

The Metropolitan
Museum of Art

NOTABLE
ACQUISITIONS

1965-
1975

The Metropolitan Museum of Art:
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ON THE COVER:

Hans Hofmann (1880-1966), American

Rhapsody, oil on canvas, 1965

84¼ x 60½ in.

Gift of Renate Hofmann, 1975

Designed by Peter Oldenburg with Arlene Goldberg
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Foreword

Collecting is the lifeblood of the Metropolitan. From its myriad collections, spanning five thousand years and illustrating most of the known civilizations of history, spring all the significant functions of the Museum: education, communication, scholarship, preservation, and exhibition. Curiously enough, the mission of collecting has not up to now been explained to our public in all its complexities; that is the principal purpose of the exhibition *Patterns of Collecting*. Through it, Olga Raggio, Chairman of Western European Arts and the organizer of the show, has indicated why we collect specific works of art and how they came into the collections. The exhibition, and the present catalogue, are tributes to the extraordinary connoisseurship of the curatorial staff—their acumen, sensitivity, knowledge, and courage.

THOMAS HOVING
Director

Preface

Between 1965 and 1975 more than fifteen thousand works of art were added to the holdings of the Metropolitan Museum. And this number does not include costumes, prints, the Robert Lehman Collection, and the collection of the Museum of Primitive Art, which will come to us with the opening of the Michael C. Rockefeller Wing.

These many works, representing five millennia of mankind's artistic endeavor, have entered the Museum as gifts and bequests or as purchases from special or general acquisitions funds. By far the largest number—about eighty-five percent—are the result of the generosity of friends and benefactors who have donated or bequeathed the works they themselves lovingly collected.

The following summary catalogue describes a selection of about thirteen hundred works chosen by seventeen curatorial departments as the most important and representative objects added to their collections during the last decade. The publication accompanies *Patterns of Collecting*, an exhibition of about one-third of the works of art included here. The exhibition is designed to present many of the pieces for the first time and also to illustrate the many ways in which the growth of an encyclopaedic museum must be understood.

Because of the obvious space limitations the many collections that have recently become part of the Museum are represented by only a few token items in both the catalogue and the exhibition. Two such collections are that of Irwin Untermyer, which has brought us over two thousand works of European decorative arts, and the Lesley and Emma Sheaffer Collection, so rich in important examples of German furniture, porcelain, and silver. Nor has the Robert Lehman Collection been included in this selection, since a special guidebook to the Lehman wing has just been published.

The arrangement of the entries by departments reflects the curatorial structure of the Museum. Within each department

the objects have been grouped by categories and then listed by year of accession, indicated in abbreviated fashion by the first digits of the accession number. The only exceptions to this arrangement are the entries submitted by the Department of American Paintings and Sculpture, the American Wing, the Department of Far Eastern Art, and The Costume Institute, where, because of the homogeneity of the material, chronological order seemed preferable.

Among the works that came to the Museum as gifts and bequests, those designated by an accession number earlier than 1965 were partial or life interest gifts that actually entered the collections in the course of the last ten years. In another special category is a group of Egyptian papyri, 22.3.516-528. These have been included because, although they have been in the Museum since 1922, they have only recently been deciphered and properly identified.

The format of this publication is intended primarily to provide a compact illustrated listing, but the brief comments by the curatorial staff often go beyond that function—to suggest why an object was deemed of sufficient importance to be added to our collections.

My warmest thanks go to all those throughout the Museum who have so expertly and willingly given me continuous help and cooperation in fulfilling my task of organizing this catalogue and the exhibition.

OLGA RAGGIO
Chairman, Western European Arts

American Paintings and Sculpture

Comments by Lewis I. Sharp, Assistant Curator



Henry Benbridge
1743–1812

Portrait of an Unknown Gentleman

Oil on canvas

49¼ x 39½ in.

Morris K. Jesup Fund, Maria DeWitt Jesup Fund, and Louis V. Bell Fund, 69.202

Benbridge, a sophisticated and “Europeanized” Philadelphia portraitist and miniaturist, was one of America’s leading painters of the late eighteenth century. This portrait was probably painted in the early 1770s, shortly after the artist had studied with Pompeo Batoni and Raphael Mengs in Rome and Benjamin West in London. Benbridge’s oils are rare, and this unusually fine example strengthens the collection in the area of mid-Atlantic portraiture.



Matthew Pratt
1734–1805

Cadwallader Colden and Warren DeLancey

Oil on canvas

50 x 39¾ in.

Morris K. Jesup Fund, 69.76

This large and rare double portrait, beautiful as well as historically valuable, was painted about 1775, at the height of Pratt’s career. Cadwallader Colden, shown with his grandson, was an important colonial politician and intellectual leader.



John Durand

Active 1766–1782

Richard Crossfield

Oil on canvas

50¼ x 34½ in.

Gift of Edgar William and Bernice Chrysler Garbisch, 69.279.2

Durand was an untrained itinerant portrait painter known to have worked in New York, Virginia, and Connecticut. *Richard Crossfield*, one of his few known full-length portraits, has a crispness of outline and rich coloristic passages that rank it with his finest works. Another of many gifts of Edgar William and Bernice Chrysler Garbisch that have strengthened the Museum's collection in the area of early American portraiture.

Gilbert Stuart

1755–1828

Louis-Marie, Vicomte de Noailles

Oil on canvas

50 x 40 in.

Signed and dated: G. Stuart 1798

Purchase, Henry R. Luce Gift, Elihu Root, Jr., Bequest, Rogers Fund, Maria DeWitt Jesup Fund, Morris K. Jesup Fund, and Charles and Anita Blatt Gift, 1970.262



Stuart, one of America's foremost portraitists, painted this fluent, full-length portrait in 1798. The brother-in-law of Lafayette, Noailles played an important role in the Yorktown campaign and represented the French army in negotiating the surrender of Lord Cornwallis (1781).

Benjamin West

1738–1820

Moses Viewing the Promised Land

Oil on wood panel

19 x 28¾ in.

Signed and dated: B. West 1801

Gift of Mr. and Mrs. James W. Fosburgh, by exchange, 69.73



Born in Philadelphia, West moved to England and became the historical painter to George III. His London studio was a center for visiting American artists. This small, spontaneous sketch is one of thirty-six biblical subjects chosen to decorate the king's new chapel at Windsor. The powerful simplicity of the composition, dramatic handling of the light, and rich use of paint distinguish the picture as a superb example of early romantic painting.

Edward Hicks

1780-1849

Peaceable Kingdom

Oil on canvas

18 x 24 in.

Gift of Edgar William and Bernice Chrysler Garbisch, 1970.283.1

Hicks was a Pennsylvania Quaker. His excellent sense of design and color gives his canvases a vigor and originality seldom equaled in American primitive art. This is one of a large number of important American primitive paintings given to the Museum in the last thirteen years by Edgar William and Bernice Chrysler Garbisch.



William Sidney Mount

1807-1868

Cider Making

Oil on canvas

27 x 34 1/4 in.

Signed, dated, and inscribed: Wm. S. Mount./ 1841; (on back) CIDER-MAKING./ Wm. S. Mount./1841./Painted for/C. Augt. Davis/ N. York

Charles Allen Munn Bequest, by exchange, 66.126

Although regarded for a time merely as a masterful celebration of familiar rural pleasures, this work has recently revealed political overtones relating it to the rhetoric and imagery of the slogan "Log Cabin and Hard Cider" adopted by the Whigs in William Henry Harrison's successful campaign for the presidency in 1840.



Fitz Hugh Lane

1804-1865

Golden State Entering New York Harbor, 1854

Oil on canvas

26 x 48 in.

Signed and dated (on back): Painted by Fitz H. . . Lane/Gloucester/Mass. A.D. 1854.

Morris K. Jesup Fund, Maria DeWitt Jesup Fund, and Gift of Hanson K. Corning, by exchange, 1974.33

Lane, one of the major nineteenth-century American marine painters and a leading exponent of the "luminist" style, combines a panoramic view of the bustling marine traffic in the choppy waters of the harbor and a carefully delineated portrait of the beautiful, sleek clipper ship. This is the only example of Lane's work in the collection.



Jerome B. Thompson

1814-1886

The Belated Party on Mansfield Mountain

Oil on canvas

38 x 63 $\frac{1}{8}$ in.

Signed and dated: Jerome Thompson/1858
Rogers Fund, 69.182



Thompson, although overshadowed by George Caleb Bingham and William Sidney Mount, produced some of the period's most impressive landscape-genre paintings. This large and rare example of his work combines a mood of revery with the drama and beauty of nature in an appealing romantic vision.

Francis William Edmonds

1806-1863

The New Bonnet

Oil on canvas

25 x 30 in.

Signed and dated: F. W. Edmonds/1858
Purchase, Erving Wolf Foundation Gift and
Gift of Hanson K. Corning, by exchange,
1975.27.1



Edmonds, a banker by trade, was an enthusiastic and important painter of popular literary subjects and domestic life in New York in the mid-nineteenth century. In this work the stagelike composition, meticulous rendering of light, objects, and surfaces, and the overriding prosaic quality are all characteristic. The Museum's first Edmonds and an important addition to the department's limited selection of early American genre painting.

William Bradford

1823-1892

Shipwreck off Nantucket

Oil on canvas

40 x 64 in.

John Osgood and Elizabeth Amis Cameron
Blanchard Memorial Fund, Fosburgh Fund,
Inc. Gift, and Maria DeWitt Jesup Fund,
1971.192



The American marine painter and photographer William Bradford, like the artist-explorers Frederic Church and Albert Bierstadt, was interested in capturing the dramatic aspect of exotic places and the turbulent forces of nature. Painted in about 1860, *Shipwreck off Nantucket* reveals the power of a hurricane and the tragedy of a whaling ship going down. It is one of the few major marine paintings, and the only work by Bradford, in the collection.

Samuel Colman

1832-1920

Alhambra

Oil on canvas

47½ x 71½ in.

Signed and dated: S. Colman 65.

Owned jointly by The Metropolitan Museum of Art and Mrs. Oswald C. Hering, in memory of her husband, 68.19

Colman, after studying briefly with the Hudson River painter Asher B. Durand, traveled to France and Spain. The sketches he made during the trip provided models for later paintings, including this beautiful large canvas, which, in its romantic view of old Spain, combines a colorful panoramic vista with a meticulous sense of detail.

Ralph Albert Blakelock

1847-1919

The Boulder and the Flume

Oil on canvas

54 x 28 in.

Signed: Blakelock

Gift of Mr. and Mrs. Hugh J. Grant, 1974.212

Although there is evidence of the artist's heavily mottled style, this is an atypical canvas in that his interest in the complex composition of the planks running along the flume supersedes his usual preoccupation with expressive, dreamlike subjects. The painting is well documented, having been in Frederick S. Gibbs's collection of Blakelock paintings until 1904, when it was acquired by Hugh J. Grant, in whose possession it remained until it was given to the Museum.

Mary Cassatt

1844-1926

Lydia Crocheting in the Garden at Marly

Oil on canvas

26 x 37 in.

Signed: Mary Cassatt

Owned jointly by Mrs. Gardner Cassatt and The Metropolitan Museum of Art, 65.184

Cassatt was the only American to join the group of French artists known as the impressionists. This beautiful, fully developed painting exemplifies the impressionists' use of luminous, high-keyed palette, oblique vantage point, sweeping diagonal perspective, and abrupt cropping of the figure. A percentage of the painting was given to the Museum in 1965 by Mrs. Gardner Cassatt, the wife of the nephew of the artist, and yearly increments continue to be made by the donor.





John Frederick Peto

1854-1907

Old Souvenirs

Oil on canvas

27 x 22 in.

Falsely signed and dated (bottom, left of center): W M HARNETT./1881

Bequest of Oliver Burr Jennings, 68.205.3

Peto's name and his oeuvre have been reestablished only since the 1940s. Prior to that many of his canvases received forged signatures of William Harnett, his more famous contemporary. In contrast to Harnett's generally lit, carefully detailed, and hard-painted subjects, Peto's canvases reveal an interest in the effects of a direct light source upon an object and a more generalized impression of soft contours.



John Henry Twachtman

1853-1902

Arques-La-Bataille

Oil on canvas

60 x 78 $\frac{1}{2}$ in.

Signed and dated: J. H. TWACHTMAN./1885/PARIS
Morris K. Jesup Fund, 68.52

Twachtman was an influential member of the American impressionist group popularly called "The Ten." This work, painted in Paris in 1885, stands today as one of the masterpieces of nineteenth-century American painting. Its restricted palette, subtle tonal transitions, and strong calligraphic motifs reflect the influences of French impressionism, Japanese art, and Whistler's tonal studies.



William Merritt Chase

1849-1916

At the Seaside

Oil on canvas

20 x 34 in.

Signed: W^m M. Chase

Bequest of Miss Adelaide Milton de Groot
(1876-1967), 67.187.123

This canvas manifests Chase's mastery of color, texture, and dashing brushstrokes and reflects his adaptation of a light impressionistic palette. One of twenty-one paintings left by Adelaide Milton de Groot to the American Paintings and Sculpture Department.

John Haberle

1856–1933

A Bachelor's Drawer

Oil on canvas

20 x 36 in.

Signed and dated: Haberle.1890–1894

Purchase, Henry R. Luce Gift, 1970.193

Haberle is recognized, along with William Harnett and John Peto, as one of America's most accomplished trompe l'oeil painters. This work, with its extremely shallow space and meticulously rendered details, produces a remarkable illusion of reality and stands as one of the masterpieces of the genre.



Childe Hassam

1859–1935

Avenue of the Allies, 1918

Oil on canvas

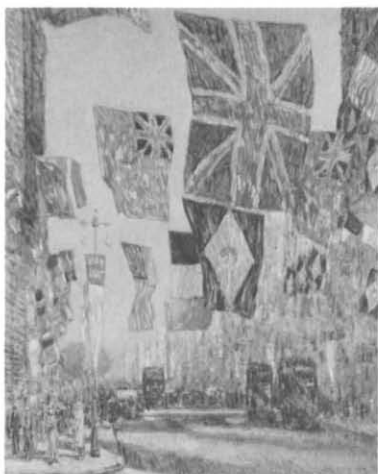
36 x 28¼ in.

Signed and dated: Childe Hassam 1918;

C. H./1918

Bequest of Miss Adelaide Milton de Groot (1876–1967), 67.187.127

Hassam, one of the leading exponents of American impressionism, painted a series of brilliant canvases depicting New York City patriotically bedecked with the flags of the allied nations of World War I. In these fragments of city life he orchestrated waving flags, architecture, and crowds into a single pictorial design.



Harriet Goodhue Hosmer

1830–1908

Daphne

Marble

H. 27½ in.

Signed and inscribed: HARRIET HOSMER/FECIT.
ROMAE

Morris K. Jesup Fund, 1973.133

Done about 1854, this sensual bust is one of the sculptor's earliest and finest works. Although a leading neoclassicist, she was not represented in the Museum's rich nineteenth-century American sculpture collection until this piece was purchased.





John Quincy Adams Ward

1830-1910

The Indian Hunter

Bronze

H. 16 in.

Signed and dated: J. Q. A. Ward/1860

Morris K. Jesup Fund, 1973.257

Ward, trained in America rather than abroad, was one of the leading American sculptors of the second half of the nineteenth century. This statuette, dated 1860, was modeled from life sketches made in the Dakotas, and its success marked the beginning of a half-century in which naturalism dominated American sculpture.

Edward Kemeys

1843-1907

Still Hunt

Bronze

22½ x 27 15/16 in.

Signed: Kemeys (monogrammed wolf's head)

Founder's mark: COPYRIGHT 1894/WINSLOW BROS. CO.

Rogers Fund, 1972.54

In 1894 Kemeys, America's first successful animalier, produced a series of unique bas-reliefs of the American panther: Feeding, At Bay, Still Hunt, and At Play. This one, the only surviving example of the series, is not an anatomical study but a sensitive, knowledgeable rendering of the feline with all its tension and power suggested.

Henry Merwin Shrady

1871-1922

George Washington at Valley Forge

Bronze

H. 25½ in.

Signed: H. M. SHRADY

Founder's mark: ROMAN BRONZE N.Y.

Purchase, Rogers Fund and Charles and Anita Blatt Gift, 1974.9

This is a cast of the final model for the equestrian statue in the Brooklyn Plaza at the Williamsburg Bridge. The heavily draped figure and the wind-blown horse produce a work of enormous mass, evoking a somber, moving portrait of the general at the bleakest and most courageous moment of his career.





Daniel Chester French
1850-1931

Study for a Head

Bronze

H. 17 $\frac{1}{2}$ in.

Signed and dated: Daniel C. French Sc.; DCF/
Oct. 1907

Founder's mark: Jno. WILLIAMS INC./BRONZE
FOUNDRY NY

Purchase, Erving Wolf Foundation Gift, 1974.
324

French was one of America's most talented Beaux-Arts sculptors and its most prolific sculptor of public monuments. This bust is a study for the head of the mourning Victory in the Melvin Memorial, a beautiful and innovative funerary monument in Concord, Massachusetts, to three brothers killed in the Civil War. A replica of the memorial is in the Metropolitan's collection.

American Wing

Comments by

Berry B. Tracy, Curator in Charge (BBT), Morrison H. Heckscher, Curator (MHH), Marilyn Johnson Bordes and Frances Gruber, Associate Curators (MJB, FG), and Jean Mailey, Associate Curator, Textile Study Room (JM)

Office of Adler and Sullivan

Staircase from Chicago Stock Exchange Building
1893-1895

Cast iron (electroplated in bronze)

12 x 7½ x 13 ft.

Purchase, Emily C. Chadbourne Bequest and Mr. and Mrs. James Biddle Gift, 1972.50.1



In the series of splendid office buildings designed in partnership with the engineer Dankmar Adler between 1881 and 1895, Sullivan's main concern was the integration of ornament and architecture. The complex, small-scale geometric motifs of his mature decorative style are cast into the various components of this staircase. A pair of stairs, each of four flights and two stories in height, will be installed in the American Wing as functioning staircases adjacent to a selection of smaller samples of Sullivan's other ornamental styles. MHH

Frank Lloyd Wright

Living room from Francis W. Little house
Wayzata, Minnesota, 1912-1915

White oak, electroglazed glass

30 x 50 x 13½ ft.

Purchase, Emily C. Chadbourne Bequest, 1972.60.1



In its imaginative spatial effects, visual interplay between interior and exterior, and use of native materials and natural finishes, this typifies the revolutionary "prairie style" of domestic architecture introduced in the Midwest by Wright in the last decade of the nineteenth century. Complete with its original furnishings, and accompanied by drawings and correspondence demonstrating their evolution, the room is a remarkable document of Wright as the total interior architect.

MHH



Possibly **Peter Blin**

Chest with two drawers

Wethersfield, Connecticut, 1675-1705

Oak, pine, cedar, maple

H. 39 $\frac{3}{4}$ in.

Gift of Mrs. J. Woodhull Overton, 66.190.1

Decorated with flat carving, paint, and applied moldings and split spindles and bosses, this shows the tulip and leaf motifs and the boldly shaped turnings characteristic of a group of notable seventeenth-century chests and cupboards from the Connecticut River Valley. The carving, well balanced in design, is particularly crisp in execution. FG



Chest-on-frame

Eastern Massachusetts, 1680-1700

Oak, pine, poplar, maple

H. 35 $\frac{1}{2}$ in.

Gift of Mrs. J. Woodhull Overton, 69.209

Elaborate turnings, applied moldings that create arched and octagonal panels, and a sunburst design make this the most ornate of the known chests-on-frame. Since it had only a brief popularity, the form is rare. FG



High chest of drawers

Massachusetts, about 1710-1720

Walnut, walnut veneers, pine

H. 69 $\frac{1}{2}$ in.

Gift of Clarence Dillon, 1975.132.1a,b

This very handsome William and Mary piece is the only known example with projecting corners in its elaborate moldings and fluted pilasters on the front and sides, anticipating the Queen Anne style. It belonged to Edward Holyoke, president of Harvard College, 1737-1769. A walnut Queen Anne dressing table, related to the chest through its stop-fluted pilasters, was included in the gift to the Museum. FG



Chest of drawers

Newport, about 1750-1760

Mahogany

H. 34 in.

Purchase, Emily C. Chadbourne Bequest and Gifts of Mrs. J. Amory Haskell, Mrs. Russell Sage, and George Coe Graves (The Sylmaris Collection), by exchange, 1972.130

This, the only known eighteenth-century American chest of drawers with marble top and serpentine sides, is the closest American equivalent to the French commode. The serpentine sides and shaped corners, the front feet with sharply carved talons, and the rear pad feet are all typical features of Newport workmanship, specifically that of the cabinetmaker John Goddard. MHH



Sofa

Philadelphia, about 1760-1775

Mahogany

L. 97¾ in.

Gift of Mrs. Louis Guerineau Myers in memory of her husband, by exchange, 1972.55

This simple, eminently successful sofa has all the features of the classic Philadelphia camelback pattern—boldly serpentine back rail, broadly scrolled arms, and straight Marlborough legs with substantial cuffs. MHH



Pembroke table

Philadelphia, 1765-1775

Mahogany

H. 28 in.

Purchase, Emily C. Chadbourne Bequest, 1974.35

One of the choicest examples of the Philadelphia Chippendale version of the breakfast or Pembroke table. It retains its original finish, much mellowed with age. MHH



Card table

Newport, about 1760-1775

Mahogany

H. 28 in.

Friends of the American Wing Fund, 67.114.1

The blocking of the skirts, the upright balls and open talons of the claw and ball feet, and the flat, stylized leaf carving on the knees are all features of Newport cabinetwork, but in perfection of form and precision of execution this example stands out from its peers. MHH



Easy chair

Massachusetts, about 1760-1775

Mahogany

H. 47½ in.

Friends of the American Wing Fund, 67.114.2

Faultless proportions and masterly execution make this one of the finest examples of the form. The modern red silk damask has been upholstered in the eighteenth-century manner with gimp-covered piping. MHH



Chest-on-chest

Philadelphia, about 1765-1775

Mahogany

H. 97½ in.

Friends of the American Wing Fund, J. Aaron & Co. Gift, Virginia Grooms Gift in memory of Mary W. Grooms, 1975.91

With its naturalistic phoenix finial as a foil to the severely architectural form of the case below, this epitomizes Philadelphia Chippendale case furniture. A surviving ledger account suggests that the finial may have been carved by the looking-glass-maker James Reynolds, the case piece executed by Thomas Affleck. MHH



Probably **Benjamin Randolph**

Side chair

Philadelphia, about 1770

Mahogany

H. 36 in.

Sansbury-Mills and Rogers Funds; Emily C. Chadbourne Gift; Virginia Groomes Gift in memory of Mary W. Groomes; Mr. and Mrs. Marshall P. Blankarn Gift; John Bierwirth and Robert G. Goelet Gifts; Gifts of George Coe Graves (The Sylmaris Collection), and Mrs. Russell Sage, by exchange; and funds from various donors, 1974.325

The unique cross-shaped splat, saddle seat, scalloped seat rails, and "hairy paw" feet make this chair (one of a set of which five others are known) the richest of all American Chippendale examples. The set was probably made for General John Cadwalader. MHH



Candle stand

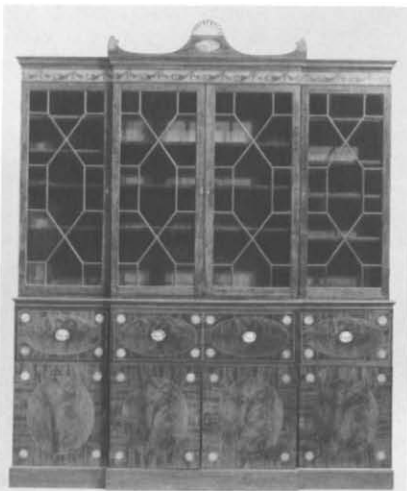
Connecticut, 1770-1800

Cherry

H. 28½ in.

Gift of Mrs. Alan W. Carrick, 69.207

American candle stands in the Queen Anne and Chippendale styles are rare. One of a small group of pieces from the Norwich, Connecticut, area, with finely carved Corinthian capital on the fluted column, and with layered leaf carving on the knees, this is an ambitious and unusually successful vernacular interpretation of the Boston Chippendale style. MHH



Secretary-bookcase

Philadelphia, about 1790

Mahogany veneers over pine, light wood inlays, painted decoration

H. 8 ft. 6½ in.

Purchase, Joseph Pulitzer Bequest, 67.203

The glazing was altered about 1840. Study of the scars of the original mullions on the doors, and comparison with possible choices in cabinet-makers' pattern books of the period, enabled us to restore the original design. MJB



John and Thomas Seymour

Sideboard

Boston, about 1800-1810

Mahogany

L. 73 in.

Gift of the family of Mr. and Mrs. Andrew Varick Stout in their memory, 65.188.1

One of two nearly identical sideboards representing the richest casework of the Seymours of Boston and the last example of this quality to be held in a private collection. MJB



Secretary-bookcase

Salem, Massachusetts, 1800-1810

Mahogany, satinwood

H. 8 ft.

Mrs. Russell Sage Gift, Bequest of Ethel Yocum, Bequest of Charlotte C. Hoadley, and Rogers Fund, by exchange, 1971.9

One of the most successful of the dozen or so "Salem secretaries" known, this fine Federal piece has an unusually integrated design based largely upon a repetition of surface ovals. MJB

John Geib & Son

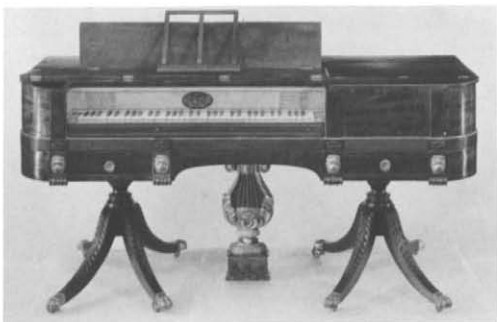
Pianoforte

New York, 1804-1814

Mahogany

Gift of Eric M. Wunsch, 69.259

The richly ornamented case reflects all the varieties of cabinet ornament that were typical of the finest New York furniture of the time. Traditionally, Geib's cases were made in the shop of Duncan Phyfe. The actions of most pianofortes of the period were imported, but Geib made his own. BBT





Card table

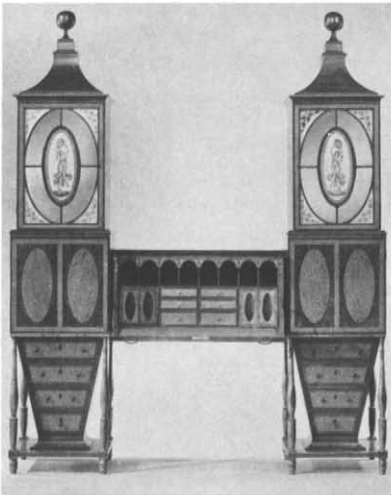
Baltimore, about 1805

Painted wood

H. 29¾ in.

Purchase, Mrs. Russell Sage Gift, 1970.189

The first example of fine painted Baltimore Federal furniture to enter the Wing, this is attributed to the shop of John and Hugh Findlay. It is related to a similar and documented set owned by the Baltimore Museum of Art. MJB



Bookcase desk

Baltimore or Philadelphia, about 1811

Mahogany, satinwood, églomisé

H. 91 in.

Purchase, Gifts of Mrs. Russell Sage and various other donors, 69.203

The design is based on the "Sisters' Cylinder Bookcase" in Thomas Sheraton's *Cabinet Dictionary* (1803). A pencil inscription on one drawer reads "M Oliver Married the 5 of October 1811 Baltimore." MJB

Curtis and Dunning

Banjo clock

Concord, Massachusetts, about 1815

Carved and gilded wood

Bequest of Flora E. Whiting, 1971.180.36

From the bequest of one of America's most prodigious collectors comes this pristine example with original parcel gilding and églomisé tablets in soft yellows and greens. MJB





Duncan Phyfe

Pair of pier tables

New York, about 1815

H. 34 in.

Gift of John C. Cattus, 67.262.2,3

By 1817 the fashionable drawing rooms of New York town houses were furnished with tables at every pier, the space between the pairs of front and rear windows, or on each side of the chimney breast. These, with their reeded legs and fluted ovolo corners, graced one of the finest Federal houses, that of Moses Rogers at 7 State Street, overlooking the Battery. BBT



Charles-Honoré Lannuier

Sideboard

New York, about 1815

Mahogany

H. 43 in.

Gift of Fenton L. B. Brown, 1972.235.1

Until this monumental classical piece appeared in 1972, only one other large case piece by the great Parisian émigré Lannuier was known: the wardrobe in the New-York Historical Society. Lannuier worked at 60 Broad Street from 1803 to 1819, making furniture for a wide variety of notables including Stephen Van Rensselaer in Albany and Henri Christophe, the self-styled emperor of Haiti. BBT



Charles-Honoré Lannuier

Card table

New York, about 1815

Bird's-eye maple, rosewood veneer

H. 31 in.

Purchase, Funds from various donors, 66.170

Of the seven Lannuier figural card tables known, this is one of the richest in exhibiting all the methods of the Frenchman's ornamentation: brass inlaid details of palmettes, circles, and stars as well as an ormolu mount on the top edge and apron, contrast of light bird's-eye maple and dark rosewood veneer with verde antique and parcel gilding. Unique is the playing surface, a circular inset of red baize. MJB



Attributed to John and Hugh Findlay

Four side chairs

Baltimore, about 1815-1820

Maple

H. 34 in.

Purchase, Mrs. Paul Moore Gift, 65.167.1,3,5,9

One of a set of nine, each with a different design on the tablet, this, in the Empire style of the English Regency, is reminiscent of the suite, for which the Findlays' designs survive, made for the White House during the Madison Administration (1809-1817). BBT



Pair of girandole looking-glasses

New York, about 1817

Carved wood, gilt gesso

H. about 54 in.

Gift of Mrs. Frederick Moseley, Jr., 1974.363.1,2

Made for the town house of Stephen Van Rensselaer and his bride, Harriet Elizabeth Bayard, in Albany. The house was designed by Philip Hooker and furnished in the richest fashion by Lannuier and Phyfe, the leading cabinetmakers of New York. The Wing did not previously own such an early pair with facing eagle finials. BBT

Sofa

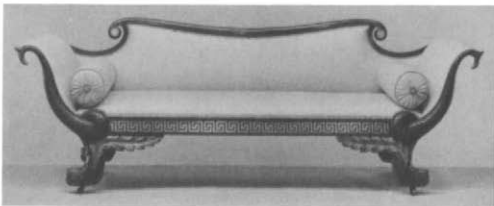
Probably New York, about 1820

Mahogany, ash, maple, pine

L. 97 $\frac{3}{4}$ in.

Friends of the American Wing Fund, 65.58

One of the most stylish examples of its time, this antique Grecian sofa with dolphin feet shows an extraordinary sweep of line and virtuosity of decorative detail. MJB





Duncan Phyfe

Pair of card tables

New York, about 1825-1830

Rosewood

H. 29½ in.

Edgar J. Kaufmann Charitable Foundation
Fund, 68.94.1,2

From the mid-eighteenth century, card tables were made and sold in pairs, but it is a rare thing to find them surviving together like these superb specimens in the late classical taste of the Greek Revival period. BBT



Counter

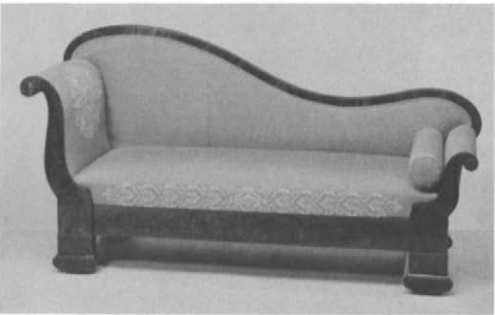
New Lebanon, New York, about 1825-1835

Pine

H. 32¾ in.

Friends of the American Wing Fund, 66.10.14

Its parallel banks of drawers prophetic of modern functional furniture, this was used in a weaver-room of the sisters' shop at the New Lebanon Shaker community. It is one of more than forty Shaker-made objects acquired at one time for installation in a Shaker interior in the American Wing. MHH



Workshop of Duncan Phyfe

Pair of meridiennes

New York, 1837

Mahogany

L. 74 in.

L. E. Katzenbach Fund Gift, 66.221.1

The style of the French restoration is interpreted in these pieces made for New York lawyer Samuel A. Foot. Of massive grandeur, they are the best expression of a style which, when mass produced, was popularly termed "pillar and scroll." MJB



Forestville Clock Manufactory

Acorn Clock

Bristol, Connecticut, about 1849-1853

Rosewood

Gift of Mrs. Paul Moore, 1970.289.6

The case is made of laminated rosewood, like Belter furniture of the mid-nineteenth century. The movement is of the rare "wagon spring" variety. BBT



Joseph Meeks and Sons

Armchair (part of a parlor suite)

New York, 1850s

Rosewood

H. 48 in.

Gift of Bradford A. Warner, 69.258.4

Not many years ago this laminated rococo revival piece would undoubtedly have been attributed to the New York factory of John Henry Belter; it is, however, documented as a product of his competitors J. and J. W. Meeks and thus serves as a basis of attribution for an entire group of related furniture forms. MJB

Alexander Roux

Etagère

New York, 1850-1857

Rosewood

Sansbury-Mills Fund, 1971.219

Labeled by the French-born New York cabinet-maker, this is a summit example of the rococo revival style, as well as a valuable complement and contrast to the Wing's pierced and laminated rococo furniture by Roux's competitor John Henry Belter. MJB





Herter Brothers

Wardrobe

New York, 1880

Cherry, ebonized and inlaid

H. 78½ in.

Gift of Kenneth O. Smith, 69.140

Perhaps the finest example of American art furniture known, this shows the decorative influences of both Japan and England. It was once owned by Lillian Russell. MJB

Herter Brothers

Library table

New York, about 1882

Rosewood

H. 31¼ in.

Purchase, Mrs. Russell Sage Gift, 1972.47

From the Fifth Avenue home of William H. Vanderbilt. With its intricate mother-of-pearl and brass inlay and its finely executed carving, it represents the best of American furniture in the Beaux-Arts tradition. MJB

Tobey Furniture Company

Table (part of a dining room suite)

Chicago, about 1890

Cherry

H. 29 9/16 in.

Gift of Mrs. Frank W. McCabe, 68.214.1

Related in its strong lines, massive character, and decorative carved details to the architectural works of the Chicago School at the end of the nineteenth century, this, with its similarity to works of Louis Sullivan, represents an important addition to the Wing's collection of late nineteenth-century reform furniture. MJB





John Allen

1671-1760

John Edwards

1671-1746

Standing salt

Boston, about 1700

Silver

H. 6 in.

Gift of Sarah Hayward Draper, 1972.204

Of a form that traces back to the medieval "great salt," this is one of three known American examples, all of which have a similar spool shape with octagonal top and base. The bands of gad-rooing are bolder than on the other pieces and have an added swirl. Originally owned by Solomon Stoddard, minister at Northampton, Massachusetts, from 1672 to 1729. FG



Edward Winslow

1669-1753

Pair of candlesticks

Boston, about 1720

Silver

H. 6 5/16 in.

Arms: Hutchinson

Friends of the American Wing Fund, 1973.152.1,2

In the Queen Anne style, with octagonal baluster stem and square base with canted corners, these rely for their lovely effect on a harmonious play of straight lines and curves and on the inherent beauty of the material itself as is appears in the multifarious facets of the form. FG



Adrian Bancker

1703-1772

Set of three casters

New York, about 1730

Silver

H. 7, 5 1/2 in.

Sansbury-Mills Fund, 1972.233.1-3

One of the few matched American sets of the time to have survived. Their high-domed tapered covers, topped with a ball finial and attached with scrolled fasteners, have a fine pattern of circular and elliptical piercings, contrasting with the plain surfaces of the pear-shaped body that is adorned only by an applied midband. FG



Myer Myers

1723-1795

Pair of candlesticks

New York, about 1759

Silver

H. 9 13/16 in.

Sansbury-Mills Fund, 1972.3.1.2

This fine and rare pair in the rococo style, made by one of America's most prominent silversmiths, has a tall and elegant hexagonal baluster shape enriched with stylized shell forms. Both are inscribed (along with a matching pair) as a gift from Peter and Sarah Van Brugh to Catherine Livingston.

FG



Paul Revere, Jr.

1735-1818

Teapot

Boston, about 1782

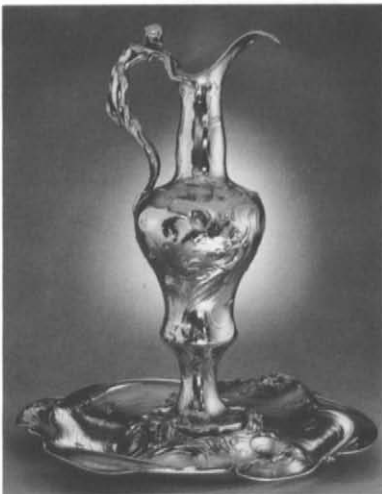
Silver

H. 6 1/2 in.

Gift of Frances Arnold, 69.147

Drum-shaped, with low domed lid and bands of gadroon, this has a pleasing, straightforward design. In its use of reeding on the tapering spout and the handle sockets, it heralds the return to classical forms at the end of the eighteenth century. One of four known pieces of this type made by Revere in the early 1780s, it is engraved with the initials of the original owners, Stephen and Isanna Bruce, from whom it descended to the donor.

FG



Gorham Manufacturing Company

Ewer with plateau

Providence, about 1901

Silver

H. (ewer) 19 in.

Gift of Hugh J. Grant, 1974.214.26a,b

Together with two candelabra and a punch bowl from the same donor, these are the first major pieces of American art nouveau silver to enter the collection. The ewer is a particularly successful example of Gorham's Martelé silver, hand-hammered into undulating forms and decorated with swirling repoussé, waves, plants, and female figures.

FG



Christian Dorflinger, Greenpoint Glass Works

Compote

Brooklyn, 1861

Glass, blown, cut, engraved

H. 7½ in.

Gift of Mrs. Kathryn Hait Dorflinger Manchee,
1972.232.1

Elegantly designed, showing the restraint and predilection for engraving and shallow cutting typical of fine glassware of the 1860s, this bears the United States coat of arms on an engraved border of leaves, scrolls, and flowers. From the State Service ordered by Mrs. Lincoln for the White House. FG



Tiffany Studios

Table lamp

New York, about 1910

Bronze and leaded glass

H. 26½ in.

Gift of Hugh J. Grant, 1974.214.15a,b

Tiffany was a genius at transmuting plant life into metal and glass. The long-stem lilies of the shade grow out of the exquisitely modeled ten-light lily-pad pedestal and base. With several other lamps in the same gift, the first Tiffany lighting fixtures acquired by the Museum. MHH



Flowerpot with stand

Pennsylvania, about 1824

Glazed earthenware

H. 9¾ in.

Purchase, Virginia Groomes Gift in memory of
Mary W. Groomes, 1974.7a,b

An exuberant example of folk pottery, this sharply tapering globular pot and its separate stand are edged with a lavishly crimped border. Both are glazed in a warm brown mottled with light yellow and a few splashes of green. The pot is inscribed: Tacy Lewis Newtown Township Delaware County/ 10th Mo./ 5th/ 1824. FG

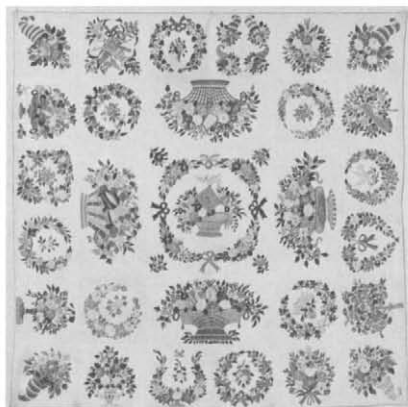


Coverlet

Chinese, for the New England market, 1830s
Satin, embroidered with plied and floss silks
115 x 101 in.

Purchase, Everfast Fabrics, Inc. Gift, 69.241

Flowers, butterflies, and garden scenes were favorite ornaments on the charming silks and porcelains of the China trade, brought back to Salem and Newport by New England's clipper ships in the 1830s, 40s, and 50s. JM



Quilt

Baltimore, about 1845-1850
Cotton, printed and unprinted
96 x 96 in.

Sansbury-Mills Fund, 1974.24

One of the finest of a group of friendship quilts made in Baltimore, this appears to have been designed and at least partially executed by just one woman, whose imagination and decorative sense place her in the forefront of American quiltmakers of any period. MJB



Quilt

Ohio, 1870-1880
Silk and silk velvet
76½ x 74 in.

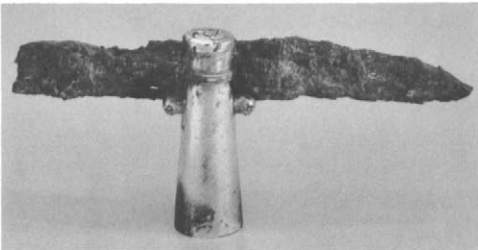
Purchase, Virginia Groomes Gift in memory of
Mary W. Groomes, 1974.34

Subtle juxtapositions of color, striking design, and unusually fine quilting make this Amish bridal quilt one of the most unusual known. MJB

Ancient Near Eastern Art

Comments by

Vaughn E. Crawford, Curator in Charge



Ax head

Scythian, 6th–5th c. B.C.

Silver shaft, iron blade

H. 4 3/16 in.

H. Dunscombe Colt Fund, 65.4

A curled lion decorates the silver cap, and a pair of falcons project below the iron blade on each side.

Sword

Sasanian (Iran), 6th–7th c. A.D.

Gold hilt and scabbard, iron blade

L. 39½ in.

Rogers Fund, 65.28

Garnets, glass inlay, and granulation adorn the hilt and front of the scabbard. The front of the scabbard bears an imbricated pattern. The back has a double rib down the center flanked at intervals by five pairs of double spirals.





Head of Sasanian king

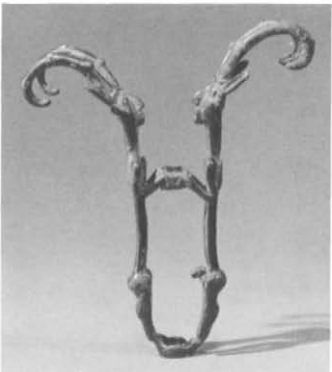
Sasanian (Iran), Shapur II (?) (310-379 A.D.)

Silver

H. 15½ in.

Fletcher Fund, 65.126

The head is raised from a single piece of silver, details in repoussé, chased and gilded.



Standard

Luristan (Iran), about 9th c. B.C.

Bronze

H. 6 in.

Edith Perry Chapman Fund, 66.104.1

Two confronted demons, male and female, with ibex horns and long ears, stand on a ring and grasp a second ring.



Bull figurine

Proto-Elamite (Iran), about 3000 B.C.

Silver

H. 6¾ in.

Joseph Pulitzer Bequest, 66.173

A bull in human attitude and dress kneels holding a tall spouted vessel between the hooves of his forelegs.



Ewer

Sasanian (Iran), 6th-7th c. A.D.

Silver-gilt

H. 13 7/16 in.

Mr. and Mrs. C. Douglas Dillon Gift and Rogers Fund, 67.10a,b

Complete with handle and lid, the body is decorated with four female dancers holding various objects. Each figure is set in an elaborate arcade. Inscribed on foot in Pahlavi.



Bowl

Sasanian (Iran), 3rd-4th c. A.D.

Silver

D. 9 5/8 in.

Harris Brisbane Dick Fund, 1970.5

This cast, hemispherical bowl, without base or interior decoration, bears five busts of the same female royal personage on its exterior. The higher relief portions of the busts are applied. Details are chased.

Plate: a king hunting

Sasanian (Iran), Yezdegerd I (399-421 A.D.)

Silver-gilt

D. 9 1/16 in.

Harris Brisbane Dick Fund, 1970.6

The king spears a stag. The portions of the figure in relief are applied. Trace of inscription on foot.





Wine bowl

Sasanian (Iran), 6th-7th c. A.D.

Silver-gilt

D. 5 5/16 in.

Mrs. Constantine Sidamon-Eristoff Gift, 1970.7

The central medallion contains a lion. The six surrounding medallions depict the story of wine making. The interior is undecorated.



Roundel

Sarmatian (Iran), 3rd-2nd c. B.C.

Silver covered with gold foil on iron back

D. 5 3/16 in.

Purchase, Bequest of Florance Waterbury,
1970.132

A recumbent horned animal lies coiled in the center surrounded by a circle of inlays, another circle consisting of two lions and two griffins, and a second circle of inlays. These are made of turquoise-colored stone or paste.



Male head

Isin-Larsa (Mesopotamia), about 2000 B.C.

Terracotta

H. 7 1/8 in.

Rogers Fund, 1972.96

Traces of red paint appear on the skin and traces of black material on the hair. The coarse orange buff ware is broken at the neck.



Jar

Sumerian (Mesopotamia), about 2500 B.C.

Alabaster

L. 5 1/16 in.

Gift of Alastair Bradley Martin, 1973.33.1

The two ends depict horned female deities with bovine ears and long plaited hair. One side bears a worn inscription.



Ibex on stand

Sumerian (Mesopotamia), about 2500 B.C.

Bronze

H. 15 11/16 in.

Rogers Fund, 1974.190

The head was cast separately and pinned into place. The upper stand, with four rings, may have been used to support offering bowls. The lower stand, to which the ibex was fastened by tenons, is similar in form to others from excavations in the Diyala region.



Male head

Eastern Iran, 5th–8th c. A.D.

Terracotta

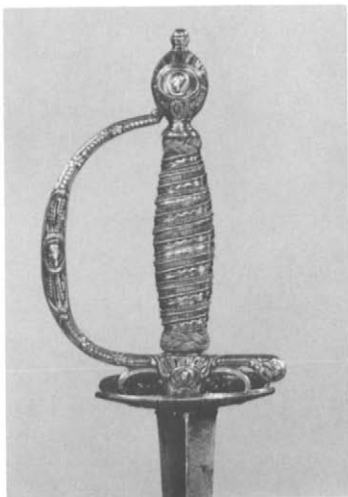
H. 9 in.

Purchase, Joseph Pulitzer Bequest, 1974.210

The light reddish brown fabric of this handsomely modeled head is tempered with white and black sand. Broken at the neck, with the impression of a tied reed bundle visible on the interior surface.

Arms and Armor

Comments by Helmut Nickel, Curator



Court sword

French, 1775-1785

Hilt silver-gilt

L. 39 $\frac{3}{8}$ in.

Gift of Heribert Seitz, 65.228

Given as a token of esteem for the four-month fellowship in the Museum that enabled the donor to study our collection in preparation for his publication on edged weapons, *Blankwaffen* (Braunschweig, 1965).



Ceremonial sword

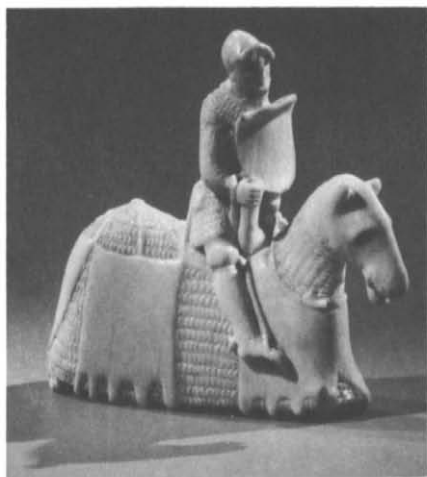
Siamese, 18th c.

Hilt and scabbard embossed gold

L. 36 $\frac{1}{4}$ in.

Gift of their Majesties, King Bhumipol Adulyadej and Queen Sirikit of Thailand, 67.120

This sword was given at a dinner party in the Museum during the exhibition *In the Presence of Kings*.



Chess knight

English (?), about 1370

Ivory

H. 2 3/16 in.

Pfeiffer Fund, 68.95

The only known sculpture in the round, made before the sixteenth century, of a knight on a fully armored horse. It was in English private collections during the nineteenth century but disappeared from sight around 1900, after plaster casts of it were made. These served as illustrations for more than two generations. The original was rediscovered in a private collection in Dublin.



Battle-ax

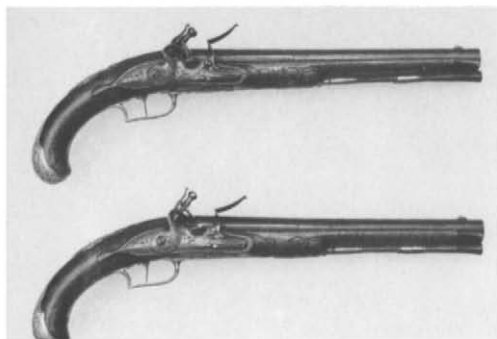
Mamluk, about 1400

Steel with gold damascening

L. (of blade) 11 in.

Bashford Dean Fund, 69.156

Bearing the blazon of Nawruz al-Hafizi, Viceroy of Syria and Governor of Damascus (1397-1414), this is the oldest Mamluk battle-ax known, by about three-quarters of a century. Furthermore, by reason of its owner having been the Governor of Damascus, it is one of the very few arms with "damascening" that was actually made in Damascus. It was bought from a visitor from New Jersey, after it had turned up in the proverbial attic.



Pair of flintlock pistols

German (Regensburg), 1760-1780

by Johann Andreas Kuchenreuter

L. 17 in.

Bashford Dean Fund, 69.295.1,2

Our collection of well over one hundred flintlock pistols of the eighteenth century, consisting largely of bequests and gifts of private collectors, lacked a German specimen. This fine pair, by the most renowned of the Kuchenreuter gunsmith clan, rounds out the collection.



Rapier

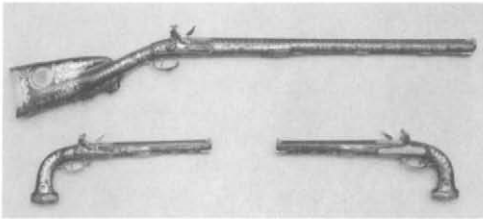
German/Spanish, 1606
 Signed: Israel Schuech, 1606
 Blade signed: Juan Martinez en Toledo
 Hilt, gilt bronze and jewels
 L. 48 in.
 Fletcher Fund, 1970.77

Made for Christian II, Duke of Saxony and Elector of the Holy Roman Empire, by the court goldsmith Israel Schuech, this was one of the swords that are the glory of the Historische Museum, Dresden, the former Royal Saxon Armory. It is by any standard the finest rapier that has come up for sale during the last thirty years.

Flintlock garniture (hunting rifle, 2 pistols)

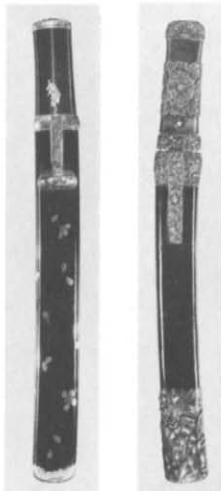
French (Versailles), before 1809
 By Nicolas Noël Boutet
 L. (gun) 45 5/16, (pistols) 17 1/4 in.
 Fletcher Fund, 1970.179.la-q

The parade arms made by Boutet as diplomatic presents for Napoleon are among the supreme masterpieces of the gunsmith's art. Our collection had several representative pieces by Boutet, but no full-size pistols. This garniture not only fills this gap, but turned out to be an important clue to the working methods of Boutet's shop. The rifle is signed on the name escutcheon with the owner's name, Nikolai Pompeyevich Chabelsky, and the same name is stamped in the wood of the stock under the silver mountings. This indicates an assembly-line operation where several pieces of identical design, but already assigned different owners, were finished simultaneously.



Two daggers (tanto)

Japanese, 19th c.
 1) Blade dated 1399
 L. 16 1/2 in.
 Gift of Samuel B. Webb, 1971.251
 2) Blade dated 1330
 L. 15 7/8 in.
 Gift of J. Watson Webb, 1972.12



Once part of the Havemeyer Collection, these daggers were given by Mrs. Havemeyer to her grandsons about 1915 and thus did not enter the Museum with the rest of the Havemeyer Collection in 1929.



Helmet crest

Italian, second half of 16th c.

Steel, damascened in gold

H. 7¼ in.

Gift of Mrs. George Henry Warren in memory of her husband, 1972.144.4

Crests of any description are rare, and of sixteenth-century metal crests there are barely half a dozen in existence. This one—a seven-headed hydra, the badge of the family Pallavicini-Sforza—belongs to a helmet and armor garniture most of whose elements are now in the State Hermitage Museum, Leningrad.

Flintlock fowling piece

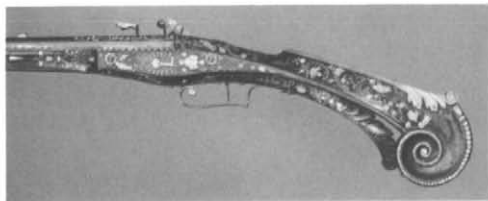
French (Lisieux), about 1615

by Pierre and Marin Le Bourgeois

L. 55 in.

Rogers and Harris Brisbane Dick Funds, 1972.223

One of the earliest known flintlocks, this bears the mark of Pierre Le Bourgeois, who together with his brothers Marin and Jean, is credited with the invention of this ignition system. Two other flintlock guns from the Le Bourgeois workshop survive, one in the Musée de l'Armée, Paris, the other in the State Hermitage Museum, Leningrad. Ours bears the crowned cipher of Louis XIII of France (1601-1643) and the inventory number 134 of his Cabinet d'Armes.



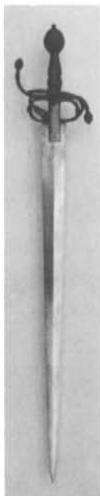
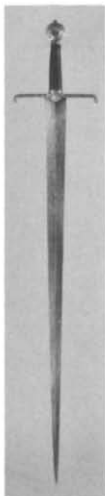
Group of five swords

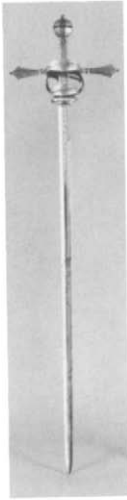
Italian, Spanish, German, 15th and 16th c.

