hoppock Hearn Fund, and Hearn Funds, Bequest of Charles F. Iklé, and Gifts of Mrs. Carroll J. Post and Mrs. George S. Amory, by exchange, 1995

1995.234

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Baziotes painted *The Flesh Eaters*, one of his largest and most ambitious compositions, at the height of his career, when he had refined the technique of rubbing layer upon layer of thinned oil onto the canvas to create an opalescent surface rich with imaginary biomorphic imagery.

At the left of this submarine scene a pale gray form—either an armless seated figure or an enlarged head with gaping mouth—floats before wavy green lines of seaweed. Tendrils reinforced with crayon curve outward from the point of its single eye. Above, at the right, a blue crablike form—also one-eyed—hovers in a pinkish haze. Below, a

white bust is silhouetted against a gray-black ground, its pointed headgear just penetrating the pink zone above. In a paradox characteristic of the artist, frankly pretty colors coexist with menacing forms.

Like the Surrealists he admired and like his fellow Abstract Expressionists, Baziotes was fascinated by the power of myth. Here, his title and imagery suggest the story of the Cyclops, the one-eyed giant who devoured Ulysses' sailors in Homer's epic. Thus Baziotes proposes a more universal notion, that humans may prey upon or consume one another.

NR





**Lee Friedlander**

*American, born 1934*

*Nashville*

1963

*Gelatin silver prints*

*9 3/8 x 6 1/2 in. (24.5 x 16.5 cm); 9 1/4 x 6 1/2 in.*

*(23.5 x 16.5 cm)*

**Purchase, The Horace W. Goldsmith  
Foundation Gift, 1995**

*1995.168.1*

**Purchase, Harriette and Noel Levine Gift,  
1995**

*1995.168.2*

In the early 1960s Friedlander made a small series of photographs of television sets while he was traveling across America on two Guggenheim Foundation fellowships and on editorial assignment for several popular men's magazines. The witty, often ironic pictures provide intuitive commentary on television as "the plug-in drug," the revolutionary fixture of twentieth-century life that may be the central image of the age. Most of these photographs were made in an appropriately modern, artificial space—a motel room—which is at once bedroom, living room, and theater. They connect Friedlander to several generations of artists, and especially to

Edward Hopper and Alfred Hitchcock, both of whom were fascinated by the psychology and alienating environment of the American traveler.

Outfitted with Martian-like antennae, the television sets in the series broadcast scenes from movies, sitcoms, and advertisements but beam their ambiguous images into otherwise empty rooms. Although the advertisement here may be for cold medicine, Friedlander's photographs reflect on the fine line between pain and pleasure, tragedy and comedy, the sanitized and the erotic, and are as dense with mixed messages as a typical evening of television. JLR

**Jean Dubuffet**

French, 1901–1985

***The Coffee Grinder***

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1945

Plaster, oil, tar, and sand, on canvas

45¾ × 35 in. (116.2 × 88.9 cm)

Signed and dated (on verso): J. Dubuffet / Noël

1945

**In Honor of Ralph F. Colin, Gift of his wife, Georgia Talmey Colin, 1995**

1995.142

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***The Coffee Grinder***

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November 18, 1944

Lithograph

13¾ × 9½ in. (34 × 24.1 cm)

Inscribed in pencil (lower left): J. Dubuffet;

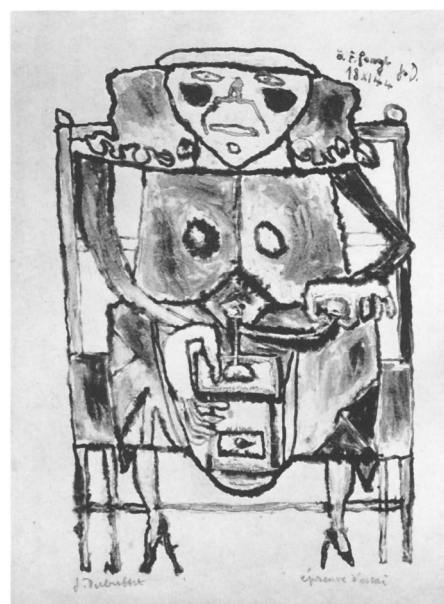
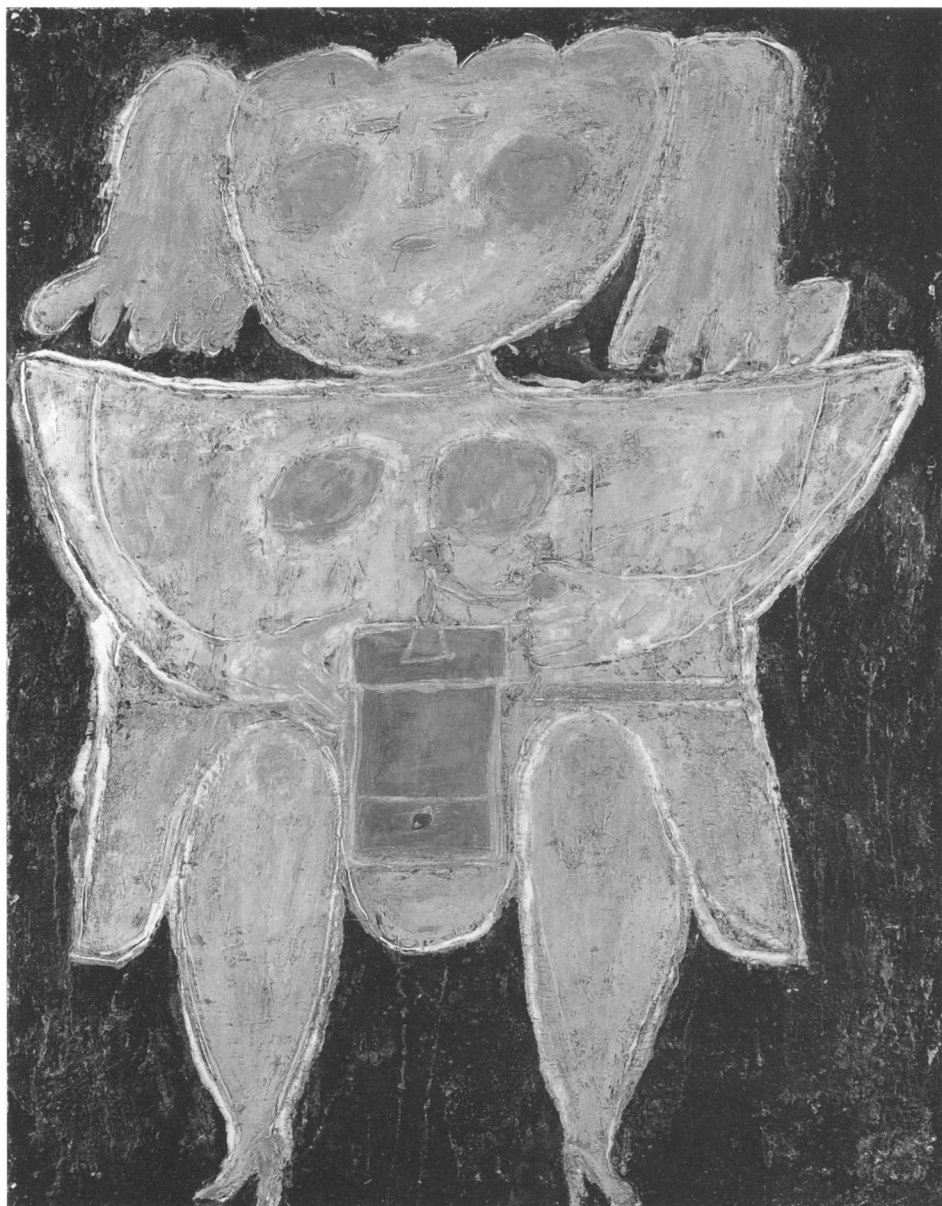
(lower right) *épreuve d'essai*

**Purchase, Mrs. Fernand Leval Gift, 1995**

1995.183

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Dubuffet waited until he was forty to devote himself to art. A man of exceptional intelligence, he chose to paint childlike images that combine a bold handling of texture with a wry, dark sense of humor. He considered his art rough, direct, and unfashionable. The subjects of his early paintings are city streets of no historic interest, ordinary people performing everyday tasks, and likenesses of friends. He also examined with naive wonderment ordinary appliances such as a telephone,



a typewriter, and even a dentist's tool.

