



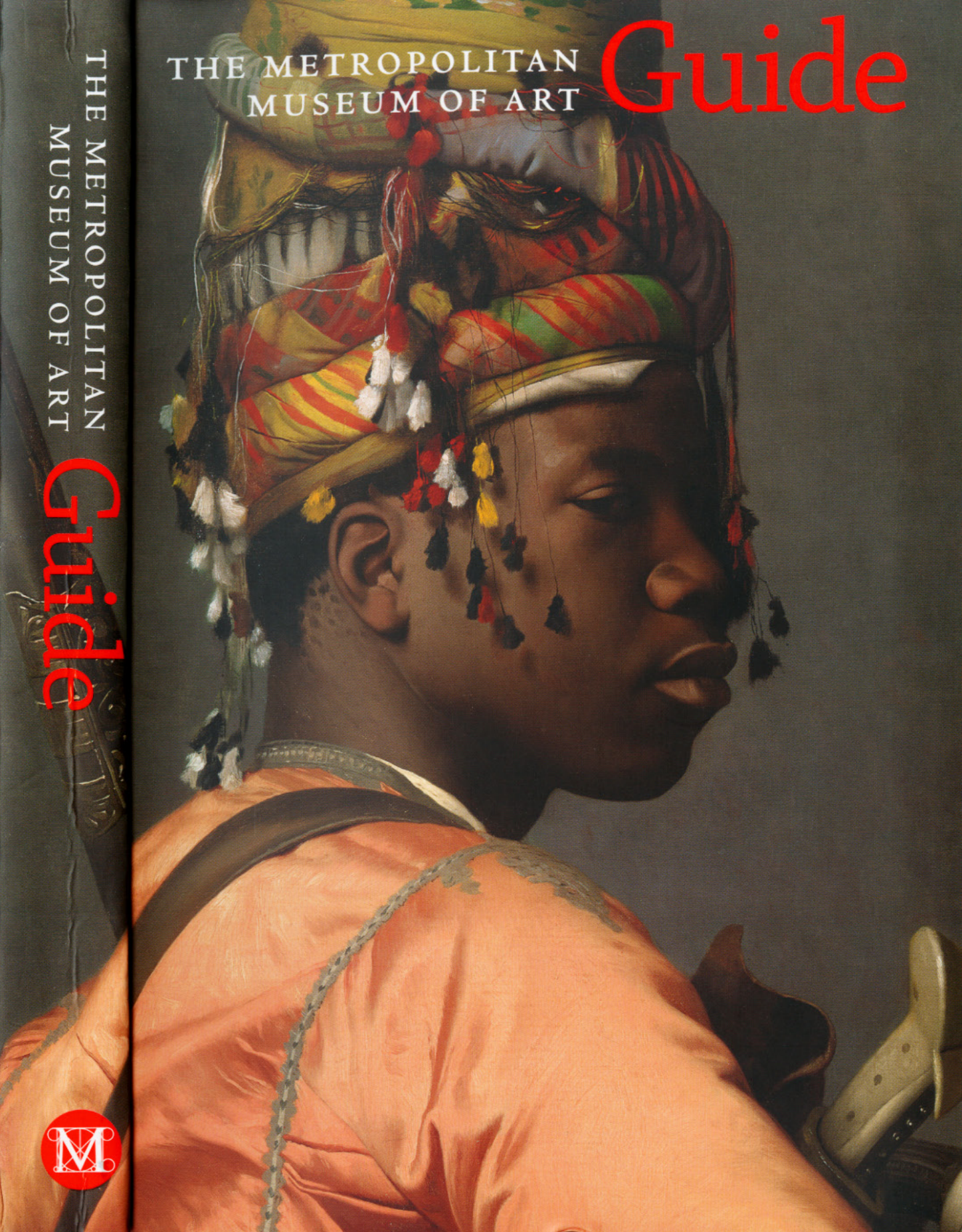
THE METROPOLITAN  
MUSEUM OF ART

# Guide



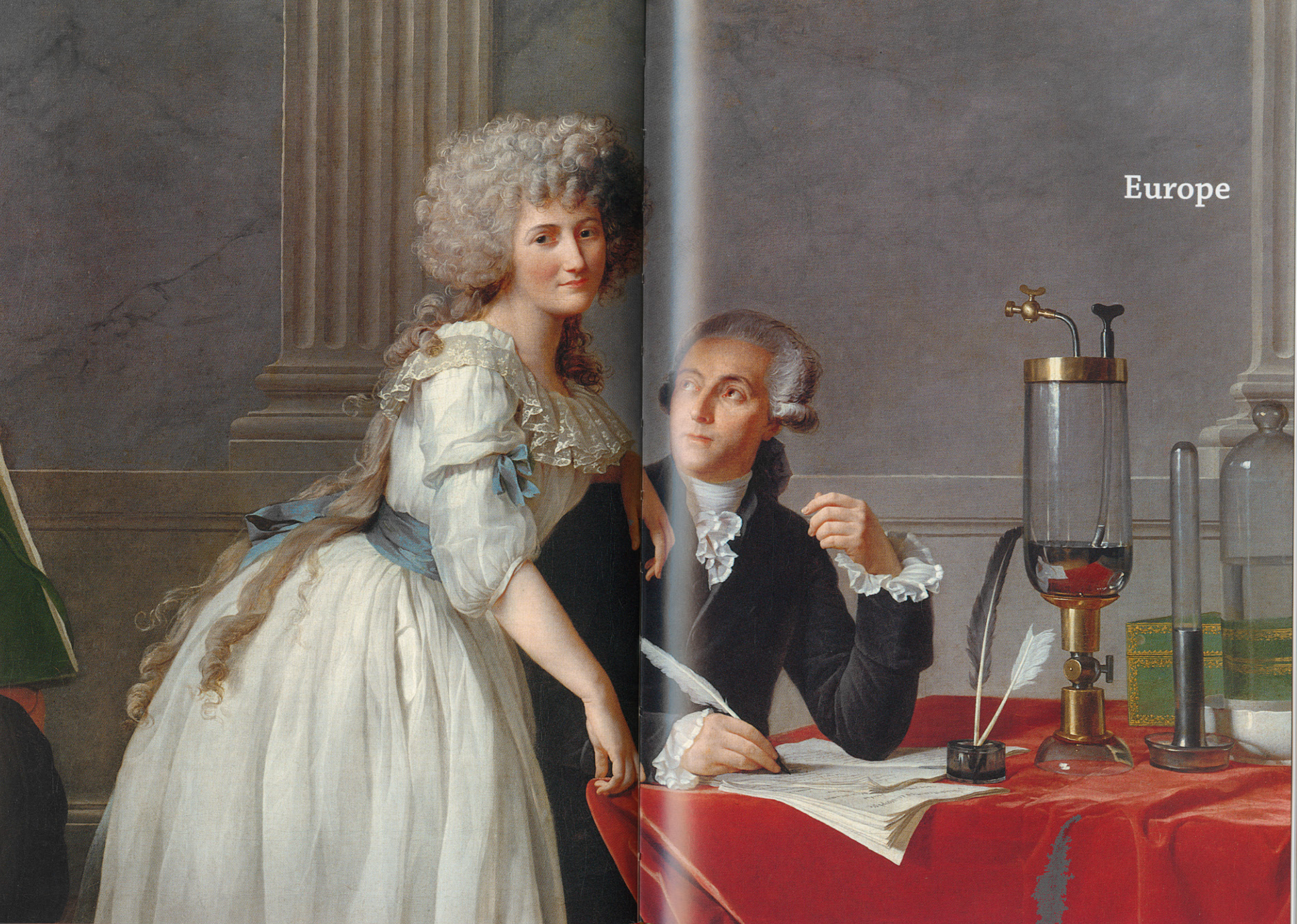
THE METROPOLITAN  
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# Guide





Europe





## Medieval Art

The Museum acquired its first medieval object in 1873, but the core of the collection in the main building was not formed until 1917, when the son of the financier and collector J. Pierpont Morgan donated some two thousand objects owned by his father. Today the collection is among the most comprehensive in the world, encompassing the art of the Mediterranean and Europe from the establishment of New Rome (Constantinople) in the fourth century to the beginning of the Renaissance in the early sixteenth century. Represented are an abundance of works from the late antique and early Byzantine worlds. An extensive assemblage of early medieval art, which includes the jewelry of Anglo-Saxons, Franks, and Visigoths, among other peoples, highlights the artistic achievements of Western Europe at the same moment. A display of icons and other church furnishings, including a lectionary from the church of Hagia Sophia in modern Istanbul, makes plain the Museum's rich holdings in art of the Greek East from 800 to 1500. The same period in the West saw the emergence of the Latin Church as the most important patron of the arts, and several galleries testify to the splendid possessions of Western monasteries and churches. Stained glass from key monuments like the royal abbey of Saint-Denis outside Paris, Notre-Dame in Paris, and the cathedral of Amiens evoke the great age of church building. Additional works from the Gothic period include luxury tableware and a rotating display of tapestries that recall the court society of late medieval nobility.