L. 49 3/16, 34½, 47 1/16, 47½, 47 5/16 in.

Bequest of Col. Wickliffe P. Draper, 1973.27.1-5

The will of Colonel Draper enabled the Museum to pick five swords from his collection before it was sold at auction. The five are either well-known pieces by makers not represented in our collection or of a special type not yet present. The first is a knightly sword of early fifteenth-century cruciform type, with silver-plated hilt enameled with ivy vines (for the motto "Je meurs où je m'attache"). The second is a rapier with pineapple-patterned hilt, dated 1560 and signed by Daniele da Serravalle (died 1565), who worked for Emperor Charles V and for the dukes of Milan. Its blade is older by at least a generation and bears the mark of one of the celebrated Passau swordsmiths. The third, a rapier with a hilt of intricately cut steel, bears on its blade—pierced





by 660 tiny decorative holes—the signature of the Belluno swordsmith Pietro da Formicano (active about 1600). The fourth is a silver-mounted Saxon *Reitschwert* (late sixteenth century) with globular pommel, one of the four distinctive shapes of these swords that was lacking in our collection. This sword still has its silver-mounted scabbard. The fifth, a rapier with silver-encrusted hilt, bears the stagmark of the bladesmith Mewes Berns, Solingen (active 1610-1615).

Hunting gun

German, 1705-1710

Attributed to Herman Bongarde, Düsseldorf,
after designs by Lacollombe, published 1702
L. 56½ in.

Bashford Dean Fund, James Elwood Jones, Jr.,
Gift, and Rogers and Fletcher Funds, 1974.4

In the French tradition of design as introduced into Germany by Herman Bongarde. As a *tour de force* in cut steel, it is the best example of this technique in the collection.



Target gun (Schuetzenrifle)

German (Munich), about 1860

by Carl Stiegele

L. 43 in.

Rogers Fund, 1974.10

Probably made as a prize for a marksmen's contest (*Schützenfest*), this gun, with its exceptionally fine damascus-steel barrel and rich carvings of folkloric scenes, represents the German equivalent of Victorian style at its richest.



The Costume Institute

Comments by

Stella Blum, Curator



Man's sleeved waistcoat

English, 1747

L. at center back 33½ in.

Purchase, Irene Lewisohn Bequest, CI 66.14.2

Of porcelain blue silk with a rich brocading of silver and silver-gilt foliate forms entwined with realistic flowers in polychrome silk on fronts, skirts, pocket flaps, and cuffs, this is an extremely rare example of Spitalfields silk for which the exact design exists. The original pattern for the brocade, drawn by Anna Maria Garthwaite for "Mr. Lekeux" and dated October 23, 1747, is in the Print Department of the Victoria and Albert Museum.



Gown

English, about 1750–1775

L. at center back 47¼ in.

Purchase, Irene Lewisohn Bequest, CI 66.34

An early variation of the English back (*corsage en fourreau*), this is of white linen embroidered with polychrome silks in a pattern of floral and fruit sprays, small sprigs, and vases of flowers, executed chiefly in satin, stem, and Kensington stitches.



Court dress

English, about 1760

L. at center back 49 in.

Purchase, Irene Lewisohn Bequest, CI
65.13.1a-c

A formal court gown of bodice, stomacher, and skirt in delphinium blue silk, self-patterned and brocaded in silver thread in a pattern of rosettes interspersed with rose sprays, carnations, and plumes, and trimmed with silver lace, tinsel, and braid passementerie.



Man's coat

French (?), about 1778-1785

L. at center back 41½ in.

Gift of Lilly Daché, CI 68.45

Typical of the rich materials and fine embroidery fashionable at the period, this is of voided velvet—black cut pile on purplish blue ground—with a small all-over stylized peacock-feather design in gold. The bold floral and foliate embroidery is executed in multicolored pastel silks.



Gown and matching petticoat

American, about 1780-1785

L. at center back (gown) 66, (petticoat) 37½ in.

Gift of the heirs of Emily Kearny Rogers
Cowenhoven, 1970.87a,b

Of golden yellow silk handpainted in China with a design of flowers and butterflies, this fashionably short gown has a closed bodice with English back and a skirt with interior ties to be worn à la Polonoise over silk paniers. The gown was worn by the second wife of Jonathan Belcher, who had been, seriatim, the governor of Massachusetts, New Hampshire, and Vermont.



Gown and matching petticoat

French, about 1785

L. at center back (gown) 60, (petticoat) 37 in.

Purchase, Irene Lewisohn Bequest, CI 66.39a,b

Of red-lavender and white striped silk taffeta, this very fashionable *robe à l'anglaise* was remade to its present form from an earlier dress of about 1760, probably a sack dress or a *robe à la française*.



Morning dress

English, about 1827

L. at center back 53 in.

Purchase, Irene Lewisohn Bequest, 1972.139.9

A charming example of the modish printed cotton dresses of the third and fourth decades of the nineteenth century, this is of white muslin printed with a red and green floral stripe against a black-dotted ground forming stylized flowers. The exaggerated puffed sleeves are characteristic of the period.



Ball gown

American, about 1854

L. at center back (bodice) 14, (skirt) 46½ in.

Gift of Mary Pierrepont Beckwith, CI 69.14.2

Of ivory silk net over white silk taffeta, the ruffles edged with black lace and accented with bouquets of pink and white artificial flowers. Mrs. Edwards Pierrepont, who wore this gown and several that follow, was the wife of Judge Edwards Pierrepont, Attorney General of the United States in 1875.



Afternoon dress

American, about 1858

L. at center back (bodice) 13½, (skirt) 47 in.

Gift of Mary Pierrepont Beckwith, CI 69.14.9a,b

The two-piece dress in tones of gray, light blue, and ivory, is a chiné-flowered taffeta with large-scale check trimmed in bright blue silk ruching edged with black ribbon and blonde lace. Like the preceding gown, it was worn by Mrs. Edwards Pierrepont.



Ball gown

French (Paris), 1865

Label: E. Pingat et Cie

L. at center back (bodice) 13, (skirt) 62¾ in.

Gift of Mary Pierrepont Beckwith, CI 69.33.12a,b

Of oyster white silk faille trimmed with bands of black lace dotted in gilt, black velvet appliques, and black chenille fringe, this two-piece gown was made for Mrs. Edwards Pierrepont.



Ball gown

American, about 1870

L. at center back (bodice) 13½, (skirt) 65 in.

Gift of Mary Pierrepont Beckwith, CI 69.14.1a,b

This two-piece gown is of peony pink silk faille trimmed with ruffles of matching silk gauze and white beaded lace. It was made for Mrs. Edwards Pierrepont.



Dinner dress

French (Paris), 1873

Label: A. Corbay

L. at center back (bodice) 22, (skirt) 77 in.

Gift of Margaret M. Flockhart, CI 68.53.3a,b

This two-piece dress of robin's-egg blue silk faille, trimmed with ruffles of aquamarine net, with fichu and puffed undersleeves of white mousseline, was made by one of the most fashionable Parisian dressmakers of the period. It was worn by Fannie Davis Whitfield, mother of Mrs. Andrew Carnegie.



Reception dress

French (Paris), about 1878

Label: Mon Vignon

L. at center back (bodice) 32, (skirt) 76½ in.

Gift of Mary Pierrepont Beckwith, CI 69.14.12a,b

Of pale champagne floral-patterned silk and plain cream satin, this dress has the fashionable cuirass basque and trained bustle skirt elaborately trimmed with passementerie of frost white beads, silk and chenille fringe, and dark green silk velvet. It was worn by Mrs. Edwards Pierrepont.



Tailored wedding ensemble and traveling costume

American (New York), 1887

Label: H. Rossberg

L. at center back (bodice-jacket) 20, (skirt) 43 in.

Gift of Margaret M. Flockhart, CI 68.53.5a-d

Worn by Mrs. Andrew Carnegie (née Louise Whitfield) at her evening wedding on April 22, 1887, and afterward for going away to England, the ensemble includes two jackets of slightly different cut and length, and a bustle skirt with asymmetrical drapery. Of gray worsted wool trimmed with rose-gray passementerie.



Kilt costume

Scottish, 1888

L. at center back (bodice-jacket) 15½, (skirt) 42½ in.

Gift of Margaret M. Flockhart, CI 68.53.7a,b

Made for Mrs. Andrew Carnegie during her first summer at Cluny Castle in the Scottish highlands. The severely tailored jacket is of navy wool trimmed with black braid, and the pleated bustle skirt is in the Carnegie tartan (set in navy wool, deep green and red, overchecked in red and yellow).



Ball gown

French (Paris), 1893-1894

Label: J. Worth

L. at center back (bodice) 12, (skirt) 48 in.

Gift of Margaret M. Flockhart, CI 68.53.10a,b

A fine example from a couturier house of first importance, this is of ivory silk satin sprinkled with silver sequins and handpainted with a design of blue cornflowers muted by an overlay of ivory gauze appliqués and accented at neckline and on sleeves and skirt with pale blue chiffon. It was made for Mrs. Andrew Carnegie.



Evening dress

French (Paris), fall 1965

Label: Balenciaga

L. shoulder to hem 59 in.

Gift of Mrs. Charles Wrightsman, CI 66.54.5

A superb example of a design by one of the most significant couturiers of the twentieth century, this is of pink point d'esprit patterned net over matching gazar, with ostrich-feather shafts individually applied over the body of the dress. The sash is of matching satin.



Pair of men's shoes

European, about 1660-1675

L. 11½ in.

Purchase, Irene Lewisohn Bequest, 1973.114.3a,b

Of buff suede with warm brownish red heels and sole edges, an extremely rare survival in the style of the third quarter of the seventeenth century. The red heels continued to be fashionable court wear till the end of the eighteenth century.



Pair of chopines

Italian (Venice), about 1600

L. 8¾ in.

Purchase, Irene Lewisohn Bequest, 1973.114.4a,b

Of white leather decorated with pierced and stamped designs and trimmed with tiny pompoms of silk floss, these are among the very few surviving examples of a fashion almost exclusively Venetian.

Traditional costume: man's coat

Turkman, 19th c.

L. at center back 56 in.

Purchase, Irene Lewisohn Bequest, 1971.38.2

Of purple silk velvet embroidered in a stylized foliate design with silk, gilt, and polychrome silk threads; lining of tie-dyed warp-patterned silk (*ikat*) in golden yellow, deep reddish pink, blue, and pale pink.





Ritual mask headdress

African (probably BaKuba tribe, Zaire), early
20th c.

H. 18¼ in.

Gift of Lilly Daché, 1974.83.30

Decorated with cowrie shells and red, white, and blue glass beads in geometric patterns to form a facial mask surmounted by a curved bar representing an elephant's trunk, this mask is of a type worn only by men of royal blood. It is used in initiation rites to symbolize Woot, a cultural hero, the originator of the political structure, royalty, and most arts and crafts.

Drawings

Comments by Jacob Bean, Curator



Lambert Doomer

1622/23–1700, Dutch

View of Nantes

Pen and brown ink, gray wash

9¼ x 14 7/16 in.

Rogers Fund, 65.48

Doomer was a Rembrandt pupil who, in 1646, made a trip along the Loire River in France. His visual impressions are recorded in a series of sensitive watercolor views of which this is a characteristic example.



Charles-Joseph Natoire

1700–1777, French

Gardens of the Villa d'Este at Tivoli

Pen and brown ink, watercolor

12 5/16 x 18 11/16 in.

Rogers Fund, 65.65

Natoire, who was long resident in Rome as director of the French Academy, drew many such luminous views of Rome and its environs. This one is dated 1760.



Pesellino (Francesco di Stefano)

1422–1457, Italian

Saint Philip Seated

Brush and brown wash

10 $\frac{3}{4}$ x 7 $\frac{1}{2}$ in.

Rogers Fund, 65.112.1

A rare, recently rediscovered example of the refined draughtsmanship of this Florentine painter who sometimes worked in collaboration with Fra Filippo Lippi.



Peter Paul Rubens

1577–1640, Flemish

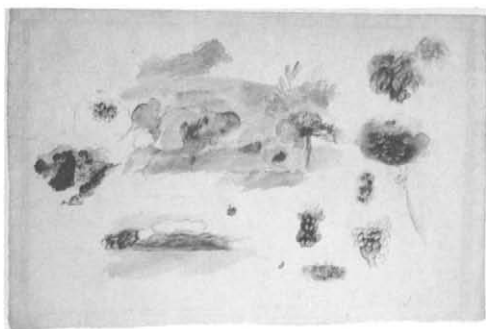
Study of a standing female saint

Brush and light brown wash

18 $\frac{3}{8}$ x 12 $\frac{3}{16}$ in.

Rogers Fund, 65.175

This noble drawing, datable very early in Rubens's career, about 1606–1607, is probably a study for Saint Domitilla in Rubens's altarpiece for the church of Santa Maria in Vallicella, Rome.



Auguste Renoir

1841–1919, French

Sheet of landscape studies

Watercolor

12 x 18 $\frac{1}{2}$ in.

Rogers Fund, 66.96

This brilliantly colored sheet dates from about 1885.



Carlo Maratti

1625–1713, Italian

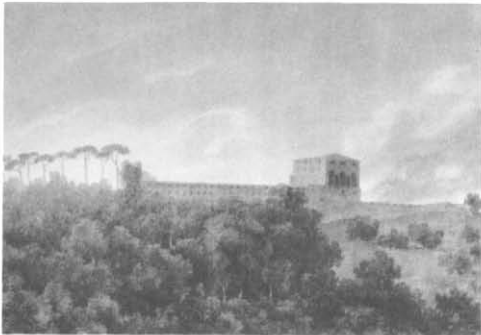
Figure of Divine Wisdom

Red chalk

17 $\frac{7}{16}$ x 14 $\frac{7}{16}$ in.

Rogers Fund, 66.137

Study for an allegorical figure of Divine Wisdom intended for a section of the frescoed decoration of the great hall of the Palazzo Altieri in Rome.



John Robert Cozens

1752–1797, English

*View of the Villa Lante on the
Janiculum in Rome*

Watercolor

10 x 14 $\frac{1}{2}$ in.

Rogers Fund, 67.68

This grandly composed view was drawn during Cozens's second journey to Italy in 1782 when he accompanied the rich and eccentric William Bedford. The villa was designed by the painter and architect Giulio Romano in the early 1520s; in the early nineteenth century it underwent severe modifications.



Paul Gauguin

1848–1903, French

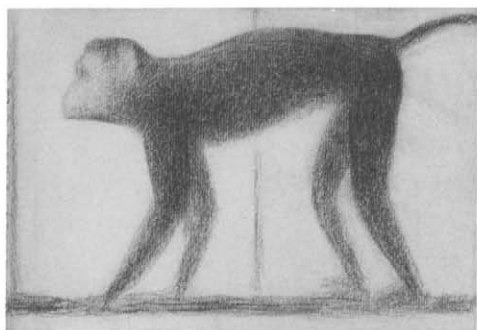
Tahitian Girl

Pastel

15 $\frac{1}{2}$ x 11 $\frac{1}{2}$ in.

Bequest of Miss Adelaide Milton de Groot
(1876–1967), 67.187.13

An exceptionally fine pastel dating from 1892, during Gauguin's first stay in Tahiti.



Georges Seurat

1859–1891, French

Monkey

Conté crayon

12 15/16 x 9 5/16 in.

Bequest of Miss Adelaide Milton de Groot
(1876–1967), 67.187.35

A study for the monkey on a leash that appears in the foreground of Seurat's masterwork, *Sunday on the Island of the Grande Jatte*, a painting of 1885 now in the Art Institute of Chicago.



Jacob Jordaens

1593–1678, Flemish

The Presentation of Jesus in the Temple

Watercolor and gouache

8 7/8 x 6 1/4 in.

Purchase, Florence and Carl Selden Foundation,
Inc. Gift, 67.257

Very probably a design for a tapestry; the elaborate architectural framework is characteristic of Jordaens's designs for narrative tapestry series.

Taddeo Zuccaro

1529–1566, Italian

Nude male figure

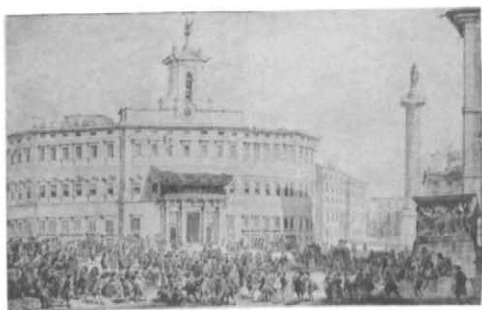
Red chalk

16 7/8 x 11 5/16 in.

Rogers Fund, 68.113



This powerful study was no doubt made in preparation for a figure in a classical procession, probably painted in fresco as an exterior façade design, a speciality of Taddeo Zuccaro's.



Giovanni Paolo Pannini

1691/92–1765, Italian

The Piazza di Montecitorio, Rome

Watercolor

13½ x 21 7/16 in.

Rogers Fund, 68.53

The drawing of the Papal lottery is taking place on the balcony of the Palazzo di Montecitorio, designed by Bernini, finished by Carlo Fontana. On the right is the base of the column of Antoninus Pius, removed later in the eighteenth century to the Vatican and replaced by the obelisk that today dominates the square. This elaborate view was used as the model for a painting by Pannini in the Colville Collection, London.



Salvator Rosa

1615–1673, Italian

Figures around a globe

Pen and brown ink, brown wash, over black chalk

9¼ x 7 13/16 in.

Rogers Fund, 68.56

Rosa was fond of elaborate, enigmatic, allegorical representations. The sense of this group is not clear, though the Italian inscriptions say of one of the figures “he flays,” and of another “I scratch.”



Giuseppe Ribera

1588/90–1652/56, Spanish

Adoration of the Shepherds

Pen and brown ink, brown wash

9¼ x 7 5/16 in.

Rogers Fund, 68.64

A characteristic example of Ribera’s idiosyncratic draughtsmanship, discovered at an auction sale in New York under an incorrect attribution to a sixteenth-century Italian artist.



Guercino (Giovanni Francesco Barbieri)

1591-1666, Italian

Sleeping Endymion

Pen and brown ink, brown wash

8 5/16 x 9 3/4 in.

Rogers Fund, 68.171

This nude youth is a study for a sleeping Endymion, probably the one painted in 1650 for Don Antonio Ruffo of Messina and now lost. It was Ruffo who commissioned from Rembrandt the Museum's *Aristotle with the Bust of Homer*.



Raffaellino del Garbo

About 1466-1524, Italian

Madonna and Child with Attendant Angels

Pen and brown ink, brown wash

6 7/8 x 8 13/16 in.

Rogers Fund, 68.204

A fine example of the artist's elegant penmanship, showing his stylistic affinities with Filippino Lippi.



Nicolas de Largillière

1656-1746, French

Two nude male figures struggling together

Black and white chalk

16 11/16 x 21 13/16 in.

Rogers Fund, 69.10

This powerful academic study was made by Largillière not in his student days but at his full maturity when he was professor at the French Royal Academy of Painting. It was part of a group of figure studies intended to serve as models for his students.



Pierre-Alexandre Wille

1748–1821, French

Two Ladies Making Music in an Interior

Pen and brown ink, colored washes

9 11/16 x 7 7/8 in.

Rogers Fund, 69.49

Wille, an artist of German extraction, was one of the most charming “little masters” of late eighteenth-century France. He specialized in scenes like this. The fittings are typical of the Louis XVI style, about 1771, the date of the drawing.



Eugène Delacroix

1798–1863, French

Imaginary portrait of Mathurin Régnier

Watercolor

10 1/2 x 7 1/4 in.

Rogers Fund, 69.180

This portrait of the late sixteenth-century poet is one of four illustrations Delacroix supplied for the second edition of *Le Plutarque français*, a popular publication extolling the virtues of French worthies of the past.

Annibale Carracci

1560–1609, Italian

Triton Sounding a Conch Shell

Black chalk on blue paper

15 1/4 x 9 1/2 in.

Rogers Fund, 1970.15



A recently rediscovered study for the triton that appears in the representation of *Thetis Borne to the Wedding Chamber of Peleus* on the ceiling of the gallery of the Palazzo Farnese in Rome, where work on the frescoed decorations began in 1597. The cartoons and the finished fresco are the work of Annibale Carracci's less talented elder brother, Agostino, but the invention of this robustly baroque figure is Annibale's, whose hand is here recognizable, as it is in a further study for the triton in the John Winter collection, London.



Jean-Baptiste Oudry

1686–1755, French

Angry Swan

Black and white chalk on blue paper

9 $\frac{3}{4}$ x 15 in.

Mr. and Mrs. Henry Ittleson, Jr., Fund, 1970.133

Oudry made a specialty of the representation of animals. This study represents a swan attacked by dogs. Other versions exist, one in the North Carolina Museum of Art at Raleigh.



Giovanni Paolo Pannini

1691/92–1765, Italian

Scalinata della Trinità dei Monti, Rome

Watercolor

13 11/16 x 11 9/16 in.

Rogers Fund, 1971.63.1

A luminous view of the eighteenth-century *scalinata* that meanders from the Piazza di Spagna up to the church of the Trinità dei Monti. No large-scale painting by Pannini of this subject has survived, but he included representations of it in one of his crowded views of the interior of a picture gallery.



Pietro Testa

1612–1650, Italian

Presentation of the Virgin in the Temple

Pen and brown ink, brown wash

14 9/16 x 10 7/16 in.

Rogers Fund, 1971.241

Study for Testa's most important altarpiece, painted for the church of Santa Croce dei Lucchesi, Rome, and now in the Hermitage, Lenin-grad.



Annibale Carracci

1560-1609, Italian

Domestic Scene

Pen and black ink, gray wash

12 $\frac{1}{2}$ x 9 $\frac{1}{4}$ in.

Purchase, Mrs. Vincent Astor and Mrs. Charles Payson Gifts and Harris Brisbane Dick and Rogers Funds, 1972.133.2

One of the most enchanting of Annibale's observations of domestic life, with a mother warming her child's nightdress before a fire. This probably dates from the early 1580s.



Annibale Carracci

1560-1609, Italian

Two studies of a boy and two of a girl

Red chalk, heightened with white

8 $\frac{7}{8}$ x 12 9/16 in.

Harris Brisbane Dick and Rogers Funds, 1972.133.3

The directness of Annibale's vision and the economy of his use of chalk give to this marvelously beautiful sheet a strikingly modern air. Though the drawing must date from the late 1580s, the incisive notations in rich red chalk anticipate in a prophetic manner the work of Watteau as a draughtsman.



Annibale Carracci

1560-1609, Italian

The Drunken Silenus

Pen and brown ink, brown wash

D. 10 1/16 in.

Harris Brisbane Dick and Rogers Funds, 1972.133.4

Finished design for a silver plaque engraved by Annibale himself for his patron Cardinal Orsorio Farnese and intended to be used to decorate the bowl of a standing silver dish, the Tazza Farnese. The plaque, which survives in the Museo Nazionale, Naples, was used for printmaking and pulls from it were taken from a fairly early date.



Charles-Antoine Coypel

1694–1752, French

River god and another male figure

Black chalk

14 7/16 x 10 3/4 in.

Fletcher Fund, 1972.224.2

The god, holding a paddle in his right hand, his left raised in a gesture of defiance, is studied for the figure of Scamandros that appears at the lower left in Coypel's painting of 1737, *Achilles Pursuing the Trojans into the River Scamandros*, now in the Hermitage, Leningrad. The figure at the lower left is a study for one of the drowning Trojans. The connection between this exceptionally vigorous drawing and the Hermitage picture was first noted by Antoine Schnapper.



Jean-Baptiste Greuze

1725–1805, French

Domestic Scene

Pen and brown ink, gray wash

13 x 20 in.

Harris Brisbane Dick Fund, 1972.224.3

A brilliant large-scale example of Greuze's draughtsmanship at its freest and most animated. The scene must represent one of those moralizing themes concerning middle- and working-class life that brought him his great contemporary success.



Eustache Le Sueur

1617–1655, French

Standing male figure with arms and hands bound

Black and white chalk on gray-washed paper

16 3/16 x 10 5/16 in.

Rogers Fund, 1972.224.5

A study for the figure of Saint Gervase used by Le Sueur in a vast tapestry cartoon, now in the Musée du Louvre, representing the Lombard martyrs Saint Gervase and Saint Protase refusing to sacrifice to Jupiter; this was the first of a series of cartoons representing the story of Gervase and Protase, commissioned in 1651 for the Church of Saint Gervais in Paris. Le Sueur designed two of the cartoons; four were supplied after his death by Sébastien Bourdon and Philippe de Champaigne.



Gian Lorenzo Bernini

1598-1680, Italian

Study of a Triton

Red Chalk

14 $\frac{1}{2}$ x 9 $\frac{1}{2}$ in.

Harry G. Sperling Fund, 1973.265

A recently rediscovered drawing in Bernini's own hand for the figure of a triton blowing water from a conch shell. The sea deity rides astride two great shells on the Fontana del Tritone in the middle of the Piazza Barberini, Rome. This vivid sketch is the only example of Bernini's drawn preparation for this splendid and characteristic work of sculpture, datable 1642-1643, that seems to have survived; a pen and wash design at Windsor for the whole fountain scheme appears to be a studio production.



Paolo Veronese

1528-1588, Italian

Sheet of studies for the Allegories of Love

Pen and brown ink, brown wash

12 $\frac{3}{4}$ x 8 $\frac{3}{4}$ in.

Harry G. Sperling Fund, 1975.150

These brilliant free sketches are Veronese's first ideas for the figure groupings in the four Allegories of Love, paintings probably commissioned by Emperor Rudolph II and now in the National Gallery, London. This drawing, recently rediscovered in a private collection in America, is the only surviving study by Veronese for these celebrated paintings.

Egyptian Art

Comments by

Christine Lilyquist, Curator



Temple and gateway

Early Roman period (late 1st c. B.C.); from Dendera

Aeolian sandstone

L. of gateway and temple about 24.99 m.

Gift of the Government and People of the Arab Republic of Egypt to the Government and People of the United States; awarded to the Museum by a presidential commission, 68.154

A temple of Egyptian form built by Augustus to honor two deified brothers.



Statue of Karo

XIX Dynasty (1320-1200 B.C.)

Wood

H. 48 cm.

Rogers Fund, 65.114

This "Great Craftsman in the Place of Truth" had tomb number 330 at Deir el Medina.



Seated statue of Siamun

XVII Dynasty (about 1650-1567 B.C.)

Limestone

H. 53.7 cm.

Rogers Fund, 65.115

Sculpture of this period is rare; this shows a private official in traditional manner.



Statue of a private person

Early Roman Period (about 30 B.C.)

Black granite and white stone

H. 1.17 m.

Rogers Fund, 65.119

Draped figures wearing rosette circlets seem to have funerary significance.

L-shaped stela from a private tomb

Late Middle Kingdom (between 1800 and 1700 B.C.)

Limestone

H. 30.5 cm.

Rogers Fund, 65.120.1,2

The deceased, Sehetepibra, is seated at a table heaped with offerings.





Statue of a lion god

Late O Dynasty (about 3100 B.C.); from Gebel-ein (?)

Quartz

L. 25.2 cm.

Fletcher Fund and The Guide Foundation, Inc.,
Gift, 66.99.2

One of the earliest stone sculptures, perhaps from the reign of Narmer.



Head of a king

Late XI Dynasty-early XII Dynasty (about 2000 B.C.)

Limestone

H. 8.1 cm.

Fletcher Fund and The Guide Foundation, Inc.,
Gift, 66.99.3

The style of this fine royal head indicates it may represent Seankhara Mentuhotep.



Head of a king

Early XII Dynasty (about 1970 B.C.); said to have come from Tyre

Green dolomitic limestone

H. 14.1 cm.

Fletcher Fund and The Guide Foundation, Inc.,
Gift, 66.99.4

Perhaps a representation of Sesostris I.



Head of a king

Mid-XII Dynasty (about 1860 B.C.)

Gabbro

H. 13.5 cm.

Fletcher Fund and The Guide Foundation, Inc.,
Gift, 66.99.5

The style assigns this fine representation to Sesostris III.



Relief fragment

Reign of Nebhepetra Mentuhotep (2060–2100 B.C.); from Thebes, funerary temple of the king

Painted limestone

50.5 cm. square

Fletcher Fund and The Guide Foundation, Inc.,
Gift, 66.99.15

This relief, showing “the sacrificial animal, the bull,” probably comes from the east wall of the middle court, according to Dieter Arnold.



Head of a ruler

Mid-XVIII Dynasty (between 1503 and 1450 B.C.)

Black granite

H. 19 cm.

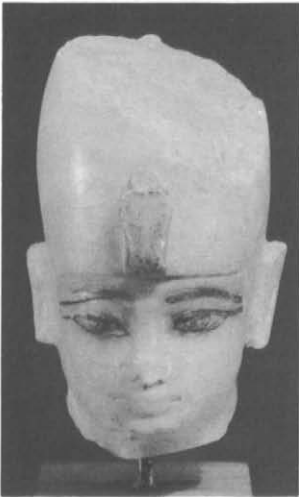
Fletcher Fund and The Guide Foundation, Inc.,
Gift, 66.99.20

The delicate quality suggests that the ruler represented is Hatshepsut.



Head of an unknown official
Reign of Amenhotep III (1417-1379 B.C.)
Black granite
H. 12.5 cm.
Fletcher Fund and the Guide Foundation, Inc.,
Gift, 66.99.27

A strong private portrait, dated stylistically.



Head of Amenhotep III
Reign of Amenhotep III (1417-1379 B.C.); found
by the French expedition of 1798 in the royal
tomb
Alabaster
H. 11.2 cm.
Fletcher Fund and The Guide Foundation, Inc.,
Gift, 66.99.29

The king wears the white crown of Upper Egypt.

Head of Amenhotep III
Reign of Amenhotep III (1417-1379 B.C.)
Black stone
H. 9 cm.
Fletcher Fund and The Guide Foundation, Inc.,
Gift, 66.99.30

A small portrait of the young king, dated stylistically.





Head of an honored official

Reign of Amenhotep III (1417-1379 B.C.)

Hard green stone

H. 10 cm.

Fletcher Fund and The Guide Foundation, Inc.,
Gift, 66.99.31

One of the most appealing small private representations of this splendid era. The owner wears "collars of gold," or rewards of distinction from the king.



Sculptor's study

XVIII Dynasty, reign of Akhenaten (1379-1362 B.C.); from Amarna, Petrie excavations of 1891/1892 for Lord Amherst

Limestone

H. 34 cm.

Fletcher Fund and The Guide Foundation Inc.,
Gift, 66.99.40

A portrait of Akhenaten carved in the severe style.



Ancestral bust of a private person

XIX Dynasty (1320-1200 B.C.)

Painted limestone

H. 41.2 cm.

Fletcher Fund and The Guide Foundation, Inc.,
Gift, 66.99.45

The finest example of this unusual type of Egyptian sculpture.



Block statue of Iuitef/Tjekred

Third Intermediate Period (about 1085–712 B.C.); from the Karnak Cachette

Hard white limestone

H. 34.3 cm.

Fletcher Fund and The Guide Foundation, Inc.,
Gift, 66.99.63

The owner is shown on the front, presenting an offering to Thoth.



Head of a crown prince or priest of Ptah

XXV Dynasty (about 745–655 B.C.)

Black granite

H. 21.8 cm.

Fletcher Fund and The Guide Foundation, Inc.,
Gift, 66.99.64

The sidelock on the wig could identify the figure as either subject.

Statuette of a cloaked man

Mid-XII Dynasty (about 1880 B.C.)

Hard yellow limestone

H. 26.6 cm.

Gift of J. Lionberger Davis, 66.123.1

The pose and the style date this private statue; uninscribed.





Stela made for Ptahmose

XIX Dynasty (1320–1200 B.C.)

Limestone

H. 1.42 cm.

Harris Brisbane Dick Fund, 67.3

The official Ptahmose is shown adoring Osiris; the inscription contains a hymn to the latter.



Stela of Wenenku

XIX Dynasty (1320–1200 B.C.)

Limestone

H. 45 cm.

Purchase, J. Lionberger Davis Gift, 67.103

The sun god, Ra Horakhty, sails in his barque above while the owner and his son kneel in adoration below.



False door niche from a tomb

V Dynasty (about 2494–2345 B.C.)

Limestone

W. 75 cm.

Purchase, Dr. and Mrs. Edmundo Lassalle Gift, 68.13

The owner, whose name means “Beloved of Khufu,” is shown with his wife and children.



Relief fragment

VI Dynasty (about 2345–2181 B.C.)

Limestone

W. 38.3 cm.

Purchase, Lila Acheson Wallace Fund, Inc.,
Gift, 69.34

Part of a winnowing scene from a private mastaba; traces of paint.



Statue of Anubis

Ptolemaic Period (323–30 B.C.); from North Saqqara, EES excavations

Limestone

L. 64 cm.

Gift of the Egypt Exploration Society, 69.105

Anubis, shown as he would be posed in watching over a necropolis, is from a Late Period cemetery. Part of the neck is restored.



Statue of Thoth as a baboon

Ptolemaic Period (323–30 B.C.); from North Saqqara, EES excavations

Limestone

H. 69 cm.

Gift of The Egypt Exploration Society, 1971.51

Impressive sculptural representation. Nose restored.



Statuette of Isis with Horus

About 650 B.C.?

Bronze

H. 20.6 cm.

Rogers Fund, 1972.62

Isis, the mother of Horus, here wears the horns and disc of Hathor, a cobra circlet, and a vulture headdress.



Statuette of kneeling king

XXX Dynasty (380-342 B.C.)

Bronze

H. 17 cm.

Bequest of Walter C. Baker, 1972.118.36

The figure, uninscribed, is shown presenting a (missing) offering to a god.

Sphinx of Amenhotep III

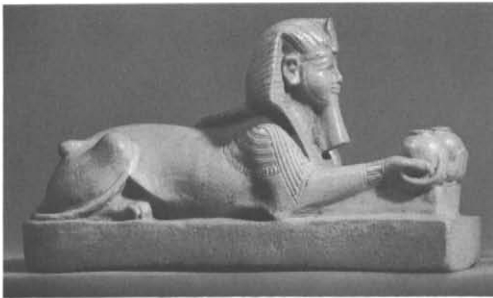
Reign of Amenhotep III (1417-1379 B.C.)

Faience

L. 25 cm.

Purchase, Lila Acheson Wallace Fund, Inc.,
Gift, 1972.125

An object unique in quality and preservation; fine blue glaze.





Private letters and accounts

Late XI-early XII Dynasty (between 2004 and 1970 B.C.); from Thebes, Museum excavations
Papyrus
Largest example 48 x 26.5 cm.
Rogers Fund, 22.3.516-528

The so-called Hekanakht Papyri with related documents from the areas of Meketra's and Harhotep's tombs; accessioned now that study is completed.



Foundation bricks

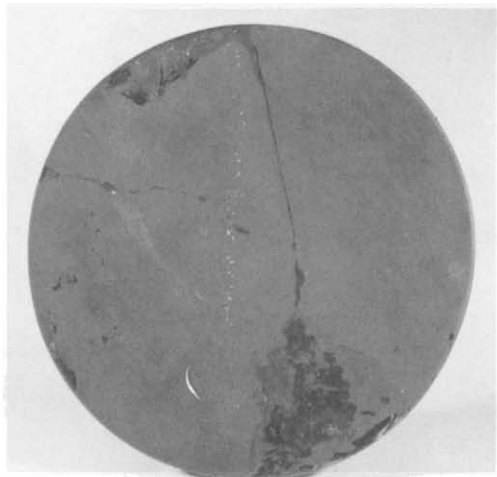
Reign of Ramesses II (1304-1237 B.C.)
Faience
L. 26 cm.
Fletcher Fund and The Guide Foundation, Inc.,
Gift, 66.99.56-114

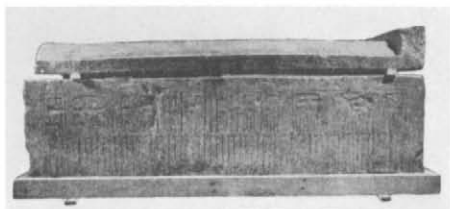
The nomen and prenomen of Ramesses II appear in black on the turquoise green glaze.

Plate

Early I Dynasty (about 3000 B.C.)
Schist
D. 39 cm.
Purchase, Dr. and Mrs. Edmundo Lassalle Gift,
68.15

Made for ceremonies at the "Lake of the Building [called] 'The Stridings of the Gods'" at Memphis.





Sarcophagus

XXI-XXIV Dynasty? (about 1085-712 B.C.); said to have been found in the Fayyum

Hard white limestone

L. 1.93 m.

Gift of Fanaollah Sobhani, 68.23



Chair of Renyseneb

Mid-XVIII Dynasty (about 1450 B.C.)

Ebony and ivory

H. 86.2 cm.

Purchase, Patricia R. Lassalle Gift, 68.58

The owner is represented on the slanted back, seated in a chair of the same type. The seat is restored according to the original pattern of matting.



Treasure of diadem, necklaces, earrings, rings, seals

Late XII-XVII Dynasty (between 1800 and 1567 B.C.); from Es Saliyeh (?)

Gold, crystal, carnelian, lapis lazuli, amethyst, sard, steatite, faience;

Purchase, Lila Acheson Wallace Fund, Inc., Gift, 68.136.1-28

The treasure has Egyptian and Asiatic motifs, styles, and signs of workmanship.



Mirror

Mid-XVIII Dynasty (about 1425 B.C.)

Bronze

H. 29 cm.

Bequest of Walter C. Baker, 1972.118.30

The handle is typical of the second half of XVIII Dynasty. Both the craftsmanship and the completeness of the object make it exceptional.

European Paintings

Comments by

Anthony M. Clark, former Chairman of the Department



Francesco Botticini

About 1446–d. 1497, Italian (Florentine)

Madonna Enthroned

Tempera on wood

110½ x 69 in.

Gift of George Hann, 61.235

This artist's solid, careful technique owes much to Andrea del Castagno, whose influence can be seen here in Botticini's painting of Saints Benedict, Francis, Sylvester, and Anthony Abbot. He also often shows elements borrowed from Botticelli (the angels), Pollaiuolo (the throne), and Verrocchio (the Child). This splendid altar was apparently painted for Ss. Annunziata, Florence, about 1485.



Francisco de Goya y Lucientes

1746–1828, Spanish

Jose Costa y Bonnells, called Pepito

Oil on canvas

41¾ x 33¾ in.

Gift of Mme. Umberto de Martini, 61.259

The pensive boy was the grandson of the Duke of Alba's doctor and the son of the king of Spain's doctor, important people employed by Goya's chief patrons. Painted about 1813, the child is shown with his wooden horse and his toy drum. The expensive and beautiful clothes are faintly military; the pose is worthy of the conquering Napoleon, although the play is that of an innocent child.



Vincent Van Gogh

1853-1890, Dutch

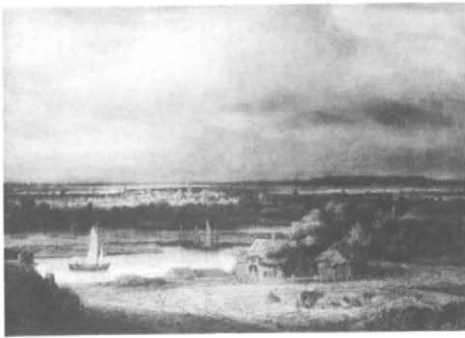
Oleanders

Oil on canvas

23¾ x 29 in.

Gift of Mr. and Mrs. John L. Loeb, 62.24

This magnificent floral piece, bristling with energy, was painted in Arles in August and September 1888, before the blooming season was over. Oleander bushes Van Gogh described to his brother as "raving mad." The book is Zola's *La Joie de Vivre*.



Philips Koninck

1619-1688, Dutch

Wide River Landscape

Oil on canvas

16¾ x 23½ in.

Anonymous Gift, 63.43.2

A relatively early work by the great panorama painter. Inspired by the somber color and high drama of Rembrandt's landscapes, this painting was long lost and known only through five copies after it.

Gustave Doré

1832-1883, French

The Murder Of Riccio

Oil on canvas

102 x 123¾ in.

Gift of Mr. and Mrs. Sidney C. Norris, 64.226

Doré reputedly painted this scene of British history (Darnley restraining his wife, Mary Queen of Scots, as her secretary is murdered) in England in 1885, and it was refused in that year's Salon, to the dismay of Theophile Gautier. Rembrandt and Veronese are the odd pair of ingredients in the artist's expressive style.





Lorenzo Monaco

1370–1425, Italian (Florentine)

Abraham

Noah

Moses

David

Tempera on wood, gold ground

26 x 17½, 26½ x 17½, 24¾ x 17¾, 22¼ x 17 in.

Purchase, Gwynne M. Andrews Fund, Henry G.

Marquand Fund, Bequest of Mable Choate in memory of her father, Joseph Hodges Choate, Gifts of Mrs. Ralph J. Hines, Paul Peralta Ramos, and G. Louise Robinson, 65.14.1–4

In the first decade of the fifteenth century, the exquisite conservative from Siena painted this set of biblical figures. They are shown seated on marble benches placed on colored marble floors, against the gold ground of eternity, holding their symbols. The four were probably arranged in two ranks around a subject of the Christian Salvation which they, as Old Testament heroes, prefigure.





Alfred Sisley

1839–1899, English

The Bridge at Villeneuve-la-Garenne

Oil on canvas

19½ x 25¾ in.

Gift of Mr. and Mrs. Henry Ittleson, Jr., 64.287

An early Sisley, showing the exacting quality, strong observation, and spontaneity of the artist's best work. It belonged to his friend the singer Faure.



Jacques Louis David

1748–1825, French

General Etienne Maurice Gérard,

Marshal of France

Oil on canvas

77¾ x 32 in.

Rogers and Fletcher Funds and Bequest of Mary Wetmore Shively in memory of her husband, Henry L. Shively, M.D., 65.14.5

Gérard was a hero of rearguard action in the retreat from Russia, and Napoleon made him a peer of France for his actions during the Hundred Days. Both Gérard and David were in exile at Brussels in 1816.

Claude Monet

1840–1926, French

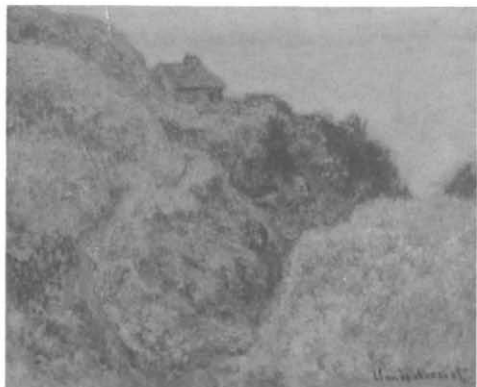
The Customs Watch at Varengeville

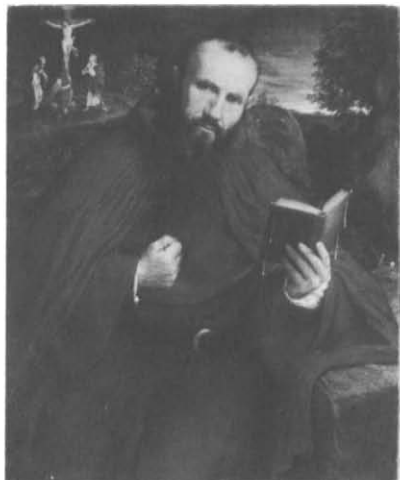
Oil on canvas

25¾ x 32 in.

Gift of Mr. and Mrs. Richard Rodgers, 65.21

This is one of Monet's later (1896 or 1897) views of the hut for customs officials at Varengeville. Another view, the McVeigh picture, painted in 1882, is in the Metropolitan's collection.





Lorenzo Lotto

About 1480–1556, Italian (Venetian)

Fra Gregorio Belo of Vicenza

Oil on canvas

34 $\frac{3}{4}$ x 28 in.

Rogers Fund, 65.117

The deeply and complicatedly perceptive, lonely, and lovely vision of Lotto presents a monk holding the homilies of St. Gregory. As a member of the poor hermits of Saint Jerome, the fifty-five-year-old Brother Gregory penitentially beats his chest in the wilderness, remembering that Saint. (The presence of the Crucifixion also recalls Jerome.) Ordered December 9, 1546, this picture was paid for October 11, 1547.



Salvator Rosa

1651–1673, Italian (Neapolitan)

The Dream of Aeneas

Oil on canvas

77 $\frac{1}{2}$ x 47 $\frac{1}{2}$ in.

Rogers Fund, 65.118

Virgil (*Aeneid*, VIII, 26 ff.) tells the story of Aeneas, asleep beside the Tiber, seeing in a dream the god of that river who foretells his conquest of Latium. Salvator presents the story powerfully, simply, and with his realistic evocation of nature.

Antonio Alberti

1390–before 1499, Italian (Ferrarese)

Madonna and Child with Pietro di Lardi as Donor, Presented by St. Nicolas

Tempera on wood

43 $\frac{1}{2}$ x 42 in.

Bequest of Adele L. Lehman in memory of Arthur Lehman, 65.181.5

The verse inscription names the young donor, a prominent Ferrarese noble and official whose coats of arms appear in the lower corners. Although the inscription calls the bishop who introduces Lardi to the Madonna and Child Saint Nicholas, he may be the patron of Ferrara, St. Maurelius. A big painting for Ferrarese art of the first quarter of the fifteenth century, this votive panel comes from the Abbey of Pomposa just outside Ferrara.





Francesco Guardi

1712–1793, Italian (Venetian)

Venice from the Sea

Oil on canvas

48 x 60 in.

Bequest of Adele L. Lehman in memory of
Arthur Lehman, 65.181.8

There is a very large, rather different version of this picture at Waddesdon (probably Guardi's largest view), and smaller versions exist, usually less violent and with fewer gondolas. This one was painted after 1755, when the Piazza S. Marco clock grew its third story and probably in the early 1760s when other topographical details fell into place.



Claude Lorrain

1600–1682, French

Pastoral Landscape—The Roman Campagna

Oil on canvas

40 x 60 in.

Bequest of Adele L. Lehman in memory of
Arthur Lehman, 65.181.12

The artist painted this imaginary view of an upper Tiber valley farmhouse in Rome about 1639, listing it in his *Liber Veritatis* as "faict pour Paris." It is so delicate, open, and atmospheric that it reminds one of late Corot.



Francesco Francia

About 1450–1517, Italian (Bolognese)

St. Roch

Tempera on wood

85¼ x 59¾ in.

Gift of George R. Hann, 65.220.1

From the church of S. Maria della Morte, Bologna, this life-size altarpiece was proudly signed and dated (1502) by the Bolognese artist at the peak of his career. Venice and Umbria are ingredients of his delicate and noble style.



Giovanni Battista Tiepolo

1696–1779, Italian (Venetian)

The Triumph of Marius

The Capture of Carthage

The Battle of Vercellae

Oil on canvas

127¼ x 124¾, 169½ x 148¾, 170 x 148 in.

Rogers Fund, 65.183.1–3

These large scenes from Roman history were made for the main hall of Ca' Dolfin in Venice, the seat of the Patriarch of Aquileia, one of Tiepolo's earliest patrons. There are ten scenes in all; the rest are at Vienna (2) and Leningrad (5). The *Marius* contains Tiepolo's self-portrait—at left looking at us—and is dated 1729; all were done by 1732.





Francisco de Zurbarán

1598-1664, Spanish

The Crucifixion

Oil on canvas

116¼ x 76½ in.

Gift of George R. Hann, 65.220.2

The picture is first surely known in Louis Philippe's Galerie Espagnole at the Louvre in 1838. The self-taught artist has chosen to show the moment of deepest suffering or death.



Jean Baptiste Greuze

1725-1805, French

Comte d'Angiviller

Oil on canvas

25¼ x 21¼ in.

Gift of Edith C. Blum (et al.), executors, in memory of Mr. and Mrs. Albert Blum, 66.28.1

The Comte d'Angiviller was, in succession to Marigny and for Louis XVI, director of the royal buildings, the minister for culture. This portrait was in the Salon of 1763; an exact copy, less finely drawn, is in the museum of Metz.

François Boucher

1703-1770, French

Virgin and Child with St. John and Angels

Oil on canvas

16½ x 13¾

Gift of Adelaide Milton de Groot in memory of the de Groot and Hawley families, 66.167



This small late painting, dated 1765, is exceptionally brisk and brilliant. As usual, there is great bravura and plenty of reference to the Italian "old masters" (Castiglione and Correggio are especially noticeable). At the very center of this artistry, however, there is the brilliant truth of the Child's face.



Ferdinand Victor Eugène Delacroix

1798–1863, French

Basket of Flowers

Oil on canvas

42¼ x 56 in.

Bequest of Miss Adelaide Milton de Groot
(1876–1967), 67.187.60

Delacroix worked on five flower pieces from autumn, 1848, to spring, 1849, and attempted to exhibit all of them in the Salon of 1849. Three were withdrawn, leaving this and one now in Philadelphia. The Metropolitan also has a pastel study of this one.



Vincent Van Gogh

1853–1890, Dutch

Portrait of the Artist; Potato Peeler

Oil on canvas

16 x 12½ in.

Bequest of Miss Adelaide Milton de Groot
(1876–1967), 67.187.70

These paintings are on the front and back of one small canvas. The *Potato Peeler* is earlier, from the Neunen period. In 1886, in Paris, Van Gogh painted himself in a straw hat, in a divisionistic technique, each stroke of which is as alive as wind and stars.





Jacob Jordaens

1593-1678, Flemish

Holy Family with Shepherds

Oil on canvas transferred from wood
42 x 30 in.

Bequest of Miss Adelaide Milton de Groot
(1876-1967), 67.187.76

Signed and dated 1616, this painting may once have belonged to Rubens. It is a voluptuously benign candlelight scene, in which the Christ Child prays for, or blesses, his supper of porridge and milk.

Claude Monet

1840-1926, French

Terrace at Sainte Adresse

Oil on canvas
38 $\frac{3}{4}$ x 51 $\frac{1}{4}$ in.

Purchased with special contributions and purchase funds given or bequeathed by friends of the Museum, 67.241

In this picture the young artist uses for the first time together, in a rather large format, those "terrific things" he had mentioned thinking of two years before. Optical realism, visual impact, the living, active color of impressionism—these are boldly present in this picture of 1866-1867.



Vincenzo Catena

Active 1506-d. 1531, Italian (Venetian)

The Adoration of the Shepherds

Oil on canvas
50 $\frac{3}{4}$ x 83 $\frac{1}{2}$ in.

Purchased with special contributions and purchase funds given or bequeathed by friends of the Museum, 69.123

In the first decade of the century Catena was Giorgione's wealthy partner. He painted this careful picture, with its stiff Giorgionesque memories, at the beginning of the 1520s, almost two decades later. Here are also echoes of Raphael (the great soft clarity) and of Dürer (the dog is from his 1505 Saint Eustace print).





Jean-Baptiste Marie Pierre

1713–1789, French

The Death of Harmonia

Oil on canvas

77½ x 58 in.

Gift of Harry and Nina Abrams, by exchange,
69.129

In a Latin morality tale Harmonia was the threatened daughter of an assassinated king of Syracuse. Her slave girl dressed in her clothes to be murdered instead. In this picture, which the French king's First Painter (in succession to Boucher) showed at the 1751 Salon, Harmonia is so moved by her slave's sacrifice that she reveals herself to the assassins.



Artemisia Gentileschi

1593–1651/53, Italian (Roman)

Esther before Ahasuerus

Oil on canvas

82 x 107¾ in.

Gift of Elinor Dorrance Ingersoll, 69.281

A prominent and productive artist, the daughter of a famous artist who publicized her well, Artemisia Gentileschi practiced a heavy but vigorous and influential form of her father's and his teacher Caravaggio's style. The subject of this big picture is from the Book of Esther.



Cesare Dandini

1596–1656, Italian (Florentine)

Charity

Oil on canvas

47¾ x 41½ in.

Gift of Mr. and Mrs. Ralph Friedman, 69.283

This allegory is meant to be more highly wrought and reminiscent of classical antiquity than the more noble *Charity* by Guido. Proud of their knowledge and artistry, Florentines are more highly strung than the Bolognese. Dandini painted a similar composition for a Medici villa's ceiling.

Francesco Granacci

1469–1543, Italian (Florentine)

Scenes from the Life of Saint John the Baptist

Oil on wood

31½ x 60 in.

Purchase, Principally from funds given or bequeathed by Gwynne M. Andrews, Ella Morris de Peyster, Harris Brisbane Dick, William E. Dodge, Isaac D. Fletcher, and Jacob S. Rogers, as well as contributions made by Mrs. Donald Oenslager and others in memory of Robert Lehman, 1970.134.1

Three scenes are shown; the angel announcing his son's birth to Zacharias in the tabernacle; the Visitation of the Virgin Mary to the Baptist's mother, Elizabeth; the birth of the saint. Old Testament figures and classical scenes and architectural details chastely ornament this Tuscan scene of about 1510. Another panel of the same series is in the collection.



Jean Baptiste Greuze

1725–1805, French

Aegina Visited by Jupiter

Oil on canvas

57½ x 77½ in.

Purchase, Gift of Harry N. Abrams and Joseph Pulitzer Bequest, Pfeiffer, Fletcher, and Rogers Funds, 1970.295

Zeus appeared to the nymph Aegina in the form of an eagle. She conceived a son, Aeacus, first king of the island south of Athens to which the eagle Zeus carried her. Greuze's unfinished picture shows the attack of the eagle-god on the terrified young heroine in her bedroom. The composition is reminiscent of another of the god's love scenes: the more familiar Danae and the shower of gold.



Philips Wouwermans

1619–1668, Dutch

A Lady and a Gentleman on Horseback

Oil on wood

12½ x 16¼ in.