Dubuffet frequently watched his wife as she sat and cranked the handle of a coffee grinder gripped between her knees. The subject, frontally viewed, became a theme for a lithograph and for several drawings and paintings. The final version, however, bears slight resemblance to Lily, who was dark-haired, angular, and thin. Dubuffet flattened the head and broadened the body so that the

hieratic figure completely fills the picture's frame. Dubuffet silhouetted this pale form against a somber background, actually a relief built with droppings, lumps, and furrows, combined into a substance that he described as "earth fermented by water." Dubuffet finished *The Coffee Grinder* on Christmas Day 1945. It is, perhaps, his earliest masterwork. As an artist he did not seek to please, and he was always unafraid. WSL

**Elaine de Kooning**

American, 1918–1989

**Self-Portrait**

1946

Oil and charcoal on canvas

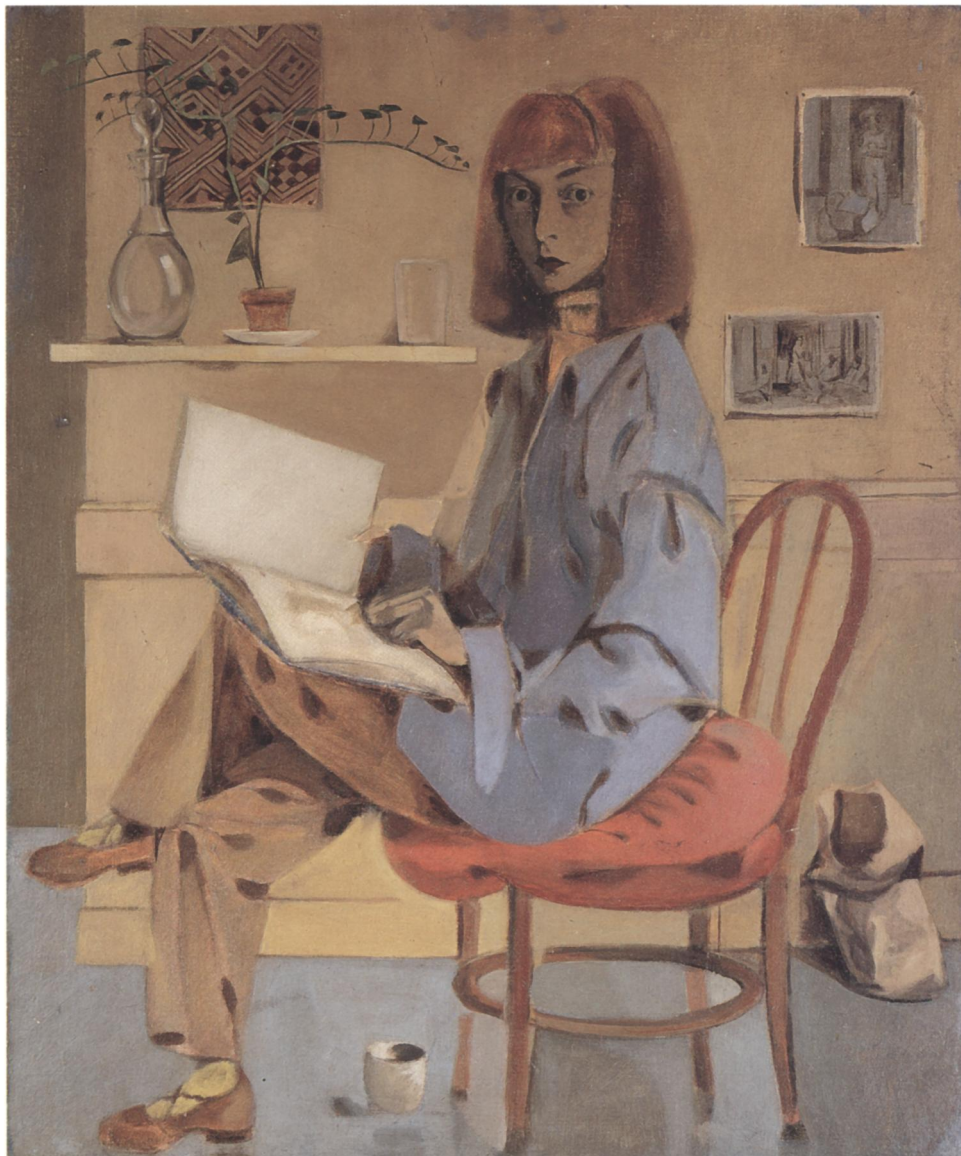
23¾ × 19¾ in. (60.3 × 50.2 cm)

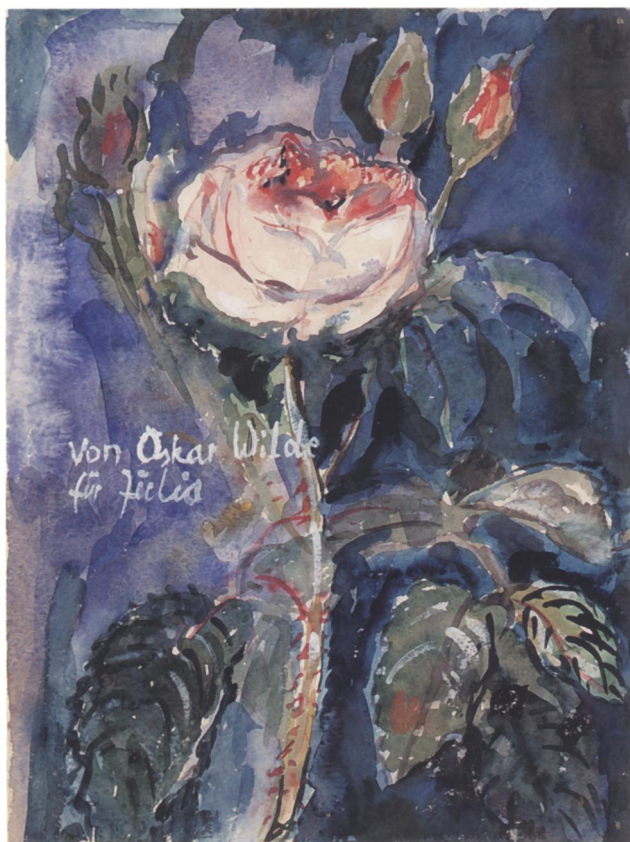
George A. Hearn Fund, 1994

1994.411

In this self-portrait by de Kooning, the artist is seen seated with a book open on her lap. She is dressed in a smock, pants, and stylish shoes. An ashtray and coffee cup have been placed casually on the floor beneath her bentwood-style chair. Her self-conscious pose and practical attire indicate an assertive, self-aware woman as artist and intellectual. (De Kooning was also a well-respected art critic in the 1940s and 1950s.) Objects in the carefully furnished interior—the African raffia-pile cloth and the two photographs or reproductions of what seem to be African or Caribbean locales on the wall—indicate the

interest in primitivism in American art circles of the 1940s. The amorphous sack on the floor behind de Kooning is hard to identify, but the elegant decanter on the shelf is similar to that seen in Willem de Kooning's 1940 painting *The Glazier* (also in the Museum's collection). Although de Kooning's treatment of the human figure is less fragmented than her husband's at this period, the emphasis on the segmented planes of forms and the use of ochre and terracotta colors are also characteristic of Willem de Kooning's figural works of the 1940s. LSS





**Anselm Kiefer**

German, born 1945

*From Oscar Wilde for Julia*

1974

Watercolor and gouache on paper

15<sup>5</sup>/<sub>8</sub> × 11<sup>3</sup>/<sub>4</sub> in. (39.7 × 29.8 cm)

Inscribed (center left): von Oskar Wilde / für Julia

**Promised Gift of Cynthia Hazen Polsky, in memory of her father, Joseph H. Hazen**

***Faith, Hope, Love***

1976

Brush and ink, watercolor, pastel, and pencil on joined paper

36<sup>1</sup>/<sub>2</sub> × 24<sup>5</sup>/<sub>8</sub> in. (95.3 × 62.5 cm)

Inscribed (on tree trunks, vertically): Glaube, Hoffnung, Liebe

**Promised Gift of Cynthia Hazen Polsky, in memory of her father, Joseph H. Hazen**



***The Rhine***

1982

Cut and pasted printed papers, mounted on canvas

74<sup>1</sup>/<sub>8</sub> × 103<sup>3</sup>/<sub>4</sub> in. (188.3 × 263.5 cm)