### Portrait Bust of a Woman with a Scroll

Byzantine, probably Constantinople,  
late 4th–early 5th century  
Marble, 20 7/8 × 10 7/8 × 8 3/4 in. (53 × 27.5 × 22.2 cm)  
The Cloisters Collection, 1966 (66.25)

This sensitively carved portrait bust presents a mature woman with a thoughtful expression and piercing gaze; the scroll held in her right hand

signals an appreciation for classical learning and marks her as a member of the elite. She wears a mantle, tunic, and head covering, typical dress for an aristocratic woman. Such head coverings came into fashion in the fourth century. The bust possibly formed part of a commemorative display, perhaps documenting a public donation, or may have been used in a domestic setting.





### Tomb Effigy of Ermengol VII, Count of Urgell

Catalan, Lleida, from the Premonstratensian monastery of Santa Maria de Bellpuig de les Avellanes, Spain, ca. 1300–1350

Limestone with traces of paint,  
89 × 79½ × 35 in. (226.1 × 201.9 × 88.9 cm)  
The Cloisters Collection, 1928 (28.95a–i)

The various styles and disparate dimensions of this elaborate monument suggest that it was

assembled from elements originally intended for several different tombs. The count (d. 1184) is depicted with his head on tasseled cushions, his eyes closed, and his hands crossed above a sheathed sword. Just behind, a group of mourners, now damaged, is carved into the same slab. Below, under arches, Christ in Majesty is flanked by the Twelve Apostles. A separate relief above the effigy depicts a funeral with three celebrants. At the top, angels carry a soul to heaven.



### Adoration of the Magi

Austrian, from the choir of the castle chapel at Ebreichsdorf, south of Vienna, ca. 1390

Pot-metal and colorless glass with silver stain and vitreous paint; details 27¼ × 13 in. (69.2 × 33 cm), 27½ × 12½ in. (69.4 × 32.8 cm); each lancet 11 ft. 8½ in. × 12½ in. (357.2 × 30.8 cm)

The Cloisters Collection, 1986 (1986.285.1, 2)

Narrative detail, rich color, and graphic patterning distinguish the royal workshop that created this glass. The Virgin, in purple, sits with her child on a straw mattress, with animals



feeding at her side. Regally attired kings offer golden gifts; one humbles himself by kneeling and removing his crown. Ebreichsdorf castle, south of Vienna, was built as a defense against the Mongols; in more peaceful times, Rudolf von Tirna (d. 1406) added a chapel with a cycle of stained glass. Plundered by the Turks in 1683, the castle never returned to its medieval splendor. Apart from a panel in Vienna, only The Cloisters windows, including seven scenes from the life of Christ and architectural canopies, survive.



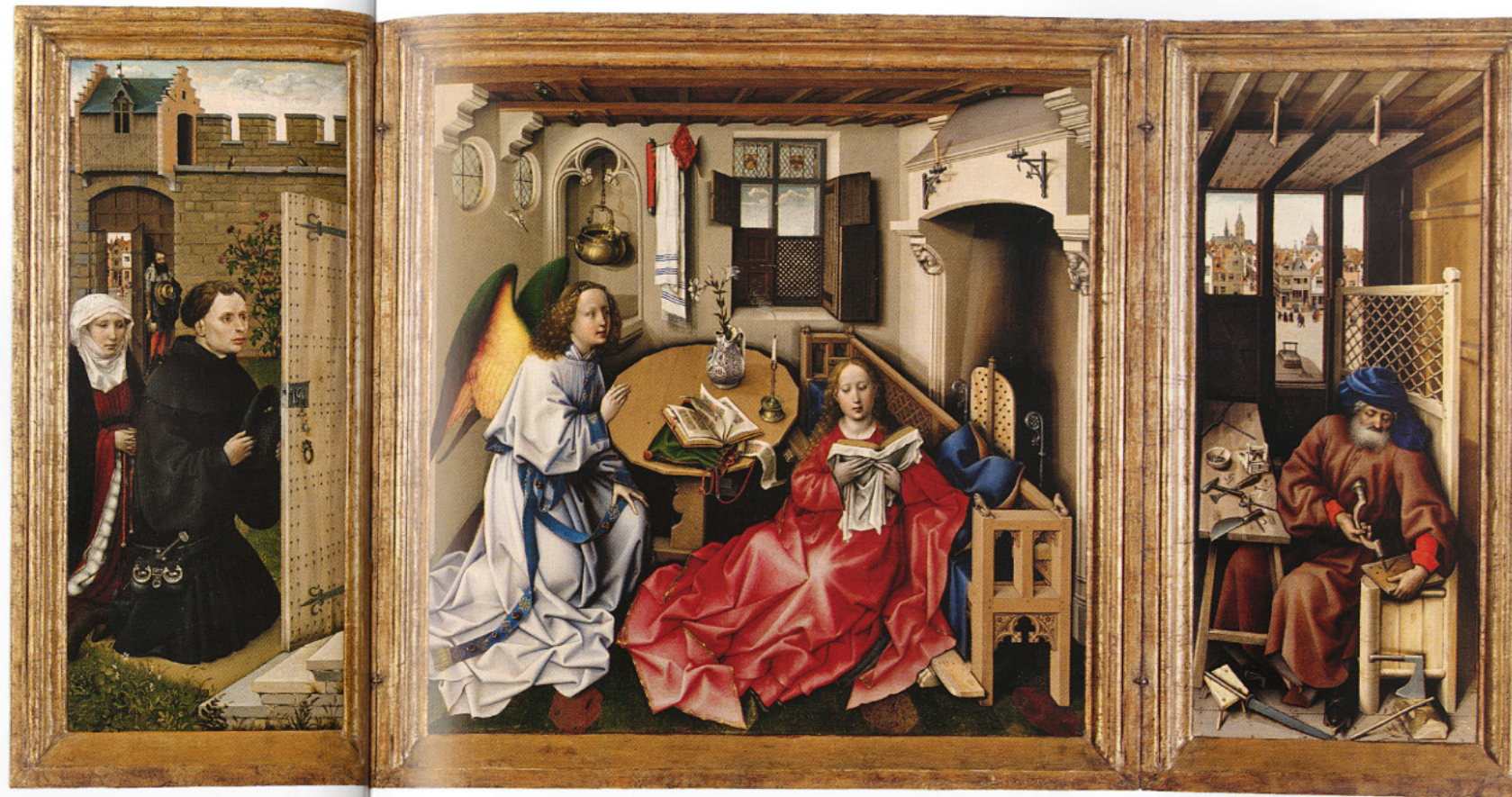


### Julius Caesar and Attendants

South Netherlandish, 1400–1410  
Wool warp and wefts, 13 ft. 9½ in. × 7 ft. 9 in. (4.2 × 2.4 m)  
Gift of John D. Rockefeller Jr., 1947 (47.101.3)

Among the earliest and finest of medieval tapestries, this hanging was part of an ensemble commemorating nine heroes: three from Hebrew tradition, three from pagan antiquity, and three from the Christian world. Here Julius Caesar wears an emperor's open crown, and

the double-headed imperial eagle hangs on his throne. Musicians and court figures surround him; the dark-skinned man at the top left may symbolize Caesar's African lands. Representative of both wisdom and valor, the Nine Heroes were first named in an early fourteenth-century French poem, "The Vows of the Peacock." The Cloisters' Nine Heroes are thought to have belonged to Jean de France, duc de Berry, a renowned patron of the arts.