Purchase, Pfeiffer Fund and Joseph Pulitzer Bequest, 1971.48

J. Smith, the early-nineteenth-century dealer and scholar, called this perfectly preserved Dutch summer scene a "clear and excellent picture" when it belonged to the King of Bavaria. Bearing a monogram, it must date to the early 1650s.





Nicolaes Maes

1634-1693, Dutch

Abraham Casting Out Hagar and Ishmael

Oil on canvas

34½ x 27½ in.

Gift of Mrs. Edward Brayton, 1971.73

The artist's earliest known work, dated to 1653 when Maes, nineteen years old, left Rembrandt's studio. His tight, smooth brushwork, individual colors, and original interpretations of Hagar and Ishmael announce Maes's independence.



Diego Rodriguez de Silva y Velázquez

1599-1660, Spanish

Juan de Pareja

Oil on canvas

32 x 27½ in.

Purchase, Fletcher and Rogers Funds and Bequest of Miss Adelaide Milton de Groot (1876-1967), by exchange, supplemented by gifts from friends of the Museum, 1971.86

Velázquez went to Rome in 1650 to buy pictures for the king of Spain. Before painting a portrait of Pope Innocent X, he "practiced" by doing this painting of his assistant, the black painter Juan de Pareja. Velázquez showed it at the annual art exhibition at the Pantheon where it astonished the connoisseurs, one of whom said, "All the rest is art, this alone is truth."



Carlo Saraceni

1579(?) - 1620, Italian (Venetian)

Paradise

Oil on copper

21¾ x 18¾ in.

Bequest of Theodore M. Davis, by exchange, 1971.93

The composition derives from the altarpiece by an earlier Venetian in Rome, the Gesù's Francesco Bassano. The younger Venetian, arriving in Rome just before 1600, drew upon an exacting and delicate classicism of a century before, and also on such sweeter followers of Caravaggio as Gentileschi, whose presence is obvious in the giant figure of Saint Christopher (lower right).



Paolo Veneziano

Active 1333-d. 1358/62, Italian (Venetian)

Madonna and Child Enthroned

Tempera on wood, gold on ground
32¼ x 19¼ in.

Bequest of Edward Fowles, 1971.115.5

A late work by this founder of Venetian painting, datable to 1350 or slightly later, this ideally combines the Byzantine and Gothic. A green parrot perches on the Madonna's hand: a symbol of the virgin birth of Christ.

Annibale Carracci

1560-1609, Italian (Bolognese)

The Coronation of the Virgin

Oil on canvas
46½ x 55½ in.

Purchase, Bequest of Miss Adelaide Milton de Groot (1876-1967) and Dr. and Mrs. Manuel Porter and Sons Gift in honor of Mrs. Sarah Porter, 1971.155

One of the most famous paintings of the greater Bolognese "reformer," this picture was painted around 1596 (shortly after Annibale's arrival in Rome) for Cardinal Aldobrandini, the nephew of the reigning pope. The sense of Correggio and the nobility of Raphael—classical artists then almost a century old—happily combine to produce a compact grandiloquence, which itself remained for two centuries the classic of European painting.



Hilaire Germain Edgar Degas

1834-1917, French

The Dance Lesson

Pastel on paper
25 7/16 x 22 3/16 in.

Anonymous Gift, The H. O. Havemeyer Collection, 1971.185

One of Degas's most important pastels, this painting was given in memory of the great collector and benefactress, Mrs. Havemeyer, who once owned it. Especially large, it was made of three sheets of paper glued together. A preparatory drawing for the violinist is also in the Museum.





Abraham van Beyeren

1620-1690, Dutch

Still Life with Lobster and Fruits

Oil on wood

38 x 31 in.

Anonymous gift, 1971.254

A Ming porcelain bowl, a Nuremberg silver-gilt cup of about 1600, a tazza of the same period, a pocket watch (symbolizing temperance) are the works of art featured in this picture about expensive delicacies and other trappings of pleasure and privilege. Meaning: "Enjoy but Beware."



Jacob Pynas

Active about 1597-1648, Dutch

Paul and Barnabas at Lystra

Oil on wood

19 x 28 $\frac{3}{8}$ in.

Gift of Emile Wolf, 1971.255

The young Rembrandt studied with Pynas, who himself had learned his carefully and classically conceived, emphatic style in Rome. In this picture, the Disciples are protesting because the impressed Lystrans are worshipping them as gods.

Abraham Bloemaert

1564-1651, Dutch

Moses Striking the Rock

Oil on canvas

31 $\frac{3}{8}$ x 42 $\frac{1}{2}$ in.

Gift of Mary V. T. Eberstadt, by exchange, 1972.171



In this 1596 work, the Dutch mannerist puts the subject of the picture in the shadow at the back while a crowd of bystanders show, in various forms of undress, and the most dramatic, elegant, and mannered of poses, a charade of the agonies of thirst and the pleasures of slaking it.



Paulus Bor

About 1600-1669, Dutch

The Enchantress

Oil on canvas

61¼ x 44¼ in.

Gift of Ben Heller, 1972.261

Italianate, earthy, enigmatic, and amusing, this picture may be an allegory of sloth, melancholy, and magic. A rather burned-out enchantress seems to have failed with her burnt offering. Her glum face reappears in the statue of Diana behind her and in the relief of the sphinx at right; or did the Utrecht artist regard all women as this stubbornly bitter?

Andrea Schiavone

1522(?)–1563, Italian (Venetian)

The Marriage of Cupid and Psyche

Oil on wood

51½ x 61½ in.

Purchase, Gift of Mary V. T. Eberstadt, by exchange, 1973.116

Cupid and Psyche take their marriage wreath and ring from Jupiter; the other gods shown are Juno, Mars, Venus, Hebe, a river god, and Vesta. The picture was made as a ceiling decoration in the Castello San Salvatore of Collato about 1550. It was originally an octagonal panel; its small, angled corners were added in the eighteenth century.

Francesco Del Cairo

1640–1665, Italian (Milanese)

Herodias

Oil on canvas

29¾ x 24¾ in.

Gift of Paul Ganz in memory of Rudolf Wittkower, 1973.165

Del Cairo shows mystical or orgasmic ecstasy with an exceptionally loving—sometimes perhaps perverse—realism. Lombardy, which produced Caravaggio, is famous for its realists, but few painters carried it to such a degree of immediacy and shock value.





Paris Bordon

1500–1571, Italian (Venetian)

Portrait of a Man in Armor with Two Pages

Oil on canvas

46 x 62 in.

Gift of Charles Wrightsman, 1973.311.1

In Venice, Bordon was a pupil of Titian, a rival of Lotto, and a source for Tintoretto and El Greco. This thoughtful portrait of a general, helped with his armor on the field of battle by white and black pages, is signed and must date to the 1540s. It may have been painted in Milan and could show a local potentate, Carlo da Rho.



Guercino (Giovanni Francesco Barbieri)

1591–1666, Italian (Bolognese)

The Vocation of San Luigi Gonzaga

Oil on canvas

140 x 106 in.

Gift of Charles Wrightsman, 1973.311.3

Born an important Italian noble, Gonzaga gave up his title (the crown on the floor) to practice exemplary piety and chastity (the lilies); his cult became that of a perfectly pure and model youth. Guercino painted this altarpiece for the Theatine church at Guastalla (where a later relative of the saint was reigning duke) in 1650.



Nicolas de Largillière

1656–1746, French

André François Alloys de Theys d'Herculais

Oil on canvas

54¼ x 41½ in.

Gift of Charles Wrightsman, 1973.311.4

D'Herculais was thirty-five when he was painted in 1727. This tough, determined young man—a rich, powerful, landed bourgeois—is shown ready for war. The armor belonged to Largillière; it is not what d'Herculais had used several years before in Spain, in the battle shown at right with a drama worthy of the nineteenth century.



Jacques de Gheyn the Elder

1565-1629, Dutch

Vanitas

Oil on wood

32½ x 21¼ in.

Charles B. Curtis, Marquand, Victor Wilbour Memorial, and Alfred N. Punnett Endowment Funds, 1974.1

The philosophers of laughter and tears, Democritus and Heraclitus, are shown in relief over a classical niche, dominated by a skull. The skull rests on ("all flesh is") grass and sits under a bubble, the surface of which reflects symbols of suffering and redemption (and is itself a symbol of human frailty and vanity). Cut flowers, vain riches, and a final plume of smoke complete the ensemble. Painted in 1603, this is perhaps the earliest *Vanitas* still life.



Sebastien Bourdon

1616-1671, French

The Baptism of Christ

Oil on canvas

59¼ x 46½ in.

Purchase, George Delacorte, Jr., Gift, 1974.2

Remembering the intellectual grandeur of Poussin, whose work Bourdon has just seen in Rome, and admiring not less the work of his Dutch and Flemish contemporaries, the artist has nevertheless invented an art sharply prefiguring the eighteenth century. Bourdon's *Baptism* was painted at the midpoint of the seventeenth century.



Jean Baptiste Camille Corot

1796-1875, French

Honfleur: Calvary

Oil on canvas

11¼ x 16½ in.

Purchase, Mr. and Mrs. Richard J. Bernhard Gift, 1974.3

Painted on a small panel shortly after Corot's return from Italy, this early landscape shows the artist's clear eye, accuracy of tone, and purity of heart.



Frederick Richards Lee

1798-1879, English

Garibaldi's Castle at Caprera

Oil on canvas

34¼ x 54¾ in.

Gift of Dr. and Mrs. Melvin Goldberg, 1974.159

This beautiful Mediterranean scene shows the villa on the Straits of Corsica to which the Italian patriot retired and where he died. A royal academician, most of whose landscapes are British, the painter was a careful traditionalist. The vivacious southern climate appears to have inspired Lee with exceptional freshness and strength.

Jan Brueghel the Elder

1568-1625, Flemish

Woodland Road with Travelers

Oil on wood

18½ x 32¾ in.

Fletcher, Rogers, Pfeiffer, Dodge, Harris Brisbane Dick, and Louis V. Bell Funds and Joseph Pulitzer Bequest, 1974.293

Few paintings by "Velvet" Brueghel are in as perfect condition as this exquisite, large panel, which is signed and dated 1607 at lower left. A founder of seventeenth-century landscape painting, Jan Brueghel painted the *Woodland Road* forty-two years after his father, Pieter, painted the Metropolitan's *Harvesters*.

Guido Reni

1575-1642, Italian (Bolognese)

Allegory of Charity

Oil on canvas

54 x 41¼ in.

Gift of Charles Wrightsman, 1974.348

The virtue Charity is shown with three baby boys; one at her breast, one satisfied and asleep, one demanding his turn. Charity wears a rose red dress, to remind one of Christ's sacrificial blood. The painting has the great brilliance and ease of Guido's work of about 1630, at which time it apparently was bought from the artist by the founder of the great Liechtenstein collection.



Far Eastern Art

Comments by

Marilyn Fu and Julia Meech-Pekarik, Assistant Curators (MF, JM-P), Martin Lerner, Research Fellow (ML), Suzanne G. Valenstein, Assistant Curator (SGV), and Jean Mailey, Associate Curator, Textile Study Room (JM)

Ch'ü Ting

Active about 1023-1056, Chinese (Northern Sung dynasty)

Handscroll: "Summer Mountains"

Ink and light color on silk

17¾ x 45¾ in. (sight)

Gift of The Dillon Fund, 1973.120.1

A magnificent vision of nature's vast riches, captured on a few feet of silk from China's classical period of landscape. We traverse the soaring mountains and winding paths, view the tumbling waterfalls and rising mists, and rest at the palatial inns in serene contemplation, as if on a pilgrimage. MF



Li T'ang

Active about 1120-1140, Chinese (Southern Sung dynasty)

Handscroll: Marquis Wen-kung of Chin Recovering his State

Text written by the Sung emperor Kao-tsung (reigned 1127-1162)

Ink and color on silk

11¾ in. x 28 ft.

Gift of The Dillon Fund, 1973.120.2

One of the most important early narrative figure paintings extant, illustrating in successive scenes an event of the fourth century B.C. The figures, drawn large in an archaistic manner befitting the drama, are handsomely integrated within the complex architectural and landscape settings. Innovative and fully conceived, the work of a grand master. MF





Ma Ho-chih

Active about 1130-1170, Chinese (Southern Sung dynasty)

Handscroll: Odes of the State of Pin, from the Kuo-feng section of the "Book of Odes"

Text written in the style of the Sung emperor Kao-tsung (reigned 1127-1162)

Ink and color on silk

13 $\frac{3}{8}$ in. x 24 ft.

Gift of J. Pierpont Morgan, by exchange, 1973.121.3

Seven illustrations of a classic text, executed with charm and a subtly modulated brush style, exemplifying the pictorial imagery of a highly poetic painter. MF



Ma Lin

Active about 1250, Chinese (Southern Sung dynasty)

Album leaf: Orchids

Artist's signature on bottom edge

Ink and color on silk

10 5/16 x 8 13/16 in. (sight)

Gift of The Dillon Fund, 1973.120.10

One of the earliest and loveliest Sung flower paintings in existence. This delicate, rarefied view of nature epitomized thirteenth-century court taste. MF

Chao Meng-chien

1199-1267 (?), Chinese (Southern Sung dynasty)

Handscroll: Narcissi

Ink on paper

13 $\frac{1}{2}$ in. x 12 $\frac{1}{4}$ ft.

Gift of The Dillon Fund, 1973.120.4

One of the rare monochromatic scrolls on paper from this early period. The cool, fragrant essence of the flowers is captured in a pure style that invites analogy with music and architecture. The narcissus was a specialty of this poet-painter, a member of the Sung royal family. MF





Li K'an

1245-1320, Chinese (Yüan dynasty, dated 1318)

Hanging scroll in two panels: Bamboo and Rocks

Artist's signature on left panel

Ink and color on silk

Each 74¼ x 21¾ in. (sight)

Gift of The Dillon Fund, 1973.120.7a,b

A time-honored theme by a scholar who viewed bamboo painting as a form of intellectual and spiritual discipline. MF

Chao Meng-fu

1254-1322, Chinese (Yüan dynasty)

Handscroll: Twin Pines against a Flat Vista

Signed

Ink on paper

10½ in. x 3½ ft.

Gift of The Dillon Fund, 1973.120.5



Rocks and pines act as the vehicle for the expressive brushwork of a master calligrapher. Chao's calligraphic approach to form influenced succeeding generations of painters in a way which allowed them to "write out" their feelings in pictorial form. MF

In the tradition of Li Ch'eng

918-967, early 14th c., Chinese (Yüan dynasty)

Hanging scroll: Travelers in a Wintry Forest

Ink and light color on silk

63% x 39% in. (sight)

Fletcher and Dorothy Graham Bennett Funds, 1972.121



Subtlety of descriptive detail and a powerfully evocative conception characterize this portrayal of a classic theme. Like the travelers huddled along the snowy path, we feel the winter chill in our bones and hear the hoary pines creaking in the wind—a testament to the vivid realism and expressive brushwork of an unknown painter working in the grand tradition of the great Sung masters. MF



Wei Chih-k'o

Active 1600-1635, Chinese (Ming dynasty, dated 1635)

Handscroll: Views of Nanking and the Yangtze
Signed

Ink and light color on paper
12 5/16 in. x 38 ft. 10 in. (sight)
Gift of J. T. Tai, 68.195

A charming document by a little-known painter, the scroll records a panorama of the historic city of Nanking and its environs and scenery along the Yangtze River, all enlivened by details of festivals, people's daily activities, and a rare depiction of the setting sun. MF



Lan Ying

1585-after 1664, Chinese (late Ming to early Ch'ing dynasty, dated 1642)

Album of twelve leaves: Landscapes after Sung and Yüan masters

Each leaf signed
Ink and occasional color on paper
12 7/16 x 9 3/4 in. (sight)
The Sackler Fund, 1970.2.2a-1

Lan Ying was a professional painter in Hangchow and Yangchow. His work had a sizable influence on later painters. This album, presenting variations on the styles of ancient masters, shows him to have been fluent, versatile, and possessed of enormous technical facility. MF



Fan Ch'i

1616-after 1694, Chinese (late Ming to early Ch'ing dynasty)

Album of eight leaves: Landscapes

Last leaf signed and dated 1646
Ink and color on paper
6 3/8 x 8 in. (sight)
The Sackler Fund, 69.242.8-15

Presenting a sensitive miniaturist's vision of landscape, Fan Ch'i worked in a semipointillist style of rare precision. He was active in Nanking during the period of early Western influence in the form of prints and paintings brought there by the Jesuits. His concern with atmospheric perspective and the effects of light on form reveal his subtle integration of these new approaches with his traditional training. MF



K'un-ts'an

1612–about 1686, Chinese (late Ming to early Ch'ing dynasty)

Hanging scroll: From the Summit of Mt. Huang
Signed and dated 1660

Ink and light color on paper

64½ x 28¼ in. (sight)

Purchase, The Dillon Fund Gift, 1973.308

A combination of blunt and shaggy brushstrokes, and a full, complex vision of nature distinguish this monk-painter's style. He was an intimate of the mysteries of Mt. Huang, one of China's most spectacular ranges, and the writhing vigor and wealth of significant detail in this landscape testify to that knowledge. MF

Kung Hsien

About 1618–1689, Chinese (late Ming to early Ch'ing dynasty)

Album of six leaves: Landscapes

Last leaf signed

Ink on paper

8¾ x 17⅞ in. (sight)

The Sackler Fund 69.242.16–21



An interplay of forms built of rich graded ink dots and bold ink linears with the white paper characterize this master's expressive style. Active in Nanking, Kung Hsien represents one of a large group of late Ming painters whose highly personal styles chart the diverse artistic approaches seen with the change of dynasty. MF

Tao-chi

1641–about 1710, Chinese (Ch'ing dynasty)

Album of twelve leaves: Wilderness Colors; Landscapes, Vegetables, and Flowers

Each leaf signed

Ink and color on paper

10¾ x 8½ in. (sight)

The Sackler Fund, 1972.122 a–l



Tao-chi sought the essential spirit of his subjects, whether a river or mountain top, bamboo, egg-plant, taro-root, orchid, peach blossom, or human figure. Displaying equal versatility as a calligrapher, he harmonizes each painting with a witty verse to offer a richness of calligraphy, painting, and poetry. The album is datable by style, signatures, and seals to about 1697–1699, in the artist's mature years, and it encompasses the entire brilliant-hued vision of this monk-painter's coloristic genius. MF



Two handscrolls: Lotus Sutra—volumes 3,5
 Japanese (Heian period, mid-12th c.)
 Gold and silver on indigo paper
 10 in. x 33 ft. 3½ in.; 10 in. x 34 ft. 10 in.
 Purchase, Seymour Fund, 65.216.1,2

As the principal text of the Tendai sect of Buddhism, the Lotus Sutra was widely read, copied, and recited among laymen and clergy alike in the late Heian period. Sumptuous copies like these were offered to family shrines and temples in memory of deceased relatives or, more frequently, with prayers for the material well-being of the donor. The Lotus Sutra, which promised salvation for women, was particularly favored among court ladies. JM-P



Hanging scroll: eleven-headed Kannon
 Japanese (Kamakura period, 13th–14th c.)
 Colors and gold on silk
 66¾ x 20 11/16 in.
 Purchase, Charles Wrightsman Gift, Joseph Pulitzer Bequest, Dodge, Pfeiffer, and Rogers Funds, and funds from various donors, 1972.181

The Bodhisattva Kannon is perhaps the most popular deity in Far Eastern Buddhism, embodying the virtues of infinite compassion and mercy. Kannon may appear in many guises, one of the most popular being this one, with eleven heads. The topmost head is that of Amida Buddha, of whom Kannon is a spiritual emanation. JM-P





Hanging scroll: Jizō

Japanese (late Kamakura period, early 14th c.)

Color and gold on silk

72 x 24¾ in.

Gift of John M. Crawford, Jr., 69.139

During the Japanese Middle Ages (thirteenth-sixteenth centuries), Jizō's power to descend even into hell to rescue sinners contributed to his exceptional popularity. The Bodhisattva, dressed as a monk and holding a staff and sacred jewel, here descends toward the believer on a cloud, an iconography typical of salvationist Buddhist sects of the period.

JM-P



Hanging scroll: Aizen Myō-ō

Japanese (Kamakura period, 14th c.)

Color and gold on silk

88 x 39¾ in.

Purchase, Mary Griggs Burke Gift, 66.90

Aizen Myō-ō, the King of Passion, is one of the many wrathful deities of Esoteric Buddhism. His demonic aspect is suggested by the scowling mouth, the menacing lion's head, the six arms brandishing weapons, and symbolic Buddhist attributes such as the bell and *vajra*, or thunderbolt. His body is always painted a deep red.

JM-P

Kanō Tsunenobu

1636–1713, Japanese (Edo period, late 17th–early 18th c.)

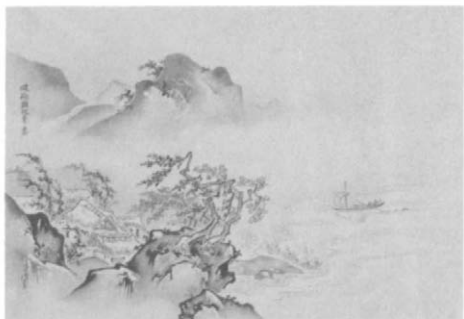
Two Albums: Copies of paintings by Chinese and Japanese masters

Color and ink on silk

Each leaf 16¾ x 11¼ in.

Gifts of Mr. and Mrs. Harry Rubin, 1972.213, 1974.224

Each painting bears Tsunenobu's signature and seal as well as the name of the painter whose work he has copied. Tsunenobu was a pupil of the great Kanō Tanyu, founder of the official Kanō school in Edō (Tokyo). The Kanō artists were patronized by government officials whose taste tended toward edifying Chinese subject matter. JM-P



Kusumi Morikage

About 1700, Japanese (Edo period)

Pair of six-fold screens: The West Lake

Ink and light color on paper

68¾ in. x 12 ft. 2¾ in.; 69 in. x 12 ft. 2¾ in.

Purchase, Joseph Pulitzer Bequest, 1972.179.1,2

The West Lake, not far from Shanghai, was famous for its scenic beauty, and when Japanese Buddhist monks who had studied in the region introduced views of the lake to Japan, they became a favorite subject there. Little is known about Morikage, an independent artist who worked in a wide variety of styles. Most of his works are landscapes referring to classical Chinese masters. JM-P





Matsumura Goshun

1752-1811, Japanese (Edo period)

Hanging scroll: Cat and Poems

Ink and color on paper

74½ x 15 13/16 in.

Rogers Fund, 1971.190

Famous as both a *haiku* poet and *haiga* artist, Goshun was a favored pupil of the great eighteenth-century Chinese-style literati-painter, Yosa Buson. The large inscription, a variation on a quotation by the twelfth-century poet Saigyō, reads "Everything human is Saigyō's cat." Three poems were inscribed by Nishiyama Chogetsu (1714-1801), Ozawa Gencha (1723-1801), and Ban Sukeyoshi.

JM-P



Standing Buddha

Northern India (first half 7th c.)

Bronze

H. 18½ inches

Purchase, Bequest of Florance Waterbury,
69.222

Dating to the late Gupta period, this image is stylistically dependent on forms developed in Uttar Pradesh and Madhya Pradesh during the sixth century. Tall and elegant, with a large, powerful head, this type of north Indian sculpture played a major role in the formulation of the early Nepali style. Indeed, part of the long history of this particular bronze was a stay of unknown duration in Nepal.

ML



Padmapani Lokeshvara seated in meditation

First half 7th c., Pakistani, Swat Valley region
(or Kashmir)

Gilded bronze inlaid with silver and copper
H. 8¾ in.

Harris Brisbane Dick and Fletcher Funds,
1974.273

This superb sculpture, one of the finest and earliest Swat Valley bronzes known, closely reflects the inspiration of the Gupta idiom of northern India during the sixth century. It occupies a pivotal position in Indian art, illustrating the transition between the sixth-century Gupta style and the great sculptural traditions of the eighth century in Kashmir and the Swat Valley region.

ML



Four-armed Avalokiteshvara

About second quarter 8th c., Thai, Mon-Dvaravati period, style of Central Thailand
Bronze, eyes inlaid with silver and black glass or obsidian

H. 56 in.

Rogers Fund, 67.234

In 1964 a group of Buddhist bronzes was discovered at Pra Kon Chai, Buriram Province, Thailand. Reflecting Cambodian, Indian, and Mon-Dvaravati influences in an unequal admixture, they are the mature products of important workshops with obvious connections to Shri Deb and Lopburi, major centers for sculpture production in central Thailand. This piece is the largest and one of the finest of the trove. ML



Kneeling Queen

About mid-11th c., Cambodian, Angkor period,
Baphuon style

Bronze with traces of gold, eyes inlaid with silver

H. about 17 in.

Purchase, Bequest of Joseph H. Durkee, by exchange, 1972.147

This may well be the single most beautiful Khmer bronze outside Cambodia. Magnificently poised and balanced, the forms and volumes blend harmoniously at every viewing angle. It was once part of what must have been a spectacular bronze group, produced by imperial workshops and housed in one of the temples at the great Angkor complex. ML



Shalabanjika

About mid-13th c., Indian, Orissa (Eastern Ganga dynasty)

Perhaps from Surya Temple at Konarak

H. 42½ in.

Rogers Fund, 65.108

Integrated into the sculptural schema of the façades of Indian temples are a host of seductive females whose identifications are not always apparent. Some are associated with nature's material bounties; others serve as demigod-consorts and companions to the gods. The trunk of a tree curving behind her, a blossoming branch in her hand, this is probably one of the former. The attenuated elegance of eleventh/twelfth-century styles has here been replaced by a heavier system of proportions. ML



Mithuna: Loving couple

About mid-13th c., Indian, Orissa (Eastern Ganga dynasty)

Probably from Surya Temple at Konarak
Stone

H. 6 ft.

Purchase, Bequest of Florance Waterbury,
1970.44

This heroic-sized couple, sexually less explicit than a good deal of the sculpture on the façades of the temple at Konarak, is carved almost in the complete round. The complexity of the interlocking volumes and negative spaces, molded by the hot Orissan sun, resulted in infinite visual variations. ML



Gopis beseeching Krishna to return their stolen clothing

About 1560, Indian, said to have been painted around Delhi

From the so-called "Issarda" *Bhagavata Purana*

Ink and colors on paper

7 9/16 x 10 3/4 in.

Gift of The H. Rubin Foundation, Inc., 1972.260

During the first half of the sixteenth century, a new style of painting developed in central and northern India, marked by a considerable freedom from foreign influences and earlier Indian styles and featuring bold, flat color and dramatic color combinations, charming abstractions of nature, fairy-tale systems of perspective, and an emphasis on the Krishna legend. This page, with its bold composition, delightful abstraction of floral forms, and appealing subject, is a superb example of the style. ML



Bowl

1723-1735, Chinese (Ch'ing dynasty, Yung-cheng mark and period)

Porcelain painted in overglaze enamels (*famille rose*)

D. 4 1/2 in.

Bequest of Rosina H. Hoppin, Alfred W. Hoyt Collection, 65.86.12

A superb example of Ch'ing-dynasty porcelain decorated in the "Chinese taste." SGV



Flask

About 9th c., Chinese (T'ang dynasty)

Stoneware with suffused glaze

H. 11½ in.

Gift of Mr. and Mrs. John R. Menke, 1972.274

An exceptionally fine example of the T'ang-dynasty wares with suffused glazes; possibly from the Huang-tao kilns in Chia Hsien, Honan Province. SGV



Vase

About mid-18th c., Chinese (Ch'ing dynasty)

Porcelain with relief decoration under celadon glaze

H. 20¾ in.

Gift of Mr. and Mrs. Hugh J. Grant, 1974.223

An outstanding example of the celadon-glazed porcelain produced during the Ch'ing dynasty. SGV

Monteith

Early 18th c., Chinese (Ch'ing dynasty, later K'ang-hsi period)

Porcelain painted in overglaze enamels (*famille verte*)

L. 21¾ in.

Gift of Mrs. Harry Payne Bingham, 1974.369.8

A splendid piece of export porcelain, combining a totally foreign shape with strictly Chinese decorative motifs. SGV





Plate

1426-1435, Chinese (Ming dynasty, Hsüan-te mark and period)

Porcelain painted in underglaze blue

D. 8 $\frac{1}{2}$ in.

Gift of Mrs. Richard E. Linburn in memory of Richard E. Linburn, 1975.99

Illustrates early fifteenth-century brushwork at its best. SGV



Ceremonial coverlet in kimono shape with lobster, rope, mandarin oranges; crest of three cloves
19th c., Japanese

Cotton tabby, resist-dyed and painted with dyes and gouache

L. at center back 5 ft. 3 $\frac{1}{2}$ in.

Seymour Fund, 66.239.3

Such coverlets were wadded with cotton and used instead of a futon on special occasions. The lobster and mandarin oranges, used in connection with the New Year's celebration, imply a wish for longevity. JM

Kimono ornamented with various diapers, wave border

19th c., Japanese, northern Honshu

Indigo-dyed cotton tabby embroidered with heavy white cotton yarn

L. at center back 50 $\frac{3}{4}$ in.

Seymour Fund, 67.172.1

Counted stitching like this, found in certain groups of country cottons, strengthens the ground fabric as well as decorating it. JM





Four robes for lay aristocrats made from early Ch'ing-style dragon-robe silks from China

Early 20th c., Tibetan

L. at center back 60½, 58½, 55, 57½ in.

Louis V. Bell Fund and Purchase, Bequest of
Florance Waterbury, 68.45, 1971.61.1-3

Men of rank wore such robes at festivals like the New Year's celebration. Like these, many were of dragon satins from China received in return for tribute. The precious fabrics were stored in the treasure house attached to each household of means, and robes were made up from this store as needed. The dragon-robe tradition continued in Tibet even after the fall of the Manchu dynasty in China (1911). JM





Woman's over-robe with poem books and mandarin orange branches

18th c., Japanese

White satin damask, stitch and tie-dyed, couched with wrapped gold threads, embroidered with colored silks

L. at center back 70 in.

Gift of Mr. and Mrs. Earl Morse, 1972.18

A great lady must have trailed this formal over-robe from her shoulders while its padded hem moved gracefully behind her. The combination of many techniques to realize the graceful allusive ornament is typically Japanese. JM



Panel (from a larger hanging) with imperial dragon and flaming pearl

17th c., Chinese

Silk gauze, embroidered with silks, couched with wrapped gold thread and wrapped peacock-feather filament thread

41 x 16½ in.

Gift of Bloomingdale's, 1972.36

The flaming pearl, pursued or grasped or swallowed by the dragon, is sometimes labeled with the character for "moon," suggesting the dragon's ancient background as a constellation shifting in the sky with the changing seasons, in relation to the waxing and waning moon. JM



Panel with eight Manchurian cranes among clouds

1662-1722, Chinese (K'ang-hsi period)

Black satin damask with spaced rib, patterned with clouds and embroidered with silk flosses in white, black, shades of red, orange, yellow, blue, green.

63 x 56½ in.

Rogers Fund, 1972.75

Manchurian cranes are a symbol of longevity as well as the insignia of the first civil rank of the official hierarchy. This square is probably part of a set already in the collection (30.75.105), which has a pair of imperial hangings with gold dragons embroidered in the same style on the same distinctive ground. JM



Robe for lay aristocrat made from Chinese imperial dragon robe of Yung-chêng period

18th c., Tibetan

Embroidered satin

L. at center back 56 in.

Purchase, Mr. and Mrs. Jerome A. Straka Gift and Rogers Fund, 1972.131

In 1694 the three heads of the Lama church were permitted to receive imperial five-clawed dragon satins in return for their tribute; apparently they occasionally received actual dragon robes like this one.

JM



Panel from hanging scroll: flowering trees rising behind blue rock

18th c., Chinese

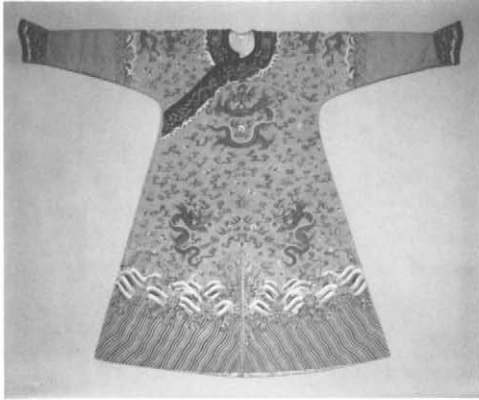
Warp twill, embroidered in silk flosses in white, shades of blue, green, ochre, pink

49 $\frac{1}{2}$ x 25 $\frac{1}{2}$ in.

Purchase, Mr. and Mrs. Jerome A. Straka Gift and Rogers Fund, 1973.8

Embroidery was sometimes a more expressive medium than paint for rendering the sheen of flower petals, the glossiness of leaves—favorite subjects in the Far East.

JM



Dragon robes

18th c., Chinese

Silk and metal tapestry, double-faced embroidery on gauze, unlined

L. at center back 57; 54½ in.

Bequest of the Comtesse de Richelieu in memory of Captain Frederick May Wise, U.S.N., 1973.28.2-3

This type of formal robe was introduced into China by the Manchus, and the cut is based on the riding coats of those mounted nomads from the steppes. The prescribed ornament symbolizes the universe: the wave border with spaced rocks, mountains, water, and land; the heavens, full of clouds, set with dragons representing cosmic force, at home in all elements. JM



Fragment of compound weave with fantastic birds and animals

13th-14th c., Chinese (?)

Silk warp twill patterned in gold leaf on membrane strips

9 5/16 x 6½ in.

Gift of Mrs. Howard J. Sachs in memory of Arthur Upham Pope, 1973.269

This piece was found in Ispahan. A similarly woven silk with a lotus pattern in flat gold was found in Italy among the tomb vestments of Pope Benedict (d. 1304). Such silks, probably made somewhere in the vast Mongol empire, were the inspiration for the beautiful chinoiserie patterns of the medieval silks of Italy. JM



Greek and Roman Art

Comments by

Dietrich von Bothmer, Chairman of the Department



Marble grave relief

Greek (Attic), 2nd half of 4th c. B.C.

H. 1.375 m.

Harris Brisbane Dick Fund, 65.11.11

The sculpture had been in this country for thirty-five years and was “rediscovered” in a warehouse. It was a unique opportunity that was promptly seized.

Marble statuette of a woman

Cycladic, 3rd millennium B.C.

H. 62.8 cm.

Gift of Christos G. Bastis, 68.148

Upper part of a marble statuette of a woman

Cycladic, 3rd millennium B.C.

H. 22.5 cm.

Gift of Alastair Bradley Martin, 1971.258.1

Prices of Cycladic art have risen rapidly since World War II. We are therefore grateful for the gifts of these objects.





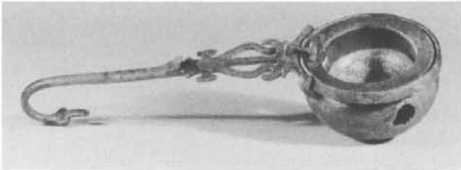
Bronze tripod leg

Greek, mid-7th c. B.C.

H. 89.7 cm.

Purchase, Huntley Bequest, 58.11.6a-d, 59.11.1

A fragment of an especially elaborate tripod. The legs were hammered out of sheet bronze with the edges bent back at right angles to assure greater rigidity. The entire leg was then faced with a long bronze strip that bore incised decoration in panels, separated by a broad ornamental band. Two of the panels are preserved: their subject matter is taken from Greek mythology (Peleus and Thetis; Bellerophon battling the Chimaera).



Bronze funnel with strainer

Etruscan, 6th c. B.C.

L. 33 cm.

Rogers Fund, 65.11.1

A typical Etruscan utensil used at banquets and a welcome addition to our large and important Etruscan collection.

Bronze oinochoe

Greek, 5th c. B.C.

H. 22.6 cm.

Rogers Fund, 1970.11.1

Bronze oinochoai share some of the sculptural adjuncts with bronze hydriai. We had long wanted such an oinochoe and were lucky to obtain one at public auction in New York.





Bronze hydria with lid
 Greek, 3rd c. B.C.
 H. 49.5 cm.
 Rogers Fund, 66.11.12

Bronze hydria
 Greek, 6th c. B.C.
 H. 42 cm.
 Harris Brisbane Dick Fund, 67.11.7

Our collection of Greek bronze hydriai is the biggest in the world outside Athens. A conscious effort has been made to show the development of the shape over the centuries. Thus an archaic hydria and a Hellenistic one are essential to the understanding of the class.



Bronze statuette of a woman
 Etruscan, 4th-3rd c. B.C.
 H. 21.5 cm.
 Edith Perry Chapman Fund, 65.11.9

Richly dressed and bedecked with jewelry, this figure reveals how in Etruria the older conventions of classic Greek art linger on long after they have been replaced in Greece by the new mood and spirit of the Hellenistic age.





Bronze portrait of a boy

Roman, 1st c.

H. 29.2 cm.

Purchase, funds from various donors, 66.11.5

The bust was probably attached to a marble herm. Some have seen in this portrait the emperor Nero as a child.

Bronze statuette of Hermes

Late Hellenistic-early Roman, 1st c. B.C.-1st c.

H. 29.1 cm.

Rogers Fund, 1971.11.11

By the end of the fourth century B.C. Greek statues had attained the stance and proportions that we call classic, and the idealized renderings of gods and goddesses, athletes and heroes, continued to be admired and copied for many centuries. The perfect proportions of this Hermes are echoed in other portrayals of the god. Especially well preserved, this large statuette counts among the finest.



Bronze statuette of man in artisan's dress

Greek (Hellenistic), 1st c. B.C.

H. 40.3 cm.

Rogers Fund, 1972.11.1

In its search for new subjects the Hellenistic age discovered the common man, and coupled with the realism introduced in sculpture at that time, the artists of the period took delight in rendering the human form in all its aspects, not just the beautiful forms and proportions of the classic period. Thus a humble artist or artisan with his sketch pad tucked into his belt is shown in a pensive mood. The possibility that this is the portrait of a living artist cannot be excluded.





Bronze head of a griffin

Greek, 7th c. B.C.

H. 25.8 cm.

Bequest of Walter C. Baker, 1972.118.54

This head is among the earliest cast in circumpore. It is said to have been found in Olympia, and together with two others must once have decorated a bowl set on a tripod.



Bronze support: woman wearing peplos

Greek, 6th c. B.C.

H. 19.5 cm.

Bequest of Walter C. Baker, 1972.118.57

Many of the finest Greek bronze statuettes were sculptural adjuncts to utensils. This standing woman served as a support for an incense burner.



Statuette of a youth

Greek, 6th c. B.C.

H. 15.2 cm.

Bequest of Walter C. Baker, 1972.118.101

One of the finest of all archaic bronze statuettes, this kouros shows a certain affinity with bronzes that have been found on the East Greek island of Samos.



Statuette of a hunter with cap

Greek, 5th c. B.C.

H. 14 cm.

Bequest of Walter C. Baker, 1972.118.71

This powerful statuette of a nude man resembles in its attitude that of a Herakles or a warrior. The left hand may have held a bow.

Mirror supported by woman holding a bird

Greek, 5th c. B.C.

H. 40.4 cm.

Bequest of Walter C. Baker, 1972.118.78

This splendid mirror is exceptionally well preserved and forms a welcome pendant to a Greek mirror of the same class given in 1917 by J.P. Morgan. It illustrates most forcefully the desire of supreme Greek craftsmen to add even to ordinary utensils sculptural shapes that, separately and independently, would rank as masterpieces.



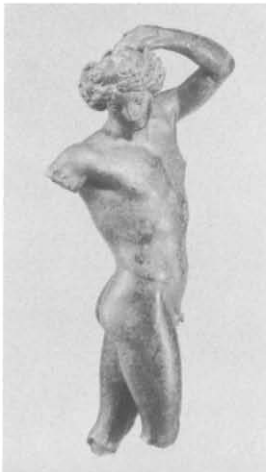
Statuette of a dancing youth

Greek, late 4th-early 5th c. B.C.

H. 20.1 cm.

Bequest of Walter C. Baker, 1972.118.94

In the early Hellenistic age the human body began to be shown in movements not before attempted. The torsion of the body, coupled with the movement of arms and legs, characterizes this youth as a dancer.





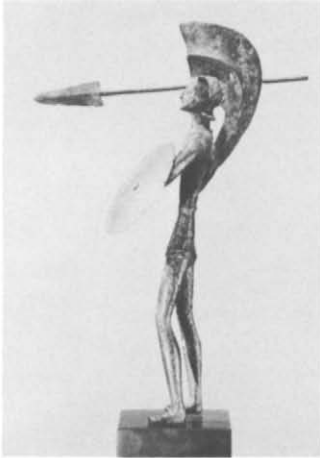
Statuette of a veiled and masked dancer

Greek, late 3rd c. B.C.

H. 20.5 cm.

Bequest of Walter C. Baker, 1972.118.95

Though dressed in two garments and veiled, this dancer reveals the movement of her body. There is no principal view; the figure should be admired in the round.



Bronze statuette of a warrior

Etruscan, 5th c. B.C.

H. 25.9 cm.

Bequest of Walter C. Baker, 1972.118.53

In Etruscan art of the Umbrian hinterland a type of statuette of warriors was developed that perhaps served as votive offerings to the god of war.



Statuette of a satyr

Etruscan, 5th c. B.C.

H. 11.6 cm.

Bequest of Walter C. Baker, 1972.118.72

The satyr wears the loincloth associated with the costume of the satyr-play, which in the Greek theater followed the performance of tragedies.



Bronze candelabrum

Etruscan, 4th c. B.C.

H. 53.3 cm.

Bequest of Walter C. Baker, 1972.118.87

A fine Etruscan candelabrum in good condition is a great rarity. The interest of this object is further enhanced by the sculptural adjunct of the satyr Marsyas, shown tied to a tree following his defeat in the musical contest with Apollo.



Bronze mask of Silenus

Roman, 1st c.

H. 25.4 cm.

Bequest of Walter C. Baker, 1972.118.98

This splendid handle attachment of a situla is of particular importance to the Museum, as a similar one had been given in 1958.

Gold pectoral

Etruscan, 6th c. B.C.

H. 33.7 cm.

Fletcher Fund, 65.11.10

This rare and wonderful object was offered to the Museum by a Swiss collector and is said to have been found in northern Italy. There is only one other pectoral like it—in the Vatican. While the animals and ornaments are Etruscan in style, the shape of the pectoral is traditional in northern Europe.





Group of bronze and silver objects

Greek, 4th and 3rd c. B.C.

H. (situla) 62.8 cm.

Bequest of Walter C. Baker, 1972.118.88,161-164

The four silver vases and bronze bucket were found together in Prusias (Asia Minor). In 1952 they appeared on the Munich market but were not bought by the Museum. Thanks to a great collector and friend, the late Walter C. Baker, this important group was acquired together and bequeathed to the Museum.

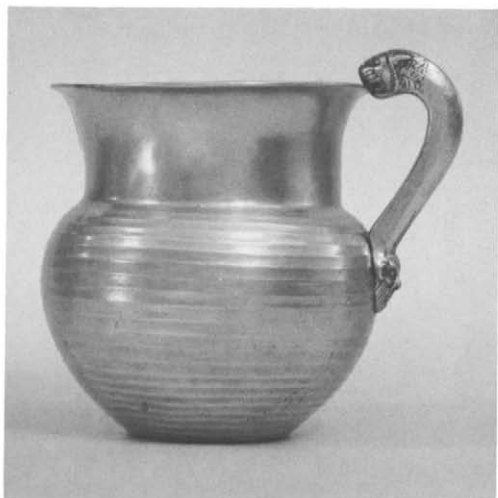


Group of 222 gold, silver, and bronze objects

East Greek, 6th c. B.C.

Illustrated: Rogers Fund, 68.11.11, 68.11.16

In the sixth century B.C. wealthy and powerful Greek cities flourished on the western and southern coast of Asia Minor, and even the Anatolian kingdoms of Lydia and Phrygia were largely Hellenized. The Persian conquest first of Lydia and then of the Greek cities did not eradicate the strong Greek influence in Asia Minor; rather, the skilled Greek artists found employment at the Persian court, and much of Persian art of the late sixth century betrays this indebtedness. Greek and Persian art became fused, and of the many objects among these treasures some are pure Greek in form and style while others are more Greek in style than in form. Together, these splendid objects reveal most forcefully the happy climate in which art flourished in spite of political differences.





Glass phiale

Greek, late 6th c. B.C.

D. 15.4 cm.

Arthur Darby Nock Fund in memory of Gisela Richter, 69.11.6

This was offered to us as coming from the same area as one or two of our so-called East Greek treasures. As early glass is relatively rare, it is an important piece even without the link to the other objects.



One-handed kantharos: banquet of nine men, flute player

Attic, late 6th c. B.C.

Attributed to the Michigan Painter

H. 29.0 cm.

Rogers Fund, 63.11.4

Not all the Attic vases that were made in great numbers during the best centuries of Greek art represent the shapes that were invented and used in Attica. The one-handed kantharos belongs to a small number of shapes that were traditional in Etruria and were made in Attica chiefly to serve the Etruscan market. The class to which this vase belongs is a very small one; our example is particularly interesting in that one of the banqueters drinks from the very vessel represented by the vase.



Kalpis: Ajax and Achilles playing draughts

Attic, about 500 B.C.

Attributed to the Berlin Painter

H. 36.4 cm.

Purchase, Mr. and Mrs. Arnold Whitridge Gift, 65.11.12

The Berlin Painter is one of the finest Attic artists of the late archaic period, and this hydria takes its place alongside other masterpieces by him in our collection.



Vase in the form of a jackdaw

Etruscan, 4th c. B.C.

H. 16.4 cm.

Rogers Fund, 65.11.13

Although much of the fame of classical art rests on the superb achievement of rendering the human body in artistically satisfying forms, it should not be overlooked that the repertory of ancient artists also included animals. The conceit of using animals in the form of vases goes back to the Bronze Age and never really died out in Western art. This bird, bedecked with a collar and holding a jewel in its beak, is a superb example of Etruscan clay modeling. A rare object that enriches our appreciation of ancient art.



Stand: side A, Iris; B, Sphinx

Attic, about 520 B.C.

H. (as restored) 25.35 cm.

Louis V. Bell Fund, 65.11.14

Even rarer than the one-handed kantharos is this stand of very special shape, an Attic elaboration of a shape known only in Etruscan pottery. With its mate (in the Schimmel collection), the pair is the only Attic example that has been discovered. It was made at a time of great experimentation, in the last quarter of the sixth century B.C., and in its technique and scheme of decoration it skillfully combines some features of Attic black figure, others of Attic red figure, and even introduces another dimension in the heads that are modeled in the round.



Kantharos: bull between lions

Boeotian, 6th c. B.C.

H. 18.1 cm.

Rogers Fund, 66.11.2

This strengthens our collection of archaic vases made outside of Attica. While influenced by Attic vase-painting, the shape and the style of drawing are unmistakably Boeotian.



Column-krater

Laconian, 6th c. B.C.

H. 28.0 cm.

Rogers Fund, 66.11.16

In the sixth century B.C. Laconian pottery developed its own shapes and style and was widely exported, in competition with Attic and Corinthian.



Bell-krater: side A, Tydeus, Aktaion, Theseus, and Castor; B, three youths

Attic, last quarter of 5th c. B.C.

Attributed to the Dinos Painter

H. 40.6 cm.

Gift of Christos G. Bastis, 66.79

This vase, which belonged to the king of the Two Sicilies, found its way to England in Napoleonic times. It reappeared in New York in the late forties and was rediscovered by Mr. Bastis.



Skyphos: side A, Athena with goose; B, Nike with bird and phiale

Attic, about 470 B.C.

Attributed to the Painter of the Yale Lekythos

H. 8.2 cm.

Rogers Fund, 67.11.23

In the early classic period much of the emphasis is on quiet groupings. The pegasos on the shield of Athena had been a favorite blazon on the Panathenaic prize amphorae by the Kleophrades Painter, painted about twenty-five years earlier.



Kalpis: man courting woman; man and seated woman

Attic, about 500 B.C.

Attributed to the Eucharides Painter

H. 35.0 cm.

Gift of Christos G. Bastis, 67.44.2

When the red-figured technique was introduced into Attic vase-painting, the older, black-figured technique continued for some time and some painters, like the Eucharides Painter, worked in both.



Pelike: side A, two musicians at table; B, flute player between two athletes

Attic, about 520 B.C.

H. 30.7 cm.

Gift of Walter Bareiss and loan of Louvre C 11990, 68.27 and L. 68.121

The pelike is one of the "new" shapes introduced into the repertory of Attic vases in the last quarter of the sixth century. A fragment of this vase has been in the Campana collection of the Louvre since the 1860s; it has been lent to us for incorporation.

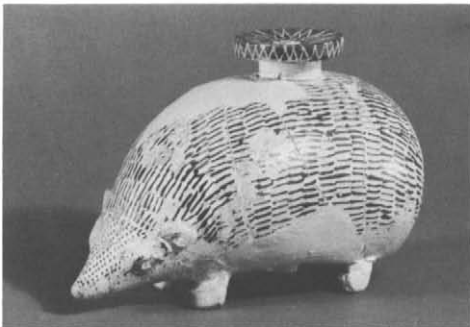
Vase in the shape of a hedgehog

Corinthian, 6th c. B.C.

H. 7.0 cm.

Purchase, Winslow Carlton Gift, 69.11.3

This little perfume vase is another newcomer to our zoo.





Volute-krater: Judgment of Paris

Apulian, 4th c. B.C.

H. (overall) 77.0 cm.

Purchase, Mrs. J. J. Rorimer Gift, 69.11.7

This important vase had been known for almost a century when it unexpectedly became available for purchase.



Lekanis

Apulian, 4th c. B.C.

D. 58.0 cm.

Rogers Fund, 69.11.8

Many of our vases are acquired without precise knowledge of the tombs in which they may have been found, but from old records and publications it has sometimes been possible to identify certain tomb groups. This very large dish was recognized as having been found with vases of other shapes already in the collection and was promptly acquired when it became available.



Kylix: I, hoplitodrome; A-B, Thracians and horses

Attic, about 500 B.C.

Attributed to the Proto-panaetian Group

Gift of Dietrich von Bothmer and loan of Louvre G 26 and G 26 bis, 69.44.1 and L. 1970.48

Early excavations in Etruria were often conducted in a hasty fashion with the result that fragments of vases found broken were scattered. Here, big fragments of a magnificent kylix were seen to join others that had been in the Louvre for over a hundred years. The pieces in the Louvre complete the composition.



*Skyphos: side A, Judgment of Paris; B, ogre scar-
ing three men*

Boeotian, late 5th–early 4th c. B.C.

H. 22.0 cm.

Purchase, Anonymous Gift, 1971.11.1

Greek vases abound in comic subjects, but caricatures do not begin until the late fifth century B.C. A certain class of Boeotian drinking vessels specializes in parodies of well-known myths. Here the subject is the Judgment of Paris, with Aphrodite, the winner of the contest, transformed into a hag.



Plate: Amazon carrying dead companion

Attic, about 510 B.C.

D. 12.2 cm.

Gift of Alastair Bradley Martin, 1971.258.2

One of the choice pieces from the “private” collection of Joseph Brummer.

Oön (egg-shaped perfume vase): the abduction of Helen

Attic, about 420–410 B.C.

Near the Eretria Painter

H. 5.1 cm.

Gift of Alastair Bradley Martin, 1971.258.3

This has wafer-thin walls, and the delicacy of its construction is matched by the daintiness of its decoration. It is said to have been found with another egg, formerly in the collection of Mrs. Stathatou, now in the National Museum, Athens.





Calyx-krater: Sleep and Death lifting the body of Sarpedon

Attic, about 515 B.C.

Signed by Euxitheos as potter and Euphronios as painter

H. 45.7 cm.

Bequest of Joseph H. Durkee, Gift of Darius Ogden Mills, and Gift of Mr. and Mrs. C. Ruxton Love, by exchange, 1972.11.10

This is easily the museum's most important single purchase of the last ten years in the area of Greek and Roman art.



Vase in the form of a bull's head

Late Minoan III or Mycenaean III, about 1425-1150 B.C.

H. 9.5 cm.

Gift of Alastair Bradley Martin, 1973.35

At the height of the Minoan civilization on Crete there was much commerce with the Greek mainland, so it is often hard to tell whether a vase was made on Crete by Minoan artists or in Greece proper by a Mycenaean. This powerful rhyton is said to have been found in Attica and may be either a Minoan import or a local product strongly influenced by Minoan style.



Kylix: banqueters

Attic, about 470 B.C.

Attributed to the Euaion Painter

Gift of Dietrich von Bothmer and loan of Louvre C 11439, 1973.96.5 and L. 1973.16.1

The Euaion Painter, one of the most prolific followers of Douris, was poorly represented in the Museum. In the course of the last ten years fragments of a cup appeared on the market and were acquired piece by piece. When the cup was nearly completed it was discovered that a small triangular fragment was in the Louvre. This has now been incorporated.



Oinochoe

Rhodian, 6th c. B.C.

H. 15.3 cm.

Purchase, Richard A. Van Avery Gift, 1974.11.2

In so rich a field as Greek pottery it is almost impossible to be representative in all areas, but by keeping constant watch it has been possible to round off the collection in the weakest areas. In the sixth century B.C. many local schools of pottery flourished outside Attica. This handsome mug (or jug) was made on the island of Rhodes and is decorated with characteristic East Greek patterns.



Phiale

Attic, 6th c. B.C.

D. 18.84 cm.

Purchase, Helen H. Mertens Gift, 1973.11.3

Phiale decorated in Six's technique

Attic, late 6th c. B.C.

D. 19.5 cm.

Purchase, Helen H. Mertens Gift, 1974.11.3

The purchase of a splendid gold phiale led to general study of the shape in metal and in pottery. The Museum lacked Attic phialai but within two years good examples appeared on the market and were promptly acquired. One of them is all black save for a tongue pattern around the omphalos; the other has a painted ivy wreath.