Inscribed (lower right): A

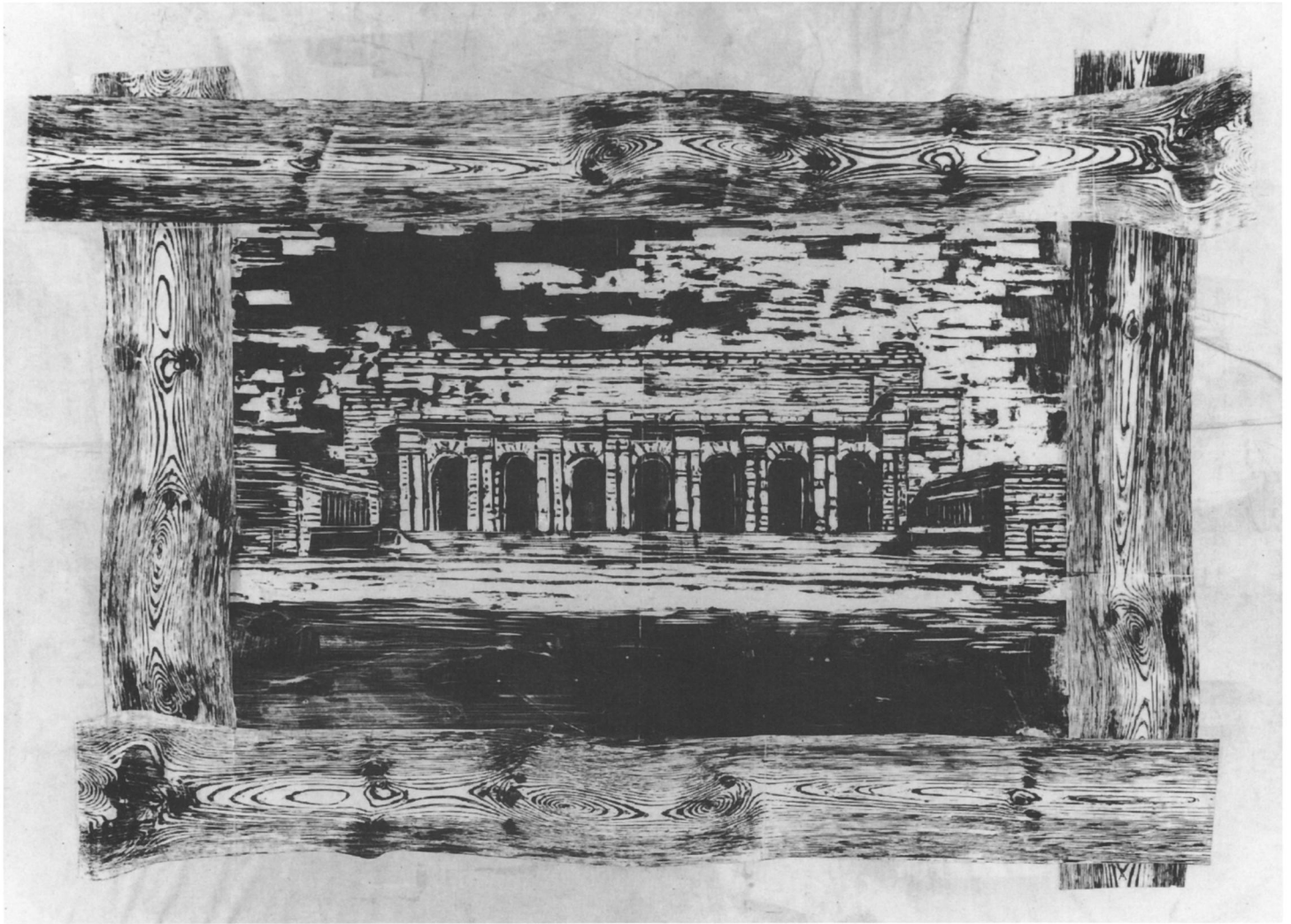
**Purchase, Lila Acheson Wallace Gift, 1995**  
1995.14.44

Kiefer's work contains a layered terrain of cultural reference: to myth, political history, literature, architecture, and music. His epic painted landscapes depict, with sadness and irony, the same Germanic sagas, heroes, and Neoclassical buildings that were glorified by the Third Reich. Thus Kiefer has confronted postwar Germany with its several decades of repression of Nazi imagery. The artist wants the horrors of the past acknowledged. He

also wants the richness of German culture redeemed.

Kiefer conceives and revises the complex subject matter of his huge paintings in more intimate works on paper. The Museum has acquired fifty-one of these mixed-media drawings dating from 1969 to 1985, as well as three monumental collages dating from 1982 to 1987, composed of numerous individual woodcuts. These works on paper, long kept together by the artist, constitute a nuanced overview of the first two decades of his work. It is the largest such concentration in any institution.

Thirty-three of these works are predominately watercolor. Among them, *From Oscar Wilde for Julia* demonstrates Kiefer's bravura handling of the medium and fondness for literary allusion. The title and image refer to

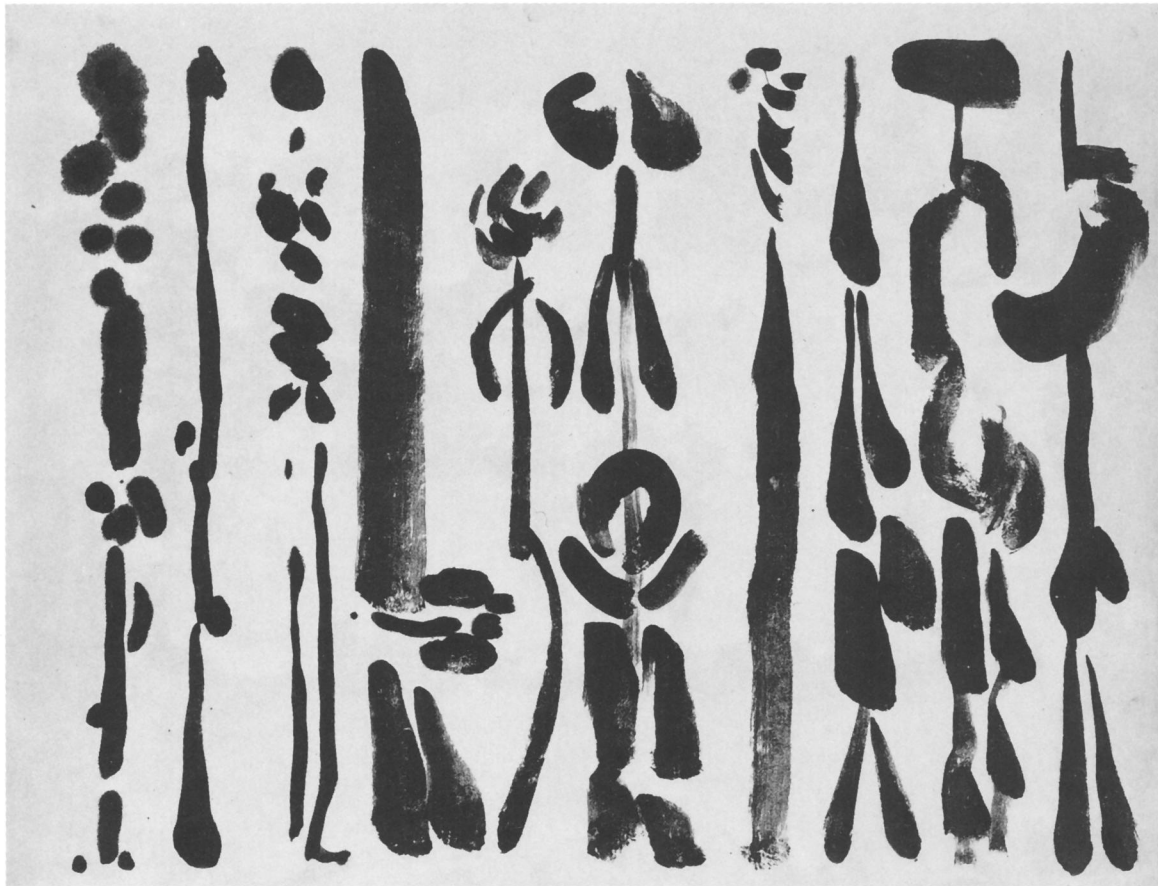


Wilde's story *The Nightingale and the Rose*, wherein, for the sake of the ideal of love, the songbird impales herself overnight upon the thorn of a white rosebush, so her voice and blood may nourish to redness a bloom desired by a feckless suitor to present to his greedy *amorata*. Wilde's bitter ending, in which the pricked nightingale sings herself to death and the girl rejects the blood-red rose in favor of jewelry offered by a new suitor, appealed to Kieser's idealism and sense of irony.

In the largest of the watercolors, *Faith, Hope, Love*, the three Christian virtues are inscribed vertically on the trunks of trees in a dark wood evocative of the tall timbers of Icelandic saga. Their roots are embedded in an artist's palette, an icon that appears frequently in Kieser's art of the 1970s and 1980s.