Workshop of  
**Robert Campin**  
South Netherlandish, Tournai (modern Belgium),  
ca. 1375–1444

### Annunciation Triptych (Merode Altarpiece), ca. 1427–32

Oil on oak; central panel 25¼ × 24 in. (64.1 × 63.2 cm),  
each wing 25½ × 10½ in. (64.5 × 27.3 cm)  
The Cloisters Collection, 1956 (56.70a–c)

The Archangel Gabriel appears in the Virgin's home, along with a tiny Christ Child transported through the window on rays of light. Their entrance has extinguished the candle on the

table, but the Virgin, reading, seems unaware of them. In the right wing of the altarpiece, Saint Joseph is busy in his carpenter's shop. In the left wing, the donor, Peter Engelbrecht (identified by the heraldic emblems in the stained glass in the windows in the center panel), and his wife witness the Annunciation. An early masterpiece of oil painting, the triptych presents a common subject with an engagingly fresh approach and exquisite detail, as seen in the cityscape outside Joseph's window.





above  
**Jean Pucelle**  
 French, active 1319–34  
**The Hours of Jeanne d'Evreux,**  
 Queen of France  
 French, Paris, ca. 1324–28  
 Grisaille, tempera, ink on vellum,  
 folio 154v: 3 3/8 × 2 1/2 in. (9.2 × 6.2 cm)  
 The Cloisters Collection, 1954 (54.1.2)

Delicate shades of gray (grisaille) impart a surprisingly sculptural quality to this tiny book's scenes of the life of Christ and of Saint Louis, seen here as he miraculously receives his prayer book while in prison. Some seven hundred marginal images depict the bishops, beggars, dancers, and musicians of medieval Paris, as well as apes, rabbits, dogs, and imaginary creatures. All are brought to life by the keen observation, fine draftsmanship, and imagination of the artist. This book of hours was intended for the queen's private use as she prayed throughout the day. Jeanne d'Evreux bequeathed it to King Charles V in 1371. Upon the king's death, the prayer book entered the collection of his brother Jean de France, duc de Berry.

below

**Herman, Paul, and Jean de Limbourg**  
 Franco-Netherlandish, active in France, by 1399–1416  
**The Belles Heures of Jean de France,**  
 Duc de Berry  
 French, Paris, 1405–1408/1409  
 Tempera, gold leaf, ink on vellum, folio 168r:  
 9 7/8 × 6 1/4 in. (23.8 × 17 cm)  
 The Cloisters Collection, 1954 (54.1.1)

The *Belles Heures* (Beautiful Hours), a private devotional book, was the first of several sumptuous manuscripts commissioned from the Limbourg brothers by Jean de Berry. Perhaps the only virtually complete and stylistically consistent prayer book to survive from the duke's extraordinary library, its ninety-four full-page and fifty-four column illuminations include unusual cycles reflecting his personal interests. Depicted here is the miracle of Saint Nicholas saving travelers at sea. Using a luminous palette, the artists blended rounded Italianate figures with a detailed northern vision of nature.



**Tilman Riemenschneider**  
 German, 1460–1531  
**Seated Bishop**  
 German, Lower Franconia, Würzburg, ca. 1495–1500  
 Lindenwood with gray-black stain, 35 1/2 × 14 × 5 1/2 in.  
 (90.2 × 35.6 × 14.9 cm)  
 The Cloisters Collection, 1970 (1970.137.1)

Riemenschneider was one of the most gifted late medieval lindenwood sculptors in southern Germany. He sometimes chose not to paint the sculptures intended for large altarpieces but

rather to stain a few details in black, as he did with the eyes of this figure, and then to finish the surface with a clear glaze. The identification of the bishop is uncertain, but his seated position suggests that he may represent Saint Augustine or Saint Ambrose, and is perhaps from an altarpiece of the four early "fathers of the church." The sensitive and descriptive rendering of the elderly face suggests both psychological depth and spiritual fervor, traits common in German art at the time.



## Drawings and Prints

The Metropolitan Museum of Art houses one of this country's largest collections of Western drawings, prints, and illustrated books, spanning from the fifteenth century to the present day. The drawings collection began in 1880, when Cornelius Vanderbilt presented the Metropolitan with six hundred seventy European old master works, which were eventually supplemented by major drawings by Leonardo, Michelangelo, Rembrandt, and Goya. Over the decades, the collection has become comprehensive in scope, containing creations by the greatest European artists of the fifteenth through the nineteenth century. The Department of Drawings and Prints also includes prints by Dürer, Rembrandt, Van Dyck, Degas, and Cassatt and has now expanded into one of the world's most encyclopedic repositories of printed images. Ornament and architectural drawings, prints, and books and a large collection of ephemera constitute further components of the department's holdings, as does an important group of printing plates and woodblocks from all periods. In total, the department houses more than 1.2 million prints, sixteen thousand drawings, and twelve thousand illustrated books and maintains study rooms for use by scholars.



### Andrea Mantegna

Italian, ca. 1430–1506

#### **Bacchanal with a Wine Vat**, ca. 1475

Engraving, 11¼ × 17¼ in. (29.8 × 43.8 cm)

Purchase, Rogers Fund, The Charles Engelhard Foundation Gift, and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1986 (1986.1159)

The renowned Renaissance artist Andrea Mantegna produced some of his most celebrated compositions in the medium of engraving. Dating to the 1470s, Mantegna's friezelike

*Bacchanal with a Wine Vat*, along with its companion, *Bacchanal with Silenus*, was inspired by the designs of Roman sarcophagi. In the *Bacchanal with a Wine Vat*, Mantegna used layers of diagonal and zigzag hatching—and touches of cross-hatching—to achieve rich tonal effects hitherto unseen in Italian printmaking. This shading technique and the deftly drawn contours, which vary endlessly in their width and depth, skillfully emulate pen-and-ink drawings of the time.





### Leonardo da Vinci

Italian, 1452–1519

#### The Head of the Virgin in Three-Quarter View Facing Right, 1508–12

Black chalk, charcoal, red chalk, with some traces of white chalk (?), 8 × 6½ in. (20.3 × 15.6 cm)

Harris Brisbane Dick Fund, 1951 (\$1.90)

This poetically beautiful drawing is probably a study for the head of the Virgin Mary in Leonardo's painting of the *Virgin and Child with Saint Anne* in the Louvre in Paris, to which it

corresponds closely in both scale and appearance. The artist employed a rich combination of media, softly smudging the strokes of black chalk, red chalk, and charcoal to achieve a delicately shadowed modeling "in the manner of smoke" (*sfumato*), as he described the technique in his notes. The extraordinary atmospheric softness, subtle modulation of form, and nuanced gradation of light and shadow reflect Leonardo's profound and scientifically grounded understanding of optical phenomena.



### Michelangelo Buonarroti

Italian, 1475–1564

#### Studies for the Libyan Sibyl, ca. 1511

Red chalk, with small accents of white chalk on the left shoulder of the figure in the main study, 11½ × 8½ in. (28.9 × 21.4 cm)

Purchase, Joseph Pulitzer Bequest, 1924 (24.197.2)

Based on a posed male studio assistant or model, this masterful drawing by Michelangelo of the head, torso, and upraised arms of a muscular,

gracefully twisting figure is a preparatory study for the Libyan Sibyl, one of the female seers of the pagan world who appears on the frescoed ceiling of the Sistine Chapel in the Vatican palace. In a series of subsidiary sketches, the artist restudied details such as the figure's refined profile, pirouetting toe, and upraised hand, which in the fresco holds the sibyl's prophetic book. Owned by the artist's heirs after his death, this is one of Michelangelo's most important and celebrated drawings.







**Albrecht Altdorfer**

German, 1480–1538

**Landscape with a Double Spruce**

Etching,  $4\frac{1}{2} \times 6\frac{1}{2}$  in. (11.1 × 16.2 cm)

Purchase, Gift of Halston, by exchange,  
The Elisha Whittelsey Collection, The Elisha  
Whittelsey Fund, and Pfeiffer Fund, 1993  
(1993.1097)



Within the confines of a small etching plate, Altdorfer created an expansive Danube valley vista with large mountains, nestled villages, and a river that winds its way beyond the two pines that command the foreground. These vibrant images, lacking any traditional historical or religious references, were the first western European prints to give

landscape pride of place as subject rather than background. Altdorfer appears to have produced these now-rare scenes for a limited audience of connoisseurs with a taste for intimate and unusual subjects. The remarkable spontaneity and freedom of draftsmanship in this etching echo those of the artist's numerous landscape drawings.



**Peter Paul Rubens**

Flemish, 1577–1640

**The Jesuit Nicolas Trigault in Chinese Costume, 1617**

Black, red, and white chalk, blue pastel, pen and brown ink, on light brown laid paper,  $17\frac{1}{2} \times 9\frac{1}{2}$  in. (44.6 × 24.8 cm)

Purchase, Carl Selden Trust, several members of  
The Chairman's Council, Gail and Parker Gilbert,  
and Lila Acheson Wallace Gifts, 1999 (1999.222)

This magnificent costume study is also an affecting portrait of Nicolas Trigault, a Flemish Jesuit missionary to China. Rubens, who had close ties to the Jesuit college of Antwerp, made the drawing when Trigault visited the city to raise funds and recruit new missionaries. The costume combines a Korean cap and the robe of a Chinese scholar, conveying the Jesuits' desire to assimilate into Chinese culture while at the same time acknowledging and keeping a certain distance from it. Rubens beautifully captured the cut, texture, and weight of the robe but also elaborated on its colors in the Latin inscription.



**Perino del Vaga**

Italian, 1501–1547

**Jupiter and Juno: Study for the "Furti di Giove" Tapestries, ca. 1532–35**

Pen and ink with brown wash, heightened with white, on gray paper,  $17 \times 15\frac{1}{2}$  in. (43.1 × 40 cm)

Purchase, Acquisitions Fund and Annette and  
Oscar de la Renta Gift, 2011 (2011.36)

A gifted pupil of Raphael, Perino del Vaga ranks among the most important and influential artists of the sixteenth century. This polished study

showing Jupiter and Juno reclining in bed is a design for a lost tapestry, part of a series called the *Furti di Giove*, depicting the clandestine romantic assignations of Jupiter. They were commissioned by the naval hero and ruler of Genoa Andrea Doria, for whom Perino worked in the late 1520s and 1530s. Striking for its monumental scale, high degree of finish, and rich combination of ink, wash, and white highlighting, the drawing is a masterful demonstration of the artist's gifts as a draftsman.