Oinochoe: centaur, eagle, and hare

Attic, about 530 B.C.

H. 23.9 cm.

Arthur Darby Nock Fund in memory of Gisela
Richter, 1974.11.4

Though somewhat fragmentary, this is of great importance as one of the earliest vases painted in the red-figured technique.

Islamic Art

Comments by

Marilyn Jenkins (MJ) and Marie Lukens Swietochowski (MLS), Associate Curators



Four demon figures

Iran or Central Asia, 15th c.

Colors and gold on silk

L. 13½ in.

Harris Brisbane Dick Fund, 68.175

Painting on silk reflects Chinese influence; the subject relates to Central Asian shamanism. MLS

Hatifi

Manuscript of Khosrow and Shirin

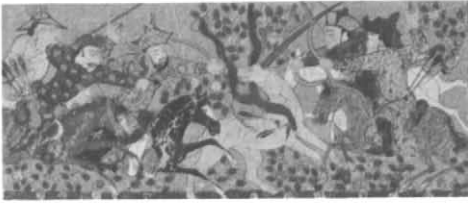
Turkey, dated 904 A.H./A.D. 1498/99

Colors, ink, gold on paper

Harris Brisbane Dick Fund, 69.27

Ottoman painting of this early date and of this quality, with its crisp pastel coloring and clarity of form, is rare. It is influenced by Persian painting, but the greater interest in perspective is a Turkish characteristic. MLS





Leaves from a Shah-nameh
 Iran, early 14th c.
 Colors, gold, silver on paper
 Rogers Fund, 69.74.1-9

Details show the artistic influence brought from the Far East by the Mongol conquerors of Iran, but the overall decorative treatment is Persian.

MLS



Leaf from a Koran
 Egypt, 14th c.
 Paper
 Gift of Mr. and Mrs. Russell Pickering, 69.149

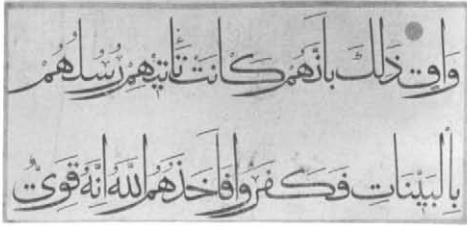
A departure from the usual Mamluk Korans in that even the decorative heading, in white on a gold ground, is written in a cursive script instead of an archaizing Kufic.

MJ

Leaves from a Shah-nameh
 Iran (Tabriz), second quarter of 16th c.
 Colors, gold, silver on paper
 Gift of Arthur A. Houghton, Jr., 1970.301.1-76

Part of a manuscript of the *Shah-nameh* created for Shah Tahmasp (reigned 1524-1576) during the early part of his reign, with miniatures by the leading artists of the day in a period of intense cultural patronage and artistic achievement.





Fragment of a giant Koran page

Iran (Herat), about 1430

Paper and ink

17¼ x 38¼ in.

Anonymous Gift, 1972.279

This page of vigorous thulth script is attributed to the Timurid prince Baysonghor and comes from a unique monumental Koran MLS



Leaf from a Ragamala depicting a Ragini

India (Deccan), late 16th c.

Colors on paper

Rogers Fund, 1972.285.1

A charming example of the painting of the Decani school, more lyrical in mood than Mughal court art of the same period. MLS

Portrait of a kneeling youth

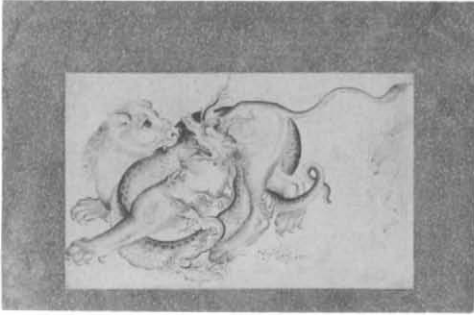
Iran (Qazvin), about 1580

Colors, ink, gold on paper

Rogers and Fletcher Funds, 1973.92

This miniature exemplifies the graceful, long-limbed figures of this elegant style of the Safavid court in the latter part of the sixteenth century. MLS





Muhammad Baqir

Fight between a lion and a dragon

Iran, 17th c., signed
Ink and colors on paper
Rogers Fund, 1974.20

The calligraphic handling of the brush and the interplay of textures and forms typical of the period seem particularly effective in this drawing.

MLS



Leaves from a Shah-nameh

Iran, early 14th c.
Colors, gold, silver on paper
Bequest of Monroe C. Gutman, 1974.290.1-43

The miniatures from this unique manuscript, like those of 69.74.1-9, have incorporated Mongol features (type of armor, textile patterns, etc.) but here the approach of the artist is more focused on the action and human drama than on the decorative elements. The *Shah-nameh*, while incomplete, consists of binding, text pages, and 41 miniatures.

MLS

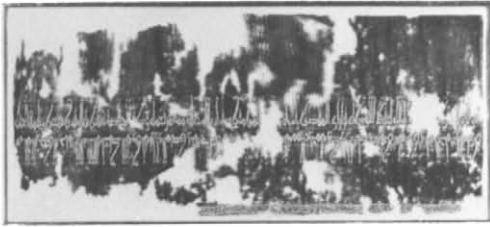
Manuscript with three miniatures of the Bustan of Sa'di written by Sultan Muhammad Nur

Iran or Uzbekistan, dated 920 A.H./A.D. 1514
Purchase, Louis V. Bell Fund and The Vincent Astor Foundation Gift, 1974.294.1-4

The court style of Persian painting, brought to such perfection by the Bihzad school of the Timurid princes in Herat in the late fifteenth century, continued into the sixteenth, especially dominating painting in Bukhara at the court of the Uzbek sultans.

MLS



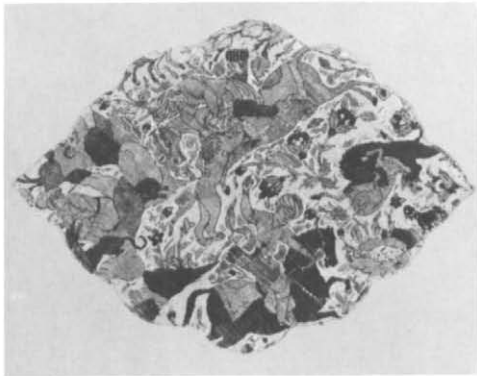


Tiraz textile

Egypt (Fatimid period), 10th c.
Rogers Fund, 1971.151

This linen fabric, preserved in its complete length, with a silk tapestry-woven Kufic inscription, is of exceptional quality and size. The inscription tells that the textile was manufactured during the reign of the Fatimid caliph al-'Aziz and that it was made in a private factory in Tinnis in 983.

MJ



Tent panel

Iran, 16th c.
Cut velvet, silk, metal strips
L. 23 3/8 in.
Fletcher Fund, 1972.189

The walls of royal tents were covered with rich, colorful panels like this one, often depicting heroic scenes.

MLS

Floral carpet

Iran (Kurdistan), late 18th or early 19th c.
Wool; Gördes knot
22 ft. 10 in. x 8 ft. 10 in.
Gift of Joseph V. McMullan, 68.219

Dense floral stem systems carry bold palmette, floral, and leaf motifs, which contrast admirably with the cartouche and hexagon shapes of the border.

MLS





Floral and arabesque carpet

Iran (Herat or Isfahan), first half of 17th c.
Wool; Senneh knot
15 ft. 9 in. x 6 ft. 11 in.
Rogers Fund, 69.244

A bold arabesque in light and dark blue dominates the underlying floral and stem system and gives a marked change of rhythm to the stiffer patterns in the border. MLS



Carpet

Egypt, probably 1460-1490
Wool; Senneh knot
29 ft. 7 in. x 7 ft. 10 in.
Fletcher Fund, 1970.105

Belongs to a group that combines contemporary Egyptian motifs, such as geometrical patterns and older pharaonic motifs such as the papyrus plant with some that were typical for certain classes of Coptic textiles. This example is unique among Mamluk rugs in having five major units. MJ



Garden and medallion carpet

Iran (Kerman?), 17th c.
Wool and cotton; Senneh knot
6 ft. 9 in. x 4 ft. 8 in.
Gift of Joseph V. McMullan, 1970.302.2

The designer has evoked the temporal and symbolic beauties of a garden with the display of stylized floral plants. MLS



Medallion carpet

Turkey (Ottoman court manufactory, probably Cairo), about 1600

Wool; Senneh knot

6 ft. 6¼ in. x 4 ft. 4 in.

Gift of Joseph V. McMullan, 1971.263.2

The wavy lines and discs were a favorite pattern of the art of the Ottoman court; the medallions imitate the layout of a Persian carpet. MLS



Prayer rug

India, Mughal period, mid-17th c.

Cotton, silk, wool; Senneh knot

5 ft. 1 in. x 3 ft. 4½ in.

Bequest of Joseph V. McMullan, 1974.149.2

A rare example of a Mughal prayer rug with typical seventeenth-century patterns in the foliate, cusped arch and a symmetrical but naturalistic floral plant in the field. MLS



Bottle

Iran, 8th c.

Silver-gilt

H. 7 3/16 in.

Pfeiffer Fund, 69.224

The allover repoussé design is in the beveled style—a technique of decoration very popular in early Islamic art in particular—in which background and foreground are equally important. MJ



Dagger with ram's-head finial

India, Mughal period, late 18th or early 19th c.

Gold, diamonds, rubies, enamel

L. 12 3/16 in.

Rogers Fund, 1970.180

The Mughal-Indian taste for opulence is captured here. The art of the enameler, brought to its peak in this period, is seen in the purity and translucence of the colors. MLS



Bowl

Afghanistan (probably Ghazneh), 11th c.

Bronze

D. 15 5/16 in.

Rogers Fund, 1971.42

Our largest and best-preserved piece of Ghaznavid metalwork, which is little known, this bowl is decorated inside with the much-favored motif of a royal reveler surrounded by entertainers. MJ

Box

Syria or Iraq, mid-13th c.

Bronze

H. 4 1/4 in.

Rogers Fund, 1971.39

One of a relatively rare group of medieval Islamic bronzes with Christian figures or scenes. Christ's entry into Jerusalem is depicted in one of the arcades. MJ





Throne leg

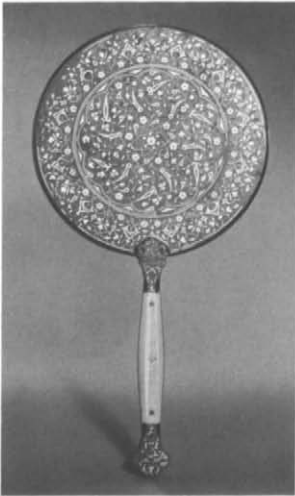
Iran, late 7th-early 8th c.

Bronze

H. 22 7/16 in.

Purchase, Joseph Pulitzer Bequest, 1971.143

This griffin protoma represents a Muslim continuation of a pre-Islamic tradition: the symbolic identification of winged and particularly powerful animals with the royal person. MJ



Mirror

Iran, 16th c.

Steel, inlaid with gold

H. 9 3/4 in.

Fletcher Fund, 1972.24

With its delicate all-over arabesque and floral pattern, a rare and exquisite piece of early Safavid metalwork. MLS



Stucco figure

Iran, 12th c.

H. 57 in.

Gift of Mr. and Mrs. Lester Wolfe, 67.119

For religious reasons figural sculpture never gained the popularity in the Islamic world that it held in most other cultures. Therefore, we were particularly fortunate to receive the gift of this rare, almost life-size, figure, which is similar to one that entered the collection in 1957. MJ



Tabouret

Iran, 12th c.

Ceramic

H. 13 $\frac{3}{4}$ in.

Purchase, Joseph Pulitzer Bequest, 69.225

In the shape of a pleasure pavilion, this was probably used as a low table to hold food and drink. MJ



Paneled room from the Nur ad-Din House

Syria (Damascus), dated 1119 A.H./A.D. 1707

Gift of the Hagop Kevorkian Fund, 1970.170

The colored marble floor, the exquisitely decorated wooden walls and ceilings, and the ceramic tiles reflect the calm and graciousness of early eighteenth-century Syrian houses. This room is exceptional in the United States because of its completeness and superb condition. MLS

Bracelet

Iran, 10th or 11th c.

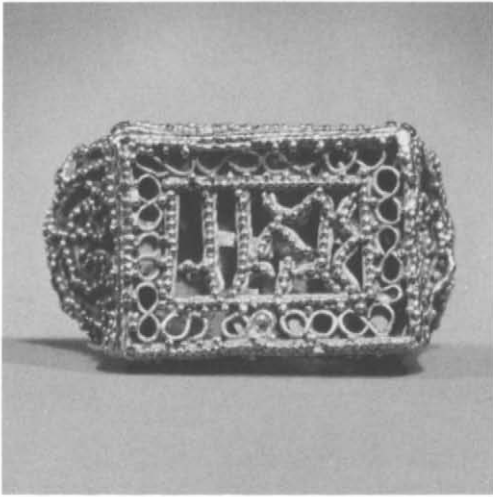
Gold

D. 4 $\frac{3}{4}$ in.

Harris Brisbane Dick Fund, 65.51

Knowledge of medieval Islamic jewelry is limited, since relatively few objects have survived and most contain no inscribed information to permit a precise dating. Fortunately, this bracelet can be placed in a historical context by means of the inscription on a companion piece in the Walters Art Gallery, Baltimore. MJ





Ring

Egypt, Fatimid period, 11th c.

Gold

L. of bezel $\frac{3}{8}$ in.

Gift of Mr. and Mrs. J. J. Klejman, 1971.165

One of the rare few extant, this ring helps to fill out our collection of Fatimid jewelry. MJ



Necklace

Probably Iran, 8th-11th c.

Gold and garnets

D. of bead $\frac{3}{8}$ in.

Purchase, Hess Foundation Gift, 1972.188.2

The surfaces of the large beads (the small beads are not part of the original necklace) are decorated with tangent geometrical forms executed in gold rope and highlighted with gold granules. MJ



Necklace

Probably Iran, 8th-11th c.

Gold

D. of bead $\frac{3}{8}$ in.

Gift of Mrs. Jacob M. Kaplan, 1972.218.1

The construction and decoration of the large beads (the small beads are not part of the original necklace) resemble those of 1972.188.2. MJ



Pendant

Egypt (Fatimid period), about 2nd quarter of 11th c.

Gold

H. 1¾ in.

The Friends of the Islamic Department Fund, 1974.22

The Fatimid craftsmen took their use of crescent-shaped ornaments from Byzantine art. This beautifully crafted pendant would have been framed by strands of pearls or beads of precious or semi-precious stones supported by the gold loops still remaining. MJ



Bowl

Iran, 10th c.

Ceramic

D. 18 in.

Rogers Fund, 65.106.2

Perhaps the most outstanding, as well as the largest of the type in our collection, this bowl has for its decoration an Arabic inscription in Kufic script reading "Planning before work protects you from regret. Prosperity and peace." MJ

Plate

Iran, 16th c.

Ceramic, underglaze painted

D. 17¼ in.

Harris Brisbane Dick Fund, 65.109.2

Two dragons twisted in combat are shown on stylized patterns for rocks and waves. The design and colors are strongly influenced by those of Chinese porcelain. MLS





Candlestick

Turkey (Iznik), early 16th c.

Ceramic, underglaze painted

H. 9½ in.

Harris Brisbane Dick Fund, 66.4.1

The beautiful white body, blue decoration, and brilliant, colorless glaze are all characteristic of the earliest Iznik ware. This piece is inscribed "Its owner is Hajji Muhammad ibn Sulaiman." MLS



Bowl with scalloped edge

Turkey (Iznik), early 16th c.

Ceramic, underglaze painted

D. 14¼ in.

Harris Brisbane Dick Fund, 66.4.2

The graceful floral scrolls and plants are of Persian origin, the peonies and lotuses of Chinese.

MLS

Chess set

Iran, 12th c.

Ceramic

H. (largest piece) 2 3/16 in.

Pfeiffer Fund, 1971.193 a–ff

The acquisition of this earliest extant Iranian set greatly enhances the Museum's large collection of sets and individual pieces from many different areas and periods.

MJ





Two ewers
Iran, 12th-13th c.
Ceramic
H. (each) 13 in.
Harris Brisbane Dick Fund, 66.175.3-4



Complete ewers of this size and quality of design and potting are rare. These are of typical Kashan design, which was not represented hitherto in our collection by outstanding examples. MJ

Container supported by a quadruped
Syria, 7th-8th c.
Glass
H. 4¾ in.
Gift of Mrs. Charles S. Payson, 69.153

Probably used to hold kohl, this is one of a group often called dromedary flasks. MJ





Multilobed bowl

Iran, 7th-9th c.

Glass

D. 5 7/16 in.

Rogers Fund, 1970.20

Lobed vessels have a long tradition in Iranian art. This example has an apparently unique feature: horizontal, wheel-cut fluting on the interior of alternate lobes. MJ



Beaker

Iran or Iraq, late 9th c.

Glass, relief-cut

H. 5 3/4 in.

Rogers Fund and Jack A. Josephson, Dr. and Mrs. Lewis Balamuth, and Mr. and Mrs. Alvin W. Pearson Gifts, 1974.45

The decoration was created by cutting away the whole outer surface except for the design, which remains in relief—a technical tour de force in glass cutting. MJ



Beaker

Egypt or Iraq, 9th c.

Glass, luster-painted

H. 4 1/2 in.

Rogers Fund and Gifts of Richard S. Perkins, Mr. and Mrs. Charles Wrightsman, Mr. and Mrs. Louis E. Seley, Walter D. Binger, Margaret Mushekian, Mrs. Frances E. Keally, Hess Foundation, Mehdi Mahboubian, and Mr. and Mrs. Bruce J. Westcott, 1974.74

The technique of luster painting on glass probably originated in Egypt. Not long after its introduction it was used also to decorate pottery, a ninth-century adaptation that left a permanent imprint on the pottery industry not only in the Middle East but in Europe and America as well. This is the only complete example of luster-painted glass in the Museum's collection. MJ

Medieval Art and The Cloisters

Medieval Art

Comments by Carmen Gomèz-Moreno, Curator (CG-M), Margaret E. Frazer, Associate Curator (MEF), and Charles T. Little, Assistant Curator (CTL)

The Cloisters

Comments by J. L. Schrader, Curator in Charge (JLS) and Jane Hayward, Curator (JH)



Design for a portal

French, last quarter 15th c.

Pen and brown ink on parchment

17 9/16 x 11 1/4 in.

The Cloisters Collection, 68.49

One of many to survive from the late Gothic period, this drawing is evidently one of a series of two for an interior side portal next to the ambulatory of a church—a portal in a position similar to that of the “Porte Rouge” of Notre Dame Cathedral in Paris.

JLS

The Apocalypse

French (Normandy), about 1320

Manuscript on vellum, illuminated

12 1/2 x 9 in.

The Cloisters Collection, 68.174

The Apocalypse manuscript and two others of the same period (in London and Paris) appear to derive from a late-thirteenth-century English source. The Cloisters Apocalypse is also connected with Upper Rhenish painting as seen in the famous Manesse Codex.

JLS





Workshop of Jean Pucelle or Master of the Breviary of Charles V (?)

French (Paris), about 1345

Prayer book of Bonne of Luxembourg

Manuscript on parchment, illuminated

4 15/16 x 3 1/2 in.

The Cloisters Collection, 69.86

The suave, calligraphic style fostered by mid-fourteenth-century Parisian illuminators of luxury manuscripts is seen here in one of the most notable examples. The commission was realized for Bonne, Duchess of Normandy and wife of Duke Jean, later Jean II "le bon," King of France. The manuscript is remarkable for the miniatures of the Three Living and the Three Dead on facing pages, a grand concept for such a small manuscript and a poignant image of the temporal parallel to "dying in Christ." JLS



School of the Rimini Master

German (Middle Rhenish), 1420-1440

Mary Magdalen at the foot of the Cross

Alabaster

H. 8 7/16 in.

Gift of Paul W. Doll, Jr., 65.85

This figure probably comes from a retable of the Crucifixion. Mary Magdalen is represented as an almost childish young woman, with an expression of quiet devotion, quite different from the dramatic and theatrical figure found so often in other schools. CG-M



Master of Cabestany

Spanish (Navarre), from the church of Errondo, near Unciti, 12th c.

Tympanum and Lintel: The three temptations of Christ, angels ministering to him, and the Lamb of God flanked by pairs of angels

Limestone

H. tympanum 31 in.

The Cloisters Collection, 65.122.1,2

The subject of the tympanum illustrates Matthew IV:1-11. Related monuments in southern France and Italy are possibly by the same master. JLS



Enthroned Virgin and Child

Austrian, probably Vienna, about 1360
Lindenwood, polychromed and gilded
H. 29% in.

The Cloisters Collection, 65.215.1

The stylistic parentage for this elegant and lissome seated group is in the fourteenth-century sculptures of the great Court School of Prague, yet the piece's particular charm is that of the School of Vienna. Additional figures probably completed a group representing the Adoration of the Magi. JLS



Master of the Altar of Rimini

North French-Netherlandish, about 1420-1440
Kneeling angel, from an Annunciation group
Alabaster
H. 14½ in.

The Cloisters Collection, 65.215.3

The finesse of carving and the intense realism of this piece, which shows the stylistic traits of the most important North French-Netherlandish sculptor of alabaster, far surpass his English counterparts at Nottingham in creativity and standard of execution. JLS

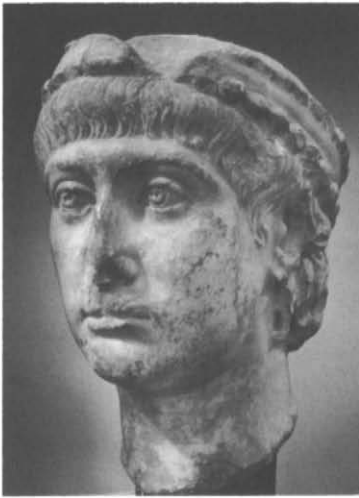


Bust of a lady of rank

Byzantine, late 5th c.
Marble
H. 20% in.

The Cloisters Collection, 66.25

The woman, holding a scroll indicating her intellectual leanings, may originally have been accompanied by a portrait of her husband, attached to her at the right shoulder. The delicate carving of the face and headdress resembles that of the best imperial portraits of the time. MEF



Head of the Emperor Constans (?)

Early Christian, about 340

Marble

H. 10 $\frac{1}{2}$ in.

Rogers Fund, 67.107

One of the finest portraits to survive from the Constantinian period, this head may represent the youngest son of Constantine I, Constans, who governed Italy, Africa, and Illyrium, 337-350.

MEF



Enthroned Virgin and Child

French (Auvergne), second half of 12th c.

Wood, polychromed

H. 26 $\frac{1}{4}$ in.

The Cloisters Collection, 67.153

From the same workshop and period, possibly even by the same hand, as an enthroned Virgin and Child given to the Museum by J. Pierpont Morgan in 1917, this sculpture is one of the finest Romanesque interpretations of the *Sedes Sapientiae*, or Throne of Wisdom, from Auvergne.

JLS



Angel of the Annunciation

Italian, Venice, about 1425

Istrian stone, painted and gilded

H. 37 $\frac{1}{4}$ in.

The Cloisters Collection, 67.236

One of the greatest masterpieces of Venetian sculpture of the fifteenth century, this was probably part of a monumental tomb. It is closely related in style and expression to two sculptures of the Madonna and Child in the church of San Marco.

CG-M



Gil de Siloe

Spanish, School of Burgos, 1489-1493

Saint James the Greater

Alabaster with touches of gold and polychrome
H. 17¼ in.

The Cloisters Collection, 69.88

From the royal tomb of Juan II and Isabel of Portugal in the Cartuja de Miraflores, Burgos. The monumentality, elegance, and exquisite carving are unquestionably the work of the master himself, who worked with assistants in other parts of the complicated tomb. Probably from the Netherlands, Siloe became completely integrated into the Spanish artistic activity of the period.

CG-M



Tilman Riemenschneider and assistants

German (Würzburg), about 1515-1520

Seated bishop

Lindenwood

H. 50 in.

The Cloisters Collection, 1970.137.1

The manner of carving the deeply wrinkled face derives from an early work of Riemenschneider, the tomb of Rudolph von Scherenberg. JLS



Saint Christopher carrying the Child Jesus

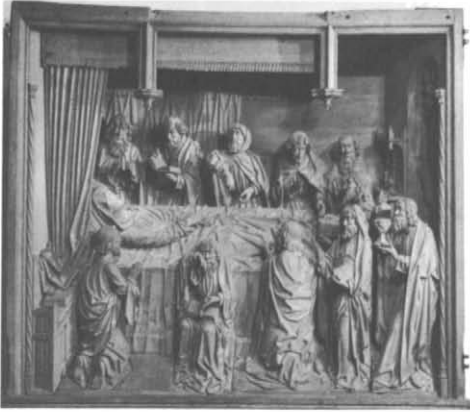
Lower Rhenish, about 1470-1480

Wood, polychromed and gilded

H. 56 in.

The Cloisters Collection, 1973.135

Before its recent purchase, this magnificent sculpture was the treasured guest of the Medieval Department for many years as a loan from Mrs. George Trubner. The eccentric form of the drapery and the mischievous rapport between the two figures create an unforgettable image of this popular saint. CG-M



Tilman van der Burch and assistants

German (Cologne and the Lower Rhine), end of 15th c.

Central shrine of an altarpiece: the Death of the Virgin

Oak and elm

H. 5 ft. 9 in.

The Cloisters Collection, 1973.348

The figures perform like actors on a stage in this highly realistic, but also expressionistic, representation, which employs the perspective devices of fifteenth-century Netherlandish painters. The illusion of depth is achieved in a moderately shallow space through the perspective and a combination of relief and semirelief carving. Though the design concept and mechanical principle are more sophisticated than the actual carving, this piece belongs among the most significant examples of German sculpture of the time. JLS



Enthroned Virgin and Child with crowning and musical angels

North Italian, Milan, early 15th c.

Limestone relief

H. 32¼ in.

Bequest of Irwin Untermyer, 1974.126.4

The International style had a strong impact on the artists working in and around the Cathedral of Milan. This relief shows the beauty and eclecticism of the style, particularly in the linear treatment of the drapery folds and the floating curls of the angels' hair. CG-M



Three exterior decorations from a secular building

England (possibly London) or France (Calais), about 1500-1510

Oak

H. of each, approximately, before restoration, 7 ft.

The Cloisters Collection, 1974.295.1-3

In certain regions secular multistoried houses of half-timber construction received extensive exterior decorations at the end of the Middle Ages. These vigorously carved beam supports from such a house were purchased as English, since the arms of England quartered with those of France appear on one of them. However, Calais belonged to the English until the middle of the sixteenth century, and it has been suggested that the carvings were made for a house in Calais by the Franco-Flemish workshop of Georges Ambroise. JLS



Enthroned Virgin and Child

Austrian, probably Linz, second quarter 13th c.

Beechwood, with traces of polychromy

H. 33 in.

The Cloisters Collection, 1975.24

Although this transitional-style (from late Romanesque to early Gothic) sculpture probably originated in Austria, the ultimate origin of its style, and possibly also of its carver, is the Meuse Valley and the Rhineland. The Child's foot being caught and covered by the Virgin's drapery, a highly unusual iconographic feature, gives almost the effect that the Child is stepping out of His mother's womb. JLS



Tilman Riemenschneider

German (Würzburg), about 1505

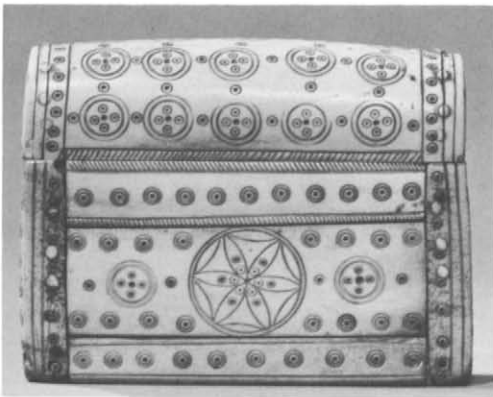
Standing bishop, probably Saint Valentine

Lindenwood, polychromed and gilded

H. 46½ in.

The Cloisters Collection, 1975.25

Riemenschneider's mastery of the technical means of achieving Late Gothic realism comes through as much in this sculpture as does his consummate skill in creating interest and balancing line and mass. The figure probably stands chronologically between his large Saint James the Greater in Munich and his Saint Matthias in Berlin-Dahlem. All three served as prototypes for stone figures of apostles executed by Riemenschneider and his workshop for the exterior of the Marienkapelle in Würzburg. JLS



Reliquary casket

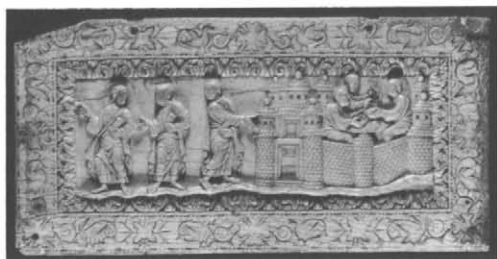
North Italian or German, 10th-11th c.

Bone

H. 2¾ in.

Rogers Fund, 65.68.2

The incised circle motif, initially a form of decoration on Coptic ivories and employed especially on utilitarian objects, was widely used in Europe in the early Middle Ages. A casket this small may have been carried around the neck as a purse reliquary. CTL



Plaque: Christ on the road to Emmaus and the Supper of Emmaus

French, Carolingian, School of Metz, about 870
Ivory

H. 4 17/32 in.

The Cloisters Collection, 1970.324.1

Created by one of the most gifted carvers at Metz for one of the long sides of a casket, this is one of the few accurate reflections of a Carolingian cycle of New Testament illustration. All contemporary manuscript evidence of this has been lost.

JLS



Plaque: Saint Demetrius of Saloniki

Byzantine, about 1000

Ivory

H. 7 3/4 in.

The Cloisters Collection, 1970.324.3

This powerful and striking image, in battle dress of the imperial late antique period, may have had a companion piece (Saint George is the saint who most often accompanies Demetrius) or may have been set into a casket with other plaques.

JLS

Piece from a game of draughts: Hercules slaying Geryon

German (Cologne), about 1130

Ivory

D. 2 3/4 in.

The Cloisters Collection, 1970.324.4

Mythological heroes, popular subjects in the Middle Ages, made their way to the gaming table in this set of pieces, of which we have one.

JLS





Pyxis

Hispano-Moresque, about 950-975

Ivory

H. 4½ in.

The Cloisters Collection, 1970.324.5

Lions, gazelles, and parrots in pairs, surrounded by richly carved vine scroll decoration, arranged in strict symmetry, ornament this cylindrical container, one of the most accomplished works attributed to a master from Madinat az-Zahra, the palace of Caliph Abderrahman III (912-961).

JLS



Diptych: the Last Judgment and the Coronation of the Virgin

French (Paris), end of 13th c.

Ivory

H. 4¾ in.

The Cloisters Collection, 1970.324.7a,b

Masterful composition, subtle detail, and deep carving make this one of the most original and penetrating miniature sculptures of the Parisian high court style.

JLS



Plaque: the murder of Thomas à Becket

English, about 1400

Ivory

H. 3¾ in.

The Cloisters Collection, 1970.324.10

The ajouré technique and crowded composition, in which spindly architectural forms lose all sense of true function and stability, characterize a group of English International-style ivory carvings that have been unjustly publicized as nineteenth-century forgeries.

JLS



Diptych: the Virgin and Child with candle-bearing angels, and Crucifixion

French or German (Cologne?) third quarter of 14th c.

Ivory

H. 6½ in.

The Cloisters Collection, 1971.49.3a,b

This excellently carved work with its heavy forms seems more French-inspired than typically Ile-de-France in workmanship. JLS



Plaque: the Tree of Jesse

German (Franconia, Bamberg[?]), early 13th c.

Ivory

H. 3¾ in.

Purchased jointly by The Metropolitan Museum of Art (The Cloisters Collection) and the Réunion des Musées Nationaux de France (Palais du Louvre), 1973.70

The hieratic attitude of the Virgin, supporting the Christ Child over her head, sets this representation iconographically apart from all other known examples of the theme. The inclusion of Bishop Fulbert (right), the eleventh-century bishop of Chartres, as a counterpart to the prophet Isaiah (left) is in itself exceedingly rare and is limited to late Romanesque and early Gothic German usage. Perhaps intended to decorate a book cover or a casket, the plaque is carved from the material saved from an ivory comb. JLS



Plaque: the Crucifixion and the Three Marys at the Tomb

Carolingian (Metz School), about 870

Ivory

H. 9 in.

Purchased jointly by The Metropolitan Museum of Art (The Cloisters Collection) and the Réunion des Musées Nationaux de France (Palais du Louvre), 1974.266

This originally decorated the front cover of a liturgical manuscript. The artist altered a standard Metz School composition in order to include the scene of the Three Marys at the tomb. JLS



Plaque: the Annunciation

Austrian (Klosterneuburg), 15th c. (?)

Champlevé and cloisonné enamel on copper-gilt.

8½ x 6½ in.

The Cloisters Collection, 65.3

Under the impact of his model, the Annunciation plaque on the Altar of Klosterneuburg by Nicholas of Verdun, the artist has so cleverly concealed the stylistic tendencies of his own generation that the precise date of the plaque has eluded all who have studied it. This imitator—or early “forger”—maintains artistic independence and late Gothic character while translating the late twelfth-century style and composition and employs the rare medieval technique of granite enamel for the lectern. JLS



Rosary pendant: the Virgin and Child in Glory on the crescent moon

German, early 16th c.

Silver, partly gilded

D. 2 5/16 in.

The Cloisters Collection, 65.68.1

The late medieval goldsmith could maintain high quality of workmanship while “mass-producing” objects after a single model, as this one and an almost identical example in the Kunsthistorisches Museum in Vienna demonstrate. JLS

Silver spoon

Syria, 5th–6th c.

L. 9 1/16 in.

Rogers Fund, 65.87



Richly decorated with incised and nielloed leaf patterns and Christian symbols. One of the more elaborate spoons to have survived from this period, it may have been used during the mass in an Early Christian church or, as has sometimes been suggested for similar spoons, as a gift on the occasion of its owner's baptism. MEF



Plaque: the Pentecost

Mosan, third quarter of 12th c.
 Champlevé enamel on copper-gilt.
 4 1/16 x 4 1/16 in.
 The Cloisters Collection, 65.105

Three companion plaques, gifts of J. Pierpont Morgan in 1917, were in the Museum's collection when this one was purchased. All represent scenes from the Life and Passion of Christ and stylistically recall the work of Godefroid de Claire, the master enamelist of the Meuse Valley around 1160. One can easily imagine the original resplendent object, possibly a portable altar, originally decorated by these plaques, notable for the brilliance of their enamel and the strong classical element in their style. JLS



Tabernacle with folding wings

Austrian (Salzburg), 1494
 Silver parcel-gilt, enamel, and mother-of-pearl
 H. 27 3/8 in.
 Gift of Mr. and Mrs. Leopold Blumka, 69.226

A rare object with a complete pedigree, this was made by Perchtold (Pertoldus aurofaber) for Rupert, abbot of the Benedictine monastery in Salzburg. Inscriptions on the piece and documents in the monastery confirm this. The scene of the Last Supper on the back is taken from an engraving by Master I. A. M. Zwolle. One of the most important gifts received by the Medieval Department, it was given in commemoration of the centennial of the Museum. CG-M



Fragment of a woman's girdle

South German, early 16th c.
 Silver-gilt
 L. 28 1/2 in.
 The Cloisters Collection, 1972.138

Ten elements of metal openwork in the "wood shaving" pattern popular about 1500, with a rosette in the center of each rectangle, make up the length of the girdle (incomplete). Small banderolles between the links bear engraved Latin words and initials making up an inscription that can no longer be deciphered. JLS



Crib of the Infant Jesus

South Netherlandish (Brabant), mid-15th c.
Carved and polychromed wood, lead, silver-gilt, painted parchment, and silk embroidered with seed pearls, gold thread, tinsel, and translucent enamels

12½ x 11 x 7 3/16 in.

Gift of Ruth Blumka in memory of Leopold Blumka, 1974.121

This richest and most elaborate of several such cribs, known as "Repos de Jésus," comes from the Grand Béguinage of Louvain. It is thought that the cribs were given to young novices when they took their vows. CG-M



Châsse with the Annunciation, Visitation, Nativity, Annunciation to the Shepherds, Crucifixion, Resurrection, and Peter and Paul

French (Limoges [?]), third quarter of 13th c.
Copper-gilt and champlevé enamel, crystal finials and semiprecious stones, cabochons, on a wooden core

13½ x 13½ x 5 in.

Bequest of Harriet H. Jonas, 1974.288.1

One of a small group known as *châsses à transept* because of their architectural shape. Typical of the group are the appliqué figures with enameled costumes and expressive faces, the use of decorative cabochons, the sketchy style of the representations on the back, and, for Limoges pieces, the unusual iconography exemplified here in the representation of the resurrected Christ as a beardless youth. CG-M



Pendant: Saint Michael slaying the dragon

French, about 1470-1480

Mother-of-pearl, polychromy and gilding, (partly renewed) with silver mounting of the 16th c.

H. 2 1/16 in.

The Cloisters Collection, 1975.65

The earliest known badge for the knightly order of St. Michael, founded at Amboise by Louis XI in 1469. *Immensi tremor oceani* ("terror of the immense ocean"), the motto of the order, explains the use of mother-of-pearl rather than some more precious material. JLS



Oil jar in the shape of a bear

Late Roman–Early Christian, 3rd–4th c.

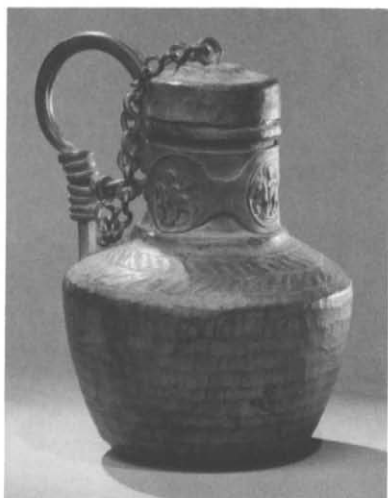
Bronze

H. 5 $\frac{3}{8}$ in.

Edith Perry Chapman Fund, 66.18

One of the finest of a group of such jars, made from the second to sixth centuries. The bear was a popular animal in the circus games and in itinerant shows. Probably a secular object, this jar could have belonged to a pagan as well as to a Christian household.

MEF



Pilgrim's flask

Byzantine, 6th–8th c.

Copper

H. 4 $\frac{7}{16}$ in.

Rogers Fund, 67.200.2

Rare in material and in shape. Judging from the stamped images of an equestrian saint on the neck band, it must have come from an important church of a military saint, perhaps in Asia Minor, perhaps in Thessaloniki—where it might have been produced for the shrine and basilica of Saint Demetrius.

MEF

Attributed to Aert van Tricht the Elder

South Netherlandish (Maastricht), about 1500
Eagle Lectern

Brass, cast and chased

H. 6 ft. 7 $\frac{1}{2}$ in.

The Cloisters Collection, 68.8

Traditionally, and no doubt correctly, this elaborate and monumental lectern is said to have originally adorned the north (epistle) side of the high altar of the Collegiate Church of Saint Peter in Louvain, for which it must have been made. The smaller figures include the Virgin and Child, Christ, the Three Magi, saints, and prophets.

JLS





Covered jug

North German or Netherlandish, 14th c.

Bronze

H. 17 $\frac{1}{4}$ in.

The Cloisters Collection, 1972.141

On the lid is a molded and incised representation of a human head. Such jugs probably carried hot and cold water in the late medieval household. A jug of identical size in the Irwin Untermyer Collection (64.101.1527) may have been cast in the same mold, though its top is undecorated. JLS

Chandelier

Early Christian, 6th-7th c.

Bronze and brass

H. 13 $\frac{11}{16}$ in.

The Cloisters Collection, 1974.150

The globe with foliate branches for lights and the hand holding a cross on an orb were probably not originally intended to go together. While rare in form, the globe with lights, adhering to a Late Antique tradition of branched chandeliers, resembles a hanging lamp portrayed in the mosaics of St. George at Thessaloniki. The hand with cross, which is decorated with incised figures of the Virgin and Christ Child and Saints Peter, Paul, Stephen, Cosmas, and Damian, is the most elaborate of a number of similar pieces that have survived from the early centuries of our era. The prayer to Christ and the invocation of Saints Cosmas and Damian as well as the form of the hand recall the apotropaic hands of the god Sabazios, whose mystery cult was popular in the Late Roman period. MEF



Three windows: scenes from the lives of Christ, the Virgin, and saints

Austrian, Church of Saint Leonhard, Lavantthal, about 1340

Stained glass

H. each window 15 ft. 11 in.

The Cloisters Collection, 65.96.1-4, 65.97.1-6, 65.98, 68.224.1 (illustrated)-13, 1970.320

The most important recent acquisitions of medieval stained glass by the Museum, these panels came from several sources. The first group was bought at auction in London, the Appearances window was acquired by purchase and exchange with the Virginia Museum of Fine Arts, and the final piece was purchased at a sale in Lucerne. Consisting of two complete windows, one with its original tracery lights, and parts from three others, this glass constitutes the most extensive collection of Austrian stained glass from a single church in a foreign country. JH





Two Apostles

French, Rouen, second quarter of 14th c.

Stained glass, grisaille paint with silver stain
10¼ x 8½ in.

The Cloisters Collection, 69.236.1

Unlike most medieval stained glass, which was bound by hieratical religious concepts, these figures possess a charm and verve indicative of the personality of the artist. It is thought that manuscript illuminators like Jean Pucelle inspired this type of canopy figure. JH



Saint Martin dividing his cloak with the beggar
German, Rhenish, 15th c.

Stained glass, grisaille paint with silver stain
D. 7½ in.

The Cloisters Collection, 1971.278

Engravings, widely circulated in the latter part of the fifteenth century, frequently served as models for roundels of stained glass made for the windows of private houses or civil buildings. This is an early example of the influence of printmaking. JH

Sleeping monk, woman distributing alms

French, Paris, Abbey of Saint Germain-des-
Pres, about 1245

Stained glass

H. 25¼ in.

The Cloisters Collection, 1973.262.1,2

Made for the Lady Chapel of the abbey, these panels come from a window depicting the history of the building of the abbey, the royal donations that made it possible, and the activities of the monastic community. JH





Tapestry: Madonna and Child with Saint Anne and Saint Joseph

Flemish, Brussels, about 1500

Wool and metal thread

48½ x 53¾ in.

Bequest of Adele L. Lehman in memory of Arthur Lehman, 65.181.15

In size and subject matter this resembles a painting, the frame contributing to this effect. Originally at the Cathedral of Burgos, this precious tapestry was probably acquired under royal patronage.

CG-M



Tapestry: the story of Perseus and Andromeda

Flemish, Brussels, about 1510-1520

Wool and silk

11 ft. 2 in. x 11 ft.

Bequest of Adele L. Lehman in memory of Arthur Lehman, 65.181.16

Typical of the complicated Brussels tapestries of the time, this represents Andromeda's parents imploring Perseus to save their daughter. In the background she is shown tied to the rock, and the hero is fighting the dragon. Perhaps from a set of eight tapestries—of which two others are known—bought by Emperor Charles V from the manufacturer and dealer Gabriel van der Tommen in 1521.

CG-M



Tapestry: five boys playing "hoodman blind"

French, Touraine

Silk and wool

8 ft. 10 in. x 10 ft. 5 in.

Bequest of Adele L. Lehman in memory of Arthur Lehman, 65.181.17

The inscription reads *selon le temps* ("according to the times" or "there is a time for everything, even play"). The meaning of the cipher DC in the lower corners is unknown.

CG-M



Tapestries: le Cerf Fragile
 Franco-Flemish, about 1520
 Wool and silk
 38¼ x 34¼ in.

Bequest of Adele L. Lehman in memory of
 Arthur Lehman, 65.181.18-22

This set of five portrays the Cerf (human life) chased first by Nature and Youth, then by Vanity and Ignorance, followed by Old Age, and finally Sickness with Death in the background. The poet in his epilogue speaks of the perishability of terrestrial life and the hope in God. The set has an intimacy and directness seldom conveyed by large tapestries. CC-M



Hanging: scenes from the Old and New Testaments

German (Lower Saxony, probably vicinity of
 Hildesheim), late 14th c.
 Linen embroidered with silk, faces and inscriptions
 painted
 60% x 61 7/16 in.

The Cloisters Collection, Gift of Mrs. W.
 Murray Crane and Louise Crane, 69.106

An illuminated manuscript probably served as the pattern book for this, one of two fragments known of a hanging meant to be displayed over choir stalls or around the apse of a church interior. The work was done by nuns in a convent, and the emphasis is on the complicated and colorful needlework rather than on artistic exegesis. JLS



Tapestry: two riddles of the Queen of Sheba
 Germany, Alsatian (Strasbourg [?]), last quarter
 of 15th c.

Wool, silk, gold, and silver threads
 31½ x 40 in.

The Cloisters Collection, 1971.43

Few medieval tapestries with the Ghiordes knot, a Turkish rug-pile technique, survive. Here the knot simulates the velvet costumes. This is the earliest representation in tapestry or textile of the legend of the Queen of Sheba riddling King Solomon about the genders of children and the difference between natural and artificial roses. JLS



Tapestry: the Annunciation

Flemish (Tournai[?]) or French, about 1460-1470

Wool and silk

42½ x 83¾ in.

The Cloisters Collection, 1971.135

The unusual combination of exterior and interior settings adds to the considerable iconographic interest and points to the composition's source in Netherlandish paintings. Otherwise, the forms in painted prototypes have been taken over almost exclusively for their decorative value. JLS

Praetexta of an Antependium

Rhenish, School of Cologne, after 1450

Linen embroidered and woven with silk and gold thread

L. 77¾ in.

Gift of Alastair Bradley Martin, 1973.312

Narrow bands like this were placed on top of an altar frontal to cover the edge of the altar. All the saints represented here—Bridget, Martin, Benedict, and Servatius—were associated with the Rhine valley near Cologne. CG-M



Tapestry: five figures on a millefleurs background

French, probably Tournai, early 16th c.

Wool

Bequest of Harriet H. Jonas, 1974.228.2

The gentleman in the middle holding a falcon seems to be taking leave of his lady, while his attendants and the hound wait to begin the hunt. Tapestries with figures floating, as here, on "verdure" backgrounds seem to have been produced in France rather than the Netherlands. CG-M





Plate decorated with deer and hares

Byzantine, 12th c.

Glazed terracotta

D. 8¾ in.

Anonymous Gift and Rogers Fund, 1971.147.2

A survivor of the enormous production of tableware in the Byzantine empire, the decoration derives ultimately from antique prototypes, but more immediately from tenth- and eleventh-century secular images of the hunt. The anatomical confusions are typical of a design so often copied that it has little reference to natural forms.

MEF

Musical Instruments

Comments by

Laurence Libin, Associate Curator in Charge



Stringed instrument (mandora?)

Early 15th c., north Italy

L. 13 in.

Gift of Judge Irwin Untermeyer, 64.101.1409

This instrument, somewhat altered from its original state, was probably played with a plectrum rather than a bow; hence it may be a mandora or mandola, a type of small lute, rather than an ancestor of the violin. Its size and richly carved decoration suggest an origin as a betrothal gift for an aristocratic young woman. The figurehead perhaps represents that girl playing a similar instrument.

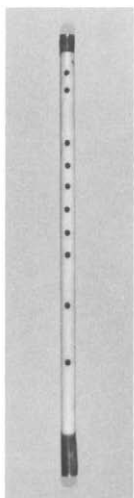
Transverse flute

18th c. (?), China or Korea

L. 21 7/16 in.

Gift of Rolf Jacoby, 65.149

Of pale and dark olive gray jade, this flute represents the highest degree of skill in manufacture and was intended for a musician of high status.





Grand pianoforte

1798, Naples

By Errico Gustadt

L. 7 ft.

Gift of Mrs. Charles Edward Brown, 67.51

Typical in many ways of the pianos of Haydn, Mozart, and the young Beethoven, this five-octave instrument is remarkable both for its beautifully preserved casework and its warm, silvery tone.



Upright piano (lyraflügel)

2nd quarter of 19th c., Berlin

By J. C. Schleip

H. 7 ft. 3 in.

Gift of Theodore R. Sayers, 68.47

Schleip is said to have invented this form of space-saving piano around 1824. Strings and mechanism are mounted above the 82-note keyboard, allowing an effect of lightness and projecting tone forward into the room.

Biwa

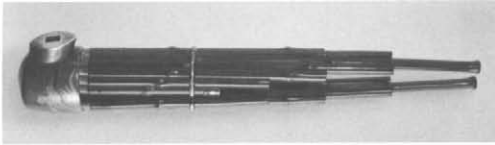
About 1800, Japan

L. 3 ft.

Rogers Fund, 68.62.1

The neck and pegbox may be detached for ease of transportation. Inset on the heavy wood body are decorations of mother-of-pearl and ivory; on the back is a Daimyō's gilded crest.





Sho

Early Tokugawa period (1615–1867), Japan

L. 17 $\frac{7}{8}$ in.

Rogers Fund, 68.62.2

Above the lacquered wind reservoir, decorated with two phoenixes, seventeen free-reed pipes are arranged in a traditional form that symbolizes the phoenix. The metal reeds produce soft chords when the player blows into, or draws air from, the short neck.



Guitar

18th c., Italy

L. 36 in.

Rogers Fund, 69.29

The back of this fine six-string guitar is profusely inlaid with ivory and ebony ornaments; the fingerboard is covered with tortoise shell, and the rosette, carved of dark ivory, is surrounded by an especially ornate hexagonal band of marguerites and musical motifs.

Pipe organ

About 1835, eastern United States

By William Crowell

H. 81 in.

Rogers Fund, 1974.193

No other instruments from Crowell's hands survive, yet the casework and three ranks of wood pipes show the touch of an experienced organ builder. This chamber instrument is pumped with one pedal, another operates the swell shutters, and there are six hand stops at the sides of the single keyboard.





Violin

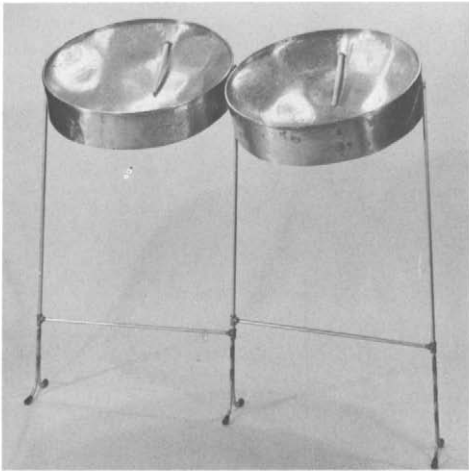
1662, Cremona, Italy

By Nicolò Amati

L. 23¼ in.

Gift of Evelyn Stark, 1974.229a-d

Nicolò was the greatest artist-craftsman of the Amati family; both Andrea Guarneri and Antonio Stradivari are said to have been trained in his workshop. This violin was once owned by Paul Julien, when it was awarded to him as first-prize winner at the National Conservatory of Music in Lucerne.



Steel drums

1974, New York

By Vincent Taylor

D. each drum 22½ in.

Gift of Vincent Taylor, 1974.114a-e

Steel drums (or "piano pans"), hammered by hand from heat-treated steel oil-drums, are among the most important and popular Latin American instruments. This set, made by a Trinidadian craftsman who is also a virtuoso performer, represents a recent stage in the development of an instrument family that has ancestors in the prehistoric Orient.

Primitive Art

Comments on Precolumbian art by Julie Jones, Curator

Comments on African art by Susan Vogel, Associate Curator



Standing warrior with club

A.D. 800-1000, Maya-Toltec

Candelaria River Drainage (?), Campeche,
Mexico

Marble

H. 84½ in.

Harris Brisbane Dick Fund, 66.181

Free-standing stone figures of such large size are rare in Maya areas. The problem of support is apparent here in the disproportionately big feet and legs.

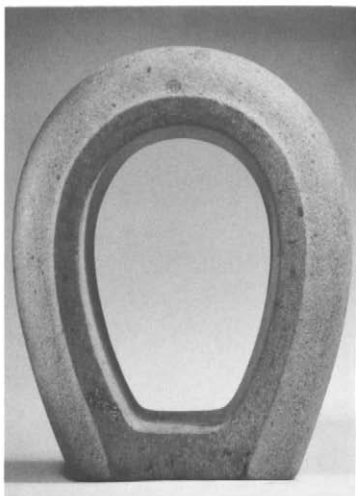
Closed yoke

A.D. 250-500, Classic Veracruz (Mexico)

Stone

H. 20½ in.

Gift of Mrs. Ernest Brummer in memory of
Ernest Brummer, 69.237



Yokes, an important form of ancient Mexican sculpture, are thought to be representations in stone of the large protective belts worn by the players of the ritual ball game. Closed yokes, often undecorated, succeed on the clarity of their form and on their differentiated areas of surface finish.



Vessel with animal lug handles

A.D. 900-1000, Maya-related style

Ulúa valley, Honduras

Marble

H. 5 13/16 in.

Harris Brisbane Dick Fund, 1972.64

One of a small number of such works found, for the most part, late in the nineteenth century in cache groups. Apparently all from the Ulúa valley of Honduras, the vessels differ in size and elaboration, yet they are remarkably cohesive in character and seemingly without direct formal precedent.



Duck-face pendant

Probably 700-600 B.C., Olmec (Mexico)

Jadeite

H. 1 7/8 in.

Jointly owned by Mrs. Harold L. Bache and The Metropolitan Museum of Art, 1974.271.65

In ancient Mexico jewel-quality jade was worked in small, fine pieces to show off the clarity of the stone and the brilliance of the color; the early Olmecs were masters at such carving.