Here, this symbol of creativity stands for the nurturing of decency.

The building and frame in Kieser's collage *The Rhine* are made up of different woodcuts assembled into one composition. The building, an example of National Socialist architecture, was designed in about 1939 by Wilhelm Kreis for the Hall of Soldiers in Berlin. The image is framed by the imprints of wood planks that proclaim, by their repetition within the work, the print medium. Here, in large format, Kieser again recalls the German past, evoking Albrecht Dürer's huge sectionally printed woodcut of 1515, the *Triumphal Arch of Emperor Maximilian I*. Like the Renaissance print, Kieser's collage was conceived to be displayed publicly. NR



**David Smith**

*American, 1906–1965*

**Untitled**

1953

*Brush and egg ink on paper*

18 × 24 in. (45.7 × 61 cm)

**Gift of Candida and Rebecca Smith, 1994**

1994.401

One of the most celebrated sculptors of the twentieth century, Smith described his studies as “atmospheres from which sculptural form is unconsciously selected.” He himself was the “subject” and “the drawings the act.” This study is one of seven recently acquired from the artist’s estate. As a group, they show the variety of Smith’s techniques, each one seemingly calculated to reflect the characteristics of the final three-dimensional work. A pioneer of welded sculpture in this country, Smith used both fabricated and found objects to create his work. In studies in which he spattered pigment around cut-out paper shapes, the resulting negative images were more pristine and geometric. Those

made with collages of flat shapes of paper defined the ultimate proportions of the sculpture. This study is painted in black ink mixed with egg yolk, a medium Smith often employed. Each stroke represents a single form or element that would be used to compose figural works such as his Sentinel series of the late 1950s and early 1960s and the Voltri series of 1962–63. LSS

One of Warhol’s greatest creations was his own public persona, which combined an almost pathological need for media exposure with the opaque demeanor of the catatonic. By the end of the 1960s Warhol had embed-

**Andy Warhol**

*American, 1928–1987*

**Self-Portrait**

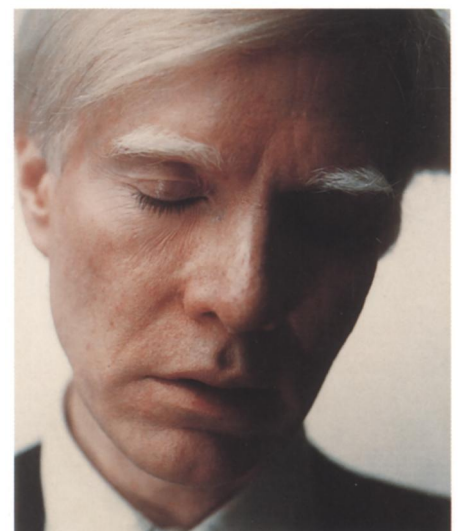
1979

*Instant color print*

24 × 20 in. (61 × 50.8 cm)

**Purchase, The Andy Warhol Foundation for the Visual Arts Gift, Joyce and Robert Menschel Gift, and Rogers Fund, 1995**

1995.251





ded his spectral visage and blank gaze in the national consciousness. Simultaneously everywhere and nowhere, ubiquitous and invisible, Warhol's complete negation of the self allowed his work to function as a kind of mirror, reflecting with a hallucinatory clarity the foibles and vanities of our time.

Much of Warhol's work can be read as a meditation on the transience of life, from his iconic portrayals of a stoically suffering Jacqueline Kennedy to his paintings of skulls from the mid-1970s. Eyes closed and with an unearthly pallor, the artist appears in this late self-portrait as the martyred saint, suspended between the agonies of the flesh and the blinding white light of the afterlife. Stripped of the guises and camouflage that characterize many of his other self-portraits, this riveting picture is idiosyncratic in its candor and directness; strangely, it seems both to refer back to the attempt made on his life in 1968 and to chillingly prefigure his untimely death in 1987. DE

**Andreas Gursky**  
*German, born 1955*  
***Schiphol***

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1994  
*Chromogenic print*  
 73 × 87½ in. (185.4 × 221.3 cm)

**Purchase, The Howard Gilman Foundation Gift, 1995**  
 1995.191

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Born in Leipzig, Gursky was educated in the heart of West Germany, first in Essen and then in Düsseldorf, where he became a “master student” of Bernd Becher at the Kunstakademie. Becher and his wife, Hilla, profess and practice a straightforward style of photography, which catalogues with clarity and dispassion the unselfconscious structures typical of a culture. Their classic technique and typological method recall the work of August Sander, who similarly catalogued German society in the 1920s.

Gursky began by mixing these structural approaches with the traditions of northern landscape painting. Initially he made easel-size photographs of vast, softly hued landscapes in which tiny figures played. In the 1990s he expanded the scale of his pictures to wall size and the scope of his subjects to include cityscapes and interiors shaped by industrial, electronic, and other automated functions of modern life.

In *Schiphol* the artist frames the tall clouds, low horizon, and perfect geometries of a runway in the windows of Amsterdam's airport. Deftly laminating the luminous skies of Baroque Low-Country painting, the Romantic theme of the windowed view, and the abstraction of de Stijl, Gursky gives us a landscape layered with nostalgia, structured by Modernism, and sealed behind glass—an expansive yet neatly delimited vista for human transport. MMH





### *Sword and Sheath*

*Nigeria (court of Benin), 1856–97*

*Sheath: silk, wool, and cotton cloth, cotton yarn, leather, metal tacks, and staples; sword: ivory and iron*

*Sheath (with strap): h. 52 in. (132.1 cm);*

*sword: l. 32 in. (81.3 cm)*

**Purchase, Rogers Fund, and Frederick R. Mebel, Fred and Rita Richman, and Noah-Sadie K. Wachtel Foundation Inc. Gifts, 1994**

*1994.329a,b*

The rise to power of the kingdom of Benin in the fourteenth century coincided with its increased control over regional commercial exchanges. This ceremonial sword and its elaborate sheath and shoulder strap are a testament to the continued cosmopolitan nature of that court over the following five hundred years. The iron blade, the leather pouch that encases it, and the ornate tasseled baldric each represent media and forms appropriated from foreign sources. These sources lie as close as the Yoruba kingdom of Owo and as remote as North Africa and Europe.

In contrast to exotic imported trade materials, ivory is the local resource that literally lies at the heart of Benin's wealth. The cultural significance of ivory is evident in the handle, wrought in a series of zoomorphic insignia emblematic of divine kingship. These include a band of undulating serpents, an abstracted design of pangolin scales, and a leopard's head.

This ensemble is a rare example of the elaborate costume paraphernalia worn at Benin before the turn of the century. Only one other object of this kind has survived, in the collection of Chicago's Field Museum. However, images of court members wearing such ceremonial costuming have been preserved in the durable materials of the more familiar cast-brass plaques and carved ivory tusks.

AL



## Drum

*Côte d'Ivoire (Lagoon), early 20th century*

*Wood and kaolin*

*H. 64 in. (162.6 cm)*

**From the Collection of Nina and Gordon Bunshaft, Bequest of Nina Bunshaft, 1994**

*1995.64.9*

Pairs of slender columnar wooden drums of this type were produced in southeastern Côte d'Ivoire by several diverse cultures collectively referred to as Lagoon. Known as *pende*, or "talking drums," these instruments serve as important vehicles of social and artistic expression. Owned by individuals in positions of leadership, they are used in performances that disseminate news of momentous developments to the community at large.

The overall surface designs of incised and relief carvings are subdivided into two distinct fields. Within these boundaries, the instrument's rhythmic tonal quality is translated into contrasting patterns. The rigidity of this formal composition is softened in pas-

sages in which the outlines of a bird and turtle are finely etched. Abstract motifs, such as the broad chevron band (*sahobin*), the ring of carved heads (*tsan huen*), and the three-dimensional elaboration of the base, which takes a traditional stool form, all refer to local insignia of leadership.