Claude Lorrain (Claude Gellée)

French, 1604/1605?–1682

**Queen Esther Approaching the Palace of Ahasuerus, 1658**

Pen and brown ink, brown wash, over black chalk, heightened with white, 11 1/2 x 17 1/2 in. (30 x 44.4 cm)

Purchase, The Annenberg Foundation Gift, 1997 (1997.156)

This magnificent compositional study depicts the Old Testament story of Esther, queen to the Persian king Ahasuerus. Unaware of her Jewish ancestry, the king had demanded that all Jews be put to death. Esther went to the king's palace

and implored him to show mercy. The scene was presumably made as a presentation drawing for François Bosquet, bishop of Montpellier, who had commissioned from the artist a companion piece to his *Sermon on the Mount*, now in the Frick Collection in New York. Although many of his canvases depict biblical and mythological subjects, Claude was primarily a landscape painter and therefore set the subject of Esther seeking mercy, which is typically shown indoors, in an invented landscape animated by fantastic architecture and a diffuse naturalistic light.



Rembrandt (Rembrandt van Rijn)

Dutch, 1606–1669

**Christ Crucified between the Two Thieves: The Three Crosses, 1653**

Drypoint and burin, first state of five, printed on vellum, 15 x 17 1/4 in. (38.1 x 43.8 cm)

Gift of Felix M. Warburg and his family, 1941 (41.1.31)

*The Three Crosses*, one of Rembrandt's finest works in any medium, represents the culmination of his virtuosity as a printmaker. He drew on the copperplate entirely in drypoint, which allowed him to exploit the velvety areas of burr raised by the

tool (drypoint needle) scratching the surface of the metal plate. By creatively inking his plates and printing them on different supports, Rembrandt produced a unique work each time he printed. Here ink deliberately left on the plate lightly veils the figures at the foot of the cross on the right, and a thicker layer obscures the bushes along the right edge. This impression is printed on vellum (animal skin), which infuses the composition with a warm light. Less absorbent than paper, vellum holds ink on the surface, softening lines and enhancing the richness of the image.





**Jean-Honoré Fragonard**

French, 1732–1806

**A Gathering at Woods' Edge**

Red chalk, 14 1/4 × 19 1/2 in. (37.5 × 49.2 cm)

Purchase, Lila Acheson Wallace Gift, 1995 (1995.101)

The pictorial qualities of this sheet and the virtuoso handling of the red chalk suggest an independent work, probably created in the studio from a plein-air study. A stand of mature trees, bursting with profuse sunlit foliage, guards the shady entrance to the woods. In a characteristic manipulation of scale, Fragonard presented small groupings of elegant figures, half lost in shadow, as restrained echoes of the vigor and fecundity of the overgrown landscape. The dramatic naturalism associated with Dutch landscape artists, especially Jacob van Ruisdael, is here merged with a vision of nature as a welcoming milieu for aristocratic dalliance, a legacy of Jean-Antoine Watteau's *fêtes galantes*.

*opposite, above*

**Joseph Mallord William Turner**

British, 1775–1851

**The Lake of Zug**

Watercolor over graphite, 11 1/4 × 18 1/2 in. (29.8 × 46.6 cm)

Marquand Fund, 1959 (59.120)

Commissioned in 1843 by Hugh Munro of Novar (1797–1864), and based on sketches Turner had made during an extended sojourn in the Swiss Alps, this drawing was later owned by the admiring critic John Ruskin (1819–1900). Female figures resembling nymphs bathe in the foreground while the sun rises over the mountains behind the distant lakeside town of Zug. The accomplished rendering of light and atmosphere, created through successive applications of delicate layers of wet and dry color followed by touches of scraping, is characteristic of Turner's finest work and served his determination to imbue landscape with mythic resonance.



**Caspar David Friedrich**

German, 1774–1840

**View of the Eastern Coast of Rügen Island with a Shepherd**

Sepia-colored ink, sepia-colored wash, white gouache, graphite on off-white wove paper, 24 1/4 × 39 in. (61.6 × 99 cm)

Purchase, several members of The Chairman's Council Gifts and Fletcher Fund, and Promised Gift of Leon D. and Debra R. Black, 2002 (2002.260)



Before he took up painting in 1807, Caspar David Friedrich had already created some of the most fascinating landscape drawings of his time. This exceptionally large sheet from about 1805–6 is based on sketches made on the island of Rügen, in the Baltic Sea, not far from the artist's birth-

place. The austere island inspired some of Friedrich's greatest works, in which he combined a close observation of nature with a pervasive romanticism. A solitary human figure contemplating the expanse of nature would be a recurring theme in his oeuvre.





**Jean-Auguste-Dominique Ingres**

French, 1780–1867

**Virgil Reading the Aeneid to Augustus, Livia, and Octavia, 1809/19 (?)**

Pen and black ink, graphite, gray watercolor washes, white gouache heightening, Conté crayon on blue paper, 15 × 12 $\frac{3}{4}$  in. (38.1 × 32.3 cm)

Purchase, Rogers Fund and Promised Gift of Leon D. and Debra R. Black, 2009 (2009.423)

Ingres was the greatest Neoclassical artist of his generation. His unique interpretation of antique subjects combined archaeological exactitude and

carefully calibrated emotional drama. Here the poet Virgil reads the *Aeneid* to the Roman emperor Augustus, his wife, Livia, and his sister Octavia. As the poet recites the words “Tu Marcellus eris” (Marcellus you shall be), Octavia faints into the emperor’s lap. Marcellus is the name of her dead son, whose nude statue presides over the nocturnal scene, projecting a ghostly shadow onto the wall. The drawing relates to a painting commissioned of Ingres in 1811 by General Miollis (1759–1828), who served under Napoléon I in Italy.

**Goya (Francisco de Goya y Lucientes)**

Spanish, 1746–1828

**The Giant, by 1818**

Aquatint, first state of two, 11 $\frac{1}{4}$  × 8 $\frac{1}{4}$  in. (28.5 × 21 cm)

Harris Brisbane Dick Fund, 1935 (35.42)

This rare print of a mysterious gargantuan creature sitting on the edge of the earth is one of Goya’s most disturbing and haunting images. The forlorn monster, who looks over his shoulder into a night sky lit only by the barest sliver of a moon, inspires both our pity and our dread. In a process similar to mezzotint engraving, Goya scraped highlights into metal previously roughened with grainy tint. The result is an ominously dark image, akin to the so-called Black Paintings that the aging artist painted on the walls of his house near Madrid.



**James McNeill Whistler**

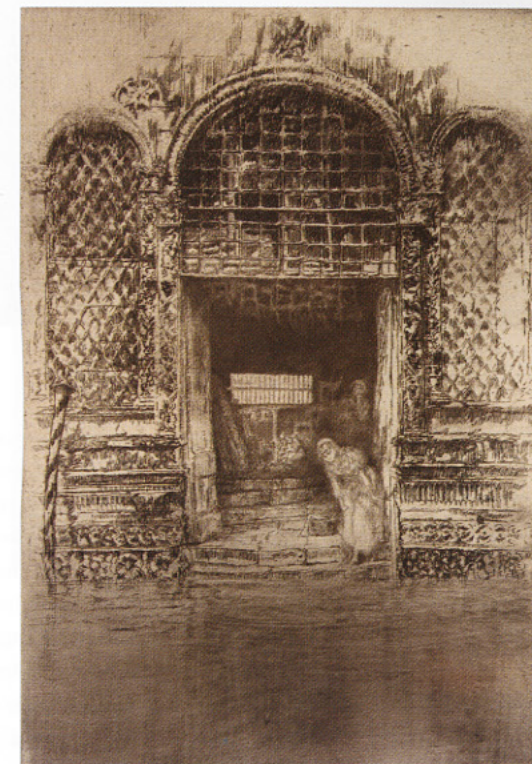
American, 1834–1903

**The Doorway, from Venice, a Series of Twelve Etchings**

Etching and drypoint, sixth state of seven, 11 $\frac{1}{2}$  × 7 $\frac{1}{2}$  in. (29.2 × 20 cm)

Harris Brisbane Dick Fund, 1917 (17.3.90)

Whistler created the plate for this image, one of twelve views commissioned by the Fine Art Society in London, while visiting Venice during 1879 and 1880. He began by etching the lines with great care, strengthened them with drypoint, and then applied two colors of ink during printing. Black ink was used for the lines that describe the richly decorated doorway of the Palazzo Gussoni on the canal called Rio de la Fava. Brown ink was expressively wiped over portions of the plate containing few lines, in a manner approaching monotype, to create the evanescent passage of water in the foreground and the evocative reflections within the dusky workshop behind the steps.