Pendant: figure on "frame"

1200-1500, Diquis

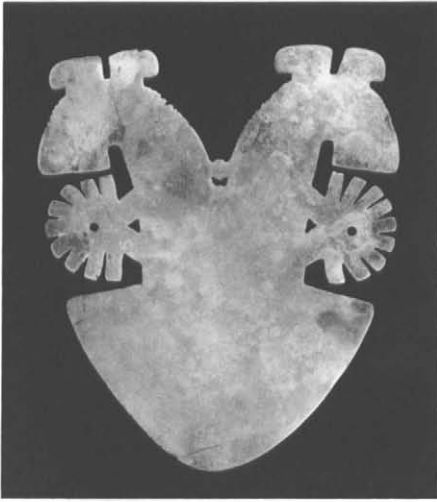
Diquis Delta (?), Costa Rica

Gold

H. 3 1/4 in.

Jointly owned by Mrs. Harold L. Bache and The Metropolitan Museum of Art, 66.196.17

In the goldwork of the Isthmian region of Costa Rica and Panama male figures often appear standing between two framelike elements. The setting of the single figure into the upper element is unusual, and the "frame" has an almost architectural quality.



Pendant

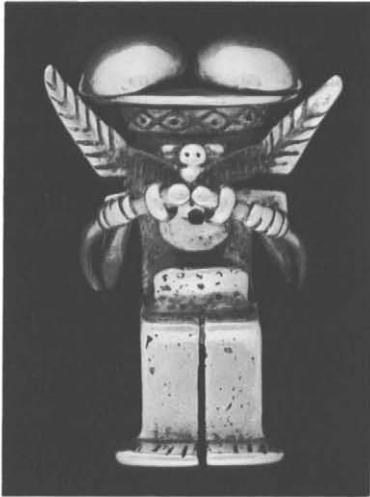
Date uncertain, Tolima (Colombia)

Gold

H. 6¼ in.

Jointly owned by Mrs. Harold L. Bache and The Metropolitan Museum of Art, 66.196.18

Tolima goldwork is perhaps the most formally stylized of all the many Precolumbian productions. Often virtually abstract in design, it is particularly appealing to the modern eye.



Pendant: animal-headed figure

Date uncertain, Quimbaya (Colombia)

Gold

H. 2½ in.

Jointly owned by Mrs. Harold L. Bache and The Metropolitan Museum of Art, 66.196.20

A consistently used figure in the gold of ancient Colombia is this one, with human body, animal-snout head, leaflike "ears," and headdress topped with two domed elements. Its significance is unknown. Such figures, varying considerably in style, have been found as far afield as the Parita area of Panama.

Pendant: figures with "bat" attributes

1100–1500, Parita (Azuero peninsula, Panama)

Gold

H. 3¾ in.

Jointly owned by Mrs. Harold L. Bache and The Metropolitan Museum of Art, 66.196.34

Human figures with facial features often interpreted as those of bats—due primarily to the large, upturned noses—are of considerable iconographical importance in ancient Central America. These hold bundled staffs and paddle-shaped "standards," the missing portions of which were possibly made of shell or ivory.





Pair of ear spoons

A.D. 200-500, Mochica (Peru)

Gold, stone, shell inlay

D. 4 in.

Jointly owned by Mrs. Harold L. Bache and The Metropolitan Museum of Art, 66.196.40,41

Such ornaments, imposing in size and rich in color, are among the great treasures of ancient Peruvian art. Bird-headed messengers dash across the face of these, clutching in outstretched hands their all-important small bags.



Pendant: figure with headdress

1200-1500, Tairona (Sierra Nevada area, Colombia)

Gold

H. 5½ in.

Gift of the H. L. Bache Foundation, 69.7.10

The small, pugnacious figures that appear as pendants among the Tairona are most extraordinary when the figures wear enormous headdresses that intricately combine bird and animal heads and multiple spiral elements. This figure, particularly elaborate, wears a lip plug in its lower lip and both ear and nose ornaments.

Funerary mask

1200-1400, Chimu (Peru)

Gold, overlays, paint

H. 12¼ in.

Jointly owned by Mrs. Harold L. Bache and The Metropolitan Museum of Art, 1974.271.35

Such masks were elaborately painted and ornamented. Almost the entire surface would be hidden, with perhaps only the nose and the outline of the eyes remaining uncovered.





Bell: effigy head

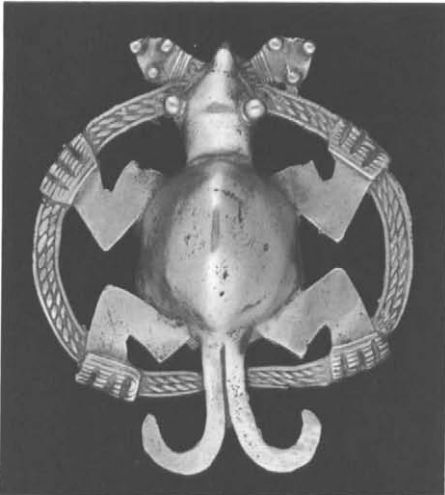
Late 15th c., Mixtec (Valley of Oaxaca, Mexico)

Gold

H. 1 in.

Jointly owned by Mrs. Harold L. Bache and The Metropolitan Museum of Art, 1974.271.49

Made as a bell, this still retains its original clapper. The large opening through the nose is presumed to have held some form of dangling ornament; such ornaments are often large enough to cover the mouth.



Bell pendant: turtle with snakes

A.D. 800-1200, Veraguas (Panama)

Gold

H. 4 in.

Jointly owned by Mrs. Harold L. Bache and The Metropolitan Museum of Art, 1974.271.50

The body forms a bell; two snakes encircle the turtle and are firmly held by it. Turtles and frogs are frequent in the goldwork of the Precolumbian Americas, but the ancient meanings of these representations are unclear.

Ornament: stylized bird

A.D. 600-1000, Coastal Huari-Tiahuanaco (Peru)

Gold

H. 6½ in.

Jointly owned by Mrs. Harold L. Bache and The Metropolitan Museum of Art, 1974.271.54

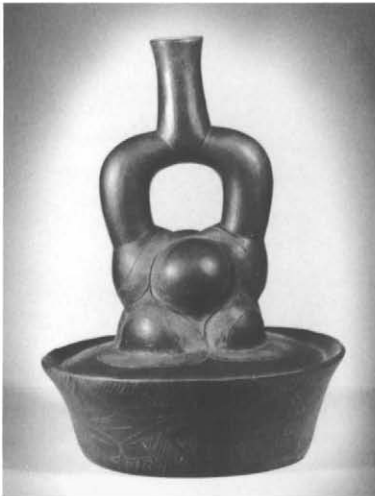
Gold objects of Huari-Tiahuanaco style are rare and documentation on them is scant. This bird, which has profile heads on the end of its wings and frontal faces at the end of its tail, probably comes from the Central Coast rather than from the highland sites of Huari and Tiahuanaco.





Stirrup spout vessel: crouching figure
 700-400 B.C., late Chavin (Jequetepeque valley, Peru)
 Burnished redware, red pigment
 H. 10 $\frac{1}{8}$ in.
 Harris Brisbane Dick Fund, 67.239.5

The art of Chavin is the earliest important work known from ancient Peru, and in spite of its early date it exhibits the most complex iconographic system ever devised in Precolumbian South America. The crouching figure on this vessel, apparently emerging from a shell, is an uncommon Chavin image.



Stirrup spout vessel: fruit (?)
 700-400 B.C., late Chavin (Jequetepeque valley, Peru)
 Burnished redware, pigment
 H. 10 $\frac{5}{16}$ in.
 Harris Brisbane Dick Fund, 67.239.7

Vessels of sculptural form with constricted, spouted openings were a much favored pottery form in ancient Peru. The stirrup spout was consistently used throughout some three thousand years of Peruvian prehistory.



Yoke-form vessel
 About A.D. 500, Maya (Mexico or Guatemala)
 Variegated blackware
 H. 11 in.
 Purchase, Mrs. Charles S. Payson Gift, 1970.138

Maya pottery vessels of the fifth to sixth centuries are among the most singularly inventive ceramic productions in all of ancient Maya art. This vessel, the iconographic associations of which relate to the ritual ball game, is a unique combination of a yoke form and lidded cylinder.



Pair of storage jars

300-100 B.C., late Paracas (Palpa valley, Peru)
 Grayware, postfired paint
 H. 18½ in.

Gift of Nathan Cummings, 1974.123.1,2

The incised and painted design on the upper third of these large jars is principally one of fantastic figures with attached trophy heads. Open-winged falcons appear also, the raised heads of which form nubbins; the falcon heads face in a different direction on each jar.



Mask

Bamileke, Bagam group, eastern Grasslands,
 Cameroon
 Wood, kaolin
 H. 28 in.

Louis V. Bell Fund, 1971.13

Unusual in style, this combines rather spare features with the bulging cheeks commonly found in Grasslands art.





Diviner's bowl

Yoruba, southwestern Nigeria

Wood, beads

H. 9 in.

Rogers Fund, 1971.91

The mother and child that support the bowl serve no ritual function but represent an ultimate good in Yoruba thinking, something greatly desired by most of the diviner's clients.



Mask

Kom, western Grasslands, Cameroon

Wood

H. 27 in.

Fletcher Fund, 1971.4.2

Small heads and spears top the principal face. This and similar masks may have belonged to the Ngumba regulatory society, an agency of traditional government.



Mask

Fungom, Bamenda Highlands, Cameroon

Wood, paint

H. 13¼ in.

Fletcher Fund, 1972.4.5

Worn during an annual dance by the ruler's retainers. A bundle of colored feathers would have filled the opening on the crown.



Mask

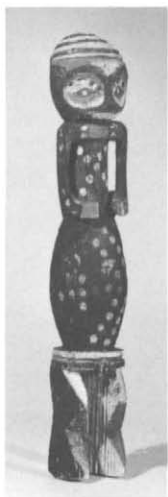
Wiekum, Maghamo group, western Cameroon

Wood, paint

H. 22 in.

Fletcher Fund, 1972.4.12

Information collected with the mask indicates that it was carved in the nineteenth century and used by an association of hunters. Represents no single animal but combines features of the ram and buffalo with a human nose.



Ancestral figure

Mambila, Saa group, northern Cameroon

Pith, paint

H. 14 1/16 in.

Fletcher Fund, 1972.4.15

These fragile little figures were placed in ancestral shrines, palm-wine groves, and other places where their magical powers warded off intruders.

Stool

Duala, coastal Cameroon

Wood

H. 11 1/4 in.

Fletcher Fund, 1972.4.31

Collected by a missionary in 1899, this is one of the rare examples of Duala art in the United States. Trading and missionary activities on the coast brought an end to traditional carving soon after 1900.





Stool

Mambila, Bang group, northern Cameroon
Wood, paint

H. 12 in.

Fletcher Fund, 1972.4.32

Purchased in 1934 by Paul Gebauer, who reports that it was used in circumcision rites by the rulers of Bang until 1925, when the chief was converted to Islam and abandoned the practice.

Tobacco pipe bowl

Bamileke, Bagam group, eastern Grasslands,
Cameroon

Bronze

H. 5¼ in.

Fletcher Fund, 1972.4.41

Cast by the lost-wax process, bronze pipes were relatively rare in traditional Grasslands society; their use indicated high status.



Artist's model pipe bowl

Bamessing, Nsei group, western Grasslands,
Cameroon

Terracotta

H. 3¾ in.

Fletcher Fund, 1972.4.46

Models of successful pipe designs were kept in the workshop for apprentices to study and copy.





Artist's model pipe bowl

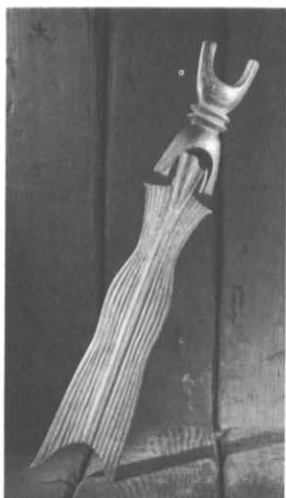
Bamessing, Nsei group, western Grasslands,
Cameroon

Terracotta

H. 3½ in.

Fletcher Fund, 1972.4.48

This style of bowl, seldom seen today, had fallen out of fashion by 1936 when Paul Gebauer acquired this model in the Bamessing market.



War knife

Kaka, Kwadja group, northern Cameroon

Iron, wood

H. 20¼ in.

Fletcher Fund, 1972.4.64

The form of the knife and the chasing on the blade far exceed the requirements of utility. Carried by men in ceremonial war dances.

Saltcellar

Early 16th c., Bini-Portuguese

Ivory

H. 7 in.

Louis V. Bell and Rogers Funds, 1972.63

Discovered in Europe but carved in Africa to Portuguese specifications. The style is clearly related to Benin court ivories. Double-chambered and made in three parts; the hemispherical lid is missing.





Tomb figure

Bongo, Republic of Sudan

Wood

H. 75½ in.

Louis V. Bell and Harris Brisbane Dick Funds,
Joseph Pulitzer Bequest, 1973.264

Near the graves of important men stood sculptures representing the deceased, his wives, and children. This example was meant to be seen with the post sunk in the earth.



Rattle staff (uxure)

1735-1750, court of Benin, Nigeria

Bronze

H. 64 in.

Anne and George Blumenthal Fund, 1974.5

The *oba* (king) holds a stone celt and an *uxure* and stands on an elephant flanked by leopards. Executioners' knives and swords of authority are on the shaft. At the bottom: another elephant, an alligator, snakes, human figures, and other motifs.

Model for brass cast

Baule, Ivory Coast

Wax

H. 8½ in.

Gift of Ernst Anspach, 1974.387



This model, in a recent style, was meant to be cast by lost wax, a technique known in Black Africa since at least A.D. 800.



Breastplate for an Esu devotee

Yoruba, Nigeria

Wood, leather, shells, metal, ivory, beads

H. 30 in.

Gift of Mr. and Mrs. Joseph Gerofsky, 1974.388.1

Little is known about objects of this type, though they seem to have been worn during festivals in honor of Esu the trickster. The leather cord passed around the neck, the cowrie shells hung down the breast.

Prints and Photographs

Comments by

Janet S. Byrne, Curator, Colta Feller Ives and Mary L. Myers, Associate Curators, Weston J. Naef, Assistant Curator, and Suzanne Boorsch and David W. Kiehl, Curatorial Assistants



Herwig

18th c., German

Silhouette Portrait of a Lady

Cut and painted, mounted on embossed paper by Reder

8¾ x 5½ in.

Mary Martin Fund, 65.552

Silhouettes as attractive and interesting as this one, a delightful addition to our large silhouette collection, seldom change ownership.

Michael Burghers

Active in England 1676–1720, Netherlandish

Frontispiece to Book I of Paradise Lost, 4th ed., London, 1688

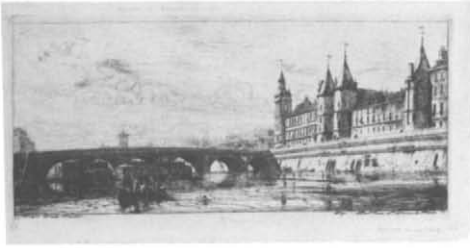
Engraving

11¼ x 7½ in.

The Elisha Whittelsey Collection, the Elisha Whittelsey Fund, 66.558.1



A great text often overwhelms an illustrator. The very first illustrations for *Paradise Lost*, published in its fourth edition, were on the whole weak, but this splendid engraving stands out in its bold, classic strength.



Charles Meryon

1821–1866, French

Le Pont au Change

Etching, proof between states 6 and 7

Pencil corrections and additions in the artist's hand

6½ x 13 in.

Bequest of Susan Dwight Bliss, 67.630.9

Devoted to Paris's old buildings and bridges, Meryon etched them in copper to assure their preservation, adding, in the process, fantastic visions of chariots, serpents, and goddesses reclining in the clouds.

Karl Friedrich Schinkel

1781–1841, German

Plate V, Möbel—Entwürfe

Lithograph, plate colored, 1835–1837

18¾ x 25 in.

Fletcher Fund, 67.735.291



As the chief architect of the Prussian princes Schinkel was responsible for much of the neo-classical grandeur of Berlin. The furniture designs he provided for one of the royal palaces were published as a set of portfolios. The dependence on gold leaf and classical design elements were important characteristics of much of the interior decoration of this period.

Francesco Piranesi

1758/59–1810, Italian

Illumination of the Cross in St. Peter's

Etching, hand colored with brown and gray wash and white gouache

27 x 18½ in.

The Elisha Whittelsey Collection, the Elisha Whittelsey Fund, 67.761.2



An unrecorded etching from a series designed by a Frenchman, Louis Jean Desprez (1743–1804), recording events of Holy Week in Rome. Desprez was probably the one who added the colored washes to the etching.



Erté (Romain de Tiroff)

Born (in Russia) 1892, French

"L'Été," costume design for "Mah-Jongg", Act II Scene I, George White's Scandals, New York, 1924

Gouache and metallic paint, signed
14 $\frac{7}{8}$ x 10 $\frac{3}{8}$ in.

Purchase, Gift of Jane Martin Ginsburg, President of the Martin Foundation, 67.762.120

L'Été is one of fifteen Erté drawings for this scene and, along with a set, a curtain, and twelve other costume designs, forms a twentieth-century segment of the museum's theater collection.



Jean Viset

Working 1536, French

Six nude men, from a set of Gymnastic Figures
Etching, monogrammed at lower left

10 $\frac{1}{2}$ x 8 in.

The Elisha Whittelsey Collection, the Elisha Whittelsey Fund, 68.537

Little is known about Viset except that he worked in Fontainebleau. The monogram in the lower left corner has been interpreted as all of the letters of his name, but it also spells out the name of Juste de Juste (1505-1559), who also worked at Fontainebleau.

Edgar Degas

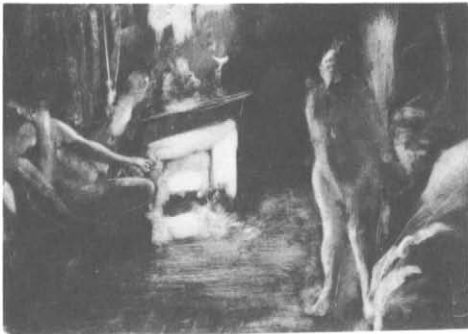
1834-1917, French

The Fireside (*Le Foyer*)

Monotype, 1880-1890
16 $\frac{5}{16}$ x 23 $\frac{3}{8}$ in.

Harris Brisbane Dick Fund, The Elisha Whittelsey Collection, the Elisha Whittelsey Fund, and C. Douglas Dillon Gift, 68.670

Unjustly neglected until recently, Degas's more than 300 monotypes testify to his unorthodox vision and technique. One of the largest and most powerful of these "printed drawings," *The Fireside* depicts prostitutes in a brothel, and conveys the heavy, brooding atmosphere of the *maisons closes*.





Stefano della Bella

1610–1664, Italian

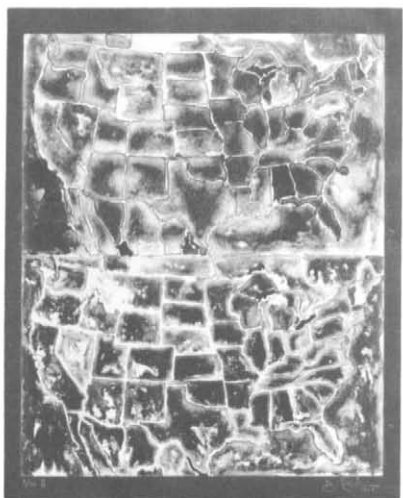
Death on the Battlefield

Etching, touched proof, 1646/47

7 $\frac{1}{8}$ x 11 $\frac{1}{8}$ in.

Harris Brisbane Dick Fund, The Elisha Whittelsey Collection, the Elisha Whittelsey Fund, by exchange, 68.736.1

Incomplete states of prints are rare, and such states with the artist's next thoughts sketched in are rarer still. Here the printed image is compelling already; the presence of della Bella's sketched-in figures at a point where he stopped to see how the print would look adds to its fascination.



Jasper Johns

Born 1930, American

Two Maps II

Lithograph, signed and dated 1966; numbered 2/30 II

25 $\frac{1}{4}$ x 20 $\frac{1}{4}$ in.

Gift of Dr. Joseph I. Singer, Florence and Joseph I. Singer Collection, 68.749

A virtuoso printmaker, Johns has created in *Two Maps II* (the Roman numeral denotes the state) a totally different effect from *Two Maps I*, which was printed from the same stone but in white on black paper, and with an aluminum plate added; here the printing is in black on white semitransparent paper laid down on black paper, giving the lithograph a subtly rich and luminous quality.



Albrecht Dürer

1471–1528, German

Christ on the Mount of Olives

Etching

8 $\frac{3}{4}$ x 6 $\frac{1}{8}$ in.

Gift of Mrs. George Khuner, the George Khuner Collection, 68.793.1

A gift of 127 Dürer prints included this sparkling impression of one of the artist's six etchings. Dürer had begun etching only in 1514, the year before this image was made, but already he showed mastery of the animated line and chiaroscuro effects possible with the technique.



Thomas Frye

1710–1762, English

Charlotte Sophia of Mecklenburg-Strelitz, Queen of George III

Mezzotint, proof before letters, 1762

24 $\frac{3}{8}$ x 16 $\frac{3}{8}$ in.

The Elisha Whittelsey Collection, the Elisha Whittelsey Fund, by exchange, 69.669.1

A proof state in exceptional condition; mezzotints are among the most fragile of the print mediums.



Melchior Meier

Active in Switzerland 1577–1582, German (?)

Saint William with Standard and Shield

Engraving

10 $\frac{3}{8}$ x 7 $\frac{3}{8}$ in.

Rogers Fund, 1970.517.1

Hardly anything is known about the man who made this very rare engraving, to whom only a handful of prints have been attributed. He was in Freiburg, Switzerland, when he engraved and published this print, as the inscription states. It is tempting to think that at some time he worked as an armorer, for every plate and nail and all the handsome engraved ornament of the knightly saint's armor is shown in loving detail.



Henri de Toulouse-Lautrec

1864–1901, French

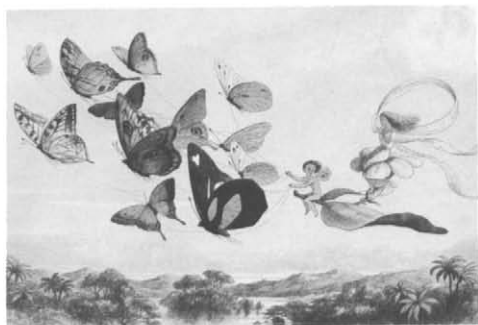
Miss Loie Fuller

Color lithograph with gilt, 1893

15 x 10 in.

Rogers Fund, 1970.534

Loie Fuller's "fire dance" was a spectacular hit at the Folies Bergère. To recreate its brilliant effect, Lautrec devised a billowy cloud to represent Loie's twirling skirts, then applied gold to each of the fifty lithographs he printed to capture the stage effects of smoke and light.



Richard Doyle

1824-1883, English

"The Fairy Queen takes an airy drive in a light carriage, a twelve-in-hand, drawn by thoroughbred butterflies," illustration from In Fairy-land—A Series of Pictures from the Elf-World, London, Longmans, Green, Reader & Dyer, 1870

Colored lithograph

7 15/16 x 11 13/16 in.

Gift of Lincoln Kirstein, 1970.565.74

Part of the department's collection of old children's books, this delightful fantasy shows the development of the imagination away from the entertainment of children by means of educational moral tales illustrated with rudimentary woodcuts.

School of Leonardo da Vinci

Late 15th or early 16th c., Italian

Three Heads of Horses

Engraving, first state

4 x 7 3/8 in.

Purchase, Bequest of Florance Waterbury, 1970.571

Despite Leonardo's seemingly boundless versatility, he probably did not make any prints himself, but these heads of horses were surely done by someone close to him—the names of Zoan Andrea and Giovanni Antonio da Brescia have been suggested—probably after one of his designs. Only six impressions are known of this state of the engraving, and only five of a second state.

Leonard Bramer

1596-1674, Netherlandish

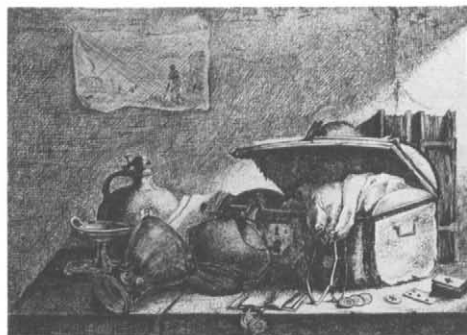
The Traveling Box

Etching

5 1/2 x 7 in.

Harris Brisbane Dick Fund, by exchange, 1970.603.14

This rare print by a follower of Rembrandt is mysterious in its subject matter. Perhaps it is a *vanitas*, as the drawing or print on the wall seems to show a man contemplating the ruins of a once mighty civilization.





Giovanni Domenico Tiepolo

1726–1804, Italian

Picturesque Ideas of the Flight into Egypt

Etching, 1753

7 x 9¼ in.

Purchase, Bequest of Florance Waterbury,
1970.692.1–25

It is said that Tiepolo created his twenty-four scenes of the Holy Family's Flight to prove he could invent an extended sequence of pictures without repeating himself. The set reflects the sparkling achievements of eighteenth-century Venetian etchers as well as young Domenico's flair for the episodic and rustic picturesque.



Pierre Bonnard

1867–1947, French

Illustration in Paul Verlaine's Parallèlement,
published by Ambroise Vollard, Paris, 1900

Lithograph in rose-colored ink

11½ x 9½ in.

The Elisha Whittelsey Collection, the Elisha
Whittelsey Fund, 1970.713

Both the format and the use of lithography for book illustration were unusual when Vollard published this edition deluxe, containing 109 exuberant illustrations by Bonnard. It is now considered among the most beautiful illustrated books of all time.



George Bellows

1882–1925, American

In the Park

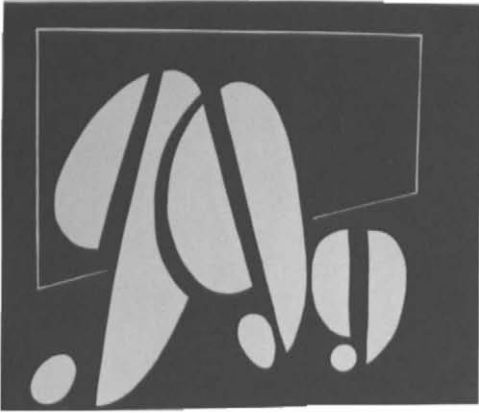
Lithograph, first state, 1916

Signed by the artist's daughter, Jean Bellows
Booth, numbered 22

16 x 21¼ in.

Fletcher Fund, 1971.514.6

In his lithographs Bellows is most often associated with depictions of boxing, but his peaceful scenes such as this one or his domestic portraits have a quiet power that may prove to be the more lasting.



Josef Albers

Born 1888, American

Family 9 Going Home

Woodcut

Signed in pencil, dated 1933

8¾ x 10 5/16 in.

Gift of the Josef Albers Foundation, Inc.,
1971.636.17

With the gift of over one hundred prints by this artist in 1970 and 1971, the Museum has a complete set of Albers's graphic works, including woodcuts, lithographs, linocuts, and silkscreens, the earliest dating from the 1920s when Albers was teaching at the Bauhaus and had committed himself to the school's program of progressive design and exacting craftsmanship.



Jean Honoré Fragonard

1732-1806, French

Fanfan Playing with Polichinelle and Friends

Etching, 1782

10½ x 7¾ in.

Louis V. Bell and Rogers Funds, and Roland L.
Redmond Gift, 1972.539.1

Fragonard etched this endearing "snapshot" of his two-year-old son, Alexandre, with the help of his young pupil and sister-in-law, Marguerite Gérard. She retained the print in her own print collection, which is the provenance of this and thirty other prints by and after Fragonard that the Museum purchased in 1972.

Arendt van Bolten

Working around 1637, Dutch

Grotesque figures

Plate from a set by an unknown engraver after
Bolten, published by (Pierre?) Firens

5¾ x 8 in.

Harris Brisbane Dick Fund and The Elisha
Whittelsey Collection, the Elisha Whittelsey
Fund, by exchange 1972.543.3



These monstrosities were imagined by a designer who was also a goldsmith, and whose drawings, dated 1634, are in the British Museum. Although over 300 of these drawings are known, only twenty or so are known to have been engraved. They are seldom found.



Edgar Degas

1834–1917, French

La Sortie du Bain

Lithograph, first state, about 1890–1892

9½ x 8¾ in.

Bequest of Clifford A. Furst and Harris Brisbane Dick Fund, by exchange, 1972.571

Captivated by the spontaneous, natural positions of the female body, Degas spent the better part of his life making pictures of women engaged in the routine activities of daily existence.



Self-portrait

Etching, first state, 1857–1858

Signed in pencil

9 x 5½ in.

Purchase, Mr. and Mrs. Richard J. Bernhard Gift, 1972.625

Guided by Ingres and by Rembrandt, Degas meshed delicate lines with piercing insights into human personality. He was only twenty-three when he etched this portrait, certainly one of the most spellbinding of any age. Only one other impression of this state is known.



Femme nue debout, à sa toilette

Lithograph, third state, about 1890–1892

14¼ x 10½ in.

Purchase, Mr. and Mrs. C. Douglas Dillon Gift, 1972.626

In a letter of 1891 Degas spoke of printing a suite of lithographs, a series of female bathers. His project never materialized as such, and we are left with tantalizing glimpses of some of the schemes, like this statuesque nude, described in rich black ink.



Edgar Degas

1834-1917, French

Landscape

Monotype in oil colors, heightened with pastel
Signed, lower left, about 1890-1893

10 x 13 $\frac{3}{8}$ in.

Purchase, Mr. and Mrs. Richard J. Bernhard
Gift, 1972.636

Though the monotype process, by definition, yields but one impression, Degas printed two of this work, adding pastel to achieve varying effects of light, weather, and season. The second impression is in the Museum of Fine Arts, Boston.



La Sortie du Bain

Crayon électrique, etching, drypoint, and
aquatint, eleventh to twelfth state, about
1882

5 x 5 in.

Harris Brisbane Dick and Rogers Funds and
The Elisha Whittelsey Collection, the Elisha
Whittelsey Fund, Bequest of Edwin de T.
Bechtel, and Gift of Mrs. Bessie Potter
Vonnoh, by exchange, 1972.659

Degas worked painstakingly through at least seventeen states in the preparation of this plate, perfecting its compact arrangement of shapes and patterns with successive additions of drypoint lines and aquatint.



Giovanni Benedetto Castiglione

About 1610-1663/65, Italian

Diogenes

Etching, first state, by 1647

8 $\frac{1}{2}$ x 11 $\frac{3}{8}$ in.

The Elisha Whittelsey Collection, the Elisha
Whittelsey Fund, 1973.500.1

This so-called "proof before letters" is complete except for a long dedication to the patron Nicolo Simonelli and the address of the publisher. Bartsch calls the print imperfect, saying that Castiglione never finished the arm holding the lantern, but perhaps the artist meant the light from Diogenes' candle to shine back on the philosopher himself. Stoic and Cynical philosophies fascinated Castiglione, and he depicted Diogenes in four media, a painting, a monotype, and this etching, all in the later 1640s, and a brush drawing of about 1660. The ruined columns, priapic herm, and strange animals and vegetation occur again and again in Castiglione's work.



Antonio Canal, called Canaletto

1697-1768, Italian

Capriccio: View of a City

Etching, first state, dated 1741

11¼ x 17½ in.

Purchase, Gift of Mary V. T. Eberstadt and Bequest of Gertrude Moira Flanagan, by exchange, 1973.634

Often called an imaginary view of Venice because of the architectural and topographical resemblances to La Serenissima, this capriccio also contains reminiscences of Rome. This state of the etching is known in only six impressions. The plate was later divided to make two separate etchings. It is, except for the title page to his etchings, the only plate that Canaletto dated.



Jacques Villon

1875-1963, French

Renée de Trois Quart

Drypoint, 1911

Signed in pencil, 16/30

21½ x 16¼ in.

Purchase, Joseph Pulitzer Bequest, 1974.543.3

Our purchase of twenty-seven prints by Villon, one of the early twentieth century's outstanding painter-engravers, represents an effort to strengthen a relatively weak area in the Museum's print collection.



William Merritt Chase

1848-1916, American

Reverie: A Portrait of a Woman

Monotype, about 1890

19 11/32 x 15 13/16 in.

Purchase, Louis V. Bell, Dodge, and Fletcher Funds, Murray Rafsky Gift, and funds from various donors, 1974.544

Only recently has interest in the monotype revived, especially as practiced by American artists of the last quarter of the nineteenth century. Of unusual size, this sensitive portrait, probably of Mrs. Chase, catches the artist's flashing brushstrokes at their best.



Edgar Degas

1834–1917, French

La Sortie du Bain

Lithograph, fifth state, about 1890–1892

17 x 19¼ in.

Bequest of Clifford A. Furst, by exchange,
1974.547.1

In this largest of all his lithographs, Degas brings his oft-repeated bather with falling tresses into close range and soft focus.

Kurt Schwitters

1887–1948, German

Plate from Merzmappe (Merz Portfolio)

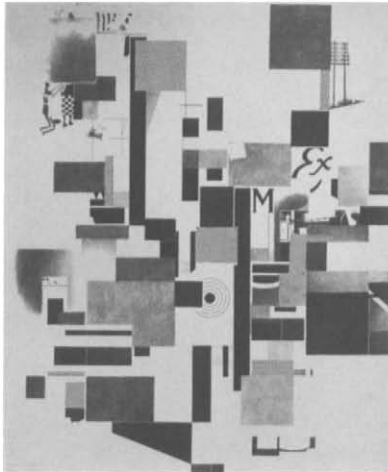
Lithograph, 1923

Signed in pencil, numbered 48, 1

21¾ x 17½ in.

Bequest of Clifford A. Furst, by exchange,
1974.547.2

“Merz” was a word used freely by Schwitters as his personal expression of Dada, to denote certain of his works of art. In 1923 he published *Merzmappe*, six lithographs made in a commercial printing shop, on paper freshly printed with images in one color meant to have other colors superimposed. Schwitters added to these sheets cutouts of other printed material—silkscreen, cigarette wrappers, and the like—all in a geometrized pattern that reflected the style popular with the artists of the then newly established Bauhaus in Weimar.



Martin Engelbrecht

1684–1756, German

Sconce with the attributes of Spring

Plate one of a set of sconces representing the four seasons

Published in Augsburg

Engraving

11¾ x 7¾ in.

The Elisha Whittelsey Collection, the Elisha Whittelsey Fund, 1974.619.3(1)

Published in the eighteenth century in Augsburg were myriads of prints containing designs for furniture, metalwork, architectural interiors, and decorative elements of all varieties.





François Mazot

Worked around 1650, French

Evening

Engraving

11 $\frac{1}{2}$ x 15 in.

The Elisha Whittelsey Collection, the Elisha Whittelsey Fund, 1974.653.1

This picture is, as it says, a fashion plate for manners and customs as well as for clothing, furniture, and musical instruments.



Brown & Severin

American

Barnum's American Museum, New York

Lithograph, plate and hand colored, 1857

22 $\frac{3}{4}$ x 30 $\frac{7}{16}$ in.

Gift of Mary Knight Arnold, 1974.673.105

The group of prints and watercolors given to the Museum by Mary Knight Arnold supplements the important collection of New York City views bequeathed by the late Edward W. C. Arnold. Barnum's American Museum was famous for its exhibits as well as its fantastic exterior advertising.



Attributed to **Jan Cornelisz. Vermeyen**

About 1500-1559, Dutch

A doe and two lionesses

Etching

10 $\frac{1}{4}$ x 9 $\frac{1}{16}$ in.

The Elisha Whittelsey Collection, the Elisha Whittelsey Fund, 1975.525

One of Holland's first etchers, Vermeyen produced little but his influence was great, especially in his use of nonreligious subjects such as this. It may be that this unrecorded etching, showing animals not found in Europe, was made during Vermeyen's sojourn in North Africa in the service of Emperor Charles V.



Frederick H. Evans

1853–1943, English

Great Gable from Westdale

Photograph, "Enlarged Negative—Platinotype"
Blindstamped "FHE"

9½ x 10 in.

The Elisha Whittelsey Collection, the Elisha
Whittelsey Fund, 68.637.3

Known chiefly for his photographs of English cathedrals, Evans photographed landscapes in the 1890s, probing their sinuous forms with the same passion that he devoted to the geometry of architecture.

Julia Margaret Cameron

1815–1879, British

Beatrice (May Prinsep)

Albumen photograph, "From life not enlarged."

Signed and titled, about 1870

14½ x 11½ in.

The Elisha Whittelsey Collection, the Elisha
Whittelsey Fund, 69.607.9

In the course of her productive life in photography (1865–1879), Mrs. Cameron made significant photographs of Victorian literati and others. Here she has posed her niece as a figure from classical or biblical literature, in a photographic equivalent of work by Pre-Raphaelite artists such as Rossetti and Watts.



George N. Barnard

1819–1902, American

Photographic Views of Sherman's Campaign, New York, 1866

61 albumen photographs in leather album

Each approximately 10½ x 14 in.

Rogers and Pfeiffer Funds, 1970.525

The album was issued in one hundred copies. A reviewer of 1866 commented, "for the care and judgement in selecting the points of view, for the delicacy of execution, for scope of treatment, and for fidelity of representation, they surpass any other photographic views which have been produced in this country—whether relating to the war or otherwise. . . . [and] those who can afford to pay one hundred dollars for a work of fine art can not spend their money with more satisfactory results than would be realized in the possession of these views."





Carleton E. Watkins

1829–1916, American

The Grizzly Giant

Albumen photograph, before 1864

20% x 16% in.

Rogers Fund, 1970.540.6

Watkins was the first serious photographer of landscape in the United States and was among the first American photographers to have his work shown in a gallery of art. His views depicting the splendor of Yosemite were shown in New York's prestigious Goupil Gallery between 1861 and 1864. Breaking with his established style, Watkins here shows Galen Clark, the first Keeper of the Mariposa Big Trees, beneath an impressive example.



Berenice Abbott

Born 1898, American

Seventh Avenue looking South from 35 St., N.Y.

Chloride photograph, dated 12/5/1935

9 9/16 x 7 9/16 in.

Gift of Phyllis D. Massar, 1971.550.7

Abbott's architectural vision often stressed the bizarre aspects of the real world. Seventh Avenue is here transformed into a stagelike environment by the deep shadows and raking winter light. This is a working proof, once in the files of the publisher of the book *Changing New York*, in which it was originally printed.



Man Ray

Born 1890, American

Nusch Eluard

Bromide photograph, 1936

Signed "Man Ray-36"

11 3/16 x 9 1/16 in.

The Elisha Whittelsey Collection, the Elisha Whittelsey Fund, 1974.621

At the time Ray made this portrait he supported himself through commercial photography phrased in the style of his surrealist art. Here the provocative geometric shapes and black-on-black composition add mystery to work that in lesser hands would amount to a stiff jewelry advertisement.



Walker Evans

1903–1975, American

Brooklyn Bridge, 1929

Chloride photograph

5¼ x 8¾ in.

Gift of Arnold H. Crane, 1972.742

Evans's earliest photographs, made in 1928 and 1929, embody elements of romanticism—exaggerated points of view, dramatic light, stylized subjects—that only a very few years later would seem remote from his developed style of neo-classical austerity.



Arnold Genthe

1869–1942, American

Greta Garbo

Bromide photograph, about 1925

13 3/16 x 10¾ in.

The Elisha Whittelsey Collection, the Elisha Whittelsey Fund, 1975.510.2

This portrait was made shortly after Garbo's arrival in the United States, prior to her appearance in American motion pictures.

Jean-Michel Moreau le jeune

1741–1814, French

Festival celebration

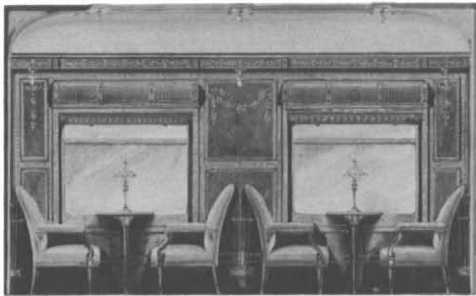
Pen, gray ink, wash, signed and dated 1767

17¼ x 24 9/16 in.

Harris Brisbane Dick Fund. 67.524.1

Reims erected a statue to Louis XV in 1765. The unveiling was the occasion for brilliant festivities, including this nocturnal illumination in the form of a lyre surmounted by a star. To record the event, the city commissioned Moreau le jeune in 1767 to make this drawing that served as the preparation for the etching made finally in 1771 by the Varin brothers.





Unknown designer

American

Design for the interior of a Pullman car

Watercolor, 1909

14½ x 21¼ in.

Purchase, Anne and Carl Stern Gift, 67.645.13

On the mount the designer has described the paneling as of oak with holly inlay. As an entertaining design for the decoration of a disappearing means of transportation, this drawing with its companions from the same shop, enhances the "carriage" section of the Museum's "Ornament Collection."



Probably studio of Louis Comfort Tiffany

1848–1933, American

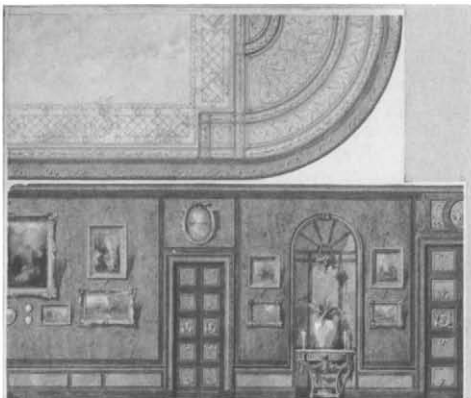
Suggestions for glass mosaic bird bath in floral design for Mrs. Richardson Pratt, Brooklyn, N.Y.

Pencil and watercolor on board, last quarter 19th c.

13¾ x 11¾ in.

Purchase, Walter Hoving and Julia T. Weld Gifts and Dodge Fund, 67.654.1

This design combines Tiffany's well-known glass with a distinctive decorative form.



Jules-Edmond-Charles Lachaise

Died 1897, French

Gallery elevation and ceiling design for the Hôtel Cottier, rue de la Baume, Paris

Watercolor with gilt, 1867

11¼ x 13¾ in.

Dodge Fund, 67.827.1

Lachaise decorated rooms for a clientele that included the Empress Eugénie. The acquisition of approximately five hundred designs by Lachaise and his partner, Eugène-Pierre Gourdet, helps us to trace the opulent and derivative style that characterized interior decoration at the height of the Second Empire.



Jean-Jacques Le Queu

1757–1825(?), French

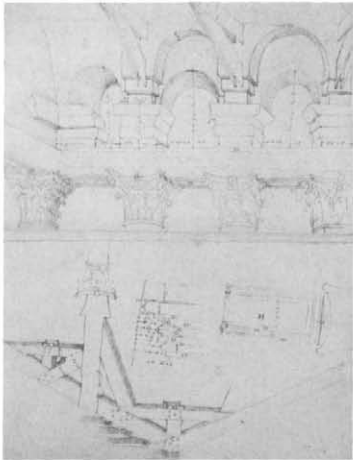
Portrait of a Little Girl and Her Dog

Brown watercolor

Signed in ink: J.J.le Queu delin. au S. Republ.
17 x 12 $\frac{3}{4}$ in.

Gift of Mrs. Benjamin Ginsburg, 68.750

This extraordinary portrait of a solemn little face, echoed in the Egyptian-style stone mask, has been done with such loving care that it probably represents the daughter of the artist, who was not a painter but an architect.



Attributed to Philibert de l'Orme

1505/10–1570, French

Architectural details of the Pantheon, Rome

Pen and brown ink over black chalk on paper
22 x 16 $\frac{3}{4}$ in.

Rogers Fund, Joseph Pulitzer Bequest and Mark
J. Millard Gift, 68.769.1

This drawing, on paper whose watermark dates it 1560, shows the antique bronze supports in the porch of the Pantheon that were later replaced with wood when bronze was needed to cast the columns of Bernini's baldachin in Saint Peter's.

Filippo Juvarra

1678–1736, Italian

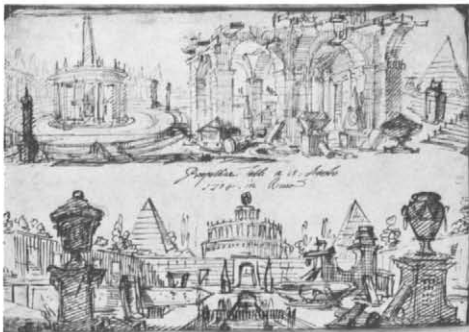
Architectural fantasy

Pen and brown ink, inscribed "Prospettive Fatti
a 15: Agosto/1704. in Roma"

11 $\frac{3}{8}$ x 8 in.

Rogers Fund, 69.655

This earliest-known dated drawing by the greatest Italian architect of his time is in the only album of his drawings in the United States, one of five outside Italy. Our album contains drawings of his earliest architectural projects in his native city, Messina, as well as some for Lucca; the majority are from his short Roman sojourn (1704–1713) and include two early sketches for his only documented executed architectural work in Rome, the Antamoro Chapel in S. Girolamo della Carità.



Unknown French artist

Design for a ballroom pavilion

Watercolor and ink

Inscribed, "Salle de Bal pour un Prince, 1813"
15½ x 30½ in.

Rogers Fund, 1970.507.1



Formerly attributed to Charles Percier (1764–1838), Napoleon's foremost architect-designer, this drawing, probably by one of his pupils, displays many of the decorative embellishments used by Percier for the festive decorations devised for the marriage of Napoleon and Marie Louise and published in 1810. With its light-hearted and fanciful conglomeration of the neoclassicisms characteristic of the Empire style, and with its pendant, a design for the interior of the pavilion, this is among the most elaborate and eye-pleasing architectural drawings to come to us from the Napoleonic era.

John Sanderson

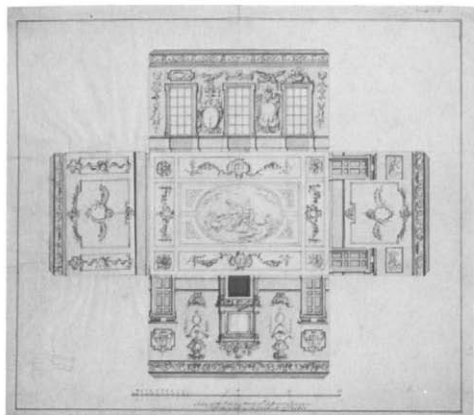
Active mid-18th c., British

Design for the decoration of the dining room formerly at Kirtlington Park, Oxfordshire

Pen, brown and gray ink, and wash over graphite

17½ x 20 in.

Rogers Fund, 1970.674.1



It is not often that a museum, owning a great period room, is able years later to acquire the preparatory drawings for that room. However, this is the case here. The dining room was acquired in 1931, the drawings thirty-nine years later. They must be from an early stage of the planning since none corresponds exactly to the present appearance of the room.

Jean-Jacques Huvé

1742–1808, French

Elevation for a proposed monument

Pen, black ink, and wash over graphite, signed on verso

16 x 66 in.

Gift of Charles B. Wrightsman, 1970.736.51



The pyramidal mausoleum is flanked by extensive Doric colonnades terminating in stepped-domed pavilions; on the pyramid is a bas-relief of a head in profile crowned with laurel. This allusion to a literary figure suggests that this is possibly a monument to Voltaire, to whom a number of monuments in comparable style were dedicated during this period.



Austrian School (?)

18th c.

Designs for embroidery of an orphrey and a chasuble

Pen and brush in brown ink on paper

54½ x 11¼ and 61½ x 18¾ in.

Harris Brisbane Dick Fund and Joseph Pulitzer Bequest, 1971.513.93a,b

These full-scale designs for the embroidery of ecclesiastical vestments must have formed part of a library of such patterns. The orphrey illustrates fables concerning animals and birds.

Thomas Chippendale

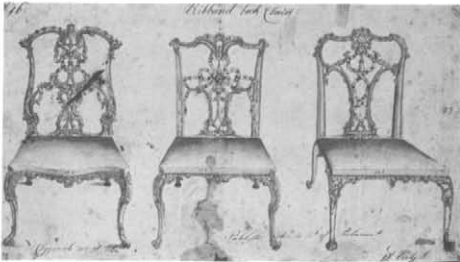
1718-1779, English

Riband back Chairs, No. 16

Pen and ink, gray wash, about 1754

7¾ and 13¾ in.

Rogers Fund, 1972.581



One of the more famous English cabinetmakers, Chippendale is also noted for his *Gentleman and Cabinet-Maker's Director*, first published in 1754. This drawing is for Plate XVI of that edition. A set of four side chairs, the gift of Edwin C. Vogel to the Museum in 1957, closely relates to the center chair in the drawing.

Frank Lloyd Wright

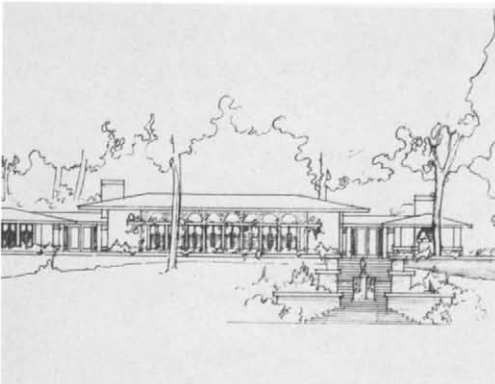
1868-1959, American

West elevation of the Francis W. Little House

Pencil on tissue, about 1912

23¼ x 42½ in.

Purchase, Emily C. Chadbourne Bequest, 1972.607.1



The group of drawings accompanying the Museum's acquisition of a room and architectural elements from this house are significant additions to its growing collection of American architectural drawings.

DWK



Workshop of Giuseppe Bibiena

1695–1757, Italian

Design for a catafalque for Le Grand Dauphin
Pen and brown ink with brown and gray wash
on the statues

29¼ x 20 7/16 in.

Bequest of Joseph H. Durkee, by exchange,
1972.713.46

This sumptuous and elegant design comes from a group of seventy-two drawings associated with members of the Bibiena family, Italy's greatest family of designers for theater and festival. The majority of the group is associated with Ferdinando Bibiena, Principal Theater Architect at the Imperial Austrian court, and his son, Giuseppe, who succeeded him in the post.

Jean Charles Delafosse

1734–1791, French

Elevation and end wall of a "Grande Galerie"

Pen, gray ink, and wash with traces of brown
wash over black chalk

Signed and dated, lower left, "J.C. Delafosse
Inv. faite 1769"

14¼ x 32½ in.

Purchase Joseph Pulitzer Bequest, 1973.638



Delafosse, an architect and designer of ornament, was an important neoclassic stylist; his influence derived especially from his enormous publication, the *Nouvelle Iconologie Historique* (1768). This drawing includes many of the distinctive elements of his style seen in his book—trophies, vases, friezes, and swags—combined in a monumental ensemble. The large size of the drawing, rare in Delafosse's oeuvre, affords a dazzling view of a Louis XVI Grande Galerie.

Twentieth Century Art

Comments by

Henry Geldzahler, Curator (HG), Penelope Hunter, Curatorial Assistant, Western European Arts (PH), and Jean Mailey, Associate Curator, Textile Study Room (JM)

Robert Motherwell

1915- , American

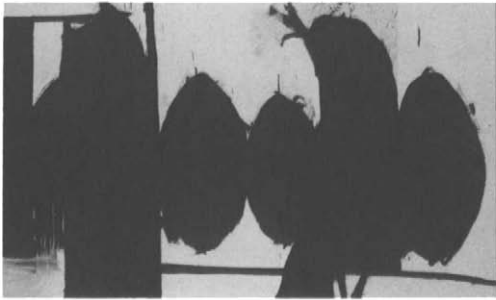
Elegy to the Spanish Republic, 70, 1961

Oil on canvas

69 x 114 in.

Anonymous Gift, 65.247

The artist dislikes *La Danse II*, which we acquired by purchase in 1953. Since then we have been given four of his best paintings, of which this is one. HG



Max Weber

1881-1961, American

Athletic Contest

Oil on canvas

40 x 55¼ in.

George A. Hearn Fund, 67.112

A cubist rebus of great complexity but ultimately a legible and energetic composition, this is one of Weber's most ambitious works. HG





Jules Pascin

1885–1930, American

Semi-Nude

Oil on canvas

39½ x 32 in.

Bequest of Miss Adelaide Milton de Groot
(1876–1967), 67.187.168

This fine painting by the Bulgarian-born, Paris-trained artist shows him in the tender, lyrical, somewhat dejected mood he captured so well at such great personal cost. HG

Morris Louis

1912–1962, American

Alpha Pi, 1960

Acrylic on canvas

102½ x 177 in.

Arthur Hoppock Hearn Fund, 67.232

When we purchased this heroic painting, I consulted with the critic and art historian Michael Fried on its selection. It is considered one of our major postwar American paintings and a key example of the artist's style. HG

Pierre Bonnard

1867–1947, French

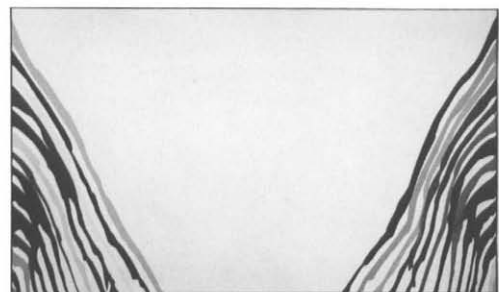
The Terrace at Vernon

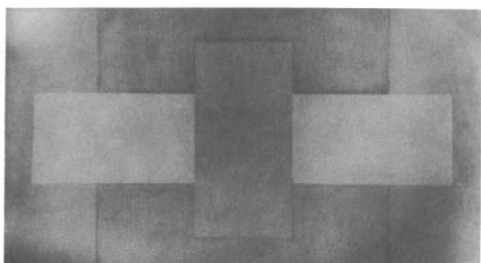
Oil on canvas

57 11/16 x 76½ in.