This object's fine white-chalk patina and style of sculptural embellishment are reminiscent of other Lagoon artistic practices, among them the decoration of carved pillars in the domestic architecture for local leaders and the application of white kaolin to the bodies of drummers during performance. AL

## Kidimbadimba (*One-Key Xylophone*)

*Zaire (Luba-Hembe people), early 20th century*

*Wood, gourd, gum, and cord*

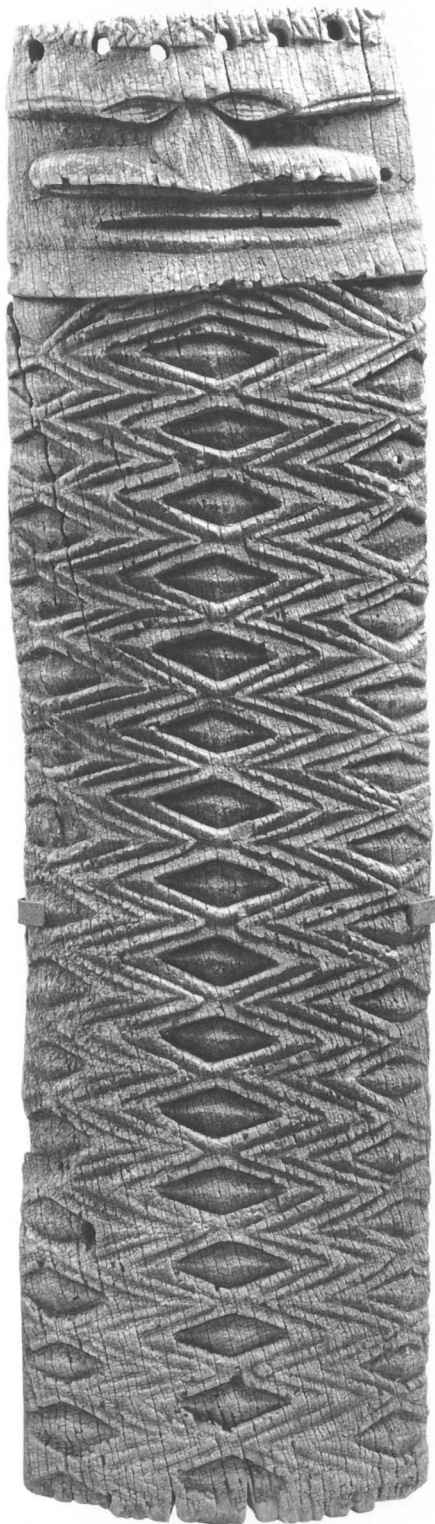
*Diam. 21 in. (53.3 cm)*

**Purchase, Clara Mertens Bequest, in memory of André Mertens, 1994**

*1994.345*

Sub-Saharan xylophones appear in many forms, ranging from complex multikey structures to simple wood slabs placed upon the ground. The single-key, gourd-resonated type, not previously represented in the Museum's collection, is distributed throughout south-central Zaïre, Zambia, and southern Malawi and is usually unembellished. The newly acquired Hembe xylophone is extraordinary for its large size and carefully carved and sculpted key, rigged within a cradle of thin cords and two bowed supports. The unusually thick key (most are slender slabs) is triangular in cross section, thinned in the center for tuning, and distinguished by a carved, perhaps ancestral, head at one end. Xylophone ensembles associated with hunters of the Buyanga sect may use two or more discretely tuned one-key instruments for ceremonies before and after important hunts. The characteristic buzzing timbre of the struck key, produced by a vibrating membrane inserted into the gourd's side, may be altered by putting the left hand inside the opening of the gourd. One-key xylophones may be played while the musician is standing; a cord around the neck suspends the instrument at waist level. JKM





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### *Doorjamb*

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*New Caledonia (Kanak, style of central region), 19th–20th century*

*Wood with traces of paint*

*H. 51½ in. (130.8 cm)*

**Harris Brisbane Dick Fund, 1995**

*1995.130*

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New Caledonian doorjamb appear to have always occurred in male-female pairs and were usually found attached to each side of the entranceway to a chief's round house. Together, the male and female doorjamb represented the collective ancestors of the clanspeople concerned and would be used to help consolidate the people's identity and their ties to clan land.

Although the meaning of the iconography on these doorjamb was subject to regional variation, it appears that the body of this type of jamb represented that of an ancestor wrapped in funerary mats. The tight geometric pattern is typical of the style recorded from central New Caledonia. The face, with vertically compressed and broadened features, was carved in the manner used in central and southern New Caledonia. Gender was indicated by the chevron pattern on the forehead, which was often said to represent a comb. If the chevrons had a vertical axis they indicated combs carried by men, who were said to have worn combs in an upright position. A horizontal axis, as found on this piece, indicated that the image represented a female ancestor.

MG

### *Eagle Transformation Figure*

Mexico (Olmec), 8th–6th century B.C.

Jade (albitite)

H. 4½ in. (11.4 cm)

**Rogers Fund, 1994**

1994.380

Olmec transformation figures depict human beings taking on significant aspects of powerful animals, particularly predators. In ancient Mexico, jaguars and eagles were among the most revered of these animals, and both appear among transformation figures. In these figures, the salient zoomorphic aspects are focused on the head, and the present example is particularly clear in its distinctions between human and animal features. The latter are those of the crested harpy eagle, the largest and strongest of American eagles. The figure's impressive head is topped with a large forehead crest, such as that of the harpy, and is covered with hairlike feathers on the back. It has big round bird's eyes and a very hooked beak placed immediately below a human nose. A small beard adorns the chin, and the short rotund body is without bird features.



The function of Olmec transformation figures is presently unclear. They are customarily carved in varieties of greenstone in small portable sizes, and they may actually have been part of the paraphernalia of a priest or other ritual specialist.

The Olmecs lived along the coast of the Gulf of Mexico in the centuries from about 1200 to about 400 B.C. and were influential throughout much of Mexico and regions farther south. JJ

### *Mantle*

Peru (Inka), late 15th–early 16th century

Camelid fiber

57½ × 60½ in. (146.1 × 153.7 cm)

**Purchase, Pfeiffer Fund and  
Arthur M. Bullowa Bequest, 1995**

1995.109

Rectangular in shape, for wear over the shoulders, mantles were used in Peru throughout much of its Precolumbian history.

They were worn as outer cloaks by men, and those belonging to persons of rank were highly colored and carefully patterned, such as this example, made during the centuries when the authoritarian Inkas dominated the central Andes. The mantle amply illustrates the coming together of two different design traditions: that of the Andean highland Inka, who were noted for severe, rectilinear design and sober color patterns, and that of the peoples of the Pacific lowland coast, which the Inka conquered. Among coastal peoples greater spontaneity of design and execution as well as the use of brighter colors were the norm. The mantle is believed to come from the southern Pacific coast of Peru.

The geometric regularity and horizontality of pattern here speak to Inka taste, as do the dark saturated colors. The intricate stylized bird designs in the central units and the diagonal patterning, however, are more consistent with coastal practice. The use of bright white, which sets off the blue, green, and most particularly the two different reds in a sophisticated manner, also indicates great awareness of color itself, an experience “foreign” to Inka tradition. JJ



**Pien Lu**

*Chinese (Yüan dynasty), active  
mid-14th century*

***Peacock and Peonies***

*Hanging scroll, ink and color on silk  
66 7/8 × 40 1/4 in. (170 × 102.3 cm)*

**Purchase, The Dillon Fund and The B. Y.  
Lam Foundation Gifts, 1995**

1995.186

A rare fourteenth-century example of flower-and-bird painting, Pien Lu's *Peacock and Peonies* represents the crucial link between the first flourishing of the genre during the Sung dynasty (960–1279) and its revival in the early Ming (1368–1644). A tour de force of naturalistic representation, the painting presents a minutely observed corner of nature, perhaps an imperial garden. A female peacock stands poised beside an ornamental rock and a large tree peony. Flawlessly executed in fine, precise brushwork and colored in delicate hues of malachite, azurite, and cinnabar, *Peacock and Peonies* continues the highly descriptive, naturalistic style of the Sung Imperial Painting Academy. Only the self-consciously calligraphic character of the drawing, particularly noticeable in the studied outline of the leaves, betrays its fourteenth-century date.

The depiction of a phoenix or peacock among flowering peonies is a decorative motif that dates back to at least the eighth century in China. The female peacock, like the mythical phoenix, often symbolizes the empress, while peonies connote nobility, prosperity, and fecundity, as well as feminine beauty. The conjunction of these auspicious motifs enhances the painting's decorative function and may be an indication of the gender and high status of its recipient. MKH



**Sword**

Tibetan, 13th or 14th century  
 Iron, steel, gold, and silver  
 L. 7¼ in. (18.3 cm)

**Purchase, Rogers Fund and Fletcher Fund,  
 by exchange, 1995**  
 1995.136

The form and overall decoration of the hilt of this sword are Tibetan, while several of its ornamental details—such as the scrolling foliage, spiral patterns, and zigzag motifs—suggest a Chinese influence. The pommel is decorated with a distinctive leonine mask, which has appended hands grasping tendrils that issue from its mouth. This creature is derived from the Indian *kirtimukha* (face of glory), an auspicious symbol widely used in Tibetan art as a protection against evil. It appears frequently on Buddhist altars and other ritual objects. The larger mask below, its prominent eyes and nose enveloped in stylized clouds, may represent a protective

deity in the guise of a lion, an animal with sacred connotations in Buddhism and frequently depicted in Tibetan art in the role of a guardian.