# Vincent van Gogh

Dutch, 1853–1890  
**Corridor in the Asylum,**  
 September 1889

Oil color and essence over black chalk on pink laid  
 ("Ingres") paper, 25% × 19% in. (65.1 × 49.1 cm)  
 Bequest of Abby Aldrich Rockefeller, 1948 (48.190.2)

This haunting view of a sharply receding  
 corridor in the asylum at Saint-Rémy, France,  
 with a small male figure in the middle distance

turning toward a door, is Van Gogh's most  
 powerful description of the institution where  
 he spent a year, from May 1889 to May 1890,  
 shortly before the end of his life. The artist  
 sent this unusually large and colorful drawing  
 to his brother Theo, to give a picture of his  
 surroundings. The bright, acid colors applied in  
 bold hatching create an echoing vibration, and  
 the strongly diminishing perspective suggests a  
 vise closing in on the figure.

# Georges Seurat

French, 1859–1891

## **Portrait of Aman-Jean, 1882–83**

Conté crayon on Michallet paper, 24% × 18% in.  
 (62.2 × 47.5 cm)  
 Bequest of Stephen C. Clark, 1960 (61.101.16)

Seurat's study of his friend the artist Edmond  
 François Aman-Jean (1860–1936) ranks as one  
 of the great portrait drawings of the nineteenth  
 century. Aman-Jean and Seurat were art  
 students together in Paris, where they shared a  
 studio in 1879. The drawing was shown in the  
 Paris Salon of 1883 and was the first work by  
 the twenty-three-year-old artist to be exhibited  
 publicly. Seurat's signature technique of using  
 Conté crayon on textured paper gives the work  
 its luminosity and tonal harmony, and the  
 classically balanced pose of the artist in profile  
 imparts an enduring, timeless quality.



# Andy Warhol

American, 1928–1987

## **Marilyn, 1967**

Screenprint, 6 × 6 in. (15.2 × 15.2 cm)  
 Printed by Aetna Silkscreen Products, Inc., New York,  
 and published by Factory Additions, New York  
 Gift of Factory Additions, 1967 (67.855)

This small but striking image of Marilyn Mon-  
 roe was mailed out as a flyer to announce the  
 publication of Warhol's *Marilyn*, a portfolio of  
 ten large screen prints. In it, Warhol altered  
 Marilyn's publicity photograph for the 1953 film  
*Niagara* by adding Day-Glo colors to the actress's  
 face. Each work in the portfolio features a differ-  
 ent scheme of colors, layered on using the com-  
 mercial technique of screenprinting, which the  
 artist further exploited by printing his images  
 off-register and in large editions. Warhol's



embrace of commercial methods transformed  
 Marilyn's image from that of an inaccessible sex  
 goddess into a consumer product, available to  
 anyone for the right price.



## European Paintings

The Metropolitan Museum's world-famed collection of European paintings encompasses works of art from the thirteenth through the nineteenth century—from Giotto to Gauguin. Apart from its many individual masterpieces by artists as diverse as Jan van Eyck, Caravaggio, and Degas, the Museum possesses the most extensive collection of seventeenth-century Dutch art in the Western Hemisphere, including outstanding works by Frans Hals, Rembrandt, and Vermeer. Its holdings of El Greco and Goya are the finest outside of Spain, while the survey it offers of French painting between Neoclassicism and Post-Impressionism is second only to that found in Paris. The collection traces its origins back to the establishment of the Museum in 1870, when 174 paintings were acquired from three private sources. Since then, it has been enriched by numerous donations and bequests from civic-minded collectors. In recent years, curatorial purchases and gifts have enabled the department to build up a notable collection of seventeenth-century Italian paintings and to augment its great holdings of Impressionist works with a rich group of plein-air oil sketches. These additions to the collection reflect our constantly evolving ideas about the legacy of the past.



### Duccio di Buoninsegna

Italian, active 1278–1318

#### Madonna and Child, ca. 1300

Tempera and gold on wood; overall 11 × 8½ in. (27.9 × 21 cm), painted surface 9½ × 6½ in. (23.8 × 16.5 cm)

Purchase, Rogers Fund, Walter and Leonore Annenberg and The Annenberg Foundation Gift, Lila Acheson Wallace Gift, Annette de la Renta Gift, Harris Brisbane Dick, Fletcher, Louis V. Bell, and Dodge Funds, Joseph Pulitzer Bequest, several members of The Chairman's Council Gifts, Elaine L. Rosenberg and Stephenson Family Foundation Gifts, 2003 Benefit Fund, and other gifts and funds from various donors, 2004 (2004.442)

This exquisite work by the Sienese master Duccio defines a transforming moment in Western art by representing the sacred figures of the Madonna and Child in terms appropriated from real life.

Departing from the Byzantine notion of a painting as a symbolic image of a divine being, Duccio endowed his figures with a new humanity, exploring the psychological relationship between mother and child. The parapet—among the earliest examples of this pictorial device—connects the fictive world of the painting with the real world of the viewer. The original frame shows burns from devotional candles that were lit in front of the work.



### Giotto di Bondone

Italian, 1266/76–1337

#### The Epiphany, possibly ca. 1320

Tempera on wood, gold ground,  
17¼ × 17¼ in. (45.1 × 43.8 cm)

John Stewart Kennedy Fund, 1911 (11.126.1)

Giotto's status as a seminal figure in the visual arts in Italy has remained virtually unchallenged since his lifetime. His art exhibits qualities of intellectual distinction hitherto not associated with the art of painting. This panel, showing the manifestation of the infant Christ to the Magi, belongs to a series of scenes from the life of Christ, of which six others are known, and is notable for the way the figures move freely within a carefully described space. No less notable are the action of the king reaching to take the child from the manger and the concerned look on the Virgin's face.



### Pietro Lorenzetti

Italian, active 1320–44

#### The Crucifixion, 1340s

Tempera and gold leaf on wood; overall  
16½ × 12½ in. (41.9 × 31.8 cm), painted  
surface 14½ × 10½ in. (35.9 × 25.7 cm)

Purchase, Lila Acheson Wallace Gift and Gwynne  
Andrews Fund, 2002 (2002.436)

This panel, of unusual dramatic intensity and characterization, belonged to a portable altarpiece, of which one other panel is known. Trained in Siena under Duccio, Pietro Lorenzetti, like his brother Ambrogio, is one of the true innovators of Italian art. With its emphasis on dramatic narration, this panel fully testifies to the scope of the artist's imagination. It was painted as a devotional aid, but every detail, such as the swooning Virgin or the energetic figure about to break the legs of one of the thieves, demonstrates Pietro's ability to imbue the biblical subject with a human dimension.



### Jan van Eyck

and workshop assistant

Netherlandish, ca. 1390–1441

#### The Crucifixion and The Last Judgment, ca. 1430

Oil on canvas, transferred from wood,  
each 22¼ × 7¼ in. (56.5 × 19.7 cm)  
Fletcher Fund, 1933 (33.92ab)

These pictures, juxtaposing Christ's sacrifice for the salvation of humankind with the Last Judgment, are early works by the Bruges artist

Jan van Eyck, the most celebrated painter of fifteenth-century Europe. *The Crucifixion* presents the scene as an eyewitness account set against a distant landscape. In contrast, *The Last Judgment* is organized hieratically in three tiers, with the scale of the figures manipulated to indicate their relative importance. The texts on the original frames are given form in the pictures with remarkable literalness, establishing a play between word and image. The upper half of *The Last Judgment* was painted in part by an assistant.





### Petrus Christus

Netherlandish, active 1444–75/76

#### Portrait of a Carthusian, 1446

Oil on wood; overall  $11\frac{1}{2} \times 8\frac{1}{2}$  in. (29.2 × 21.6 cm),

painted surface  $11\frac{1}{2} \times 7\frac{1}{2}$  in. (29.2 × 18.7 cm)

The Jules Bache Collection, 1949 (49.7.19)

Petrus Christus was a leading Bruges painter in the years following the death of Jan van Eyck in 1441. In this portrait, arguably one of his finest and the earliest of his dated works, Christus moved beyond the flat, neutral backgrounds of portraits then current and posed his subject in the corner of an implied room. Enhancing the effect of verisimilitude is a trompe l'oeil frame with an inscribed sill, upon which a fly rests momentarily.

### Fra Filippo Lippi

Italian, ca. 1406–1469

#### Portrait of a Woman with a Man at a Casement, ca. 1440

Tempera on wood,  $25\frac{1}{4} \times 16\frac{1}{2}$  in. (64.1 × 41.9 cm)

Marquand Collection, Gift of Henry G. Marquand, 1889 (89.15.19)

One of the great Florentine portraits of its time, this work is also the earliest surviving Italian double portrait and the earliest instance of such a portrait in a domestic setting. It may have commemorated the betrothal or wedding of the two figures. The word *lealt[a]* (loyalty) is depicted as though embroidered on the cuff of the red gown at the woman's left wrist. She is wearing the sumptuous clothing and jewelry of a newlywed. The carefully rendered dress and jewels, as well as the buildings and gardens depicted in the background, may document family possessions.