Gift of Mrs. Frank Jay Gould, 68.1

One of our most important European paintings of the twentieth century, this is extraordinarily beautiful in its perfectly modulated range of colors that are typical of Bonnard in his post-Nabi years. The composition is one of the artist's most complex, including a vignette of the two figures in conversation at the extreme left and the Maillol-like attitude of the woman on the right. All this action is perfectly melded with the brilliant landscape. Painted between 1930 and 1938, the work is both postimpressionist and neoclassic. HG





Ad Reinhardt

1913–1967, American

Red Painting

Oil on canvas

78 x 144 in.

Arthur Hoppock Hearn Fund, 68.85

This, the largest of the artist's red paintings, was purchased within a year of his death. Reinhardt is well known for his late black paintings, which I hope one day will be represented in the collection. The present work, much admired by younger artists, is one that is often requested for loan to exhibitions at other institutions. HG



Frank Kupka

1871–1957, Czechoslovakian

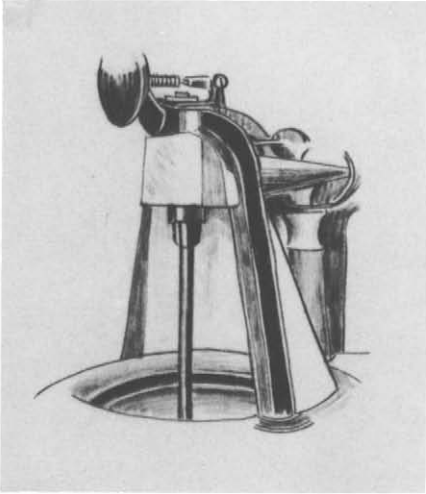
Disques Noirs Syncopés

Gouache and pencil on paper

9 13/16 x 7 7/8 in.

Rogers Fund, 68.108

I saw this small, exquisite gouache at Spencer Samuel's Gallery in 1968 and used our discretionary funds for the year to purchase it. It has been on view only once because the galleries available to the Twentieth Century Art Department are on such a grand scale that they make the showing of small works a problem. We hope someday soon to have the space and architectural flexibility to exhibit large paintings, small works, and furniture in a suite of galleries that can accommodate such versatile installations. HG



Morton Schamberg

1881–1918, American

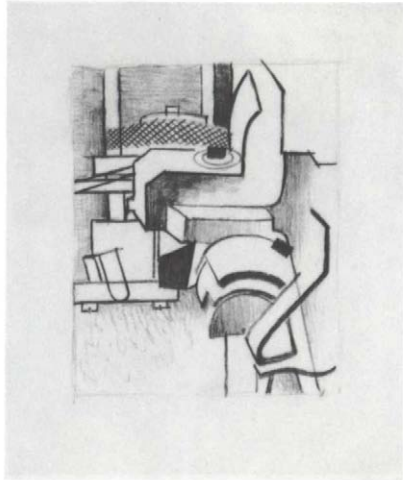
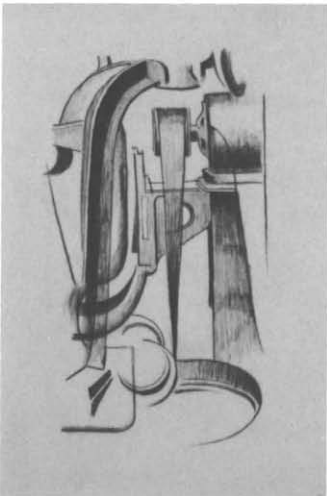
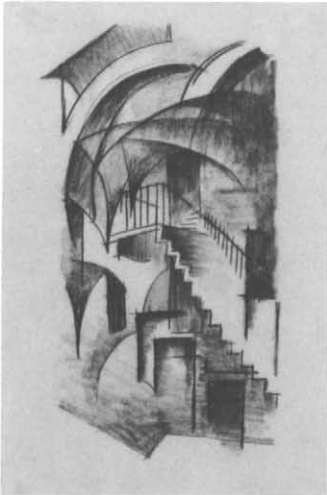
Four untitled drawings

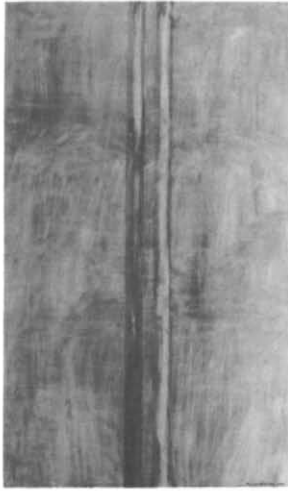
Pencil on paper

$5\frac{1}{2} \times 4\frac{1}{2}$, $5\frac{5}{16} \times 4\frac{1}{2}$, $7\frac{3}{16} \times 4\frac{1}{2}$, $7\frac{1}{4} \times 4\frac{11}{16}$
in.

Purchase, The Bertram F. and Susie Brummer
Foundation, Inc. Gift, 68.115.1-4

These inventive, fully realized miniature drawings are the first works by Schamberg to enter the collection. His death in the influenza epidemic of 1918 was a tragic loss to American art. HG





Barnett Newman

1905–1970, American

Concord

Oil and masking tape on canvas

89¼ x 53¾ in.

George A. Hearn Fund, 68.178

Concord, painted in 1949 and first exhibited in 1950, is an example of Newman's work at its best. For years he had a reputation as an artist's artist, and it was not until the late fifties and early sixties that he was seen more generally as a major contributor to the glory of postwar American art. Although *Concord* is the only representation of Newman's work in the Museum, it stands as a major statement in the history of American abstraction. HG



John Graham

1881?–1961, American

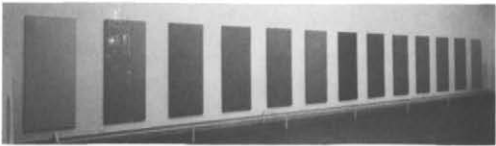
Celia

Oil, casein, charcoal, chalk, pencil, pen, ink on composition board

48 x 36 in.

Hugo Kastor Fund, 68.185

Graham (born Dabrowsky) was a Russian who came to America in the 1920s. He befriended Arshile Gorky and Willem de Kooning in their formative years, and there was unquestionably a cross-influence in their work in the thirties. *Celia*, one of Graham's handsomest portraits, is, a few short decades after its execution, a difficult painting to date with absolute conviction. Let us say it was probably painted in the forties and that it has an eccentric dignity reminiscent of Roman portraiture and Ingres, plus a hint of biomorphic surrealism. HG



Ellsworth Kelly

1923– , American

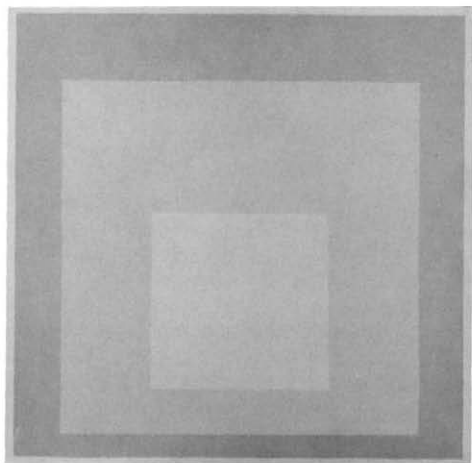
Spectrum V

Oil on canvas

Each panel 84¼ x 34¼ in.

Gift of Ellsworth Kelly, 69.210.1–13

The artist's largest painting, this was first seen during our exhibition *New York Painting and Sculpture 1940–1970*. Both Kelly and I felt that one of his *Spectrums*, a recent and impressive development in his work, should be included. The City Art Museum of St. Louis declined to lend theirs, whereupon the artist painted this one. It requires forty to sixty feet of wall space, depending on the distance between the panels, a distance that has not been permanently fixed by the artist or by experience. HG



Josef Albers

1888- , American

Homage to the Square: Green Promise

Oil on masonite

24 x 24 in.

Homage to the Square: Enfolding

Oil on canvas

24 x 24 in.

Gift of Josef Albers, 69.274.1-2

The artist's work is more varied than his best-known series, *Homage to the Square*, might suggest. Even within the apparently self-limiting format the variation in mood and expressiveness is great, and those examples that have entered our collection indicate this forcefully. The titles are not arbitrary: they are carefully chosen and apt.

HG

Morris Louis

1912-1962, American

Beth Chet (1958)

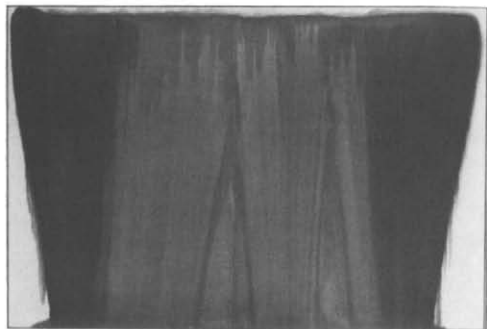
Acrylic on canvas

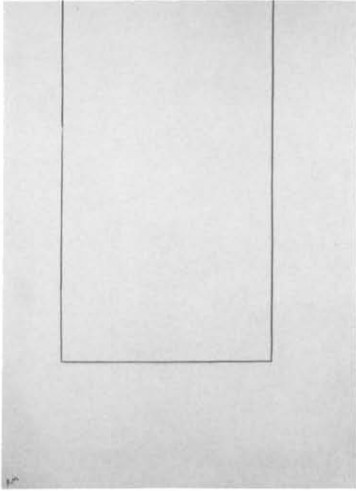
91½ x 137½ in.

Gift of Mrs. Abner Brenner, 69.276

The gift of this painting by the artist's widow was in part an acknowledgment of our recognition of the artist's importance, which we had made clear with the purchase of *Alpha Pi* two years previously. *Beth Chet*, a bronze veil, shows Louis to advantage at another, earlier stylistic moment in his career as a color-field painter. We anticipate the gift of a *Louis Pillar*, painted in the last years of his life, which will give us a representative selection of a great American artist at his best.

HG





Robert Motherwell

1915- , American

Open No. 19 in blue

Oil on canvas

84 x 115½ in.

Open No. 35, raw umber on sized canvas

Polymer paint and charcoal on canvas

76 x 114 in.

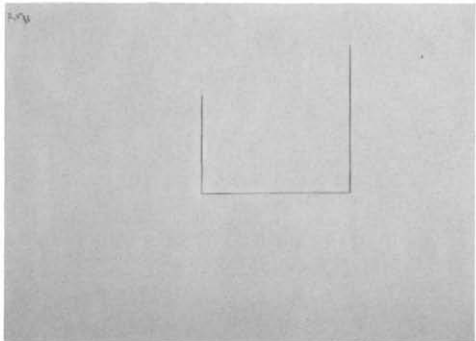
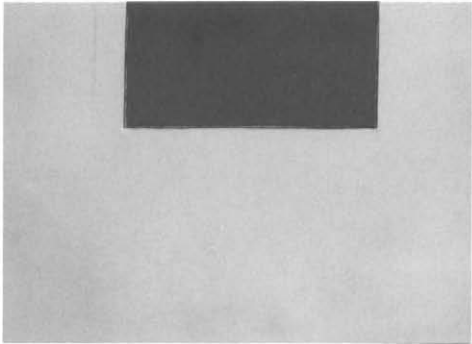
Open No. 37 in orange with charcoal line

Polymer paint and charcoal on canvas

88 x 122 in.

Anonymous Gift, 69.277.1-3

These works share the rectangular motif common to the series but each evokes in a different way the architecture, landscape, and sky from which its imagery is distilled. HG





Georgia O'Keeffe
1887- , American

Black Iris
Oil on canvas
36 x 29 $\frac{1}{2}$ in.

Black Abstraction
Oil on canvas
30 x 40 $\frac{1}{4}$ in.

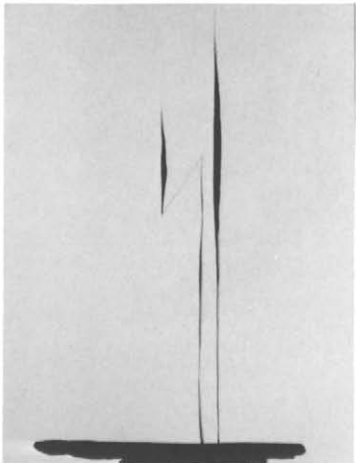
Blue Lines No. 10
Watercolor
24 $\frac{15}{16}$ x 18 $\frac{15}{16}$

Abstraction IX
Charcoal
24 $\frac{1}{4}$ x 18 $\frac{3}{4}$ in.

The Alfred Stieglitz Collection, Gift of Georgia O'Keeffe, 69.278.1-4



These works had been on deposit at the Museum since 1949, the year in which Miss O'Keeffe arranged for the gift to the Museum of a large portion of the Alfred Stieglitz Bequest. *Black Iris*, painted in 1926, is a particularly fine example of her work, and the two drawings, dated 1916, are among the earliest indications of her original style. With the gift of these works we now have fifteen O'Keeffe paintings, drawings, and watercolors. HG





Edward Avedisian

1936- , American

Kool Aid

Acrylic on canvas

75½ x 112¾ in.

George A. Hearn Fund, 1970.79

One of two Avedisians in the collection. Avedisian has been exhibiting abstract painting in New York since 1959, soon after he moved here from Boston. The striking paint quality, original color sense, and sheer intensity make this one of the outstanding works by an artist of his generation to enter the collection. Avedisian's community of interest with postwar European abstraction stands as a challenge to the narrowness of much recent American taste

HG



Wassily Kandinsky

1866-1944, Russian

Free Curve to the Point

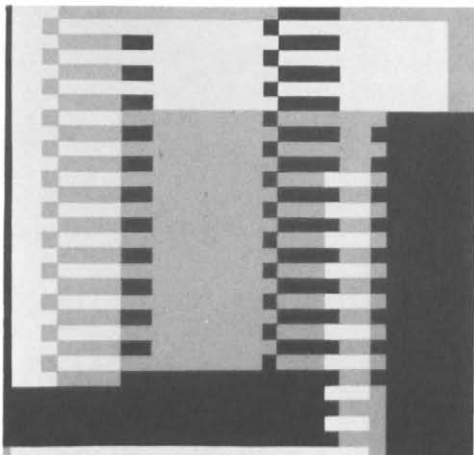
Pen and India ink

15¾ x 11¾ in.

Rogers Fund, 1970.99

An illustration for the artist's pedagogic book *Point and Line* (1925), this exquisite work will be on view more often when we have the flexibility to show works that are small and sensitive to natural light.

HG



Josef Albers

1888- , American

Pillars

Sandblasted flashed glass

11¾ x 12¾ in.

George A. Hearn Fund, 1970.139

Made in the late 1920s, *Pillars* is in the linear style by which we know this artist.

HG

Mark Rothko

1903–1970, American

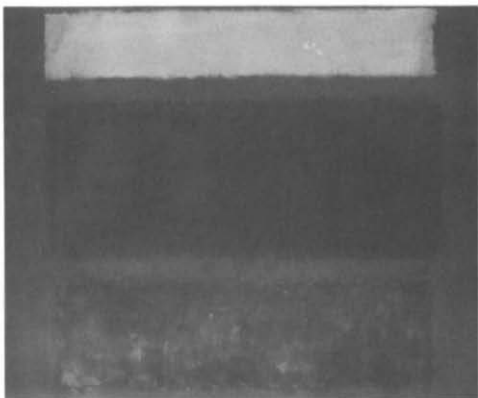
Reds No. 16, 1960

Oil on canvas

102 x 119½ in.

Arthur Hoppock Hearn Fund, George A. Hearn Fund, and Hugo Kastor Fund, 1971.14

This work traveled from New York to a collector in Brussels and back to New York, where I saw it in the mid-sixties. I long wanted it for the collection, and it was prominently displayed in *New York Painting and Sculpture 1940–1970*. More than any other painting in the collection of the Twentieth Century Art Department, *Reds* depends on the right lighting conditions to bring out the richly glowing harmonies of its deep, dark colors. HG



Hans Hofmann

1880–1966, American

The Renate Series

Rhapsody

Oil on canvas

84¼ x 60½ in.

Gift of Renate Hofmann, 1975

Lonely Journey

Oil on canvas

50 x 49¼ in.

Little Cherry

Oil on canvas

85¼ x 78¾ in.

Legends of Distant Past Days

Oil on canvas

40¼ x 50¼ in.

Heraldic Call

Oil on canvas

61½ x 60¾ in.

Profound Longing

Oil on canvas

50% x 40 1/16 in.

Deep Within the Ravine

Oil on canvas

84¼ x 60¾ in.

Summer, 1965

Oil on canvas

H. 72 x 48 in.

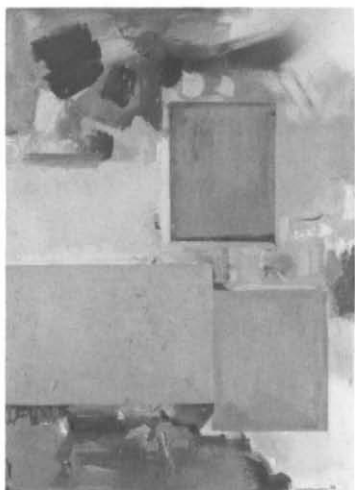
Lust and Delight

Oil on canvas

84¼ x 60¼ in.

Loan, Promised Gift of Renate Hofmann, L.1971.49.2–9

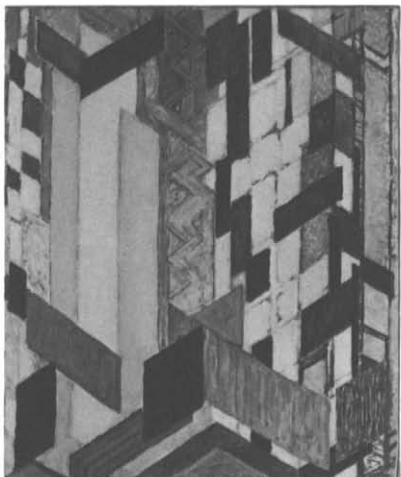
In 1965, when he was eighty-five and at the height of his power as an artist, Hans Hofmann painted





this series and dedicated it to his young wife, Renate. Much of his power, joy, and stylistic scope can be inferred from these nine paintings in which his life's experience with cubist drawing and structure, and his hard-won freedom and originality in color are triumphantly evident. The miracle in these paintings is as much in the artist's sure sense of when to desist as it is in their fullness and richness. Hofmann knew when to leave a painting at the moment of greatest freedom. We are grateful to Renate Hofmann for her generosity and proud that all of these important works will enter the Museum's collection. HC





Frank Kupka

1871-1957, Czechoslovakian

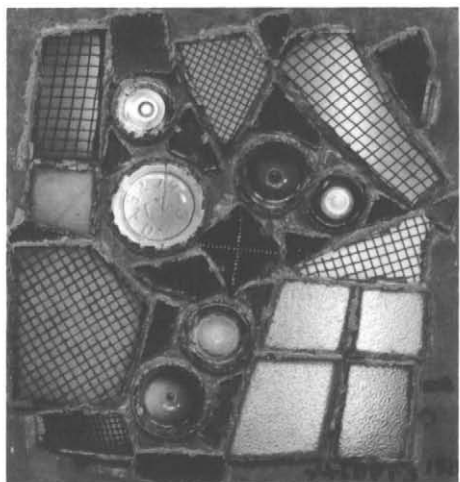
Plans Par Verticales

Oil on canvas

24½ x 19¾ in.

Gift of Joseph H. Hazen Foundation, Inc.,
1971.111

The collection is notoriously weak in the European art of this century. We can, of course, make no attempt to duplicate or compete with the Museum of Modern Art's staggering collection of European modern art. We should, however, as a persuasive encyclopaedic museum, have key works by the best artists to make the crucial point that the history of art is continuous. Post-war American painting is inexplicable without its European predecessors. And it cannot be adequately judged without comparison to its European contemporaries. Kupka's *Plans Par Verticales* was therefore a welcome gift. HC



Josef Albers

1888- , American

Rheinische Legende

Glass shards on copper sheet

19½ x 17½ in.

Figure

Glass shards on brass sheet

21½ x 15½ in.

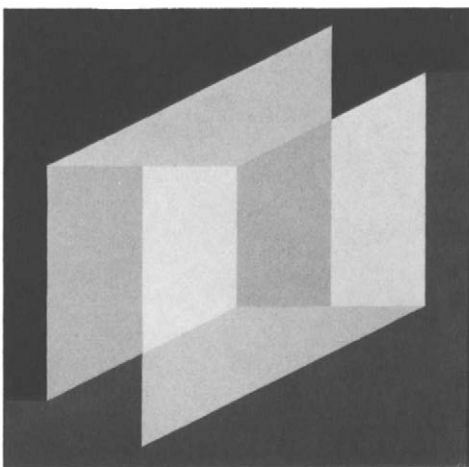
Gift of Josef Albers, 1972.40.1-2

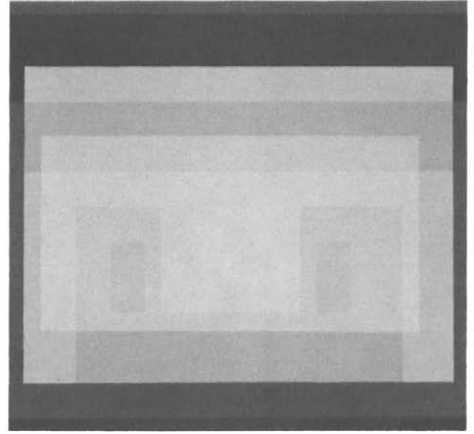
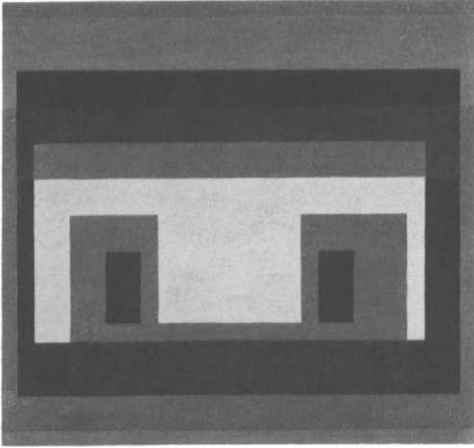
These works of 1921, from the glassworking shop at the Bauhaus, are early yet mature creations.

Indicating Solids

Oil on masonite

26 x 25¾ in.





Variant: 6 Greens

Oil on masonite

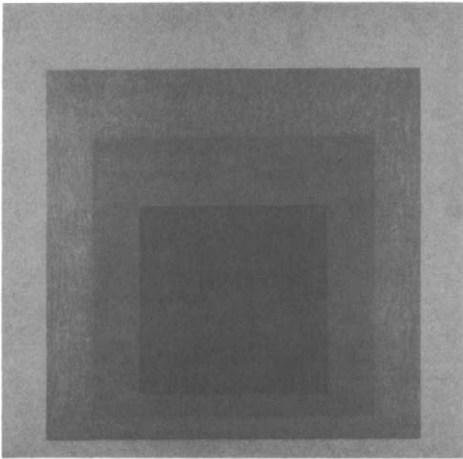
39 $\frac{7}{8}$ x 37 in.

Variant: 2 Whites, 2 Yellows, 2 Greens

Oil on masonite

39 $\frac{7}{8}$ x 37 in.

Gift of Josef Albers, 1972.40.3-5



Indicating Solids, 1949, is a completely successful essay in grayed variations. The *Variants*, begun in 1947 and 1948, are strong abstractions with architectural and landscape references.

Homage to the Square: Dilated

Oil on masonite

48 x 48 in.

Homage to the Square: Soft Spoken

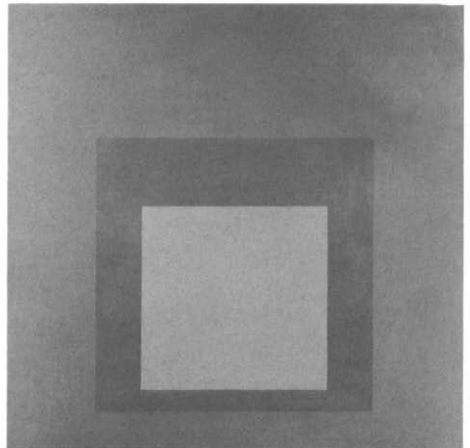
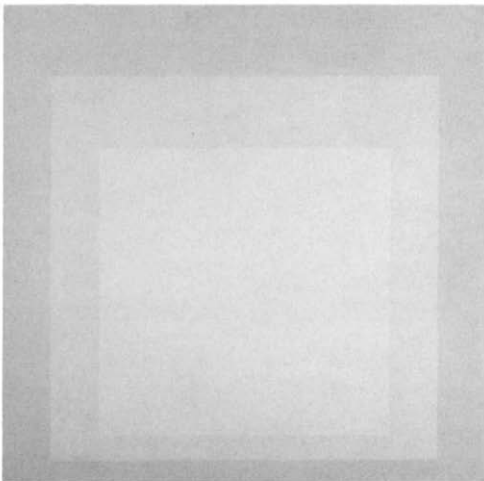
Oil on masonite

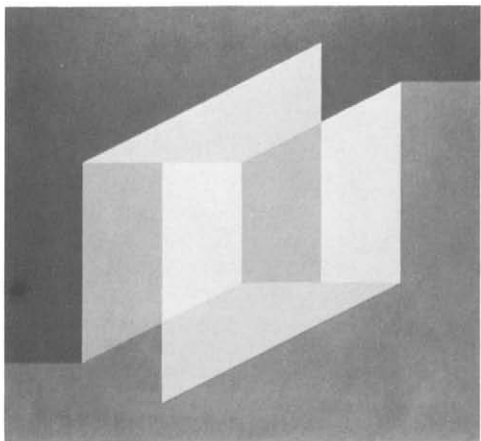
48 x 48 in.

Homage to the Square: On Near Sky

Oil on masonite

48 x 48 in.





Josef Albers

1888- , American

Never Before

Oil on masonite

48 x 48 in.

Gift of Josef Albers, 1972.40.6-9

Like *Indicating Solids*, this work of 1971 is an essay in grayed variations, an irregular four-sided figure on a divided background.

Homage to the Square: Frontal Backing

Oil on Masonite

40 x 40 in.

Transformation of a Scheme No. 8

Engraving on formica

17 x 22 7/16 in.

Transformation of a Scheme No. 9

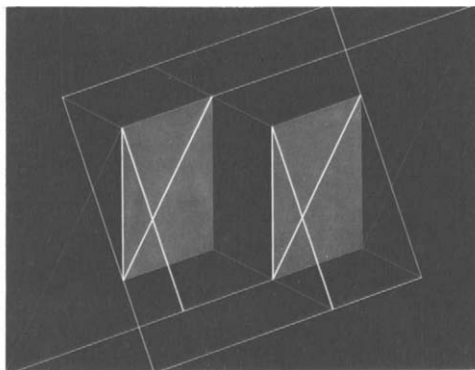
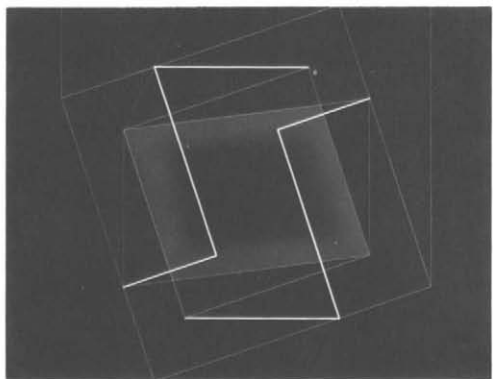
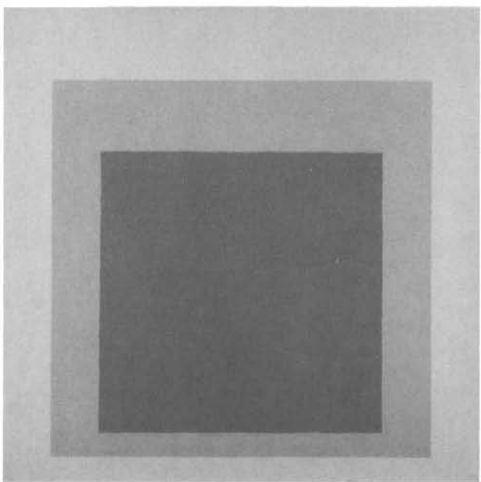
Engraving on formica

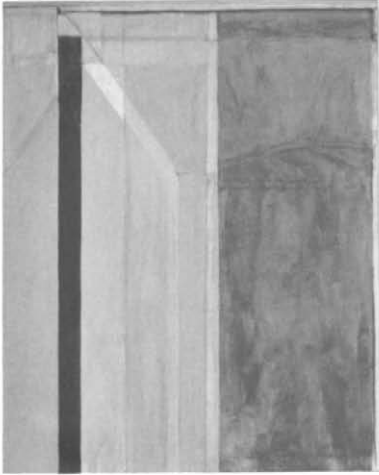
17 x 22 7/8 in.

Gift of Josef Albers, 1972.40.10-12

These works of 1949 and 1950 show the artist manipulating perspective in a poetry that goes beyond mere design while preserving the two-dimensionality that has continued to fascinate him.

HG





Richard Diebenkorn

1922- , American

Ocean Park #30

Oil on canvas

100 x 82 in.

Bequest of Miss Adelaide Milton de Groot (1876-1967), by exchange, 1972.126

Diebenkorn is a fine painter in California (first in San Francisco for many years, now in Los Angeles) whose reputation is well deserved and growing. From the mid-fifties to the mid-sixties he produced memorable figurative paintings, which, like his more recent abstractions, owe something to the compositional and color sense of Matisse.

HG



David Hockney

1937- , English

Mt. Fuji and Flowers

Acrylic on canvas

60 x 48 in.

Purchase, Mrs. Arthur Hays Sulzberger Gift, 1972.128

Hockney's work combines wit, keen observation, and artistic imagination. I had known the artist for years and waited to purchase a work for the Museum until I saw the right painting. I was in his studio in London in 1972 and *Mt. Fuji and Flowers* had just been finished. I slapped a reserve on it and we acquired it within months of its execution from the André Emmerich Gallery, where it was shown for the first time. Lent to Hockney's retrospective at the Musée des Arts Decoratifs in 1974, it was one of the most admired canvases in the exhibition.

HG



Hans Hartung

1904- , German

T 1965-E-33

Acrylic on canvas

60½ x 98½ in.

Purchase, Bequest of Miss Adelaide Milton de Groot (1876-1967), by exchange, 1972.129

There has been a tendency in postwar America to deride, or at least to underestimate, the accomplishments of the contemporary School of Paris. Hartung's work of the past decade is virtually unknown in America; this painting of 1965, painted at the same time as Jules Olitski's spray paintings, arrives independently at similar expressions.

HG



Phillip Guston

1913- , American

Close-Up III

Oil on canvas

70 x 72 in.

Gift of Lee V. Eastman, 1972.281

We acquired an early figurative Guston, *The Performers*, in 1950. *Close-Up III*, a gift I shamelessly solicited, is the first abstract painting by him in the collection. We have since purchased a handsome ink drawing of 1960 from the artist. An abstract of the mid-fifties and one of his recent paintings—figurative in an unexpected way that has yet to meet with general critical understanding—would give us an impressive sampling of Guston's work. HG

Larry Poons

1937- , American

No. 23

Acrylic on canvas

95 x 125 in.

George A. Hearn Fund, 1973.66



This painting was acquired within a year of its execution, with the advice of Clement Greenberg. It is a fine example of the artist's recent manner. It consists of thickly applied acrylic paint, brownish in overall tonality, which makes the relatively bright blue and yellow of the upper left-hand corner delicious and exciting. Someday we hope to acquire, through purchase or gift, an earlier Poons in which small circles or ellipses of color hover on a single background color in patterns that establish a fine balance between randomness and logic. HG

Paul Klee

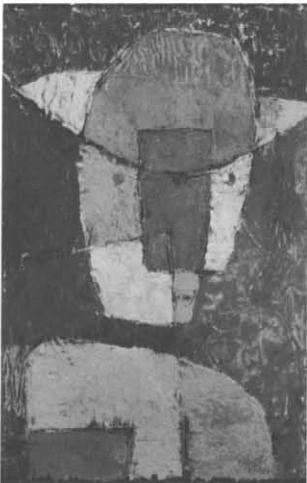
1879–1940, Swiss

Le Kash-Né

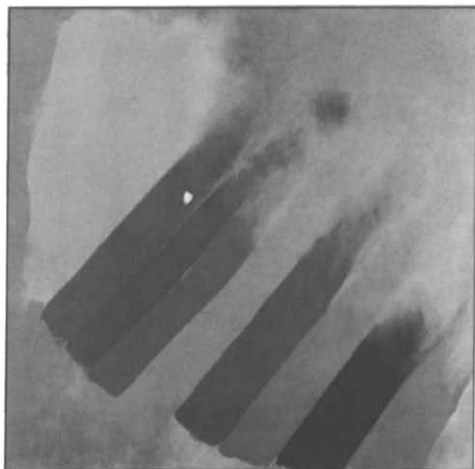
Oil on paper

13 x 8½ in.

Gift of Mr. and Mrs. William L. McKim, 1973.213



The title, phonetically, amounts to the French for nose-guard. A witty, colorful, though minor, example of Klee's work, it is the first painting by the artist to enter the collection. It came as a complete surprise; a gentleman telephoned for an appointment and came to the office with the small oil under his arm. He had bought it in the late thirties from the dealer Kurt Valentin for several hundred dollars. Did we want it? We did. HG



Friedel Dzubas

1915- , American

Fan Tan

Magna on canvas

96 x 96 in.

George A. Hearn Fund, 1973.316

As with the Poons and the Avedesian, Dzubas's *Fan Tan* was acquired within a year of its execution. There is a reason to this pattern: all the artists have been well known to me for at least twelve years, and in each case I felt that a recent painting was among the best they had yet done. The decorative zest of *Fan Tan* and its perfect amalgam of flat and misty paint application make it an eminently likable painting of immediate and lasting impact. HG



Andy Warhol

1930- , American

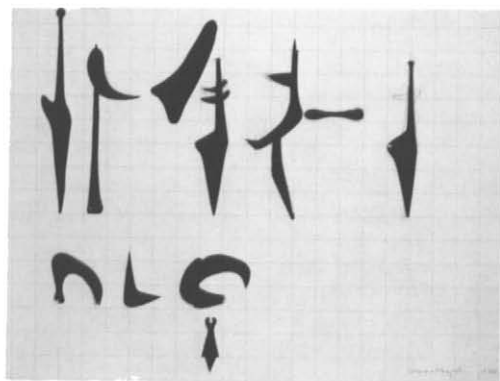
Ethel Scull 36 Times

Silkscreen on canvas

100 x 144 in.

Loan, Promised Gift of Mr. and Mrs. Robert C. Scull, L.1974.10

As pop art is virtually unrepresented at the Museum, we are delighted with this promised gift of the artist's earliest and best portrait. HG



Isamu Noguchi

1904- , American

Study for Worksheet (1945)

Collage: graph paper with cutouts of black construction paper, penciled outlines

Collage proper: 17 x 22 in.

Purchase, Rogers Fund and Sumner Foundation Gift, 1974.200

These are sculptor's drawings, a worksheet that reveals both the choreographic and anthropomorphic aspects of Noguchi's inspiration. Sculptural ideas dance across the page, and each is laid down with an elegant regard for its neighbors and for the whole sheet. Noguchi's sculptural vocabulary is exquisitely revealed. HG



Ilya Bolotowsky

1907- , American

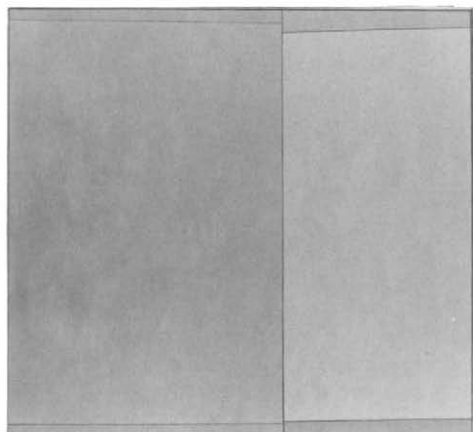
Study for W.P.A. Mural

Gouache on academy board

10 x 22 in.

Arthur Hoppock Hearn Fund, 1974.323

An elegant study, this early work sensitively combines the biomorphic forms of the period with intimations of the neo-Mondrian artist Bolotowsky was to become. We became aware of this work through his 1974 retrospective exhibition at the Guggenheim Museum and purchased it at the time. HG



Ludwig Sander

1906- , American

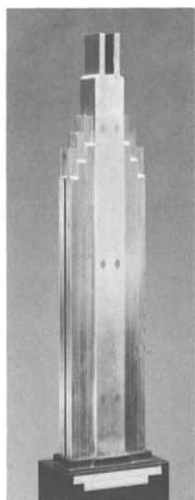
Cherokee III

Oil on canvas

60 x 65 in.

Gift of Mr. and Mrs. Eugene M. Schwartz, 1974.376.2

Two of this artist's paintings entered our collection within several months of each other, *Cherokee III* by gift, *Rappahanock IV* by purchase. They are very different in format and in color—*Cherokee III* a square in reds and blues, *Rappahanock IV* a horizontal painting in a range of yellows. Of the painters who have worked in the neoplastic tradition, Sander has been the most original. He has arrived at unique solutions to problems of color and juxtaposition that still plague many younger "hard-edge" painters. HG



John Storrs

1885-1956, American

Forms in Space No. 1

Metals in combination

H. (without base) 20¼ in.

Francis Lathrop Fund, 67.238

We purchased this sculpture, inspired by the stylized American Beaux-Arts skyscrapers of the twenties, almost immediately after I first saw Storrs's work at Edith Halpert's Downtown Gallery in 1967. Storrs was a Chicagoan who worked for decades in France. He exhibited occasionally in his lifetime, but it is only in recent years that his work has become relatively well known. HG



John Storrs

1885–1956, American

Tête-à-Tête

Bronze

11 x 11½ in.

Edward C. Moore Fund and Rogers Fund,
1970.10

Acquired after *Forms in Space No. 1*, this work, in its fully modeled round forms, shows another aspect of the artist's style. HG



David Smith

1906–1965, American

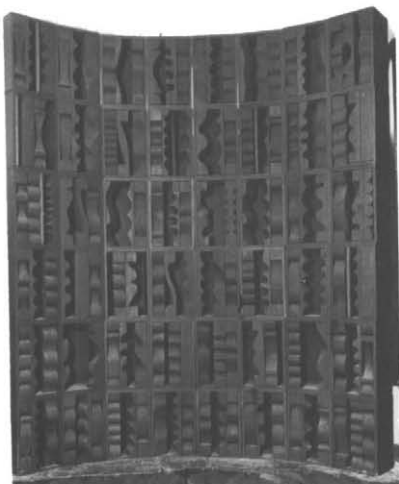
Becca

Stainless steel

113¼ x 123 in.

Bequest of Miss Adelaide Milton de Groot
(1876–1967), by exchange, 1972.127

Becca (named after the artist's daughter Rebecca) was first exhibited at the Museum's show *New York Painting and Sculpture 1940–1970*, where it stood at the head of the grand staircase at the entrance to the galleries. Smith is internationally recognized as the sculptor whose achievement equals and parallels the great postwar American developments in painting. In this late work, a superb three-dimensional mate to Jackson Pollock's *Autumn Rhythm* and Morris Louis's *Alpha Pi*, one can read Smith's debt to cubism. HG



Louise Nevelson

1900– , American

Black Crescent

Painted wood

133½ x 86 in.

Gift of Albert and Vera List, 1972.220

Black Crescent has been shown in six museums since it came to us, only a year after its execution. It is typical of Nevelson's best recent work, a carefully articulated and additive accumulation that derives in scale and imagery from architectural elements. It is the first sculpture by the artist to enter the collection. HG



Wilhelm Lehmbruck

1881-1919, German

Small Female Torso

Bronze

H. 27½ in.

Gift of Mrs. Maurice E. Blin, 1973.313

Like Paul Klee's *Le Kash-Né*, this lovely sculpture came as a surprise gift, and, like the Klee, it was originally purchased from the dealer Kurt Valentin. It was a welcome gift indeed, as we are weak in non-French sculpture of the first decades of this century. Though it owes something to Rodin, Despiau, and Maillol as well as to the cult of the antique, it has an introspective grace characteristic of this artist at his best. HG



Raoul Hague

1904- , American

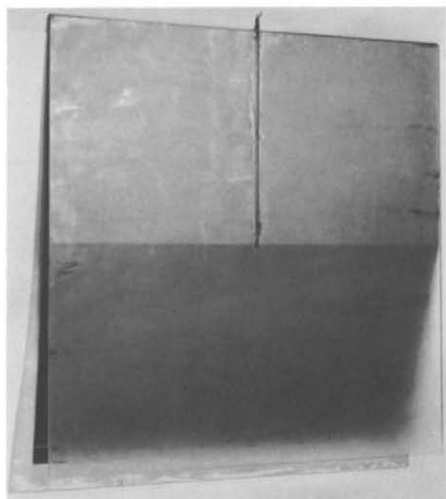
Big Indian Mountain

Walnut

H. 64 in.

Louis V. Bell Fund, 1974.6

Had I known the fully realized nature of Hague's mature work at the time of *New York Painting and Sculpture 1940-1970*, I would surely have included him in the exhibition. In 1972 I saw a monumental carved wooden piece at Virginia Zabriskie's gallery and arranged with her to visit the artist's studio in Woodstock. Help on this acquisition came from several colleagues: the Chairman of Greek and Roman Art thought it looked like a *Lion of Delos*, and the Chairman of Western European Arts saw in it the amplitude and energy of Baroque sculpture. I thank them for their convincing support. HG



Christopher Wilmarth

1943- , American

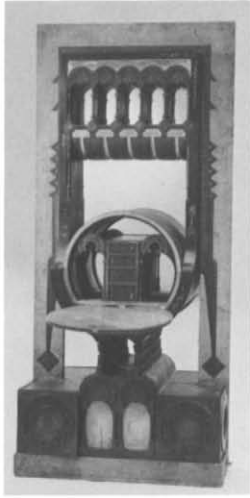
Beginning

Etched glass, steel plate, wire rope

40 x 40 in.

Rogers Fund, 1974.18

Wilmarth's work is powerful and evocative; its structural elements are distinct; this apparent simplicity conceals much adjustment and simplification; the way in which the etched glass diffuses the light accounts, in part, for its memorable poetic effect. HG



Carlo Bugatti

1855-1940, Italian

Secretary with mirror

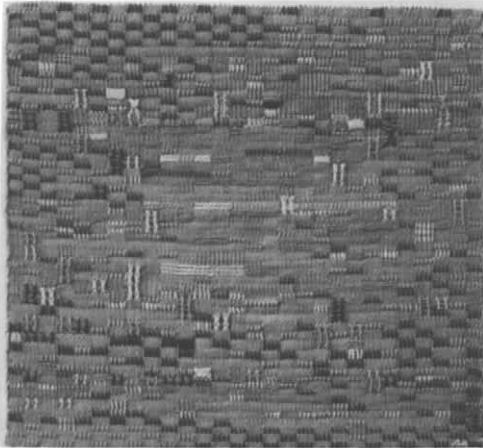
About 1888-1902

Walnut, pewter, copper, vellum

88 x 39½ in.

Purchase, Edward C. Moore, Jr., Gift, 69.69

Father of the automobile designer and an animal sculptor, Bugatti was in his own right the most extraordinary furniture designer in Italy at the turn of the century. PH



Anni Albers

1899- , American

Pasture

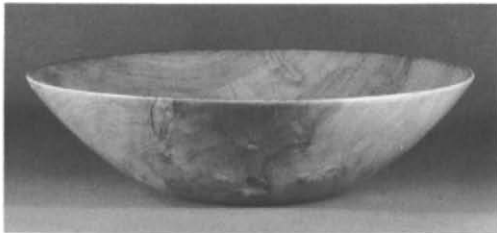
1958

Cotton compound tabby panel patterned with various combinations of double weave, warp and weft floats, gauze and soumak detail

15½ x 14 in.

Purchase, Edward C. Moore Fund, 69.135

Mrs. Albers, who came to this country with her husband in the late 1930s, is one of the most prominent weavers of the twentieth century. *Pasture* is a relatively late work in a career that began when the artist was a student at the Bauhaus. The weaving is both richly textured and clearly articulated. HG



James Prestini

1908- , American

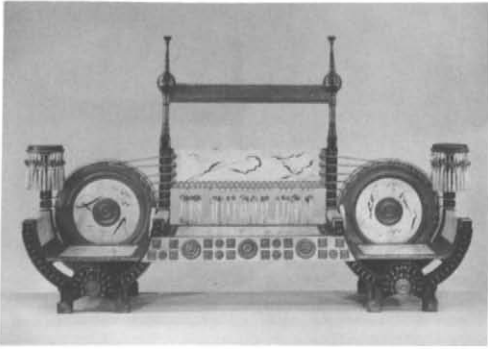
Bowl (one of a collection of sixteen)

Curly maple

D. 10 11/16 in.

Gift of James Prestini, 69.164.11

James Prestini, a research engineer by profession, explored the potential of the grain and color of wood turned on a lathe in useful forms of poignant simplicity. His work has with equal success evolved into abstract sculpture. PH



Carlo Bugatti

1855–1940, Italian

Settee

About 1888–1902

Walnut, brass, pewter, vellum, silk

58 x 101 in.

Rogers Fund, 1970.181.1

Bugatti's works are flights of fantasy incorporating brush painting, metalwork, inlay, and tasseled fringe in a medley of exoticisms. PH



Maurice Marinot

1882–1960, French

Covered vase

About 1925

Glass

H. 12 in.

Jar

1927

Glass

H. 9 in.

Bottle

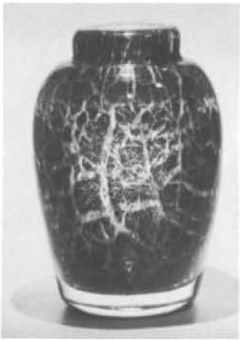
About 1925–1929

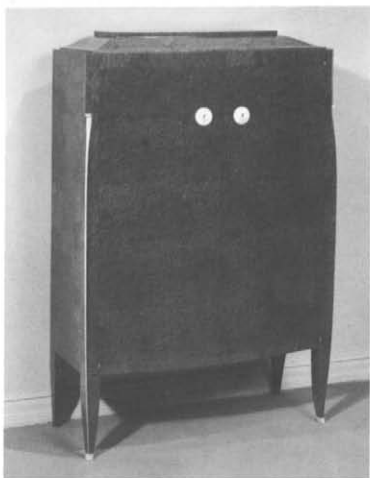
Glass

H. 4¾ in.

Rogers Fund, 1970.198.1a,b,2,3,

A fauve painter, Marinot became enamored of glass as an animate material on a visit to a glasshouse owned by a friend. He soon passed beyond craftsmanship, pushing his glass by experiment and improvisation to new creative dimensions. The eye penetrates the clear, heavy walls of his jar to glimpse a fleshy core behind a fissured tissue of salts. In his covered vase he has fixed the moment of the glassblower's triumph, forming in a monumental shape the still-living material, the trapped air bubbles swirling in resistance. PH





Jacques-Emile Ruhlmann

1879–1933, French

Cabinet

About 1920–1930

Amboyna and ivory

52½ x 35½ in.

Rogers Fund, 1970.198.4

Ruhlmann was acknowledged by colleagues, press, and public as the leading figure in the French decorative movement of the 1920s, now known as art déco. His work provided a distillation of the techniques and forms of French cabinetmaking. PH



Bedside table

About 1920–1930

Macassar ebony and ivory

26 x 19 in.

Rogers Fund, 1970.198.5

Ruhlmann used exotic materials such as Macassar ebony and ivory from what were still French colonies to achieve subtly sumptuous decorative effects. PH

Jean Puiforcat

1898–1945, French

Covered bowl

About 1930–1940

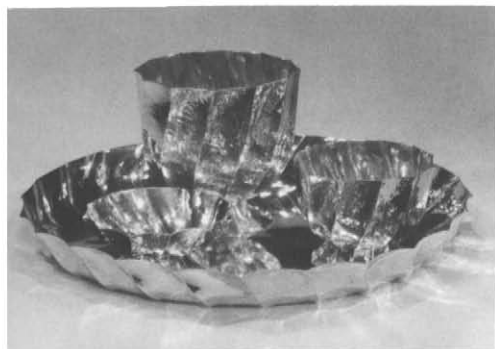
Silver and silver-gilt

D. 10½ in.

Purchase, Edgar Kaufmann Gift, 1972.5

Were his father not a silversmith, Jean Puiforcat might have been a mathematician or a sculptor. As it was, he was both, by way of being the greatest silversmith of our century. PH





Josef Hoffmann

1870–1956, Austrian

Three bowls and tray

About 1920

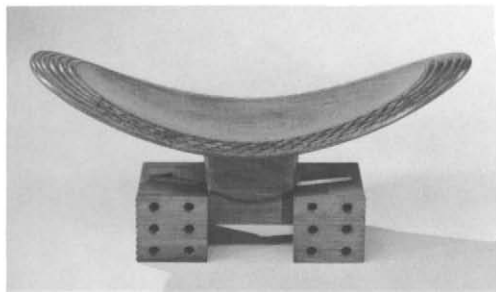
Brass

D. (tray) 12½ in.

Rogers Fund, 1972.177.1–4

Hoffmann was a founder of the Wiener Werkstaette, a craft league active 1903–1932. Following the league ethic that the value of a work lay in the design and craftsmanship rather than the costliness of the material, he wrought similar showpieces in the base metal brass and the precious metal silver.

PH



Pierre Legrain

1888–1929, French

Stool

About 1922–1929

Rosewood

13 x 29 in.

Fletcher Fund, 1972.283.1

African art made a profound impact of the avant garde of Europe in the 1910s and 20s. Legrain interpreted the African influence in furniture commissioned by Jacques Doucet for the apartment that was to house his collection of contemporary art.

PH



Clement Rousseau

1872– , French

Table

1924

Ebony, ivory, sharkskin

29½ x 18½ in.

Fletcher Fund, 1972.283.2

Rousseau's creation is an ideogram of a portable table whose legs form handles. Its delicacy belies the sturdy structure and the impermeability of its sharkskin surfaces.

PH



Jacques-Emile Ruhlmann

1879-1933, French

Desk, chair, and file cabinet

1918-1919

Amboyna, ivory, sharkskin, leather, silvered bronze

Desk: 37¼ x 47½ in.

Chair: 29¾ x 19¼ in.

Cabinet: 27½ x 16½ in.

Purchase, Edgar Kaufmann Gift, 1973.154.1

Bequest of Mr. and Mrs. Graham F. Blandy, Bequest of Jeanne King de Rham in memory of her father, David King, and Gift of Vera Bloom in memory of her father, Congressman Sol Bloom, by exchange, 1973.154.2

Bequest of Collis P. Huntington, by exchange, 1973.154.3



David David-Weill, a financier, art collector, and patron of French museums, furnished his home with French eighteenth-century art. He commissioned Ruhlmann to design a functional desk and cabinet within this esthetic. They are shown with a contemporary chair by Ruhlmann whose front legs and back rail are formed in a continuous double curve. PH

Antonio Gaudí

1852-1926, Spanish

Armchair

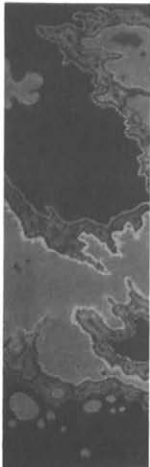
About 1902-1904

Walnut

38 x 25½ x 20½ in.

Purchase, Joseph H. Hazen Foundation, Inc. Gift, 1974.107

The vision of the architect Gaudí encompassed every detail of his buildings, including their furniture. This chair, designed for the Calvet apartment house, is imbued with the almost surreal organic quality peculiar to Gaudí's work. PH



Chunghee Choo

1938- , Korean

Panel

Brown silk organza with stitch-resist and tie-dye pattern in shades of ochre and vermilion 93 x 30¼ in.

Gift of Miss Chunghee Choo, 1974.279

A technique that reached outstanding heights in the robe decorations of Momoyama Japan is here directed toward a very different end by a Korean artist-craftswoman in the 1960s in America. JM



Jean Dunand

1877–1942, French

Panel depicting a seated black woman

About 1928–1930, signed

Lacquer on wood with patinated copper

37 x 25 in.

Gift of Peter M. Brant, 1974.373.4

Dunand's adaptation of the time-consuming oriental technique of pictorial lacquerwork achieved such popular success that he was obliged to hire up to a hundred Indochinese assistants to execute commissions that ranged to several stories in height. The subject of this panel provides yet another example of the place held by blacks, both African and American, in the popular imagination of Paris in the 1920s. PH



Vase

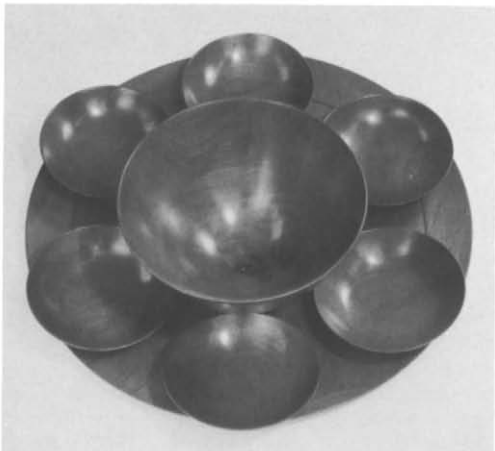
About 1920–1930, signed

Copper and plated gold

H. 18 in.

Collection of Stanley Siegel, Gift of Stanley Siegel, 1975.72.2

Dunand's early ambition lay in sculpture, but it was as a coppersmith and later a lacquerer that he was to earn renown. This majestic vase was beaten up out of a thin sheet of copper, resist-electroplated with geometric motifs in gold, then patinated to a rich variegated amber. PH



James Prestini

1908– , American

Salad set

1939

Mahogany

D. (tray) 22 in.

Gift of James Prestini, 1975.135.1–8

"During February 1969 when you [Henry Geldzahler] were in Berkeley to select examples of my work for the Metropolitan's collection I did not show what I consider to be one of my very best designs as I was not ready to part with it at the time." Six years later Prestini gave us this set, designed and made with such precision that the bowls, touching each other, just fit within the raised lip of the tray. PH

Western European Arts

Comments by

Olga Raggio, Chairman of the Department (OR), Yvonne Hackenbroch and James Parker, Curators (YH, JP), Jessie McNab, James David Draper, Clare Le Corbeiller, and Clare Vincent, Associate Curators (JMcN, JDD, CLC, CV), Johanna Hecht and Penelope Hunter, Curatorial Assistants (JH, PH), Jean Mailey, Associate Curator, Textile Study Room (JM), and Edith Appleton Standen, Consultant, Textile Study Room (EAS)



Andrea Briosco, called Riccio

About 1470/75-1532, Italian (Padua)

Seated Satyr

About 1520

Bronze, eyes silvered

H. 9¼ in.

Gift of Irwin Untermyer, 64.101.1417

An intensely personal evocation of classical antiquity, the satyr gazes wistfully while holding a shell-shaped lamp in one hand, his pipes in the other. It is an autograph Riccio of which several variants are known, and among his monuments is perhaps nearest in style to certain figures in the della Torre reliefs (Louvre), about 1516-1521.