The hilt is skillfully constructed of iron segments joined by brazing. The main features of the decoration are chiseled in relief and highlighted by damascening in gold and silver. The sides and back of the hilt are also damascened in silver. Hilt of this shape were made to be fitted with a straight, double-edge steel blade. The quality of the hilt's decoration suggests that it was originally carried by an officer or a high-ranking official. DJL

**Tapestry-Woven Panel**

Chinese (Ming dynasty [1368–1644]),  
 16th century  
 Silk, metallic thread, and feather filaments  
 34½ × 23¼ in. (88 × 59 cm)

**Purchase, Gifts in memory of Jean E.  
 Mailey, 1994**  
 1994.363

This silk tapestry (*k'o-ssu*) panel is an excellent example of sixteenth-century tapestry work, which is known for its complex designs and rich color. It features a pattern known as “homage to the phoenix.” The mythical phoenix, supreme among birds, stands on a rock at the center bottom of the panel, surrounded by eleven different birds. They include a silver pheasant, a paradise flycatcher, a crane, a goose, a peacock, a golden pheasant, a parrot, a kingfisher, a mandarin duck, and two others that have not been identified.

Many of the birds in this textile bear characteristics that are not found in nature, and their relative sizes are not to scale. By the time this tapestry was woven, representations of certain birds had acquired patterns of stylization that, as much as their actual physical features, permit their identification here and in later occurrences, such as Ch'ing-dynasty civil rank badges.

This textile is a gift in memory of Jean E. Mailey by friends of Miss Mailey, former curator of textiles in the Textile Study Room at the Metropolitan. JCYW/JD





***Brocaded-Gauze Panel (detail)***

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*Chinese (Ming dynasty [1368–1644])*

*Silk and metallic thread*

*Overall 40½ × 33½ in. (103 × 85 cm)*

**Gift of Robert Hatfield Ellsworth, in  
memory of Jean Mailey, 1994**

1994.391

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Gauze weaving is one of China's most highly developed textile techniques. This panel, with a brocaded design of animated golden rabbits running among clouds, is a fine example. It is similar to a length of brocaded gauze found in the Ming dynasty Ting-ling imperial tomb, which contained the remains of the Wan-li emperor (r. 1573–1620) and his two empresses. However, this textile's greater simplicity of design justifies an earlier date within the Ming dynasty.

Underlying the panel's seemingly simple appearance are sophisticated materials and techniques. The metallic thread used in the textile consists of gilded paper wrapped around a core of both yellow and red silk, which enhances the effect of the gold, and the rabbit's eyes are accented in white and black silk painstakingly woven into the design.

This textile was given in memory of Jean E. Mailey, former curator of textiles in the Textile Study Room at the Metropolitan. JCYW/JD



### ***Brush Holder***

*Chinese, 17th century*

*Bamboo*

*H. 5¼ in. (13.3 cm)*

*Signature and seal of Chang Hsi-huang*

**Purchase, Mr. and Mrs. John A. Wiley  
Gift, Seymour Fund, Bequest of  
Dorothy Graham Bennett and Erich O.  
Grunebaum Bequest, 1994**

*1994.208*

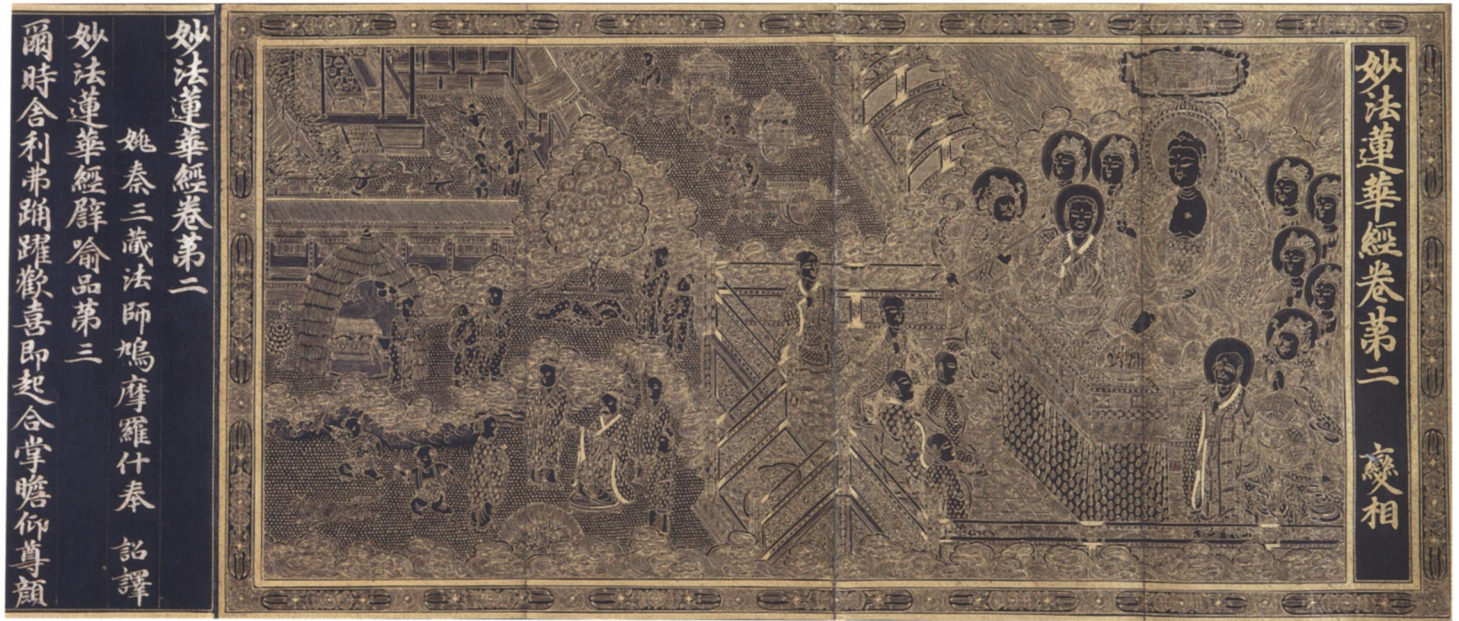
Bamboo carving is a major branch of late Chinese decorative arts. It reached its highest development in the seventeenth century during the late Ming and early Ch'ing dynasties, when a number of artists in this medium rose to prominence. Among them was Chang Hsi-huang, who was famous for the *liu-ch'ing* (reserve green) technique, seen on this work. The design is cut in relief in the smooth greenish skin of the bamboo and contrasts with the darker, more fibrous ground. The relief areas are finely modeled to give a three-dimensional effect.

On one side of the brush holder, above

the panoramic landscape—including buildings and figures engaged in leisurely activities—is inscribed the “Ode to the Pavilion of the Inebriated Old Man,” by the scholar-official Ou-yang Hsiu (1007–1072). The inscription is executed in minute characters in running script, a standard feature of the work of Chang Hsi-huang. The seated figure in a pavilion on the other side of the brush holder is the poet.

In spite of his fame, very little is known of the life of Chang Hsi-huang except that he was said to be a native of Chiang-yin in southern Chiangsu province. JCYW





**Anonymous**

***Illustrated Manuscript of the Lotus Sutra***

*Korean (Koryo period [918–1392]), ca. 1340  
Gold and silver on indigo-dyed mulberry paper  
in the form of a folding book  
H. 13 in. (33 cm); 106 pages, w. (each) 4½ in.  
(11.4 cm)*

**Purchase, Lila Acheson Wallace Gift, 1994**  
1994.207

Copying Buddhist scriptures, or sutras, by hand is an important form of Mahayana Buddhist practice, believed to ensure spiritual and material well-being. Beginning in the eighth century, Buddhist-inspired rulers of China, Korea, and Japan commissioned large sets of decorated sutras to gain personal merit or to safeguard their realms. The precious materials and the effort expended in producing the detailed frontispiece and calligraphy of this manuscript befit its nature as such a votive offering.