### Andrea Mantegna

Italian, 1430/31–1506

#### The Adoration of the Shepherds, shortly after 1450

Tempera on canvas, transferred from wood;

overall  $15\frac{1}{4} \times 21\frac{1}{2}$  in. (40 × 55.6 cm), painted surface

$14\frac{1}{2} \times 21$  in. (37.8 × 53.3 cm)

Purchase, Anonymous Gift, 1932 (32.130.2)

Mantegna, one of the prodigies of Italian painting, created this work when he was in his early twenties, and it reveals the full development of his astonishing gift for descriptive detail. Plants

spring from crevices in the rocky foreground, and the surface of a river ripples against its banks. Although the subject of the picture is traditional, the way Mantegna incorporated these details gives prominence to his artistic achievement. The expressive treatment of the figures seems to be a response to the ideas of his contemporary court humanists. The meticulous description of the landscape is thought to reflect Mantegna's admiration for Netherlandish painting.





### Hans Memling

Netherlandish, active 1465–94

**Tommaso di Folco Portinari (1428–1501)**  
and **Maria Portinari (Maria Maddalena Baroncelli, born 1456)**, probably 1470

Oil on wood; Tommaso, overall  $17\frac{1}{2} \times 13\frac{1}{4}$  in. ( $44.1 \times 33.7$  cm), painted surface  $16\frac{1}{2} \times 12\frac{1}{2}$  in. ( $42.2 \times 31.8$  cm); Maria, overall  $17\frac{1}{2} \times 13\frac{1}{4}$  in. ( $44.1 \times 34$  cm), painted surface  $16\frac{1}{2} \times 12\frac{1}{2}$  in. ( $42.2 \times 32.1$  cm)

Bequest of Benjamin Altman, 1913 (14.40.626–27)

Hans Memling was the leading painter in Bruges from 1465 until his death in 1494. These portraits depict Tommaso and Maria



Portinari, members of the large Italian mercantile community in Bruges, where Tommaso managed a branch of the Medici bank from 1465 to 1478. Among the masterpieces of Northern Renaissance art, these portraits were probably commissioned upon the couple's marriage in 1470, when Maria was about fourteen and Tommaso about forty-two. The paintings originally formed the wings of a portable triptych, flanking a devotional image of the Virgin and Child.

### Rogier van der Weyden

Netherlandish, ca. 1399–1464

**Francesco d'Este (born about 1430, died after 1475)**, ca. 1460

Oil on wood; overall  $12\frac{1}{2} \times 8\frac{1}{2}$  in. ( $31.8 \times 22.2$  cm), painted surface, each side  $11\frac{1}{4} \times 8$  in. ( $29.8 \times 20.3$  cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931 (32.100.43)

Rogier van der Weyden was much sought after as a portraitist. The subject of this portrait, Francesco d'Este, was the illegitimate son of the ruler of Ferrara, and he was sent to the Netherlands for education and military training. He was painted by Rogier in Brussels about 1460. The hammer and ring he holds may be either jousting prizes or symbols of authority.



### Giovanni Bellini

Italian (Venetian), active 1459–1516

**Madonna and Child**, late 1480s

Oil on wood,  $35 \times 28$  in. ( $88.9 \times 71.1$  cm)

Rogers Fund, 1908 (08.183.1)

Giovanni Bellini, who came from a family of well-known artists that included his father Jacopo and his brother Gentile, held a pre-eminent position among Venetian artists throughout his life. His small-scale devotional

panels demonstrate his ability to combine religious piety with the naturalism and aesthetic of the early Renaissance. Atypically, the cloth behind the figures is here pulled aside, revealing a distant landscape that in its light and atmosphere anticipates the works of Giorgione and Titian. The landscape is allegorical, moving the viewer from a barren foreground into a flourishing background—from death to rebirth.





Piero di Cosimo (Piero di Lorenzo di Piero d'Antonio)

Italian, 1462–1522

**A Hunting Scene**, ca. 1485–1500

Tempera and oil transferred to Masonite,  
27 1/4 × 66 1/4 in. (70.5 × 169.5 cm)

Gift of Robert Gordon, 1875 (75.7.2)

This remarkable painting, showing a hunt of lions, bears, and other creatures by men and satyrs, is among the most singular works of the Renaissance. It is thought to belong to a series inspired by works of the Roman writers Lucretius and Vitruvius, and it is among the most imaginative evocations of the life of primitive man. Lucretius noted how the primitives lived like wild beasts. In this painting, figures brandish crude clubs, and animals in the distance flee a forest fire.



Botticelli (Alessandro di Mariano Filipepi)

Italian, 1444/45–1510

**The Last Communion of Saint Jerome**,

early 1490s

Tempera and gold on wood, 13 1/2 × 10 in. (34.3 × 25.4 cm)

Bequest of Benjamin Altman, 1913 (14.40.642)

Botticelli, who trained with Filippo Lippi, is perhaps the best-known painter of the early Renaissance. This work depicts the death of Saint Jerome, who is shown in his bedroom cell near Bethlehem, supported by his brethren. It was painted for the Florentine wool merchant Francesco del Pugliese, who was a supporter of the radical preacher Savonarola, and he may have been attracted to the subject for its deeply devotional content. The exceptionally fine frame was carved in the workshop of Giuliano da Maiano, and its painted lunette is by Bartolomeo di Giovanni, who sometimes worked with Botticelli.

Filippino Lippi

Italian, ca. 1457–1504

**Madonna and Child**, ca. 1485

Tempera, oil, and gold on wood,

32 × 23 1/2 in. (81.3 × 59.7 cm)

The Jules Bache Collection, 1949 (49.7.10)

Filippino Lippi, among the most gifted and accomplished Florentine painters, was trained first by his father, Fra Filippo Lippi, and he later entered the workshop of Botticelli. His style was inspired by these two masters. The picture reveals the influence of Flemish painting in the view through the loggia on the left and in the still life with the candlestick casting a shadow. Its brilliant colors—especially the blue of the Madonna's mantle, painted in expensive ultramarine—were probably requested by the patron, Filippo Strozzi.







**Hans Baldung Grien (Hans Baldung)**

German, 1484/85–1545

**Saint John on Patmos, ca. 1511**

Oil on wood; overall 35¼ × 30¼ in. (89.5 × 76.8 cm),

painted surface 34¾ × 29¾ in. (87.3 × 75.6 cm)

Purchase, Rogers and Fletcher Funds; The Vincent Astor Foundation, The Dillon Fund, The Charles Engelhard Foundation, Lawrence A. Fleischman, Mrs. Henry J. Heinz II, The Willard T. C. Johnson Foundation Inc., Reliance Group Holdings Inc., Baron H. H. Thyssen-Bornemisza, and Mr. and Mrs. Charles Wrightsman Gifts; Joseph Pulitzer Bequest; special funds; and other gifts and bequests, by exchange, 1983 (1983.451)

A painter, printmaker, and stained-glass designer of great originality, Baldung came from a family of lawyers and doctors. At eighteen he entered Dürer's workshop in Nuremberg. This panel, originally part of a triptych, shows the apostle John on the island of Patmos composing the book of Revelation; the eagle is his emblem. The altarpiece was commissioned by the Order of Saint John of Jerusalem at Grünen Wörth, near Strasbourg, and is mentioned in a record from about 1510–11, approximately five years after Baldung left Dürer's workshop.



**Vittore Carpaccio**

Italian, ca. 1455–1523/26

**The Meditation on the Passion, ca. 1480–1510**

Oil and tempera on wood, 27¾ × 34¾ in. (70.5 × 86.7 cm)

John Stewart Kennedy Fund, 1911 (11.118)

In addition to his well-known narrative cycles in Venice, Carpaccio painted a number of devotional images employing elaborate symbols. This one is among the most memorable. At the right Job sits

on a block inscribed in Hebrew with the passage, "I know that my redeemer liveth." Saint Jerome, portrayed as a hermit on the left, interpreted this biblical passage to refer to the Resurrection of Christ, whose dead body is displayed on a broken throne with the crown of thorns at its base. The landscape, barren on the left and pastoral on the right, also alludes to the contrasting themes of life and death.



**Gerard David**

Netherlandish, ca. 1455–1523

**The Rest on the Flight into Egypt, ca. 1512–15**

Oil on wood, 20 × 17 in. (50.8 × 43.2 cm)

The Jules Bache Collection, 1949 (49.7.21)

Representing one of the most popular themes in Netherlandish painting, this composition suggests a continuous narrative in which the viewer is meant to participate vicariously. In the background is a vignette of the Holy Family emerging from the forest en route to a contemporary town nestled in the valley at the left. David's new awareness of Italian Renaissance conventions is evident in the pyramidal composition of the Virgin and Child and in the use of chiaroscuro to convey the volume of forms.