JDD



Horse and Rider Startled by a Snake

Early 16th c., north Italian

Bronze

H. 10 in.

Gift of Irwin Untermyer, 64.101.1419

The subject is no doubt a Roman warrior and the scene an actual event of ancient history not yet discovered. The crisp and refined details point to a North Italian goldsmith rather than to Riccio, to whom the group has been traditionally attributed. It is inspired, however, by Riccio's celebrated *Horse and Rider* in the Victoria and Albert Museum.

JDD



Dido

Mid-17th c., probably Flemish

Bronze, on "Boulle" base of wood inlaid with pewter and tortoiseshell

H. 9 in.

Gift of Irwin Untermyer, 64.101.1466

The figure's crown identifies the subject as Queen Dido of Carthage, stabbing herself with the (missing) sword of Aeneas after her abandonment by him. While the voluptuous physical type is clearly Rubensian, the sweeping movement and high pitch of drama indicate close acquaintance with the art of Bernini and the Roman baroque. Other casts are in the Victoria and Albert Museum and the Bayerisches Nationalmuseum, Munich. JDD



Neptune

Second half of 16th c., south German

Bronze

H. 15 in.

Gift of Irwin Untermyer, 64.101.1547

With its spouted base (thus clearly from a table fountain), this has all the vigor and humor that characterize the best of sixteenth-century German bronze statuettes. JDD

Attributed to Salvatore Franco and others

18th c., Italian (Naples)

Nativity with Angels

Second half of 18th c.

Polychromed terracotta and wood with tow-wrapped wire torsos, silk clothes, silver-gilt ornaments

Gift of Loretta Hines Howard, 64.164.1-167

Shown is part of the great *presepio* and glory of angels displayed each year at the Museum's Christmas tree. The exquisitely rendered beatific expressions and gracefully angled heads of these *crèche* figures, with their masses of hair swept up as if by the breath of some unseen spirit, support the presumption that they are the work of some of Naples's most gifted sculptors. JH





Robert Le Lorrain

1666–1743, French

Bacchante and Young Satyr

Early 18th c.

Lead

H. 78 in.

Purchase, The Josephine Bay Paul and C. Michael Paul Foundation, Inc. and the Charles Ulrick and Josephine Bay Foundation, Inc. Gifts, 65.166

This maenad mother, satyr child gently reaching for attention at her side, embodies in her inspired earthiness the personal psychological naturalism in Le Lorrain's style so lauded by his contemporaries. The composition, known from a contemporary engraving, was once thought to have decorated the gardens of Versailles; it represents a movement within the French school toward the informal presentation of classical subjects as artists began to shake off the restraint of the more rigid court style.

JH



Workshop of Andrea del Verrocchio

1435–1488, Italian (Florentine)

Lady with Primroses

Late 15th c.

Plaster, surface stuccoed, polychromed, gilded

H. 25½ in.

Rogers Fund, 65.177

The bust caused rather a stir when it was bought for a small sum at auction. It is a cast of a marble bust in the Bargello in Florence, usually attributed to Verrocchio but sometimes to his famous pupil, Leonardo da Vinci. The Museum did not claim to have bought a Leonardo, but only a copy of a work some scholars have believed to be by him. It has, beyond the subtly graded polychromy, a rare feature in that the copyist included the base, which the original has long since lost.

JDD



Antico (Pier Jacopo Alari-Bonacolsi)

About 1460–1528, Italian (Mantua)

Antoninus Pius

About 1500–1510

Bronze; wreath and mantle gilded

H. 23½ in.

Gift of Edward Fowles, 65.202

Although Antico immersed himself deeply in the imagery and techniques of ancient bronzes, one detects the presence of the quattrocento court goldsmith in the minute workmanship and lyric charm of his style. A close variant is in the Louvre.

JDD



Jean-Baptiste Pigalle

1714–1785, French, after a design by Ange-Jacques Gabriel (1698–1782)

Vase with the attributes of Autumn
(one of a pair)

About 1745–1747

Marble

H. 71 in.

Purchase, The Josephine Bay Paul and C. Michael Paul Foundation, Inc. and the Charles Ulrick and Josephine Bay Foundation, Inc. Gifts and Rogers Fund, 66.29.1

The Metropolitan's vases were part of a group of four representing Spring and Autumn, originally commissioned for the gardens of the royal Château de Choisy. While derived from antique prototypes, they reflect even more the neoclassical taste of their designer, the king's *premier architecte*. The distinction and appeal of Pigalle's creation lie in the contrast between the picturesque exuberance of its carved paean to nature and the sober framework beneath. The other of the Museum's pair is by Nicolas-Sébastien Adam (1705–1778). JH



Emile Antoine Bourdelle

1861–1929, French

Mrs. Stephen C. Millett

About 1921–1925, signed

Plaster, tinted and polychromed

H. 20½ in.

Gift of Stephen C. Millett, 66.42

Bourdelle delved into Coptic funerary portraiture in designing this bust. The subdued polychromy indicates that it was intended for execution in *pâte de verre*; an example of the head alone in that most appealing medium is in the Musée Bourdelle, Paris. JDD



Auguste Rodin

1840–1917, French

Hand

About 1886–1889

Plaster

L. 3¾ in.

Bequest of Malvina C. Hoffman. Presented by Rodin to his pupil Malvina Hoffman and given by her to The Metropolitan Museum of Art, 66.247.4

This is one of six Rodin hands in plaster bequeathed to the Museum by his distinguished American pupil. Four are studies associated with his group *The Burghers of Calais*, and this one may have been modeled for the right hand of the burgher Jean d'Aire, who grips an immense key with both hands in the final group. JDD



Seated nude male figure

Last quarter of 16th c., Italian

Bronze

H. 16 in.

Edith Perry Chapman Fund, 66.177

A close variant in the museum at Braunschweig is generally attributed to Adrian de Vries, but our example has most often been attributed to Bartolommeo Ammanati, a Florentine sculptor who received part of his training in northern Italy. A distinctly Florentine factor is the pose, derived from Michelangelo's *Battle of Cascina*. JDD

Guillaume Coustou the Elder

1677-1746, French

Samuel Bernard

About 1720

Marble

H. 37½ in.

Purchase, the Josephine Bay Paul and C. Michael Paul Foundation, Inc. and the Charles Ulrick and Josephine Bay Foundation, Inc. Gifts, 66.210



Bernard's canny, determined face, gazing out with pride and some irony from the midst of his heavy court apparel, reminds us of the great financier's rise from humble origins to a position of staggering power as banker to Louis XIV. Dangling across his chest is the coveted order of Saint Michel, presented to him by the king, to the dismay, no doubt, of the old-guard nobility. The combination of baroque bravura and pungent realism is typical of Coustou's finest work. JH

Pierre-Etienne Monnot

1657-1733, French

Andromeda Chained to the Rock

1700-1704, executed in Rome

Marble

H. 61 in.

Purchase, The Josephine Bay Paul and C. Michael Paul Foundation, Inc. and the Charles Ulrick and Josephine Bay Foundation, Inc. Gifts 67.34



When John Cecil, Earl of Exeter, commissioned a series of sculptures in Rome, his choice fell not on an Italian but on one of the French artists who dominated the field of Roman monumental sculpture at the time. This coolly poised work, with its brilliant carving and psychological dissolution of spatial bounds, is a vivid example of the late baroque in Rome. JH



Luca della Robbia

1399/1400-1482, Italian (Florentine)

Virgin and Child in niche

Mid-15th c.

Glazed terracotta

H. 19 in.

Bequest of Susan Dwight Bliss, 67.55.98

An unusually precious work by Luca, founder of the della Robbia dynasty of sculptors, this is distinguished for its modeling and its progressive note of illusionism, the group conceived as if viewed through the niche enframement. Moreover, there is a superb ornamental interaction among the white figures, the clear blue of the niche, and its rare gilt details. JDD



Cupid Blindfolded

Mid-16th c., south German

Bronze

H. 8¾ in.

Bequest of Susan Dwight Bliss, 67.55.99

Probably a fountain figure. While exaggeratedly fat, it has a sophisticated serpentine movement. A perfect example of a model otherwise known only in a flawed bronze in Berlin. JDD

Antonio Canova

1757-1822, Italian

Perseus

1804-1806

Marble

H. 86¾ in.

Fletcher Fund, 67.110

Canova was the genius of neoclassicism in sculpture. Consistent with his worldwide fame, his heroic composition of *Perseus* in the Vatican Museum, finished in 1801, was repeated in this example for a Polish countess, Valeria Tarnowska. The Museum owns the original contract, dated 1804, as well as two heads of the slain Medusa, one in plaster and a hollow one in marble. Canova explained to his patroness why he was providing two heads: the plaster one would add less weight to the outstretched arm, while the countess could amuse herself by putting a candle in the marble one and watching the eerie play of light. JDD





Aristide Maillol

1861-1944, French

Summer

First modeled 1910-1911, signed

Bronze

H. 63½ in.

Bequest of Miss Adelaide Milton de Groot
(1876-1967), 67.187.46

The model was commissioned by the Russian collector Morosoff. A bronze of it in the Pushkin Museum in Moscow joins three others collectively called *The Seasons*. The subject, however, is not the main point. André Gide wrote of another of Maillol's monumental nudes: "She is beautiful. She has no meaning. This is a work of silence." JDD



Jean-Louis Lemoyne

1665-1755, French

The Fear of Cupid's Darts

1739-1740

Marble

H. 72 in.

Purchase, The Josephine Bay Paul and C. Michael Paul Foundation, Inc. and the Charles Ulrick and Josephine Bay Foundation, Inc. Gifts, 67.197

This playfully erotic portrayal of a young nymph, at once fearful and fascinated at the approach of love, reflects the lingering mood of the *Régence*. However, its evanescent surfaces and delicately off-balance pose, all entirely rococo, as well as the psychological precision of the nymph's gesture and expression, make it seem likely that Lemoyne's son, Jean-Baptiste, had a hand in the execution. JH



Giovanni Caccini

1556-1612, Italian (Florence)

Temperance

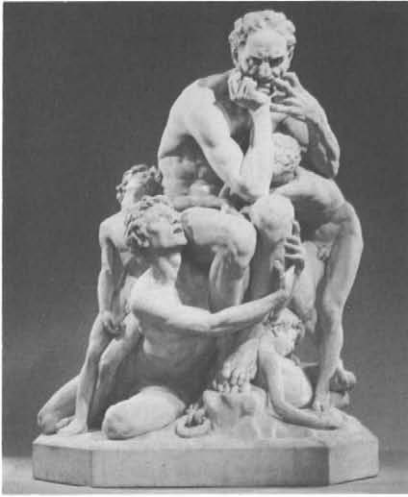
1583-1584

Marble

H. 72 in.

Harris Brisbane Dick Fund, 67.208

The figure holds mathematical instruments, signifying measured reason, and the bridle of restraint. Caccini was an associate of Giovanni Bologna and followed his master closely in the fluency and modulation of gesture and stance, but the thick bands of drapery are a personal idiosyncrasy of Caccini's. Borghini's *Riposo* of 1584 mentioned that the work was in progress for the garden of the palace of Giovanni Battista del Milanese, Bishop of Marsica, in via Larga, Florence. JDD



Jean-Baptiste Carpeaux

1827-1875, French

Ugolino and His Sons

1865-1867, signed
Saint-Béat marble
H. 77 in.

Purchase, The Josephine Bay Paul and C. Michael Paul Foundation, Inc. and the Charles Ulrick and Josephine Bay Foundation, Inc. Gifts, 67.250

The story of the imprisonment and starvation of the Pisan traitor Count Ugolino della Gherardesca, with his sons and grandsons, is told in *The Divine Comedy*. Carpeaux was obsessed with Dante's horrific tale, and his titanic Michelangelesque figures were years in the making. A bronze shown in the Salon of 1863 is now in the Louvre. This marble group was realized at the behest of M. Dervillé, proprietor of the Saint-Béat marble quarries, and shown at the *Exposition Universelle* of 1867. JDD



Sleeping Hercules

About 1500, north Italian
Bronze
H. 5¾ in.

Gift of Irwin Untermyer, 68.141.18

The unusual subject as well as some uncertainties about authorship give added interest to this outstanding bronze. The harmonious composition and finely hammered surfaces show a master in total command of his medium. JDD

Juan de Ancheta

About 1540-1592, Spanish

Saint John the Baptist

About 1580-1592, school of Navarre
Wood relief, polychromed and gilded
H. 44¼ in.

Rogers Fund. 68.173

Illustrative of the Spanish technique *estofado* (painting and tooling on a gold-brushed panel), the relief was identified by Olga Raggio as a work of Juan de Ancheta. It no doubt formed part of a *retablo*, the characteristic form of Spanish altarpiece containing many painted and gilt panels. JDD





Melchiorre Caffà

1630/1635–1667, Italian (Rome)

Bishop Saint

About 1650–1667

Terracotta model

H. 14¼ in.

Gift of William B. Jaffe, 68.218

The figure has a nobility of stance and a vivacity of modeling that recall Bernini, particularly his saints for the Cathedra Petri in St. Peter's (1657–1666). Such models, beyond their prior function as preparatory designs, were treasured properties in a Roman atelier, where they served as teaching devices, showing the ideas of the master in their freshest state. JDD



Lazzaro Casario

Died about 1593, Italian (Bologna)

Elisabetta Bianchini Vizzani

Dated 1589, inscribed with names of sculptor and subject

Marble

H. 31 in.

Harris Brisbane Dick Fund, 69.48

The sculptor has distilled the somber essences of the Counter Reformation in his very realistic image of a widow. The effigy was no doubt carved for the Vizzani family chapel in S. Giovanni in Monte, Bologna. JDD

Jean-Baptiste Stouf

1742–1826, French

André-Ernest-Modeste Grétry

1804–1809

Marble

H. 68 in.

Purchase, The Josephine Bay Paul and C. Michael Paul Foundation, Inc. and the Charles Ulrick and Josephine Bay Foundation, Inc. Gifts, 69.77



The composer is attired in his dressing gown, leaning against a column inscribed with the names of forty-one of his operas. Stouf's neo-classical monument was placed in the foyer of the Opéra-Comique in Paris within Grétry's lifetime, a sign of the celebrity the composer enjoyed. JDD



Infant Blowing a Conch Shell

About 1670-1680, French, probably executed for one of the *bosquets* in the gardens of Versailles

Lead

H. 23 in.

Purchase, The Josephine Bay Paul and C. Michael Paul Foundation, Inc. and the Charles Ulrick and Josephine Bay Foundation, Inc. Gifts, 69.78

This vigorous marine child must be imagined emerging from a pool, a spray of water pluming from his shell; he exemplifies the sort of charming conceits designed by Charles Le Brun to enliven the gardens at Versailles. JH



Johann Heinrich Dannecker

1758-1841, German (Stuttgart)

The Muse of History

About 1789

Terracotta

H. 29 in.

Gift of Paul E. Manheim, 69.288

Dannecker evolved a weighty, very distinguished style of neoclassicism after training in Paris and Rome. Comparisons with standing figures of *Tragedy and History* in a relief of 1789 and a seated *Girl with a Bird* of 1790 make it likely that Dannecker modeled our statuette in Rome or soon after his return to Stuttgart in 1789. JDD

Michel Anguier

1612/14-1686, French

Leda and the Swan

Dated 1654

Limestone

H. 86 in.

Purchase, The Josephine Bay Paul and C. Michael Paul Foundation, Inc. and the Charles Ulrick and Josephine Bay Foundation, Inc. Gifts and Rogers Fund, 1970.140



Thought to have been made for the château of Saint-Mandé, a property of the finance minister Nicolas Fouquet, this contains both the delicacy and the robustness that characterize French classicism in sculpture before the Louis XIV style emerged. The inscription on the front of the base is relatively modern. JDD



Antonio Canova
1757-1822, Italian

Reclining Naiad

Commissioned in or about 1819; completed in or about 1824

Marble

L. 75 in.

Purchase, Mrs. Joseph A. Neff Gift in memory of Joseph A. Neff, 1970.1

The reclining female nude was a favorite subject in the art of Canova, his best known being *Pauline Borghese* in the Borghese Gallery, Rome. The first marble *Naiad*, now at Buckingham Palace, was created for Lord Cawdor between 1815 and 1817. Our second version, made for Lord Darnley's country estate, was completed by studio assistants after Canova's death. JDD



The Mourning Virgin

About 1700, south German

Wood, polychromed and gilded

H. 38¼ in.

Harris Brisbane Dick Fund, 1971.15

The figure is to be understood as part of a typical Crucifixion group of the Virgin and Saint John flanking the crucified Christ. The brilliant flame-like movement is a sign of the reviving Gothic. A taste for the Gothic never died out completely in Germany and it revisited the late baroque with a vengeance. JDD



Fortuna

About 1560-1570, Italian (Florence)

Bronze

H. 21¼ in.

Edith Perry Chapman Fund, 1970.57

The vigorous, serpentine modeling and precise, assured tooling suggest that the bronze was cast (though never completely finished) in Florence soon after the execution of the model, which has been traditionally ascribed to the Venetian Danese Cattaneo, though it cannot lie far from early work by Giovanni Bologna (1529-1608). Only the ends of the semicircular sail of Fortuna (intact in some later examples) remain in the figure's hands. JDD



Jean-Baptiste Carpeaux

1827–1875, French

The Genius of the Dance

1872, signed
Bronze model
H. 22 $\frac{3}{8}$ in.
Rogers fund, 1970.171

A reduction of the central figure of Carpeaux's famous, controversial group of *The Dance*, made 1865–1869 for the façade of the Paris Opéra. The highly idealized head combines that of the Raphael *Saint Michael* and that of Empress Eugénie, who became a standard of beauty for Carpeaux. The statuette, with its characteristic crosshatched chasing, has not only textural but technical interest; its joining seams and connecting rods indicate it was the model from which finished bronzes in this scale were produced. It was sold together with the rights of reproduction in the sale of Carpeaux's atelier in 1894. JDD



Tiziano Aspetti

1565–1607, Italian (Padua)

Scenes from the Martyrdom of Saint Daniel of Padua

Commissioned 1592
Bronze reliefs
19 x 29 $\frac{1}{4}$ in.

Edith Perry Chapman and Fletcher Funds,
1970.264.1,2

The Counter Reformation in Italy saw an increase in the literal depiction of the martyrdom of saints. Here, the appalling spectacles of Saint Daniel being dragged by a horse and then nailed between a table of wood and one of stone are presented with the full repertory of classical and Renaissance poses and gestures, richly varied. These reliefs formerly ornamented the altar of the saint in the Cathedral of Padua. JDD





Saint Joseph and the Christ Child
 Second half of 17th c., Netherlandish
 Boxwood
 H. 10 11/16 in.
 Rogers Fund, 1971.68

The suave little group is representative of the pietistic scenes from the daily life of the Holy Family that were produced in abundance in the seventeenth century. The child in particular has a Rubensian vigor. JDD

Simone Mosca
 1492-1553, Italian

Wall fountain
 Florentine, erected in Arezzo about 1528
 Gray sandstone
 H. about 16 ft. 3 in.
 Harris Brisbane Dick Fund, 1971.158



A master of stately High Renaissance ornament, Mosca made this fountain and a fireplace for Palazzo Fossombroni in Arezzo, where both were seen and praised by his fellow Aretine, Giorgio Vasari. The fireplace is in the Museo Civico at Arezzo. JDD

Louis-Claude Vassé
 1716-1772, French

Wall fountain with Nymph Drying Her Hair
 Dated 1763, signed
 Marble and gilt-bronze
 H. fountain 102½ in.

Purchase, The Josephine Bay Paul and C. Michael Paul Foundation, Inc. and the Charles Ulrick and Josephine Bay Foundation, Inc. Gifts and Rogers Fund, 1971.205



The aquatic imagery is playful, with the nymph wringing her hair and the bronze serpents spitting water into the basin, but the coolly poised figure itself, derived from an ancient Venus, and the refined ornament of the basin are sure signs of neoclassicism stirring within the prevailing rococo trend. The plaster model was shown at the Salon of 1761, where the catalogue stated that it was to be executed in marble for the Duc de Chevreuse at Dampierre. JDD



Day and Dusk

After sculptures by Michelangelo Buonarroti (1475–1564) in the Medici Chapel, Church of San Lorenzo, Florence

Terracotta

H. 16, 15 in.

Gift of Charles Wrightsman, 1971.206.35,36

The origin of these, as of the numerous other reduced versions of Michelangelo's brooding personifications on the Medici tombs, is a vexed issue. The style of this pair differs markedly from Michelangelo's own; the careful surfaces and precise, formalized delineation of the musculature and hair suggest a late mannerist Florentine source, but an eighteenth-century origin in the north has also been proposed. JH



Auguste Préault

1809–1879, French

The Actor Rouvière as Hamlet Recoiling before the Ghost

Dated 1866

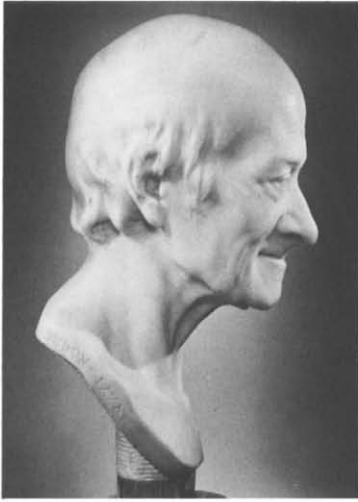
Signature effaced and replaced by that of Dalou (spurious)

20½ x 24¼ in.

Rogers Fund, 1972.2

Préault was possessed of an overwhelming romantic imagination evident in the dramatic contrast between the agitated Hamlet and the chill ghost in shallower relief. JDD





Jean-Antoine Houdon

1741–1828, French

Voltaire

Dated 1778, signed

Marble

H. 18¾ in.

Purchase, Charles Wrightsman Gift, 1972.61

This gripping image of the great man in his last year was produced, like Houdon's *Diderot* bust, 1974.291, for Count Stroganoff. For a century and a half the two formed pendants in the Stroganoff Palace in St. Petersburg. JDD



Pope Saint Pius V

Possibly after a model by Camillo Rusconi (1658–1728)

Early 18th c., Italian (Rome)

Gilt-bronze in relief on an ornamental bracket
H. 25½ in.

Ann and George Blumenthal Fund, 1972.86

Pius V (reigned 1566–1572) was beatified in 1672 and canonized in 1712. His ascetic features are here set off by the undulating surfaces of the gilt relief, a late baroque creation probably dating from the reign of Clement XI, when there was a renewed devotion to the saint's cult. JDD

Bertel Thorvaldsen

About 1770–1844, Danish

Christian Charity

About 1808, modeled in Rome

Terracotta relief

H. 26 in.

Purchase, Irwin Untermyer Gift and Rogers Fund, 1973.81



Thorvaldsen was the dominant neoclassical sculptor after Canova. This grave little procession was repeated in two marble reliefs with slight variations, one appropriately enough for an alms box in the Metropolitan Church of Our Lady, Copenhagen. JDD



Neptune

About 1700, probably Flemish

Terracotta

H. 13¾ in.

Gift of Joseph F. McCrindle, 1973.184.1

This and a pendant *River God* (1973.184.2) are models, probably for much larger garden figures. They are amusingly distorted imitations of types current in French baroque classicism, in the manner of Girardon and Coysevox but gone quite awry. JDD

Robert Le Lorrain

1666-1743, French

Dancing Bacchante

Early 18th c.

Bronze mounted on ebony and gilt-bronze base

H. figure 12¾ in.

Rogers Fund, 1973.263

The earnest overtones of Le Lorrain's lead *Bacchante* and *Young Satyr* are absent from this intimate collector's version of the single figure, a bronze example of which was shown by the artist at the Salon of 1704. In contrast to the ponderous lurching movement of the garden sculpture, the warmly patinated bronze is characterized by an ethereal contrapposto and lightness of limb. JH



Ecce Homo

Late 16th-early 17th c., Flemish or Dutch

Silver and silver-gilt relief in ebony and rosewood frame with silver and silver-gilt appliques and cartouche

13½ x 11½ in. (with frame)

Ann and George Blumenthal Fund, 1973.286

This scene may have an as yet undiscovered engraved source. Full of picturesque touches such as are met with in the work of Lucas van Leyden, the relief has a different spirit from the decorative reliefs on the frame, which are in the lobate style of the Utrecht goldsmith Paulus van Vianen and his followers. The arms of Pope Alexander VII at the bottom were added later. A letter in a seventeenth-century hand, affixed to the back, states that Alexander conferred an indulgence on the relief. JDD





Workshop of Alessandro Leopardi

Active from 1482—died 1522/23, Italian (Venetian)

Pricket candlesticks with reliefs of Saints Peter and Paul

About 1510

Bronze, partially gilded

H. 36, 36½ in.

Ann and George Blumenthal Fund, 1973.287.1,2

Analogies of texture and composition (figures from which a Byzantine stiffness has not altogether disappeared) between these and three flagpole stands by Alessandro Leopardi in Piazza S. Marco, Venice, permit an attribution of the candlesticks at least to Leopardi's sphere of influence. The candlesticks were part of a set of six for an altar. Two with reliefs of Saints Matthew and Luke are in the Pierpont Morgan Library, and two with Saints Mark and John are in the Victoria and Albert Museum. JDD



Alessandro Algardi

1598–1654, Italian (Bologna, active in Rome)

Pair of firedogs: Jupiter Victorious over the Titans, Juno Controlling the Winds

Second half of 17th c., probably cast in Rome
Bronze

H. 45½ in.

Gift of Charles Wrightsman, 1973.315.16,17

In the last year of his life, Algardi modeled firedogs with these subjects for the king of Spain. Theatrical baroque furnishings, they were repeated several times in silver as well as bronze for the European courts and nobility. The taut, superb facture of the present casts indicates a Roman foundry. JDD





Jean-Jacques Caffiéri

1725–1792, French

Claude-Adrien Helvétius

Dated 1772, signed

Terracotta

H. 18½ in.

Gift of Charles Wrightsman, 1973.315.19

A sensitive model, with autograph touches visible in the clay throughout, for a marble bust in the Louvre, also dated 1772. The marble was ordered by Mme. Helvétius as a remembrance of her philosophe-husband, who died in 1771. JDD



Bertoldo di Giovanni

Died 1491, Italian (Florentine)

Filippo de' Medici, Archbishop of Pisa (Reverse: *The Last Judgment*)

About 1474

Bronze medal

D. 2 3/16 in.

Rogers Fund, 1974.166

Filippo de' Medici, a distant relation of Lorenzo the Magnificent, was Archbishop of Pisa from 1462 until his death in 1474. The portrait is the most sensitive among those by Bertoldo, an intimate of Lorenzo. The beautiful reverse has been said, surprisingly but accurately, to have influenced Michelangelo's preliminary designs for his fresco in the Sistine Chapel. JDD





John Henry Foley

1818–1874, Irish (active in England)

A Youth at a Stream

Dated 1844, signed

Lead

H. 21½ in.

Fanny Shapiro Bequest and Rogers Fund,
1974.196

A lacquer patination was added to give the look of bronze to this reduction of a model exhibited at Westminster Hall in 1844. The subject matter has not been accounted for, except that it is known to illustrate these lines: "Playful and wanton to the stream he trips, / And dips his foot."

JDD



Joseph Nollekens

1737–1823, English

William Pitt

Dated 1807, signed

Marble

H. 23½ in.

Gift of Mrs. Francis Henry Lenygon, 1974.209

Although it is said that Nollekens sold some seventy-four examples of his posthumous bust of Pitt, this example is worked so incisively as to suggest that it had at least some share of the artist's attention. Surprisingly, it is the first English bust of the period to enter our collections.

JDD



Jean-Antoine Houdon

1741–1828, French

Diderot

Dated 1773, signed

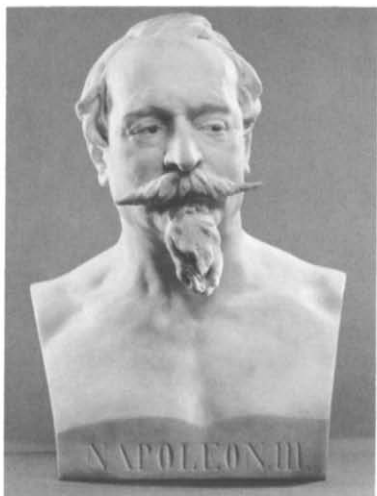
Marble

H. 20 7/16 in.

Gift of Charles Wrightsman, 1974.291

With its slightly nervous sideward movement, the bust embodies the questing intellect of the encyclopedist. An almost identical marble in the Hermitage was made for Catherine II of Russia; ours was executed for Count Alexander Sergeivitch Stroganoff, like Catherine an admirer of Diderot and all things French.

JDD



Jean-Baptiste Carpeaux

1827-1875, French

Napoleon III

Dated 1873, signed

Marble, H. 20½ in.

Purchase, Ann and George Blumenthal Fund, Munsey and Fletcher Funds, funds from various donors, Agnes Shewan Rizzo Bequest, and Mrs. Peter Oliver Gift, 1974.297

Napoleon III died in exile at Chiselhurst in 1873. The imperial family summoned the great romantic realist Carpeaux to England, where he recorded the emperor's features in death. Afterward, he produced this first example of the marble bust entirely by his own hand. An intensely searching and partisan souvenir of the fallen leader's troubled but majestic countenance, it was owned by the widowed empress Eugénie until her death nearly half a century later. JDD



Vincenzo Gemito

1852-1929, Italian (Naples)

The Painter Meissonier

Modeled in Paris, 1878/79, signed

Bronze

H. 21½ in.

Edith Perry Chapman Fund, 1975.26

The celebrated concocter of battle scenes is observed as if standing before his easel. Potbelly and all, his stance is a spectacularly balanced network of triangulations. JDD



Model for an altar

First half of 18th c., Italian

Terracotta

H. 8¼ in.

Gift of Ruth Blumka in memory of Leopold Blumka, 1975.73

The model has alternate suggestions for the completion of the sides and the surmounting tabernacle. It is rather similar in style to some architectural drawings by Luigi Vanvitelli (1700-1773). JDD



Attributed to Giles Grendey

1693-1780, English

Armchair

About 1740

Mahogany, partially gilded

H. 42½ in.

Gift of Irwin Untermyer, 64.101.964

The lions' heads and paws that give imposing character to chairs of the early Georgian period are here enlivened by the gilding of other decorative carving. There is a comparable chair in Longford Castle, Wiltshire, where records of payments to "Greenday chairmaker" still exist. PH



Armchair

About 1755, English

Mahogany

H. 51 in.

Gift of Irwin Untermyer, 64.101.980

In Chippendale's designs, chairs in the style of this particularly extravagant example were dubbed "French," although they far exceed their models in erratic contour and multiplication of carved ornament. PH

Long table

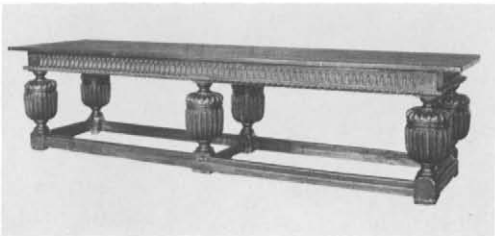
About 1620, English

Oak

L. 128 in.

Gift of Irwin Untermyer, 64.101.1065

The term "refectory table" derives from a mistaken idea that such tables were used by monks in the refectories of monasteries, all of which had been suppressed in England by 1540. A more proper name, "long table," occurs in country house inventories of the Elizabethan and Jacobean periods. The bulbous legs, resembling contemporary silver covered cups, are of Flemish origin, and bear witness to the international circulation of engraved ornament designs and the immigration of Protestant craftsmen from the Continent. JP





Secretary bookcase

About 1740, English
Walnut, carved and gilded limewood
H. 82½ in.
Gift of Irwin Untermyer, 64.101.1110

The star piece in the collection formed early in this century by the noted English connoisseur of furniture, Percival Griffiths, this was later acquired by an equally distinguished American collector, Judge Irwin Untermyer. PH

Court cupboard

About 1585, English
Oak, walnut
H. 48½ in.
Gift of Irwin Untermyer, 64.101.1134

Such short ("court") pieces of furniture were made to display the wealth of their owners in the form of silver vessels ("cups"), visibly stored on each of the three tiers ("boards"). PH



Commode

About 1775, English
Satinwood, mahogany, gilt-bronze, giallo antico marble top
H. 38 in.
Gift of Irwin Untermyer, 64.101.1145

The gilt-bronze rams have been attributed to Matthew Boulton, the one English manufacturer of decorative hardware to escape the anonymity of his colleagues, who lacked guild records to perpetuate their names. Boulton, with his partner John Fothergill, was responsible for an assembly-line production, 1768-1782, covering categories from buttons to vases, on a scale so comprehensive that Josiah Wedgwood deemed him "the most complete manufacturer in England of metal." PH



Robert Adam (designer)

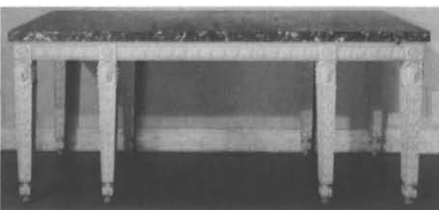
1728-1792, English

Sefferin Alken (carver)

Died 1783

Side table

1765, Croome Court, Worcestershire
Painted deal, marble
H. 35½ in.
Fletcher Fund, 65.127



The Philadelphia Museum owned this and an identical table; the Metropolitan owned the two mirrors made to hang over them. An exchange was effected to provide each museum with a table and mirror. Carved festoons of husks, now missing, originally linked the table's front and side legs. PH



Desk cabinet

About 1760, English (Holme Lacy, Herefordshire)

Mahogany

H. 92 in.

Bequest of Bernard M. Baruch, 65.155.24

The popularity of such fanciful concoctions inspired the architect Sir William Chambers to publish in 1757 a book of designs conscientiously observed on a journey to China, in the stated hope that it "might be of use in putting a stop to the extravagancies that daily appear under the name of Chinese." PH

Paneling from an Elizabethan room

About 1600, English (Star Hotel, Great Yarmouth, Norfolk)

Oak

L. 23 ft. 6 in., W. 21 ft. 10½ in., H. 11 ft.

Edward Pearce Casey Fund, 65.182.1



This elaborate specimen of late Tudor wood carving was the principal apartment of the residence built by William Crowe, a merchant adventurer of the sort that flourished during the reign of Queen Elizabeth. He must have been as proud of his profession as he was successful in it, for he had the arms of the company of Spanish merchants to which he belonged carved over his mantel. The house was operated as an inn from the eighteenth century until its demolition in 1935. PH

Bed

Second half of 15th c., Italian (Florence)

Walnut

L. with dais 102½ in.

Gift of George R. Hann, 65.221.1



This multifunctional survival from Renaissance Florence would have been the only piece required to furnish a room. The dais surrounding the bed served as a seating unit, hinged for access to storage compartments below. PH



Attributed to Christopher Fuhrloh

Commode

About 1772, English
 Mahogany, deal, satinwood, harewood, tulip-
 wood, lacquered bronze
 H. 37¾ in.
 From the Marion E. and Leonard A. Cohn Col-
 lection, 66.64.2

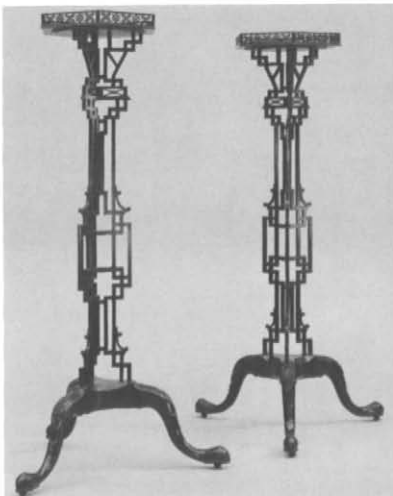
Fuhrloh, a Swede, was apprenticed in Stock-
 holm and worked in Paris before establishing
 himself in London as a specialist in marquetry
 furniture in the French manner. This piece is an
 idiosyncratic adaptation of the French transition
 between rococo and neoclassic models. PH



Desk

About 1790, English
 Yewwood, walnut, satinwood, other woods,
 gilt-bronze
 H. 41 5/16 in.
 From the Marion E. and Leonard A. Cohn Col-
 lection, 66.64.5

The idea for this type, with a raised partition in
 the back, was conceived in France about 1750.
 Extensively used by lady letterwriters, it received
 the coquettish name *bonheur-du-jour*. The plain,
 elegant lines of this example are set off by excep-
 tionally fine, characteristically English mar-
 quetry. JP



Pair of candlestands

About 1755-1760, English
 Mahogany
 H. 51½ in.
 From the Marion E. and Leonard A. Cohn Col-
 lection, 66.64.9,10

Chinese fretwork first appeared in England early
 in the eighteenth century in garden fences, but it
 was not until mid-century that the vogue for
 fretwork on furniture erupted. The model of these
 candlestands is Plate CXX in the first edition of
 Thomas Chippendale's *Gentleman and Cabinet-
 Maker's Director* (1754). PH



Pair of armchairs

About 1780, Italian (Naples)

Walnut, polychromed

H. 35¾ in.

Gift of Sarah Hunter Kelly, 66.237.1,2

These supplement another pair and a settee from the same set acquired in 1926. Characteristically Italian is the lightheartedness of the design of fluttering birds attempting to uplift the gaily painted chair frames. PH



Armchair and side chair

1811-1820, English

Mahogany covered in leopard skin

H. 43¾, 36 1/16 in.

Rogers Fund, 67.63.1,2

The *klismos*, with splayed legs and round back, was an antique form resuscitated in the archaeological enthusiasm of the late eighteenth century. The signature "C. Dixwell 1820" beneath the seat rail of the side chair is that of Charles Dixwell, a London "upholder," a profession including the tasks of upholsterer, furniture repairman, and undertaker. PH





Art nouveau room

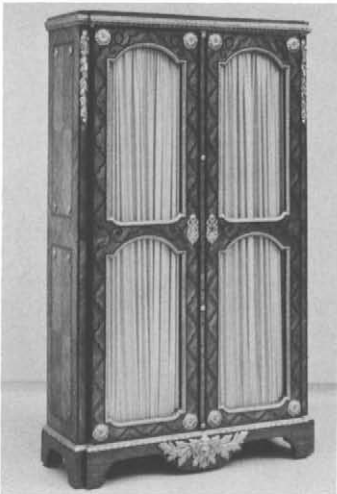
1910-1914, French

Paintings and designs by Lucien Lévy-Dhurmer,
1865-1953

Woodwork executed by Edward Louis Collet,
1876-

Walnut, purple wood, various other materials
Harris Brisbane Dick Fund, 66.244.1-26

The 1973 exhibition at the Grand Palais in Paris announced the rediscovery of Lucien Lévy-Dhurmer and his circle. Seven years earlier the Metropolitan had been able to acquire this room, complete with its original contents, representing the most comprehensive creation of his gentle genius. For the dining room of his friend Albert Rateau, Lévy-Dhurmer painted scenes of a wisteria-filled garden and designed the paneling, furniture, lighting fixtures, and carpet. PH



Martin Carlin

Died 1785, master 1766. French

Bookcase

About 1785

Tulipwood, satiné, oak, gilt-bronze

H. 80 in.

Bequest of Mary Hayward Weir, 69.9.2

Carlin worked primarily for *marchands-merciers*, the decorator-dealers who guided Parisian fashion, and he knew well how to finesse elegance. Given the task of constructing a bookcase of sizable mass, he created an effect of airy lightness by the use of delicate marquetry, glittering gilt-bronze and, above all, skillful design. PH



Pair of bookcases

Late 17th-early 18th c., Italian (Rome)

Walnut, poplar

H. 13 ft. 3 in.

Gift of Madame Lilliana Teruzzi, 69.292.1,2

Although architects' drawings of the seventeenth and eighteenth centuries show wire-mesh-fronted bookcases built into the wood paneling of libraries, this pair, recorded in the 1722 inventory of the Palazzo Rospigliosi, were designed as independent monumental structures. PH



Giuseppe Maria Bonzanigo

1745-1820, Italian (Turin)

Console table

1782-1792

Poplar, painted and gilded

H. 36 1/2 in.

Rogers Fund, by exchange, 1970.4

A tour de force of lapidary wood carving, this table can be compared only with other works supplied by Bonzanigo to Victor Amadeus III, king of Savoy. Although he based the cameo scene of Leda on a 1782 engraving by Michelangelo Pergolesi, none but the master carver himself would have dared design the implausibly delicate openwork legs. PH



Harpsichord and stool

Late 17th c., Italian (Rome)

Elm and birch, partially gilded and painted

H. with top raised 66 1/2 in.

Gift of Madame Lilliana Teruzzi, 1971.4.1,2

Designed to be the focus of visual as well as auditory attention during a musical performance. The exterior is elaborately carved and gilded; the interiors of the lid and keyboard-cover are painted with landscapes attributed to the artist Crescenzo Onofri (1632-1698). PH

Jacob Frères

Georges II Jacob, 1768-1803, and François-Honoré-Georges Jacob (called Jacob-Desmalter), 1770-1841, French

Daybed

1795-1803

Mahogany, beech, gilt-bronze

L. 76 3/4 in.

Gift of Charles Wrightsman, 1971.206.13



A succession of notable ladies including Caroline Murat, Pauline Borghese (sister of Napoleon), and the Duchesse d'Angoulême (daughter of Louis XVI) must have reclined on this. The inventory marks it bears show that it traveled from the château of Neuilly to the Trianon, the Tuileries, and the château of Villeneuve l'Etang before it returned to the Murat family and was sold at auction in 1961 by the heirs of Princesse Cécile-Caroline Murat. PH



Georges Jacob

1739–1814, master 1765, French

Firescreen

About 1786

Beechwood, gilded with traces of silvering;
panel: contemporary silk brocade

H. 42 in.

Gift of Charles Wrightsman, 1971.206.16

Jacob carved this screen and the set of chairs made with it to accord with the existing furnishings of Marie Antoinette's boudoir at Fontainebleau, repeating the molding of spiraling ribbon and pearls on her desk and wall paneling, and the cupid's bow and flower garland of the mantelpiece decoration. The presence of Saint-Cloud inventory marks indicates that the screen later formed part of the furnishings of that château.

PH



Guillaume Beneman

Master 1785, French

Secretary

Caryatid figures modeled by Louis-Simon
Boizot, 1743–1809

1786–87

Oak, tulipwood, kingwood, holly, gilt-bronze
H. 63½ in.

Gift of Charles Wrightsman, 1971.206.17

Along with a commode and writing table, this secretary was commissioned for the Cabinet Intérieur of Louis XVI at the palace of Compiègne, to go with one of three commodes provided as furnishings for Marie Antoinette when she married the dauphin, and discarded by her as out of style in 1786. In an economy measure typical of the regime, Louis XVI absorbed them into his own apartments, going to great expense to refurbish them and have complementary pieces made with equally lavish gilt-bronze decoration.

PH



Charles Cressent (casemaker)

1686–1768, French

Jean Godde l'aîné (movement)

Wall clock

About 1733

Gilt-bronze, brass

H. 52½ in.

Gift of Charles Wrightsman, 1971.206.27

The duality of talent and interest inherited by Charles Cressent, whose father was a sculptor and whose grandfather was a cabinetmaker, is



responsible for much of the documentation we have on his work. Evidence of his violation of guild regulations prohibiting casting and gilding of bronze in a cabinetmaker's workshop, presented in a 1733 lawsuit, included the description of a similar clock, depicting the Triumph of Love over Time, which Cressent was in the course of making for King John V of Portugal. PH

Pair of wall lights
1745-1749, French
Gilt-bronze
H. 30½ in.
Gift of Charles Wrightsman, 1971.206.30

The high rococo asymmetry of the swirling branches is datable by the presence of the crowned C stamp. The mark was affixed upon payment of a tax levied on gilt-bronze 1745-1749. PH



Mounts attributed to Pierre-Philippe Thomire
1751-1843, French
Vase and column
About 1773
Porphyry, gilt-bronze
H. vase 39½ in., column 41 in.
Gift of Charles Wrightsman, 1971.206.44

The single column from which this vase and pedestal were cut was probably quarried by the Romans in Egypt. In the wave of neoclassicism, such columns were stripped from Roman ruins and brought to France to be refashioned in the royal stone-cutting and polishing workshop established in Paris about 1772. PH



Showcase on stand
Late 17th c., Italian (Rome)
Walnut, gilded lindenwood, glass
H. 7 ft. 7 in.
Gift of Madame Lilliana Teruzzi, 1972.73

A kneeling bearded man holds aloft a vitrine, and four lively children ride atop, around the en-framed head of a full-faced beauty. The piece exemplifies the theatrical impact of sculptural Italian furniture. PH



Room from the Hôtel de Cabris

About 1775, French

Oak, painted and gilded

L. 24 ft. 5½ in., W. 19 ft. 5¼ in., H. 11 ft. 7½ in.

Charles Wrightsman Gift, 1972.276.1

This latest addition to the adjoining period rooms given by Mr. and Mrs. Charles Wrightsman was made in Paris for the Hôtel de Cabris, now the Musée Fragonard, in Grasse. The hôtel was completed in 1774, but this wall paneling, for the "salon de compagnie," remained in crates until the nineteenth century. PH

Gilles Joubert

1689–1775, French

Writing table

1759

Oak with red japanning, gilt-bronze

H. 31¼ in.

Gift of Charles Wrightsman, 1973.315.1



The epitome of rococo furniture, fusing color, shape, and decoration, documented by the number 2131 painted underneath. Under that number in the *Journal du Garde-Meuble*, the royal furniture registry, is the record of its delivery by Joubert on December 29, 1759, for use by Louis XV in the Cabinet Intérieur, his favorite study at Versailles. PH

Pair of candelabra

About 1790, French

Red griotte, gray bardiglio marble, gilt-bronze

H. 47 3/8 in.

Gift of Charles Wrightsman, 1973.315.4,5



The ultimate extravaganza of the bronze worker's repertory, these stand on two tiers of animal feet, the stem topped by female terms, the branches adorned with grape vines, eagle heads, snakes, and ending in jesters' heads supporting tambourines that catch the candlewax. PH



Commode

About 1765, German (Bamberg)
Pine, carved and gilded on white painted
ground, red rance marble top
H. 32½ in.

Bequest of Emma A. Sheaffer, The Lesley and
Emma Sheaffer Collection, 1974.356.129

The undulating lines of the front and sides suggest that its creator had seen the swell-fronted painted or laquered commodes made in Venice in the mid-eighteenth century. The carved motifs are thought to have been carried out in the studio of Ferdinand Tietz (1708-1777). He is known to have provided large stone figures for the gardens of Seehof Castle, whence came this piece. JP



Console table

About 1765, German (Bamberg)
Limewood, carved and gilded, Sarrancolin
marble top
H. 32¾ in.

Bequest of Emma A. Sheaffer, The Lesley and
Emma Sheaffer Collection, 1974.356.127

The motifs at the tops of the legs symbolize the Seasons (here, a dragon at the left, emblematic of Summer, and the head of the wind-god Boreas at the right for Spring). The pair is thought to be among the many commissions carried out for Prince-Bishop Adam Friedrich von Seinsheim by the sculptor and woodcarver Ferdinand Tietz. JP



Card table

About 1750, German (Bamberg)
Walnut, carved, top veneered with marquetry
woods
H. 29½ in.

Bequest of Emma A. Sheaffer, The Lesley and
Emma Sheaffer Collection, 1974.356.126

According to the Bamberg city archives, Nicolaus Bauer (active 1758-1771) made gaming tables for Seehof Castle, the summer residence of the bishops of Würzburg and Bamberg, during the 1750s and 60s. This example, coming from Seehof, can be included in his output. The folding top exhibits marquetry motifs typical of German workshops, while carved asymmetrical shellwork elements adorn the knees. JP



Commode

About 1740–1750, German (Munich)

Pine, carved, painted, gilded, marbelized wood top

H. 33 in.

Bequest of Emma A. Sheaffer, The Lesley and Emma Sheaffer Collection, 1974.356.97

The decoration, gilded carving on a milky white ground, would have corresponded closely with the carved woodwork décor of the room in which it stood, for such commodes, like console tables, were made to complement their surroundings. A French-trained architect, François de Cuvilliers (1695–1768) provided designs of similar commodes intended for Bavarian rococo palaces. JP



Commode

About 1745, French

Coromandel lacquer and ebony on oak, gilt-bronze mounts, *brèche d'Alep* marble top

H. 34 in.

Bequest of Emma A. Sheaffer, The Lesley and Emma Sheaffer Collection, 1974.356.189

Bernard Van Risenburgh (active about 1730–1765), who signed this with his initials BVRB, has been described by Sir Francis Watson as “one of the great masters of the fully developed Louis XV style.” Instead of marquetry, the decoration here is colorful panels from an incised Chinese lacquer screen, skillfully adapted in Van Risenburgh’s workshop to the curving front and sides. JP



Writing table

About 1750, French

Satiné wood, purplewood, and kingwood marquetry on oak, gilt-bronze mounts

H. 29¾ in.

Bequest of Emma A. Sheaffer, The Lesley and Emma Sheaffer Collection 1974.356.186

Signed by Bernard Van Risenburgh, who supplied a larger and more ornate *bureau plat* for the study of the dauphin at Versailles in 1745. A wood called *satiné*, producing an effect of watered silk, was used as a ground for the floral marquetry on both tables. JP



Corner settee

1766, German (Würzburg)

Pine, carved, painted, gilded, covered in painted oriental satin (not original)

H. 43 in.

Bequest of Emma A. Sheaffer, The Lesley and Emma Sheaffer Collection, 1974.356.121

Fiske Kimball traced the origins of rococo forms in Germany to French prototypes, enriched by native baroque tradition, and wrote that "their use there exceeded that in France in fantasy if not in discipline. . . . the resulting new hybrids are true and living works of art, which we see with ever growing delight." Fantasy seems to play over this extraordinary piece, part of a set of four side chairs, two armchairs, and two settees made by the cabinetmaker Johann Köhler for Seehof Castle.

JP



Long-case clock

Workshop of David Roentgen, 1741-1807, signed by Anton Reusch

Movement by Achenbach & Schidt à Neuwied About 1785, German (Neuwied)

Oak, other woods, gilt-bronze, brass

H. 10 ft. 2½ in.

Gift of Mrs. Edgar Worch in memory of her husband, 1975.101

Mass production and international marketing of works of skilled craftsmanship, at once inventive and eclectic, was the paradox of David Roentgen, cabinetmaker and business executive. That the form of this clock resembles a Thomas Chippendale print, that the superb marquetry depicts a genre scene like no other in Roentgen's repertory, that a workman, Anton Reusch, was allowed to affix his name prominently in the marquetry, that the clock originally played an elaborate musical composition to mark the time—nothing should surprise in the production based in the small Moravian community of Neuwied, which swept the courts of Europe and numbered among its most avid clients Louis XVI and Catherine the Great.

PH



Balustrade

About 1715-1725, English

Wrought iron; cipher: Philip Stanhope, Fourth Earl of Chesterfield

H. about 35 ft.

Edward Pearce Casey Fund and funds from various donors, 65.164

Part of the grand staircase installed at Chesterfield about 1747, this belongs stylistically to the baroque tradition of ironworking.

CV



Thomas Tompion

1639-1713

Table or bracket clock

About 1700, English (London)

Case: ebony veneer with gilded brass mounts; dial and movement: gilded and silvered brass and steel

H. 16¼ in.

Gift of Irwin Untermyer, 64.101.867

Tompion's fine workmanship, the ingeniousness of his designs, and the greatly improved accuracy of his timepieces, contributed vastly to the fame of English clockmaking in his era. This portable, eight-day, repeating clock is signed and numbered 269 on its splendidly engraved backplate. The repeater, a device for striking the hours in darkness, can be activated at will, while the subsidiary dial at the upper right can be used to disengage the regular striking mechanism. cv



Probably Joseph or John Paulet

Traveling clock with calendar and alarm

About 1700-1710, English (London)

Silver, partly gilded, gilded brass, steel, partly blued

H. 9 in.

Gift of Irwin Untermyer, 64.101.868

In the late seventeenth and early eighteenth centuries small clocks adapted for traveling were comparatively rare. This example, in an exquisite case of engraved and repoussé silver, with a champlévé silver dial, belongs to a group of five or six examples, all signed "Paulet London." The universal ball joint at the top allows the clock to swing from its suspension ring, cushioning the jolts of motion. cv



Ahasuerus Fromanteel

Active about 1630-1685

Hooded wall clock with calendar

About 1670, English (London)

Case: ebony veneer and oak, with gilded brass mounts; dial and movement: gilded and silvered brass and steel

H. 19½ in.

Bequest of Irwin Untermyer, 1974.28.93

In 1658 the Fromanteel family was the first in England to adapt the newly invented Huygens pendulum, which necessitated a new form of case for the movement. The clock has an eight-day Dutch striking movement, with a short or bob pen-



dulum, and bolt and shutter maintaining power. Early English pendulum clocks were housed in wooden cases of severely architectural character. The applied Doric columns supporting the architrave and pediment of this example are of unusually pleasing proportions. CV

Seger Bombeck

German (Leipzig)

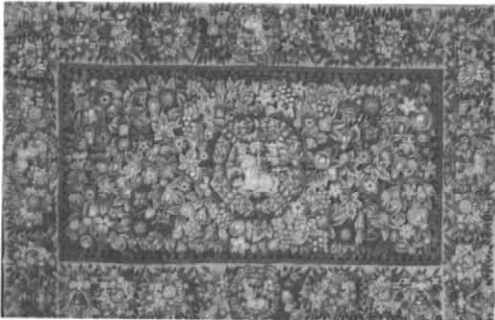
Tapestry: Augustus I of Saxony
1550

Wool, silk, metal threads

8 ft. 10½ in. x 6 ft. 1 in.