The second of twenty-five books of the Lotus Sutra, this manuscript reflects the unsurpassed quality of illuminated sutras produced under the patronage of the Koryo court in the thirteenth and fourteenth centuries. By that time the hand-scroll format had been largely replaced by this type of booklet, a continuous length of paper folded in narrow accordion pleats and secured between covers embellished in gold and silver with lotus and “precious flower” scrolls symbolic of

Buddhist teachings. The sutra itself is written in silver in a graceful variant of T’ang-style clerical script and is preceded by the pictorial sermon of the elaborate frontispiece. In fine gold lines within a patterned border is a scene of the Buddha preaching to an assembly of followers, along with lively illustrations of key parables.

BBF

***Brush Holder***

*Chinese, 17th century  
Bamboo  
H. 6¾ in. (16 cm)*

**Purchase, Florence and Herbert Irving Gift, 1994**  
1994.381

The seventeenth century was a period of prosperity in the southeastern provinces of China and witnessed the last great era of artistic



activity in this region. Artists frequently worked in more than one medium, and many of the arts were interrelated. One of the most notable arts of this period was bamboo carving, the leading school of which was in Chia-ting (now in the outskirts of Shanghai), where the bamboo carvers often were also painters, and some were horticulturalists and landscape architects.

This brush holder is a representative work of the mid-seventeenth century. The high-relief carving is in the style of the Chia-ting school, with human figures carved almost entirely in the round and buildings, rocks, and trees standing away from the ground. The focus of the scene—a lady at her writing desk in a pavilion, attended by an old servant—is taken from a contemporary woodblock print. The design of the garden is in the high fashion of landscape architecture of the period, with rocks and trees encroaching on the buildings and a small stream running by, creating an impression that the house and garden are situated in the wooded foothills of a rocky mountain. JCYW

**Anonymous**

***Branch of Grapevine in the Wind***

*Korean (early Chosen period), 16th century*

*Hanging scroll, ink on silk*

*15¾ × 31½ in. (40 × 80 cm)*

**Purchase, The Dillon Fund Gift and Friends of Asian Art Gifts, 1994**

1994.4.39

A wind-tossed grapevine, heavy with ripening fruit, the rustling of its dessicated leaves almost audible, is rendered with a variety of masterfully handled brush techniques. The sway of the serpentine branch in large arcs is executed with strokes of changing speed and pressure to suggest both contour and volume in a technique known as “flying white.” The contrasting textures of plump fruit and brittle leaves are achieved with carefully modulated tones of wet and dry ink that also impart a luminosity within the painting redolent of the glow of sunset or moonlight.

Although the style of brushwork, contrast-



ing ink tones, and rough weave of the silk indicate its production by a Korean artist, this picture follows the tradition of grapevine paintings by the thirteenth-century Chinese painter Jih-kuan. Inscriptions on his works suggest that this type of painting had several symbolic associations. Besides its obvious evo-

lution of autumn, the grape, an exotic species from regions west of China, was a metaphor for Buddhism, which came from India. An inscription expressing a longing for the peace of the Pure Land suggests that the grape also symbolized the promise of rebirth in the western paradise of Amitabha Buddha. BBF

*Mandala of the Four Deities of Mount Koya*

*Japanese (Namboku-cho period), 1333–39  
Ink, gold, and mineral pigments on silk  
Painting 16 × 37<sup>3</sup>/<sub>8</sub> in. (40.6 × 94.9 cm)*

**Purchase, Friends of Asian Art Gifts, 1994  
1994.309**

This depiction of four Shinto deities in ancient court attire within a schematized shrine is a mandala of a syncretic Shinto-Buddhist cult at the Amano shrine at Mount Koya. According to legend, Kukai (773–835), founder of the shrine, wandered in search of a site where he could establish a center for the Esoteric Buddhist teaching he had learned in China. In the mountains he met a giant hunter with two dogs, who led him to Mount Koya and offered him land and protection. The hunter was the mountain god Kariba Myojin, envisioned here as a court noble rather than a hunter, but identifiable by the black and white dogs guarding the shrine. With the goddess to his left, Niu Myojin, he has been venerated locally since ancient times. In the assimilation of Shinto worship into Buddhist syncretic theory, this pair came to be identified as Japanese manifestations of Dainichi Nyorai, the cosmic Buddha at the center of Esoteric practice. Niu Myojin embodies the phenomenal world of the womb mandala, while Kariba Myojin represents the realm of wisdom and spirit of the diamond mandala. The two deities seated below this primal pair represent Shinto goddesses from other regions, Itsukushima, near Hiroshima, and Tsugaru, in Fukui Prefecture.

BBF



***Standing Bodhisattva (probably  
Avalokiteshvara)***

*Sri Lanka (Anuradhapura period),  
ca. 8th century*

*Bronze with high tin content*

*H. (with pedestal) 11½ in. (29.2 cm)*

**Gift of Miriam and Ira D. Wallach  
Foundation, 1994**

1994.509

Early Sri Lankan statues of fine quality are probably the rarest of all South Asian sculpture. This fact is reflected in the small size of not only the Museum's Sri Lankan collection but of Western collections in general.

Sri Lanka has traditionally been a bastion of Theravada Buddhism. Because of this, individual sculptural representations of Buddhas are by far the predominant subject of the island nation's art. Mahayana Buddhism, with its emphasis on the role of the bodhisattvas, was also practiced, but even in Sri Lanka representations of bodhisattvas, particularly in bronze, are rarities. The recent gift of this fine standing bodhisattva must therefore be considered a highly significant addition to the corpus of Sri Lankan art in the West.

Standing on a double-lotus pedestal (separated from the figure at the time of discovery), this bodhisattva has both arms raised symmetrically with the right hand making a variant of the *vitarkamudra* (the expository gesture) and the left hand, the *katakamudra* (the gesture of holding an attribute). The figure is standing in the symmetrical *sambhanga* posture, knees locked and both feet firmly planted on the pedestal. He wears a long skirt and is elaborately bejeweled. The front of his high conical crown has a figure that might be a miniature stylized seated Buddha.

ML





*Seated Buddha Akshobya* (? [*The Impeturbable Buddha of the East*])

Tibetan, 9th–10th century

Gilt copper

H. 22 $\frac{7}{8}$  in. (58 cm)

Purchase, Rogers Fund and Florence and Herbert Irving Gift, 1995

1995.106

The robust body type of this unique early Tibetan Buddha seems to derive from the art of the North Indian post-Gupta period (7th–8th century), while its physiognomy is based on Central Asian prototypes of similar

date. Little art survives from Tibet from around the tenth century, but what does seem to be—like our statue—an eclectic synthesis of elements drawn from the artistic traditions of Central Asia, India, Nepal, and China.

The identification of the statue is difficult. The earth-touching gesture (*bhūmisparśhamudra*), a variant of which our Buddha makes with his right hand, is most frequently associated with Shakyamuni, the historic Buddha. It alludes to his victory over the evil demon Mara, who sought to disturb his

meditation and therefore his enlightenment. The same gesture is also associated with Akshobya, one of the five *Tathagatas* (esoteric Buddhas), who evolved as personifications of this steadfast victory. The *Tathagatas* were central to the iconography of early Tibetan Buddhism. The position of our Buddha's other hand, with his thumb and middle finger pressed together in an unusual gesture not indicative of meditation, seems also to support our identification of this statue as Akshobya.

SMK



***Chandamaharoshana, a Buddhist Guardian***

*Nepal, 15th century*

*Ink, opaque watercolor, and gold on cloth  
32 × 26½ in. (81.3 × 67.3 cm)*

**Gift of Perry J. Lewis, 1994**

1994.452

The Museum's collection of Nepalese art includes a superb group of gilt-copper sculptures of the ninth through the fifteenth century and a fine assortment of painted book covers of the tenth through the fourteenth

century. Until now, the rare tradition of larger-scale painting from Nepal has been represented by only one small *paubha* (painting on cloth). This splendid large *paubha* with vibrant palette and kinetic arabesques, typical of late-medieval Nepalese art, is a major addition to our holdings.

The *paubha* depicts the Buddhist guardian deity Chandamaharoshana. The meaning of his name may be translated as "violent" (*chanda*) and "very wrathful" (*maharoshana*). He is believed to annihilate all evil with his anger. Framed by flames, he kneels on a raised throne and brandishes a sword with his left hand. An elaborate

archway with foliate volutes supported by fantastical columns on vase-shaped bases rises above him. He is surrounded by a host of auxiliary deities. As is usual in Nepalese *paubhas*, the donors of the painting are shown in one of the lower corners (here the left), and the monk(s) officiating at the offerings are depicted in the other. In Tibet, Chandamaharoshana is known as Achala, the immovable.