**Joachim Patinir**

Netherlandish, active 1515–24

**The Penitence of Saint Jerome, ca. 1518**

Oil on wood; central panel, overall, with engaged frame, 46¼ × 32 in. (117.5 × 81.3 cm); each wing, overall, with engaged frame, 47½ × 14 in. (120.7 × 35.6 cm)  
Fletcher Fund, 1936 (36.14a–c)

A milestone in the history of European landscape painting, this triptych may have been

made for a church in southern Germany. Patinir reversed the normal scale of figure to background. From left to right, Saint John the Baptist baptizing Christ in the Jordan River, Saint Jerome, and Saint Anthony the Hermit, with the monsters that assailed him, are situated in front of a vast and splendid panoramic landscape, which the viewer is encouraged to travel through visually in the manner of a pilgrimage.



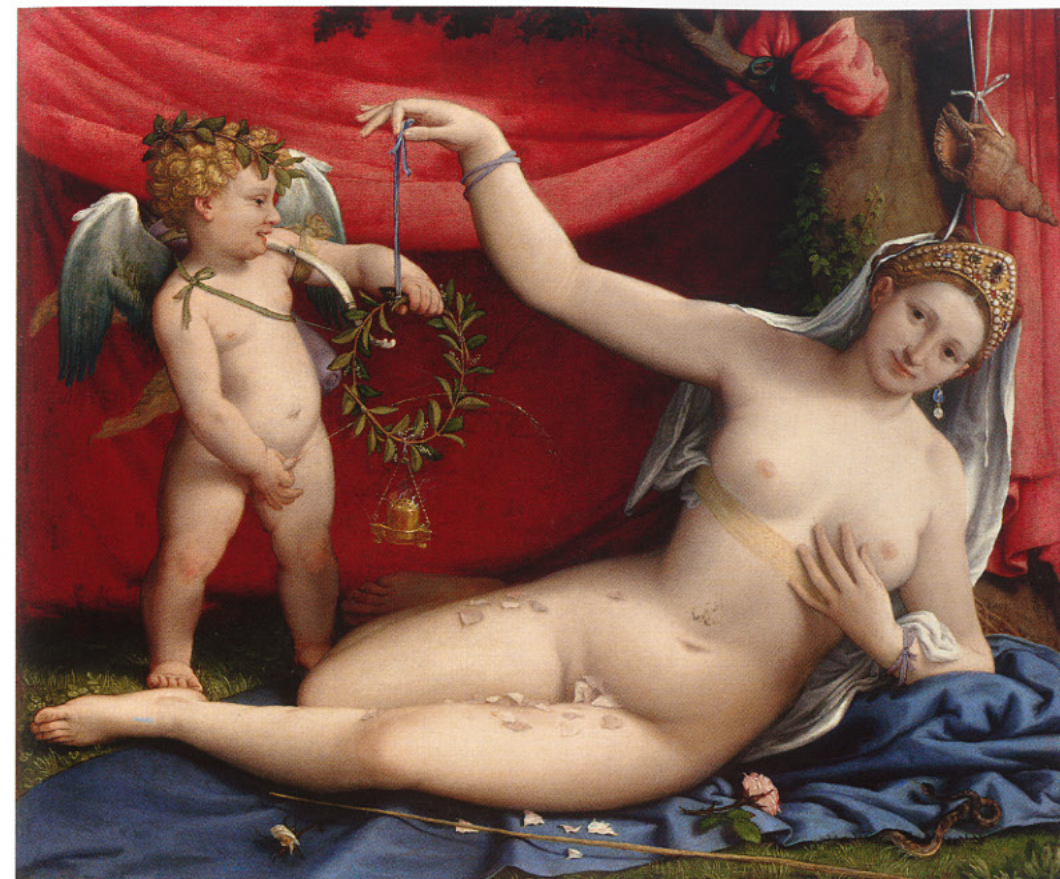
**Albrecht Dürer**

German, 1471–1528

**Virgin and Child with Saint Anne, probably 1519**

Oil on wood, 23½ × 19½ in. (60 × 49.8 cm)  
Bequest of Benjamin Altman, 1913 (14.40.633)

The Venetian painter Giovanni Bellini, whose art Dürer admired during his sojourn in Venice, probably inspired the motif of the Virgin adoring the sleeping Christ Child. Looking on is the Virgin's mother, Saint Anne, who was particularly venerated in Germany. The model for Saint Anne was Dürer's wife, Agnes. The picture was intended for private devotion.



**Lorenzo Lotto**

Italian, ca. 1480–1556

**Venus and Cupid, mid-1520s**

Oil on canvas, 36½ × 43½ in. (92.4 × 111.4 cm)  
Purchase, Mrs. Charles Wrightsman Gift, in honor of Marietta Tree, 1986 (1986.138)

The theme of this picture, by the most unconventional genius of the Venetian Renaissance, was inspired by classical marriage poems and was almost certainly painted to celebrate a wedding. Indeed, Venus may be a

portrait of the bride. The shell above Venus's head and the rose petals on her lap are conventional attributes of the goddess. The ivy is symbolic of conjugal fidelity, while the myrtle wreath and brazier suspended from it are accoutrements of the marriage chamber. Venus wears the earring and diadem of a sixteenth-century bride. Cupid's action of urinating through a myrtle wreath is an augury of fertility and confers a mood of lighthearted wit on this very private image.





**Bronzino (Agnolo di Cosimo di Mariano)**

Italian, 1503–1572

**Portrait of a Young Man, 1530s**

Oil on wood, 37 1/2 × 29 1/2 in. (95.6 × 74.9 cm)

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 (29.100.16)

Painted in Florence, this portrait is among Bronzino's most arresting. The sitter is not known, but he must have belonged to Bronzino's close circle of literary friends, which included the

historian Benedetto Varchi and the poet Laura Battiferri, both of whom sat for the artist. Bronzino himself composed verses both serious and ribald. Some of the fanciful and witty conceits in this picture—for example, the grotesque heads carved on the table and chair and the masklike face formed by the folds of the youth's breeches—would have been much appreciated in literary circles as ironic comments on portraiture and self-presentation.

**Andrea del Sarto (Andrea d'Agnolo)**

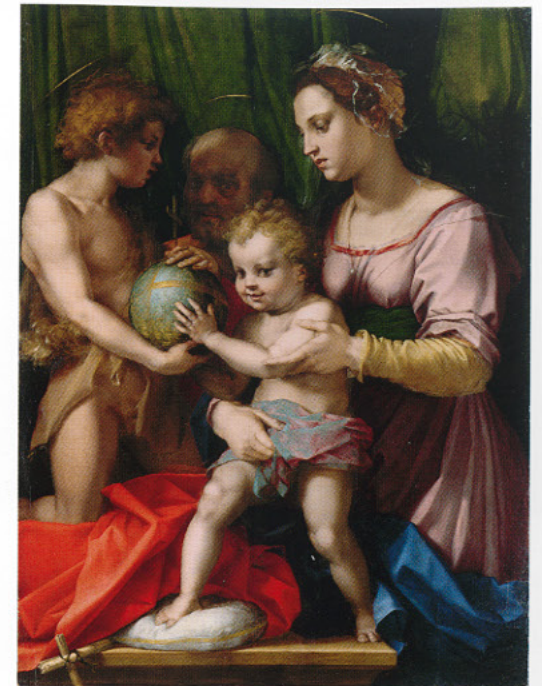
Italian, 1486–1530

**The Holy Family with the Young Saint John the Baptist, ca. 1530**

Oil on wood, 53 1/2 × 39 1/2 in. (135.9 × 100.6 cm)

Maria DeWitt Jesup Fund, 1922 (22.75)

Although Sarto's style was rooted in the artistic ideals of the Renaissance, including the integration of naturally proportioned figures in a clearly defined space, his expressive use of color and varied, complex poses inspired the first generation of Mannerist painters. This grand and much-copied work has been interpreted as signifying the transfer of Florence's allegiance from Saint John the Baptist—its patron saint—to Christ. Sarto was known as "the painter without defects," and this reputation is fully evident in the masterful rendering of the figures, the nobility and complexity of their gestures, and the use of sumptuous color.



**Lucas Cranach the Elder**

German, 1472–1553

**The Judgment of Paris, possibly ca. 1528**

Oil on wood, 40 1/2 × 28 in. (101.9 × 71.1 cm)

Rogers Fund, 1928 (28.221)

Born into a family of artists, Lucas Cranach became a celebrated court painter for the electors of Saxony in Wittenberg. This picture depicts Paris as he deliberates who is the fairest of three goddesses: Minerva, Venus, and Juno. Mercury, standing nearby, holds the coveted prize—a golden apple (here represented by a glass orb)—while above Cupid aims his arrow at Venus. This myth was a favorite subject of the mature Cranach and his courtly patrons. A closely similar picture, also by the artist and now in the Öffentliche Kunstsammlungen Basel, is usually dated about 1528, as is this painting.