Bequest of Susan Dwight Bliss, 67.55.97

Tapestry portraits are rare. This one has the name and age of the sitter, his coat of arms, the date, and the initials of the weaver, S. B. (in lower right corner). EAS



Wool and silk tapestry-woven table carpet

About 1650, Dutch

5 ft. x 7 ft. 8 in.

Gift of P. A. B. Widener, 1970.250

The little unicorns in roundels in the border show that this was made to be placed on a table, with the border hanging down all around. EAS

Wool and silk tapestry: The Combat of Manricardo and Zerbino

About 1630-1650, French (Paris)

9 ft. 11 in. x 12 ft. 9 in.

Gift of Mrs. A. Exton, 1970.316

From a set illustrating Ariosto's *Orlando Furioso*. The fight between Zerbino, A Christian knight, and Manricardo, King of Tartary, is about to be stopped by the latter's lady-love, Doralice. On the right, Fiordiligi holds Orlando's horse, Brigliadoro. EAS





Robert Joseph Auguste

About 1723–1795

Snuffbox

1766/67, French (Paris)

Varicolored gold

L. 2¾ in.

Gift of Handy and Harman, 65.255

One of only three known to have been made by Auguste, who specialized in silver tablewares (*vaisselle*). CLC



Two “*spice-plates*” (from a set of twelve): *Abraham and Sarah Leave for Egypt; Jacob's Dream*

About 1567–1570, English (London); with the mark of Strasbourg probably struck after an assay made in the 17th c.

Silver, parcel gilt, signed by the engraver, the monogramist “PM”

D. 7 11/16 in.

Gift of C. Ruxton Love, 65.260.1,8

Silver decorated entirely with pictorial engraving and intended more for display than use is the rarest of all Tudor silver. These plates may have been engraved by the Flemish master Peter Maas during a stay of several years in London as a refugee from religious persecution at home.

JMcN





Louisa Courtauld

1729-1807

Hot-water urn

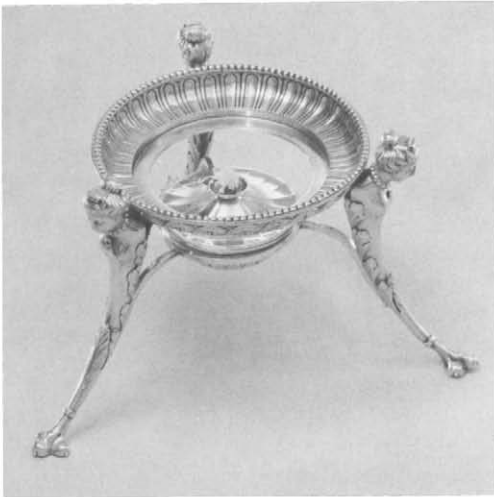
1766/67, English (London)

Silver

H. 24 3/16 in.

Gift of Madame Lilliana Teruzzi, 66.192.1

The *mouvémenté* design was probably carried out by a journeyman in the shop of Samuel Courtauld, whose widow, Louisa, took over the business in 1765. The urn bears the crest of the Waterhouse family. CLC



Firm of Matthew Boulton (1728-1809) and

John Fothergill (about 1700-1782)

Tripod stand

1775/76, English (Birmingham)

Silver

H. 5 1/2 in.

Gift of Madame Lilliana Teruzzi, 66.192.5a-c

The neoclassical elegance of this piece was probably inspired by Robert Adam's silver designs for the Soho Manufactory. The high quality of the workmanship, by an unknown craftsman, testifies to the success of the industrial organization of the Boulton and Fothergill enterprise. CLC

Master spoon (forming a set with eleven Apostle spoons)

1592, English (London)

Silver, figure gilded; maker's mark: crescent enclosing a W, all within a shaped shield

L. 7 3/16 in.

Gift of Mr. and Mrs. James B. Mabon, 67.166.1

With a representation of Christ, this is the "Master" spoon from one of the very few sets of sixteenth-century Apostle spoons to have survived. JMcN





Simon Pantin

1699-1728

Kettle on Stand

1724, English (London)

Silver

H. stand 25¼ in., kettle 15½ in.

Gift of Irwin Untermyer, 68.141.81

Rarely have furniture and silver shapes been more happily combined than in this complete set of tripod table topped by a detachable salver, and the lampstand that supports a large kettle, each part distinguished by the arms or crest of the original owners, George Bowes of Streatlam Castle and Gibside, Durham, and his first wife, Eleanor. The set was made in the year of their marriage by one of London's outstanding Huguenot silversmiths.

YH



Pair of Flagons

1597, English (London)

Silver-gilt

H. 12½ in.

Gift of Irwin Untermyer, 68.141.142,143

If historical associations can enhance the meaning of works of art, it is certainly the case here. The flagons were made for Sir Edward Coke, Chief Justice of England, and for his first wife, Bridget Paston, who died in 1598. The joined arms of both, and the dates 1597 and 1598 are pricked in. Later these flagons were involved in the lawsuit concerning the Paston heirlooms, of which they formed a part until the family became extinct.

YH



Pilgrim Bottle

About 1690, English

Silver-gilt

H. 16¾ in.

Gift of Irwin Untermyer, 68.141.226

The shape is that of the traditional pilgrim bottle, made of pottery or ordinary metal and provided with a chain for submerging it in a cool stream. In England, the pilgrim bottle was revived after 1685 by French Huguenot silversmiths. The chains had by now become purely decorative, for these bottles, filled with wine, were placed in large silver cisterns.

YH



Cup with Cover
 1664, English (London)
 Silver
 H. 6 $\frac{1}{2}$ in.
 Gift of Irwin Untermyer, 68.141.304

The inscription underfoot records that this cup was given by King Charles II to his Chancellor of the Exchequer, Anthony Ashley, in 1664. The royal emblems engraved on the lobed walls and cover, and the absence of hallmarks—the king was exempt from taxation on silver—reconfirm that this cup bears witness to royal taste and royal bounty. YH



Désiré Attarge
 Died about 1878
Ewer
 1875, French (Paris); for the firm of Ferdinand Barbedienne (1810-1892)
 Silver-gilt
 H. 11 $\frac{9}{16}$ in.
 Rogers Fund, 69.200

Inscribed with the names of Attarge, Barbedienne, and its designer, Constant Sévin (1821-1888). Barbedienne, known for his bronze castings of sculpture, also supported a staff for the production of original work in the precious metals. CLC



Teapot
 1870-1875, Indian, for the Anglo-Indian market
 Silver
 H. 8 $\frac{1}{2}$ in.
 Gift of Marie Z. Lake, 1972.116.1-3

Part of a set that includes a sugar bowl and cream jug. The decoration combines Indian festival scenes amid palms and temples with domestic ones in European-style interiors. CLC



Jean Baptiste Claude Odiot

1763–1850, master 1785

Teapot

About 1810, French (Paris)

Silver

H. 7¼ in.

Gift of Baroness Ida-Gro Dahlerup, 1972.226

Odiot was the foremost practitioner of this elegant, rather spare Empire style. CLC

Jacques Nicolas Roettiers

1736–1788/89, master 1752

Vegetable dish with liner and cover

1775/76, French (Paris)

Silver

H. 7 5/16 in.

Gift of Mrs. Robert R. Livingston, 1973.318a–c

Part of a service that descended in the family of its first American owner, Chancellor Robert R. Livingston of New York (1746–1813). The design repeats several motifs used earlier by Roettiers in his “Orloff” service. The shape of the dish is unique to this service. CLC



Marc-Etienne Janety

Active 1777–about 1812.

Sugar bowl

1786, French (Paris)

Platinum, with blue glass liner

L. 7 in.

Gift of Dr. and Mrs. A. L. Garbat, Manya Garbat Starr, and Julian A. Garbat, by exchange, and Harris Brisbane Dick Fund, 1974.164

Janety is the only Parisian silversmith known to have worked in platinum, a rare metal in his time and one difficult to use because of its high melting point. Janety’s complete technical and stylistic control is evident in this bowl, believed to be the single surviving example of his work in this material. CLC





Philipp Ernst Schindler

1723-1793

Etui

About 1760, Austrian (Vienna)

Gold, enamel, unmarked; enameling signed by Schindler

H. 3¾ in.

Bequest of Emma A. Sheaffer, The Lesley and Emma Sheaffer Collection, 1974.356.652

Schindler imbued his peasant scenes with a clarity and brilliance of coloring dramatically different from the muted versions on the Parisian boxes that inspired him. CLC



Snuffbox

1740-1750, German

Gold, mother of pearl, enamel

L. 3 1/16 in.

Bequest of Emma A. Sheaffer, The Lesley and Emma Sheaffer Collection, 1974.356.654

Like most German boxes, this one is unmarked; its exotic decoration applied in fragments of tinted mother-of-pearl is thought to be Berlin work. CLC

Juergen Richels

Master 1664-1710

Canister

Late 17th c.

Silver-gilt, maker's mark: IR and trefoil within shield shaped shield

H. 9¾ in.

Bequest of Emma A. Sheaffer, The Lesley and Emma Sheaffer Collection, 1974.356.759a-c

A typical form of the later seventeenth century, originally used in pharmacies, but soon adopted for wine or water to be enjoyed on journeys or at the hunt. It is a splendid example of bold auricular ornament enclosing panels decorated with lightly stippled birds and flowers. YH





Martin Guillaume Biennais

Active about 1793-1819

Pierre Benoît Lorillon

Active 1788-about 1836

Traveling service

About 1805, French (Paris)

Silver-gilt, thuya wood, cut glass

H. stand 16½ in.

Gift of Audrey B. Love in memory of C. Ruxton Love, Jr., 1974.378.1-46

Each piece is engraved with the arms of Napoleon I. Biennais, the imperial goldsmith, specialized in the production of ingeniously designed combinations of cabinetry and goldsmith's work. The flatware is by Lorillon. CLC

Paul Storr

Active 1793-1839

Teapot (from a set)

1813, English (London)

Silver-gilt

H. 5 in.

Gift of Fernanda Munn Kellogg, 1974.379.1

Of striking neoclassic design, the set was executed by Storr for the firm of Rundell, Bridge, and Rundell and bears the arms of the Countess of Antrim, widow of Sir Henry Vane Tempest. CLC



Silver triptych enclosing painted icon of the Vernicle

Dated 1637, Russian (Moscow); made for M. T. Izmailov, a court official, by masters from the Kremlin Armory Workshops

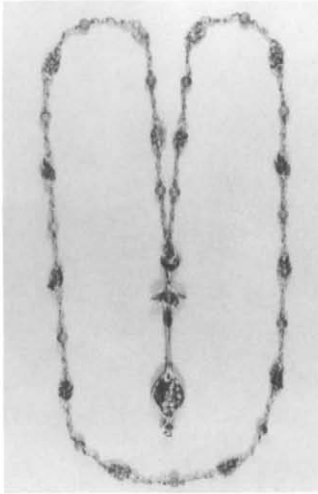
Silver, partially gilded, enamel, sapphires, rubies, pearls

26 x 35¼ in.

Rogers Fund, 1975.87

This work displays all the wealth of metalworking techniques in which Russian craftsmen reached unsurpassed excellence in the sixteenth and seventeenth centuries. Many of the motifs occur in works created for the Tsar and the Moscow cathedrals, now in the State Armory Museum in the Kremlin, and its finely engraved figurative details are extremely close to the style of Russian seventeenth-century illuminated manuscripts. OR





René Lalique

1860-1945

Lorgnette and chain

About 1900, French (Paris)

Gold, glass, enamel, diamonds, jade

L. 40 in.

Gift of Mrs. J. G. Phelps Stokes, 65.154

The design exemplifies Lalique's masterful control of combined materials. That this was a commissioned work is indicated by the arms of the Sandys family cut on a cameo glass plaque on the reverse of the lorgnette. CLC



Pendant

About 1900, Austrian (?)

Gold, diamonds, baroque pearl, enamel

H. 2¾ in.

Gift of Mrs. Mercedes Meyerhof in memory of Mrs. Hedwig Hallgarten, 68.35

In this small composition of a mermaid amid reeds and rushes a remarkable sense of depth is encompassed by means of a translucent background of pale enameled sea and sharply chiseled rocks jutting from above. CLC

Tankard

About 1720, German (Nuremberg)

Earthenware, silver-gilt mounts; decorated by monogrammist MS (Mathias Schmid)

H. 9¼ in.

Gift of Irwin Untermyer, 64.101.385



Recent gifts by different collectors of two tankards decorated and signed by Mathias Schmid allow us to appreciate this master's variations upon similar themes. Although the sources of his designs was contemporary engravings, he overcame their conventional attitudes by his highly individual style and original color scheme, characterized by bold brushstrokes and the predominance of soft shades of green. YH



Pharmacy vase (albarello)

About 1470-1480, Italian (Florence)

Tin-glazed earthenware (majolica)

H. 9½ in.

Purchase, J. Pierpont Morgan Gift, 65.6.2

The handles are derived from Spanish forms, themselves Arabic in origin. The design scratched through the manganese ground is found only on a small group of pots with similar "winglike" handles, and was occasionally also used as a border design on dishes made in Tuscany. JMcN



Flower vase

About 1480-1490, Italian (Tuscany)

Tin-glazed earthenware (majolica)

H. 10¼ in.

Purchase, J. Pierpont Morgan Gift, 65.6.3

The message "Non te posso Lassare" ("Leave you I cannot") on one side complements a symbol on the other—a heart pierced by an arrow sprouting leaves and flowers from the aorta. JMcN

Shallow bowl

About 1520-1525, Italian (Castel Durante)

Tin-glazed earthenware (majolica); decorated by Nicolò da Urbino (Nicolò Pellipario)

D. 8½ in.

Purchase, J. Pierpont Morgan Gift, 65.6.7

One of a series of dishes (over twenty are known) decorated with large idealized heads, identified as characters from mythology and romance (here, the hero Rugieri). The compositions were probably originated by Nicolò. Nothing of his fine touch and attention to detail is lost by working on a larger scale than usual. JMcN





Plate: Perseus and Andromeda

About 1515-1520, Italian (Castel Durante)

Tin-glazed earthenware (majolica); decorated by the 'In Castel Durante' painter ("Pseudo Pellipario")

D. 9½ in.

Purchase, J. Pierpont Morgan Gift, 65.6.9

Like Nicolò, whose close follower he was, the so-called Pseudo-Pellipario used familiar woodcuts, in this case an edition of Ovid's *Metamorphoses*, published in 1497, as a source for his compositions, combined with freer figures (such as Andromeda), perhaps of his own design or from a contemporary engraving. JMcN



Plate: episode from a romance

Signed and dated 1522, Italian (Gubbio)

Tin-glazed earthenware (majolica); painted at Gubbio and lustered by Maestro Giorgio Andreoli; inscribed: "Me dol la infamia tua; piu chi morire" (Your infamy grieves me more than my death")

D. 10½ in.

Purchase, J. Pierpont Morgan Gift, 65.6.10

An example of a finely painted plate enhanced by ruby and gold lusters, selectively applied. It shows a particularly open composition with large figures characteristic of early Gubbio pictorial wares. JMcN



Jug

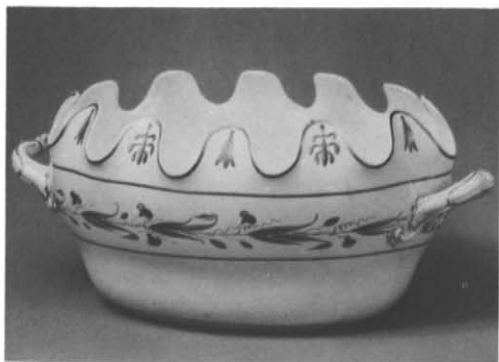
About 1460-1480, Italian (Florence)

Tin-glazed earthenware (majolica)

H. 16 15/16 in.

Purchase, J. Pierpont Morgan Gift, 65.6.14

The Florentine majolica painters evolved the pleasing diaper pattern seen here by adapting only two of the elements—the leaves and tendrils—of the bryony pattern so familiar to them from imported Valencian lustered wares.



Monteith from dinner service

About 1791, English (Staffordshire; Etruria)
Wedgwood creamware, green, black, gilt
D. 12¾ in.

The Charles E. Sampson Memorial Fund, 65.30

This pleasing object with its "Water Leaf design with Green Flowers," traces both its function and its name to the deep silver bowls with notched rims that were first used in the 1680s in England for cooling wine glasses in ice water. Influenced no doubt by his large European trade, Wedgwood adopted the lower oval shape favored on the Continent.

JMcN



Mug

1770-1773, English (Bristol)
Hard-paste porcelain, Long Eliza pattern
H. 4 11/16 in.

The Charles E. Sampson Memorial Fund, 65.31

The figure decoration is a serious borrowing from Chinese porcelain decoration and not the more usual fantasized "chinoiserie" of European fabrication.

JMcN

Plate

About 1760, Russian (St. Petersburg, Imperial Porcelain Manufactory)

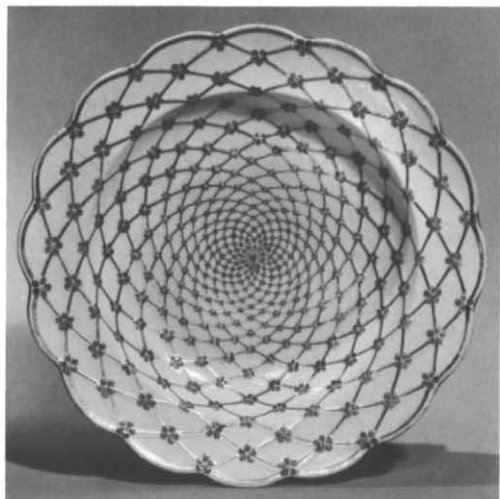
Hard-paste porcelain

D. 10½ in.

The Charles E. Sampson Memorial Fund, 65.47

From a dinner service made for the personal use of the Empress Elizabeth I, under whose patronage the imperial factory was firmly established.

CLC



NEXT PAGE:

Plaque: The Adoration of the Shepherds

About 1780, Italian (Bassano)

Terraglia inglese (creamware)

18% x 12% in.

The Charles E. Sampson Memorial Fund, 66.61

Recreates in a ceramic medium the style and subject matter of the Bassano school of painting.

JMcN



J. G. Kirchner (modeler)

Born 1701

J. G. Heroldt (decorator)

Cup with cover and stand

About 1728, German (Meissen)

Hard-paste porcelain

H. 15 9/16 in.

Gift of R. Thornton Wilson in memory of his brother, Orme Wilson, 66.63a-c

Commissioned by Augustus the Strong, Elector of Saxony and King of Poland, to commemorate the state visit to Dresden in January 1728 of the king and queen of Prussia, parents of Frederick the Great. The queen's initials, SD for Sophie-Dorothea, are three times displayed. The larger finial figure of Athena is closely related to a silver statuette in the Electoral collections at Dresden, made by Philipp Kuesel of Augsburg before 1700. The turquoise ground has reserves with gold-lace borders painted by Heroldt with colorful chinoiserie figures in idyllic landscapes. This splendid cup illustrates that interesting phase of early Meissen production when the compelling influence of all things Chinese had been superseded by a temporary dependence on silver shapes; the lure of the Orient continued in the painted decoration. YH



Relief portrait

About 1770, Italian (Venice, Cozzi factory)

Hard-paste porcelain

H. with frame 21 in.

Gift of R. Thornton Wilson in memory of James J. Rorimer, 66.92

This relief portrait of Carlo Bertinazzi (1713-1783), an Italian comedy actor from Turin, excels in the sharpness and individuality of modeling. This feat was possible in the hard white paste used in the factory which Geminiano Cozzi founded at Venice in 1764. The daily income of this enterprise was safeguarded by a monopoly on useful wares for the Venetian senate, coffee-houses, and convents, but a few highly unconventional models had also been produced by hitherto unidentified sculptors. One of these might well have modeled this portrait, which shows a close affinity with the contemporary Venetian portraiture of Giovanni Battista Piazzetta. YH





Octagonal vase

About 1700-1710, German (Frankfurt)

Tin-glazed earthenware

H. 16½ in.

The Charles E. Sampson Memorial Fund, 66.94

A particularly handsome example of Frankfurt faience with oriental decoration in blue, yellow, and olive green, some additional unfired red pigment, and a bold coat of arms in blue. JMcN



Plate (from a dinner service)

About 1750-1770, Hungarian (Holitsch)

Tin-glazed earthenware

D. 9½ in.

Gift of R. Thornton Wilson in memory of Joan Bergère Drayton, 66.160

A very original use of the Chinese peony and hawthorne flower motifs in brilliant enamels and plentiful gilding. JMcN

Neptune riding a seahorse

Early 17th c., French (school of Avon)

Earthenware with colored lead glazes

H. 10½ in.

Gift of Mrs. Francis P. Garvan, 66.236

Probably inspired by a sculpture of earlier date. JMcN





Rape of Proserpine

Late 18th c., Italian (probably Este)

Soft-paste porcelain

H. 19 $\frac{1}{2}$ in.

The Charles E. Sampson Memorial Fund, 67.113

The movement-charged group, conceived in the round, exemplifies the sculptural bravura that sets apart the products of even the small porcelain manufactories of Italy from their counterparts elsewhere. PH



Tureen with cover and stand

About 1765, English (Staffordshire)

Tortoiseshell ware (cream-colored earthenware with merging patches of differently colored lead glaze)

H. tureen 9 in.

The Charles E. Sampson Memorial Fund, 67.191.la,b,2

These pieces illustrate a notable aspect of Whieldon's inventive and prolific production—the creation of fine earthenwares based on contemporary silver models in dimension, form, and decoration. JMcN

Bowl (from teaset)

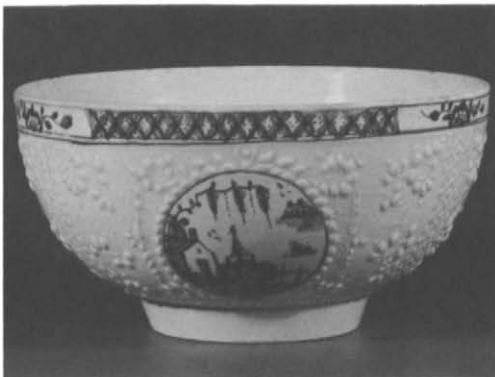
Probably about 1758–1759, English (Lowestoft)

Soft-paste porcelain

H. 3 in.

The Charles E. Sampson Memorial Fund, 67.192.17

An example of one of the earliest patterns of the Lowestoft factory. The anonymous painter of the Chinese landscape put his number, 6, on the inside of the foot ring. JMcN





Master Hans Resch

Active 1563-1598

Stove tiles: The Execution of the Five Kings of the Amorites, and The Adoration of the Shepherds, with Donor

Last quarter of 16th c., Austrian (Salzburg)

Lead and tin-glazed earthenware

H. 25½ in.

Gift of R. Thornton Wilson in memory of Robert Francis Kennedy, 1925-1968, Senator from New York, 68.81.1,2



The elaborate tiled superstructure of stoves generally was enlarged in the sixteenth century, giving the *hofner* (stove maker) the opportunity to make larger tiles of truly pictorial composition and artistic importance. Resch is one of the few known makers of such tiles in the important center of Salzburg. JMcN

Covered bowl

1730, German (Meissen); mounts: about 1734, French (Paris)

Goldsmith: Jean Ecosse (active 1705-1741)

Hard-paste porcelain, gold mounts

H. 4 in.

Gift of Irwin Untermyer, 68.141.285a,b

Although porcelain has frequently been mounted in ormolu, examples set in gold are rare. This is the earliest known Meissen porcelain thus honored. YH





Johann Joachim Kändler

Reclining goat

About 1732, German (Meissen)

Hard-paste porcelain

L. 31 in.

Purchase, Rogers Fund, 69.192

This figure, together with a group of a goat and kid, also in the Museum, was made for the gallery of the Japanese Palace at Dresden. Three groups had been completed for display by 1734, a fourth was recorded later. CLC



Cabaret

1850-1861, French (Sèvres)

Hard-paste porcelain

D. 19½ in.

Gift of Helen Boehm in memory of her late husband, Edward Marshall Boehm, 69.193. 1-11

The variety and delicacy of the reticulated patterns are a tour de force of skill, and it may well have been for this reason that the service was included in the *Exposition Universelle* in Paris in 1867. If the technique recalls similar work in Chinese porcelain, the shapes and decorative styles of the pieces owe almost as much to Near Eastern influence. CLC



Tile: Saint Catherine of Alexandria, from the facing of a stove in the monastic church at Goslar, built 1486

Probably about 1486-1500, German (Lower Saxony)

Molded and tooled earthenware decorated with colored lead glazes and some tin glaze
12¾ x 7¾ in.

Gift of R. Thornton Wilson in memory of Harriette Post Welles, 69.240

The presence of the tin glaze indicates contact of some kind between Italy and the late Gothic workshop where the tile was made. JMcN



Pair of vases: *Minerva Animating Prometheus's Man of Clay; Nemesis Reading the Scroll of Fate to Jupiter*

About 1872-1882, Danish; decorated after marble reliefs by Bertel Thorvaldsen by V. Wendrich for the manufacturer, Frederick Sonne of Copenhagen

Terracotta

H. 8¼, 8½ in.

Gift of Mrs. B. V. Smith, 69.216.1,2

Neoclassicism survived long in Denmark, due to Thorvaldsen's influence. His reliefs, which are the source of this vase decoration, were executed in Rome in 1810 and installed in the façade of the Palace of Christiansborg in 1825. In the last quarter of the century, vases such as these were shown in several international exhibitions, including the *Great Centennial Exhibition* in Philadelphia in 1876.

JMcN



Punch bowl

1745-1750, China trade, for the English market
Hard-paste porcelain

D. 15½ in.

Bequest of Alice Bradford Woolsey, 1970.212.3

The armorial, depicting Saint George trampling the French flag, was devised by the Anti-Gallican Society, an organization formed in London in 1745 to discourage the importation of French goods. This European topical motif is complemented by finely painted Chinese genre scenes enclosed in frames of Meissen derivation.

CLC



Jar

1690-1700, China trade, for the English (?) market

Hard-paste porcelain

H. 8 11/16 in.

Winfield Foundation Gift, 1970.218

The unusual way in which the leaves and flowers have been drawn suggests the original design was an embroidery. Such combinations of a religious subject with highly decorative ornament are often seen on English embroidered book covers of the mid-seventeenth century.

CLC



Giuseppe Gricci

Died 1770

A Woman and her Tailor

About 1744–1746, Italian (Capodimonte)

Soft-paste porcelain

H. 8½ in.

Gift of Irwin Untermyer, 1970.277.25

An early example of Capodimonte soft-paste porcelain, produced only between 1743 and 1759. Gricci derived this group from the engraving "Le Tailleur pour Femme" by Charles Cochin le Jeune. The paste is as yet somewhat impure. The colored decoration includes oriental flower motifs and a blue border recalling the stamped decoration adopted by the Ginori factory in Doccia near Florence. YH



Mourning Virgin and Saint John

About 1743, Italian (Capodimonte)

Soft-paste porcelain

H. 15½, 18 in.

Gift of Douglas Dillon, 1971.92.1,2

Gricci, who signed the figure of the Virgin, reveals himself as a sculptor capable of creating, in the intractable medium of soft-paste porcelain, paradigms of emotive and contemplative grief. PH





Broth bowl with cover and stand

1793-1830, French (Apt; Moulin factory)

Agate ware (brocatelle)

H. without stand 5¼ in.

Bequest of Flora E. Whiting, 1971.180.167a,b,168

The "brocatelle" ware of the Moulin factory is noted for the elegance of its forms and the refined use of the humble material—wedged clays of different colors—an improvement on the Staffordshire original. JMcN

Coffee pot

Early 19th c., Belgian (Namur)

Black-glazed earthenware; silver mounts probably of local manufacture; those on the lid bear French and Dutch hallmarks, reflecting the political changes of the period 1813-1815
H. 12¼ in.

Bequest of Flora E. Whiting, 1971.180.196a,b

Similar in shape to black-glazed English wares of the eighteenth century, this Namur piece is distinguished from them by its somewhat coarser potting. The ultimate inspiration for European black wares was Chinese "famille noire" porcelain—first imitated in Delft in the late seventeenth century. JMcN





Cup and saucer

About 1750, Italian (Doccia)

Hybrid-paste porcelain

H. cup 2 in.

The Charles E. Sampson Memorial Fund,
1971.191.1,2

This and a second cup and saucer join a teapot and sugar bowl with the same decoration acquired in 1969 and 1946. The service presents a free Italian adaptation of elements from the decorative vocabularies of the eighteenth century's leading manufactories: the yellow-ground floral panels of Meissen and the putto scenes of Sèvres. PH



Vase (one of a pair)

1792, French (Sèvres)

Hard-paste porcelain; decoration attributed to
Denis Levé (active 1754-1805)

H. 14 11/16 in.

Gift of Charles Wrightsman, 1971.206.23,24

The decoration, which evokes the French taste for oriental lacquer, is carried out in the rare combination of platinum and gold on a black ground. CLC



Perfume burner: The Fox among the Pigeons (one of a pair)

About 1765, English (Chelsea)

Soft-paste porcelain

H. 18½ in.

Gift of Charles Wrightsman, 1971.206.25

A model produced in both the red and gold anchor periods at Chelsea but apparently in very limited numbers. The chamber for burning perfumed pastilles was in the dove-cote, closed by a conical roof (now missing). JMcN



Plate

1773, French (Sèvres)
Gilding by Michel Barnabé Chauvaux (active
1752-1788)
Soft-paste porcelain
D. 9 9/16 in.
The Charles E. Sampson Memorial Fund,
1972.23

The monogram is that of Charlotte Louise, wife of Ferdinand IV of Naples. The plate was part of a service presented to the queen, who gave birth to a daughter in 1773, by the child's godfather, Louis XV. CLC

Winter

About 1770, Italian (Doccia)
Hybrid-paste porcelain
H. 7¾ in.
The Charles E. Sampson Memorial Fund,
1972.46

The set of seasons of which this forms part were modeled after small ivory sculptures by Balthasar Permoser in the collection of the Ginori family, proprietors of the Doccia porcelain manufactory. The whereabouts of the ivories is today unknown but the porcelain replicas survive as documents to Permoser's power in the miniature format.

PH





Vase (*vase à oignon*)

1745-1750, French (Vincennes)

Soft-paste porcelain

H. 6 $\frac{3}{4}$ in.

The Charles E. Sampson Memorial Fund,
1972.132.1

This example of a model produced first at Vincennes and later at Sèvres is painted with a freshness typical of the earliest Vincennes flower work. CLC



Table centerpiece, possibly for rosewater

Late 18th c., Italian (Le Nove)

Terraglia inglese (creamware)

Modeler: possibly Domenico Bossello

H. 14 $\frac{1}{4}$ in.

The Charles E. Sampson Memorial Fund,
1972.132.2

When discharging its function as a container for liquid, this object also completed the allusion of the decoration, two small boys perched by a pool from which one may be presumed to have filled his bottle. The playfulness and the style of the rococo survived together in Italian ceramics to the end of the eighteenth century. JMcN



Vase

1759, French (Sèvres)

Soft-paste porcelain; flower painting by Vincent Taillandier

H. 6 $\frac{1}{16}$ in.

The Charles E. Sampson Memorial Fund,
1972.231

Innovations in color dominate this version of the *vase à oignon*, with its boldly juxtaposed panels of apple green and rose. The effect is softened by the painted floral reserves and fine gold tooling. CLC



Teapot: *Callisto's Pregnancy Revealed to Diana; The Flaying of Marsyas, based on engraved illustrations in an Amsterdam (1732) edition of Ovid's Metamorphoses*

About 1760-1770, Italian (Doccia)

Hard-paste porcelain, relief decoration, enameled and gilded

H. 5 11/16 in.

The Charles E. Sampson Memorial Fund, 1973.134a,b

Tea and coffee services decorated in this manner were among the Doccia factory's early productions and remained in favor far into the nineteenth century. JMcN



Dancing Girl

About 1770, Italian (Doccia; Ginori factory)

Soft-paste porcelain

H. 6 1/2 in.

Bequest of Irwin Untermyer, 1974.28.116

J. J. Kändler

Dancing Girl

1748-1750, German (Meissen)

Hard-paste porcelain

H. 7 1/2 in.

Gift of Mrs. Jean Mauzé, 1974.232.1

The Meissen figure by Kändler served as model for that made in the Ginori factory. It is fascinating to observe some of the differences that exist between the German hard-paste figure with its admirable sharpness of modeling, and the Italian statuette with colors that sink into the soft-paste like footsteps in driven snow. One might also compare the plain base of the earlier model with the ornate rocaille base of the later. YH





Dish

About 1720, China trade, for the English market
Hard-paste porcelain

D. 12 5/16 in.

Gift of the Winfield Foundation, Helena Woolworth McCann Collection, by exchange, 1974.195

The decoration, in a light underglaze blue, features the impaled arms of Edward Harrison (1674-1732) and his wife, Frances Bray. The rendering of the arms by means of a few pseudo-engraved lines and written abbreviations is believed to be unique to this service. CLC



Plate: Joseph's Coat Shown to Isaac

About 1560, Italian (probably Venice)

Tin-glazed earthenware

D. 10 13/16 in.

Gift of Mrs. Francis P. Garvan, 1974.286

The scene is based on a woodcut in an illustrated Bible published in Lyons in 1553 and republished in Italian in 1554. Similar work was done in Urbino, Pesaro, and Lyons itself. The more meager quality of the tin glaze suggests Venice as the probable place of manufacture of this example. JMcN

Tureen and cover in shape of a blackcock

About 1750, France (Strasbourg)

Faïence

H. 21 1/4 in.

Bequest of Emma A. Sheaffer, The Lesley and Emma Sheaffer Collection, 1974.356.237a,b

Although we ought not to judge works of art by their size, the dimensions of this piece, as well as its modeling and firing, represent a technical achievement rarely attained, and only in a flourishing workshop such as the one founded by Paul Hannong in Strasbourg. YH





Tankard

1720-1725, German (Nuremberg)
 Faience, silver-gilt, painted with hunting scenes; signed M. Schmid
 H. 9¾ in.

Bequest of Emma A. Sheaffer, The Lesley and Emma Sheaffer Collection, 1974.356.258

Schmid was among the few faience painters who signed his work. But even without signature, his style would be instantly recognizable, for no other faience painter featured these bold figures in a continuous landscape around the walls of large tankards. Such plain shapes were ideal for his compositions, which ignore all inhibitions or limitations of scale that other faience painters seem to have imposed upon themselves. YH



Hunting cup and cover

1741, German (Meissen)
 Hard-paste porcelain; model by J. J. Kändler and J. G. Ehder
 H. 15 in.

Bequest of Emma A. Sheaffer, The Lesley and Emma Sheaffer Collection, 1974.356.337a,b

Displaying the arms of the king of Poland and elector of Saxony, this is a splendid example of the creativity of a modeler who derived his basic direction from the silversmith and detailed form from the ivory carver. YH



Emile Gallé

Goblet

1889, French (Nancy)
 Cameo cut, light and dark gray and brown mottled glass; inscribed, signed, and dated: "Par dessus la colline, Par dessus la vallée. . . . Shakespeare Nancy Emile Gallé ft Paris Exposition 1889"

H. 4¾ in.
 Gift of Gertrude Moira Flanagan, 1972.170.1

A documentary piece recording Gallé's exhibiting in the *Exposition Universelle* in 1889. JMcN



*Figures from the Italian comedy: Lucinda, Donna
Martina, Isabella*

About 1758, German (Neudeck-Nymphenburg)
Hard-paste porcelain; models by F. A. Bustelli
H. 7½, 7¾, 7¾ in.

Bequest of Emma A. Sheaffer, The Lesley and
Emma Sheaffer Collection. 1974.356.802,
521,527



Bustelli treated his figures like actors performing
to the music of Purcell or Mozart. He knew how
to make porcelain the ideal vehicle for the crea-
tion of small sculptures, and how to impersonate
in his charades the lighthearted charm that is the
essence of rococo art. YH





Two storage jars

About 1620, Italy (Montelupo)

Tin-glazed earthenware

H. 40 in.

The Charles E. Sampson Memorial Fund,
1975.63.1a,b,2a,b

The only known examples of Montelupo ware with monochrome blue decoration on a near-white ground. That combination recalls the porcelain that had been the pride of Grand Duke Francesco I de' Medici in Florence. Bernardo Buontalenti was in charge of that enterprise. These large jars, therefore, represent a prolongation of that local tradition, even though the material, size, and style differ. The latter can be associated with Buontalenti's principal pupil, Giulio Parigi, who also worked for the Medici. Hence we are tempted to classify these jars as "bellissima robba a grotesche," as mentioned in the Medici account books of 1619. YH



La Collation, from a set of eight wool and silk tapestries: Italian Village Scenes

1762, French (Beauvais). Designed by François

Boucher, 1736-1746; woven under the direction of André Charlemagne Charron for the Boulard de Gatelier family

H. about 9 ft. 6 in.

Gift of Ann Payne Robertson, 64.145.3

Boucher was at the height of his powers, just back from Italy and just married, when he designed this delectable tapestry series, his first. It preserves the realism of his early works combined with the entrancing prettiness that is his outstanding characteristic. Reproducing his designs, the Beauvais manufactory, with its equally able weavers, became understandably far more popular than its solemn rival, the Gobelins. This set of the *Fêtes italiennes* is the only one of its size that has remained together, having remained in the Château de Gatelier until about 1900.

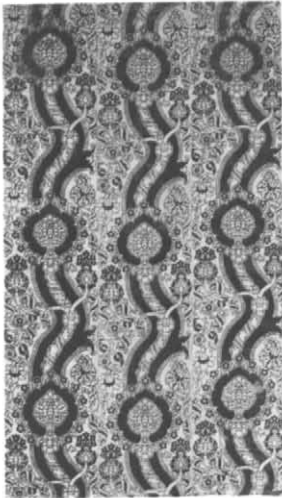
EAS





Shawl: Western-style flowers
 1850-1875, Indian, for the Western market
 Goat fleece in twill tapestry
 12 ft. 2 in. x 5 ft. 2 in.
 Rogers Fund, 65.91.2

Shawls were fashionable and often very expensive costume pieces in the nineteenth century in Europe and America. The most prized were made in northern India of the silky underfleece of the Kashmir goat in a combination of handweaving, piecing, and embroidery after pseudo-oriental designs sent out from Europe. This supreme example—entirely in the twill tapestry technique—was probably made as a special commission or for exhibition. JM



Hanging: velvet with serpentine pomegranate design

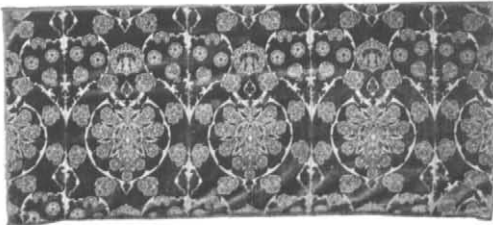
15th c., Spanish
 Crimson cut velvet with gold bouclé detail on ground of ribbed tabby with gold surface wefts
 9 ft. 2 in. x 5 ft. 6 in.
 Bequest of Susan Dwight Bliss, 67.55.101

Velvets patterned with this fifteenth-sixteenth century version of the palmette were named "pomegranate velvets" in the nineteenth century and have had this name ever since. JM

Antependium: pomegranate velvet with ogival framework

Late 15th-early 16th c., Spanish
 Pile-on-pile cut velvet on satin ground covered by gold surface weft; bouclé detail
 3 ft. 4 in. x 7 ft. 6 in.
 Bequest of Susan Dwight Bliss, 67.55.102

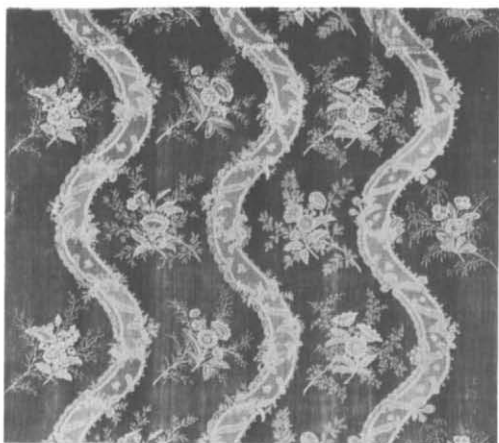
A great ornamental development of the ancient palmette motif was inseparably linked in the fifteenth and sixteenth centuries in Spain and Italy with the development of patterned velvet weaving. This particularly magnificent example of the combination appears also in a cope at the Hispanic Society. JM





Panel of silk: palm trees, rose baskets
 Second half of 18th c., Spanish (?)
 Raspberry satin with diaper in weft floats,
 design in pattern wefts and brocading
 9 ft. 6¼ in. 3 ft. 5 in.
 Rogers Fund, 67.184.1a,b

Delightfully fanciful silks were produced for the wide-skirted dresses of the eighteenth century, especially in France and England. This one, with its naive yet striking combination of familiar and unusual motifs, does not fall into any of the established categories. Possibly it was woven in Spain, whose silk industry was revived by weavers from Lyons in the middle of the eighteenth century. JM



Length: bouquets, serpentines of lace ribbons
 1830s, English
 Cotton tabby, plate printed with resist or discharge, indigo dyed
 2 ft. 10 in. x 3 ft. 4 in.
 Rogers Fund, 67.207

The design of this unusual printed cotton is actually recorded in a series of impressions on paper in a pattern book inscribed *Fosters and Co., Bromley Hall, Middlesex, about 1780*. The technique and width of this version suggest a date in the 1830s, after discharge printing had been invented. JM



Coverlet: central medallion in field of flowers and animals; border of wool and cotton bobbin lace
 About 1800, Spanish or Mexican
 Cotton twill embroidered in brilliant crewels,
 details in couched wrapped metal thread and sequins
 7 ft. 11 in. x 4 ft. 4 in.
 Rogers Fund, 69.124

The great coverlets of the seventeenth and eighteenth centuries had their charming provincial reflections. The bulls and donkeys among brilliant flowers and sequined butterflies suggest a provenance in Catalonia or New Spain for this one. JM



Panel of "bizarre" silk

About 1700, French or Italian

Coral satin damask with ground pattern in weft face of weave; brocaded in silk and wrapped gold

3 ft 7¼ in. x 1 ft. 9 in.

Rogers Fund, 69.132.4a,b

These silks—with their extraordinary patterns in long repeats—were called "bizarre" by the Danish scholar Slomann, who believed they were made in India. Most scholars consider them an exotic phase in the history of European silk weaving.

JM



Hanging: The Wayfarer Crowned by Happiness

Third quarter of 16th c., probably northern French

Wool and silk needlepoint on canvas

8 ft. x 9 ft. 10 in.

Bequest of Mrs. Anne Archbold, 69.298

Panels representing scenes from *The Table of Cebes*, a classical text popular during the Renaissance, on the soul's journey through life, were worked in the somber colors of northern European taste toward the end of the sixteenth century. Like another example in the collection (42.193.2), this one is based on a woodcut by David Kandel of Strasbourg.

JM

Bedspread: central floral medallion, corner quarter medallions, in field of scrolling flowers and leaves

About 1725–1750, English

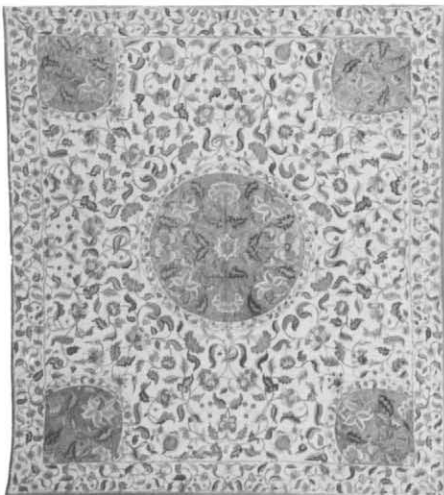
Linen embroidered with silks couched with flat metal strips, wrapped gold thread

6 ft. 7 in. x 5 ft. 7 in.

Purchase, Everfast Fabrics Inc. Gift, 1970.173

Distinguished not so much by fine stitchery as by the effectiveness of the melting shades of yellow, green, pink, and blue and the couched gold details interpreting its beautiful pattern of boldly stylized flowers and leaves.

JM





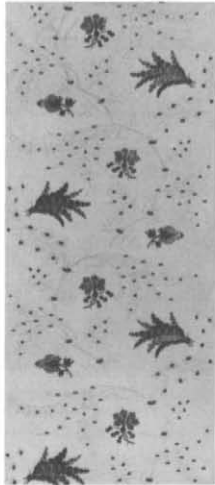
Screen panel: flower sprays in side borders twined with smaller flowers

Early 18th c., Chinese, for the French market
Gouache-painted silk tabby

76 x 31½ in.

Rogers Fund, 1971.136.2

Thin silks painted with flowers, birds, and butterflies for dress lengths, fan leaves, and screen panels were the final phase of China's ancient silk trade with the West. The soft ecru ground of this unusual example, suggesting some special kind of unbleached silk, enhances the pearly quality of the white lotus and clematis petals. JM



Length of white silk: curving sprays of flowers, leaves

About 1750, English (Spitalfields)

Silk tabby with ground pattern of large sprays in weft floats with brocaded silver foil accents enclosing small sprays brocaded in polychrome silks, silver foil, and wrapped metal thread

4 ft. 5 in. x 1 ft. 9 in.

Rogers Fund, 1971.136.3

Toward the middle of the eighteenth century English silks seem to have developed their own quite distinctive style—the most popular with white ground, “open and airy” designs (in the words of a contemporary author), and fresh and lively colors. JM

Length of silk: “moresque” pattern

1830s, French

Satin damask with blue, cream wefts; details in various twills and weft float treatments

7 ft. 5½ in. x 21¾ in.

Rogers Fund, 1971.156

From the time when the Ottoman Turks restored the glory of the Eastern Empire with the conquest of Constantinople, their arabesque ornament fascinated Western designers. This intricate repeat-patterned “moresque” silk could only have been woven on a Jacquard loom of the nineteenth century, so exquisite is its curvilinear detail. JM





Section of bed curtain: hunting scenes in floral framework

18th c., Irish

Plate-printed tabby with linen warp, cotton weft; inscribed *ROBINSON Balls Bridge*
6 ft. 6 in. x 2 ft. 5 in.

Purchase, Everfast Fabrics Inc. Gift, 1973.85

The plate-printed fabrics so popular in the second half of the eighteenth century in Europe originated in Ireland around the middle of the century. Though handsome English and French examples are numerous, surviving Irish examples, especially ones so well identified as this, are rare.

JM

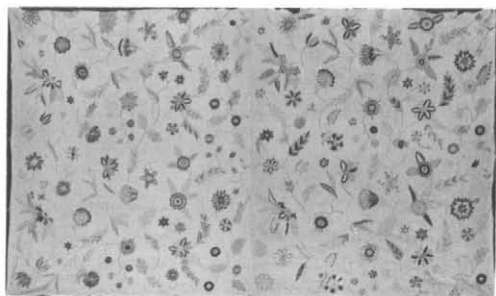
Part of a skirt with serpentine of fantastic flowers

Early 18th c., English

Linen tabby embroidered in silks in shades of blue, russet, gold
3 ft. 3½ in. x 5 ft. 6½ in.

Purchase, Everfast Fabrics, Inc. Gift, 1973.89

A traditional floral treatment takes on a new brilliance in the hands of an embroiderer who composed each small area of the elaborate repeating pattern with a different filling stitch. JM



Chasuble, maniple, stole, chalice-cover decorated with flowering sprays, birds, butterflies

Late 18th c., Chinese, for use in a Christian church

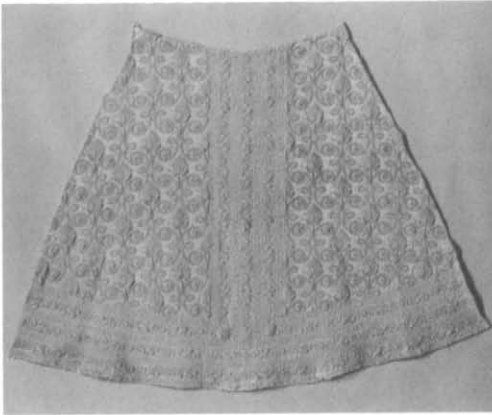
White satin embroidered with brilliant silk flosses

L. chasuble (at center back) 40 in.

Purchase, Condé Nast Publications Inc. and Everfast Fabrics Inc. Gifts, 1973.118a-d



Though Jesuit priests were received at the Chinese court with great appreciation of their learning and courtesy, a misunderstanding occurred between the Pope and Emperor K'ang-hsi toward the end of the latter's life. By the second half of the eighteenth century, Christian services were forbidden in China and vestments such as these were made only for a market outside China. JM



Skirt-front: wide front panel, deep border; field of palmettes in framework of interlacy

About 1600, Spanish

Ivory warp twill couched and embroidered with ivory silk yarn and cord

H. 3 ft. 1 in.

Rogers Fund, 1973.203

While black and white, originally Spanish court colors, were the mode all over Europe by the end of the sixteenth century, Spanish portraits support the idea that this style of skirt and the embroidered design itself are specifically Spanish.

JM



Framed picture: Jephthah greeted by his daughter and her attendants making music to celebrate his victorious return from battle

Third quarter of 17th c., English

Silks embroidered on linen canvas

16¾ x 20¾ in.

Bequest of Irwin Untermyer, 1974.28.200

This Old Testament scene was probably drawn by a local artist for the young lady of rank who worked it with unusual skill and delicacy. As was frequent, he composed the picture from a variety of sources. The graceful figures of the daughter and her attendant are seen in other embroidered pictures of the period and must have come originally from an engraving, such as the scenes from the life of David by Martin de Vos and Johann Sadler, which provided the group of Roman warriors used here to represent the elders of Gilead.

JM



Pieced and quilted coverlet

Late 18th c., English

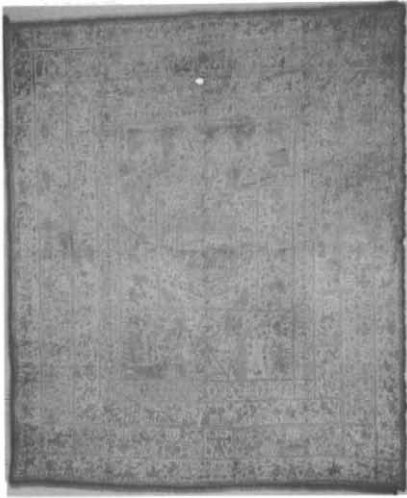
Block printed and plate printed cottons (some with linen warps)

7 ft. 10 in. x 7 ft. 7 in.

Purchase, Rogers Fund and Springs Mills Inc. Gift, 1975.2

Pieced quilts are thought of as an American specialty, but their forerunners survive in small numbers in England, where the technique was also used for matching bed curtains. This strangely balanced arrangement of small pieces provides a cross section of French and English printed cottons of the eighteenth century, many of them not known elsewhere.

JM



Coverlet: European and Indian scenes and ornament

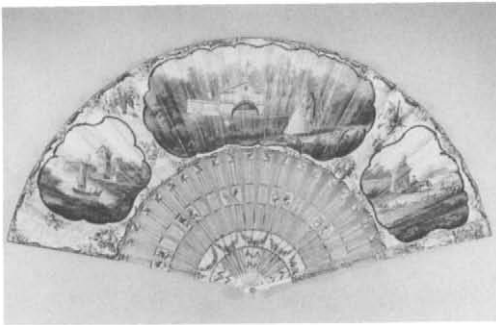
17th c., Indian (Bengal), for the Western market
White cotton plain weave embroidered in Tusur silk

10 ft. 6 in. x 8 ft. 11 in.

Gift of the Winfield Foundation, Helena Woolworth McCann Collection, by exchange, 1975.4

Teeming with episode and ornament embroidered in natural wild silk, such coverlets were famous products of Bengal long before the Portuguese introduced them into Europe in the late sixteenth century. Thereafter, European themes were mingled with Indian, as here. The flood scene in the border is from the epic of Vishnu; the Judgment of Solomon appears in the center medallion.

JM



Painted paper and ivory fan: country scenes

About 1750, French

H. 11½ in.

Gift of Mrs. William Randolph Hearst, 65.80.4

The wheellike appearance of the elaborate sticks gave rise to the name "cabriolet" for fans of this rare type.

EAS

Painted paper and ivory fan: Venus and Vulcan

About 1750, probably Dutch

H. 10¾ in.

Gift of Mrs. William Randolph Hearst, 65.80.6

There are tiny, real shells in the guards of this extremely elaborate fan.

EAS





*Painted paper and mother-of-pearl fan: the Battle
of Sunderhausen*

1758, French

H. 11¾ in.

Gift of Mrs. William Randolph Hearst, 65.80.9

The Prince de Soubise, who won the battle, gallops up on the right; the defeated Hessian Prince of Isemburg slinks off on the left. EAS