SMK



**Nainsukh of Guler**

*Indian, 1710–1778*

***Maharaja Balwant Singh of Jasrota Does Homage to Krishna and Radha***

*India (Punjab Hills, Jasrota), ca. 1750*

*Ink and opaque watercolor with gilding on paper*  
*7¾ × 6⅞ in. (19.6 × 15.4 cm)*

**Rogers Fund, 1994**

1994.377

Nainsukh of Guler was one of the greatest Indian artists of the eighteenth century. His paintings herald a naturalism that came to dominate the Punjab Hills style of miniature painting late in that century. Nainsukh's oeuvre is centered around an extraordinary group of refined and psychologically charged paintings and drawings done about 1740–63 for Maharaja Balwant Singh, his greatest patron, at the court of Jasrota. This painting portrays Balwant Singh standing at the threshold of a tented pavilion with his hands raised in *anjanimudra* (the gesture of adoration). He gazes toward a raised golden dais on which he sees the deity he has chosen for personal devotion, the Hindu god Krishna, together with the deity's beloved, Radha.

The painting is a tour de force of subtle balances of proportion, color, and, ultimately, psychology. The intersection of verticals and

horizontals segregates the royal from the divine, mediated by a poignant void: a rectangle of water. Nainsukh uses the cool whites and grays of the prince's attire and the architecture and the greens of the landscape as foils for the technicolor vision beneath the crimson canopy. One hardly realizes the difference in scale between the maharaja and the gods in the peaceful and coherent world the artist has created. SMK

***Pandharpuri Tambūrā***

*India, 19th century*

*Gourd, wood, steel, and ivory*

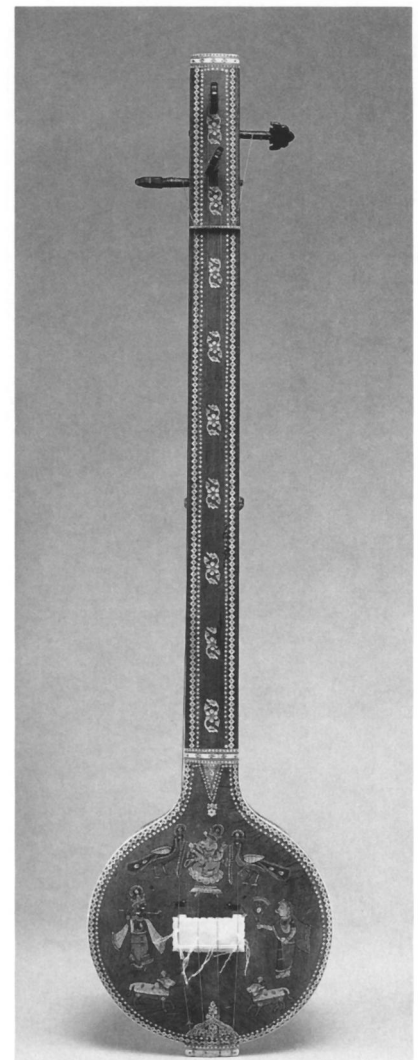
*L. 37 in. (94 cm)*

**Gift of Mr. and Mrs. Sidney Bressler, 1994**

1994.498

This tambūrā illustrates a tradition of highly decorative yet idiosyncratic musical instruments from India. These instruments, which are smaller, more embellished versions of professional musicians' instruments, were used on special occasions by ladies and children or were made especially as gifts for exceptional musicians. Little is known about

their actual manufacture, but one workshop, dating from at least the nineteenth century, has been identified in Miraj, in southern Maharashtra. These special-use instruments are always painted with colorful Mysore-style mythological figures on the gourd body and wooden belly and floral patterns on the neck. The newly acquired tambūrā, named for the city of Pandharpur, is from the Miraj workshop. In addition to being beautiful, it is a functional instrument. Its four steel strings and a unique wide and flat ivory bridge enable it to produce a buzzing drone, which is needed to reinforce the harmonic orientation of the raga played on a melodic instrument. The figures on the body and belly include Krishna and the milkmaids (from one of the key stories about Krishna), Ganesh, and manifestations of Shiva. Thus adorned with gods, this musical artwork, truly one of the best examples of its type in any museum, reflects the Hindu principle that all traditional music is devotional. JKM



***Linga with a Face of Shiva***  
**(Ekamukhalinga)**

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*Thailand (Phetchabun province, Si Thep[?]),  
7th–early 8th century*

*Stone*

*H. 55½ in. (140 cm)*

**Gift of The Kronos Collections, 1994**

*1994.510*

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This large linga, the phallic-shaped emblem of the Hindu god Shiva, is purported to have come from Si Thep, a most important city situated along ancient trade routes traversing central Thailand. Judging from many of the sculptures recovered from the Si Thep area, it was a center of considerable artistic sophistication.

The linga is the most sacred object in a Shaivite temple, where it is worshiped in the innermost sanctum. This particular linga is remarkable for the length of its octagonal shaft. Since this section would have been set into a stone spouted pedestal, the *yoni* (theoretically the female counterpart of the linga), and would have been completely or almost completely hidden, the original ensemble must have been extraordinarily large.

Depicted in low relief on the phallic-shaped section exposed to the worshiper is a single face of Shiva. Shiva is depicted in his terrifying manifestation, with fangs and a knotted brow. The unusually sensitive depiction of the physiognomy together with the subtle modeling reflect the sophisticated aesthetic judgments of a highly skilled artist. Shiva is shown in orthodox iconographic fashion, with a vertical third eye and the crescent moon in his hair. ML







***Standing Padmapani Lokeshvara***

*Indonesia (Shrivijaya style), ca. second half of the 9th–first half of the 10th century*

*Bronze*

*H. 12¼ in. (31.1 cm)*

**Gift of The Kronos Collections, 1994**

*1994.528*

Padmapani Lokeshvara is the lotus- (*padma-*) bearing manifestation of Avalokiteshvara, the bodhisattva of infinite compassion. After the Buddha he is Mahayana Buddhism's most popular deity.

The great Southeast Asian maritime empire of Shrivijaya probably had its capital on Sumatra. Among Shrivijaya's various art styles, those of Indonesia, particularly of central Java, seem to be predominant. Peninsular Thailand, an area where the somewhat confusing art history includes its own indigenous

styles, seems to have been one of Shrivijaya's major outposts.

It is not always easy to tell if Shrivijaya-style bronze sculptures of the eighth to the tenth century found in peninsular Thailand were created locally or on one of the Indonesian islands. However, this relatively large and imposing sculpture, purported to have been discovered in peninsular Thailand's Surat Thani province, is almost definitely of Indonesian origin.

ML

STATEMENT OF OWNERSHIP, MANAGEMENT, AND CIRCULATION

*Publication title:* THE METROPOLITAN MUSEUM OF ART BULLETIN

Publication no: 885-660

*Date of filing:* October 1, 1995

*Issue frequency:* Quarterly

*No. of issues published annually:* Four

*Annual subscription price:* \$25.00, or free to Museum Members

*Complete mailing address of known office of publication:* 1000 Fifth Avenue, New York, N.Y. 10028-0198

*Complete mailing address of headquarters or general business office of publisher:* 1000 Fifth Avenue, New York, N.Y. 10028-0198

*Full names and addresses of publisher, editor, and managing editor:*

*Publisher:* The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, N.Y. 10028-0198

*Editor:* Joan Holt, 1000 Fifth Avenue, New York, N.Y. 10028-0198

*Managing Editor:* None

*Owner:* The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, N.Y. 10028-0198

*Known bondholders, mortgages, and other security holders owning or holding one percent or more of the local amount of bonds, mortgages, and other securities:* None

	Average number of copies during preceding 12 months (Sept. 94-Sept. 95)	Single issue nearest to filing date (July 95)
A. Total copies printed (net press run)	119,749	121, 128
B. Paid and/or requested circulation		
1. Sales through dealers, carriers, street vendors, and counter sales	None	None
2. Mail subscription (paid and/or requested)	114,462	117,200
C. Total paid and/or requested circulation	114,462	117,200
D. Free distribution by mail	1000	700
E. Free distribution outside the mail	4087	3050
F. Total Free distribution (sum of E and D)	5087	3750
G. Total distribution (sum of C and F)	119,549	120,950
H. Copies not distributed		
1. Office use, left over, unaccounted, spoilage	200	178
2. Returns from news agents	None	None
I. Total (sum of G, H1 and H2)	119,749	121,128
J. Percentage paid/or requested circulation	95.6	96.7

**The Metropolitan Museum of Art Bulletin**  
(ISSN 0026-1521)

**The Metropolitan Museum of Art**  
1000 Fifth Avenue  
New York, NY 10028-0198  
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at New York, NY  
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