### Titian (Tiziano Vecellio)

Italian, 1485/90–1576

#### **Venus and Adonis, 1560s**

Oil on canvas, 42 × 52½ in. (106.7 × 133.4 cm)

The Jules Bache Collection, 1949 (49.7.16)

Titian, the greatest painter of the Venetian Renaissance, produced two versions of this scene from Ovid's *Metamorphoses*, one for Philip II of Spain and the other for the Farnese family

in Rome; the Farnese version is now lost. The goddess Venus vainly tries to restrain her mortal lover Adonis from departing for a hunt. The mood of playful sensuality conceals the tragic irony that Adonis is destined to be killed during the hunt by a wild boar. Some of the artist's most powerful works from later in his career contrasted the sensuality and cruelty of classical mythology.

### Hans Holbein the Younger

German, 1497/98–1543

#### **Portrait of a Member of the Wedigh Family, Probably Hermann Wedigh (died 1560), 1532**

Oil on wood, 16½ × 12½ in. (42.2 × 32.4 cm),

with added strip of ½ in. (1.3 cm) at bottom

Bequest of Edward S. Harkness, 1940 (50.135.4)

This sitter, whose ring displays the arms of the Wedigh family of Cologne, is probably Hermann von Wedigh III, a member of the London Steel-yard trading company. The piece of paper inserted into the small devotional book is inscribed with a quotation from the Roman comedy *Andria* by Terence: "Truth breeds hatred." These words serve both as a reference to the content of the book and, perhaps, as the sitter's personal motto.



### Pieter Bruegel the Elder

Netherlandish, ca. 1525–1569

#### **The Harvesters, 1565**

Oil on wood; overall, including added strips at top, bottom, and right, 46½ × 63¼ in. (119 × 162 cm); original painted surface 45½ × 62½ in. (116.5 × 159.5 cm)

Rogers Fund, 1919 (19.164)

This painting illustrates harvesting in August and September, with laborers taking a lunch break in the shade of a tree while in the distance figures amuse themselves and ships set sail from a port. Through his remarkable sensitivity to nature's workings, Bruegel created a watershed in

the history of Western art, in which the religious pretext for landscape painting was suppressed in favor of a new humanism. Bruegel's depiction of the local scene is not idealized but rather based on observation of nature and human activities. The vastness of the panorama across the rest of the composition reveals that Bruegel's emphasis is not on the labors that mark the seasons of the year, but on the atmosphere and the transformation of the landscape itself. The work, part of a series of six showing the times of the year, was commissioned from Bruegel by the Antwerp merchant Nicolaes Jongelincx.





**Paolo Veronese (Paolo Caliari)**

Italian, 1528–1588

**Mars and Venus United by Love, 1570s**

Oil on canvas, 81 × 63½ in. (205.7 × 161 cm)

John Stewart Kennedy Fund, 1910 (10.189)

This picture, in which Cupid binds Mars (the god of war) to Venus with a love knot, celebrates the nurturing and civilizing effects of love, as conveyed by the milk flowing from Venus's breast and the tethering of Mars's

horse. In the early seventeenth century, it hung near other mythological and allegorical scenes by the artist in the collection of Holy Roman Emperor Rudolf II in Prague. This is one of Veronese's most renowned paintings, created at the height of his powers. The Venetian painter was among the greatest masters of light and color, and his work had an enduring impact on later artists, from Annibale Carracci and Velázquez to Tiepolo.

**Annibale Carracci**

Italian, 1560–1609

**The Coronation of the Virgin, after 1595**

Oil on canvas, 46½ × 55½ in. (117.8 × 141.3 cm)

Purchase, Bequest of Miss Adelaide Milton de Groot (1876–1967), by exchange, and Dr. and Mrs. Manuel Porter and sons Gift, in honor of Mrs. Sarah Porter, 1971 (1971.155)

Together with Caravaggio, Annibale Carracci was one of the two most influential painters in Italy during the seventeenth century. This pivotal work was painted for Cardinal Pietro Aldobrandini shortly after Annibale's arrival in Rome in 1595; it remained in the Aldobrandini collection until 1800. In it Annibale brought together two currents of Italian painting, the northern Italian sensitivity to the effects of light and color and the careful spatial organiza-



tion and idealized figure types associated with the High Renaissance. In this work Annibale began to redefine classicism for the seventeenth century.



**El Greco (Domenikos Theotokopoulos)**

Greek, active Italy and Spain, 1540/41–1614

**Portrait of a Cardinal, Probably Cardinal Don Fernando Niño de Guevara (1541–1609), ca. 1600**

Oil on canvas, 67¼ × 42½ in. (170.8 × 108 cm)

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 (29.100.5)

This celebrated portrait—a landmark in the history of European portraiture—has become synonymous not only with El Greco but with Spain and the Inquisition. The sitter, Niño de Guevara, became cardinal in 1596 and rose to prominence as Inquisitor General. Guevara was in Toledo in February and March of 1600, and he visited the city again in 1601 and 1604; his portrait must have been painted on one of these occasions by El Greco, who lived there at this time.





**El Greco (Domenikos Theotokopoulos)**

Greek, active Italy and Spain, 1540/41–1614

**View of Toledo**, ca. 1597–99

Oil on canvas, 47 $\frac{3}{4}$  × 42 $\frac{1}{4}$  in. (121.3 × 108.6 cm)

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 (29.100.6)

This painting, El Greco's greatest landscape, belongs to an artistic tradition of emblematic city views. As with El Greco's finest portraits, its approach is interpretive rather than literal. It seeks to capture the essence of the city rather than to document its actual appearance. This

partial view of Toledo, showing the eastern part of the city from the north, would have excluded the cathedral, which the artist imaginatively moved to the left of the dominant Alcázar. A string of buildings descends a steep hill to the Roman Alcántara Bridge, and on the other side of the Tagus sits the Castle of San Servando. The picture was in El Greco's studio in Toledo at his death and was later purchased by the conde de Arcos, a major collector who owned at least seven paintings by the artist.

**Caravaggio**

(Michelangelo Merisi)

Italian, 1571–1610

**The Denial of Saint Peter**, 1610

Oil on canvas, 37 × 49 $\frac{1}{2}$  in. (94 × 125.4 cm)

Gift of Herman and Lila Shickman, and Purchase, Lila Acheson Wallace Gift, 1997 (1997.167)



A marvel of narrative as well as pictorial concision, this picture was painted by Caravaggio in the last months of his tempestuous life and marks an extreme stage in his revolutionary style. In it he eschews delicacy and beauty of color and concentrates exclusively on the human drama. Peter is shown in the courtyard of the

high priest, where a woman accuses him of being a follower of Christ. The pointing finger of the soldier and two pointing fingers of the woman allude to the three accusations and to Peter's three denials. Caravaggio's late works depend for their dramatic effect on brightly lit areas standing in stark contrast to a dark background.

**Frans Hals**

Dutch, 1582/83–1666

**Merrymakers at Shrovetide**, ca. 1616–17

Oil on canvas, 51 $\frac{1}{4}$  × 39 $\frac{1}{4}$  in. (131.4 × 99.7 cm)

Bequest of Benjamin Altman, 1913 (14.40.605)

In its coloring, brushwork, and crowded composition, this important early painting by Hals recalls contemporary works by the Flemish artist Jacob Jordaens. The subject is Vastena-vond (Shrovetide or Mardi Gras), a pre-Lenten feast famous for foolish behavior. Two figures from the comic stage, Peeckelhaering (Pickled Herring) and Hans Wurst (John Sausage), wear appropriate food and make inappropriate advances toward a young "lady" (actually a man in costume) with a bull neck and a laurel wreath on "her" head.







**Guercino (Giovanni Francesco Barbieri)**

Italian, 1591–1666

**Samson Captured by the Philistines, 1619**

Oil on canvas, 75 1/4 × 93 1/4 in. (191.1 × 236.9 cm)

Gift of Mr. and Mrs. Charles Wrightsman, 1984 (1984.459.2)

With massive, lifelike figures, Guercino's painting illustrates the climactic moment in the Old Testament story of Samson and Delilah—the moment when Samson is set upon by Philistines, who bind and blind him, aided by his deceitful lover,

Delilah. The focus of this powerful and immensely inventive composition is the vigorously modeled back of Samson, but Guercino conjured a scene of striking intensity, filling the canvas with figures. The dramatic lighting is typical of Guercino's early naturalistic chiaroscuro style. This is one of several commissions that Guercino, then at the height of his powers, received from Cardinal Giacomo Serra, the papal legate to Ferrara and a noted collector.

**Hendrick ter Brugghen**

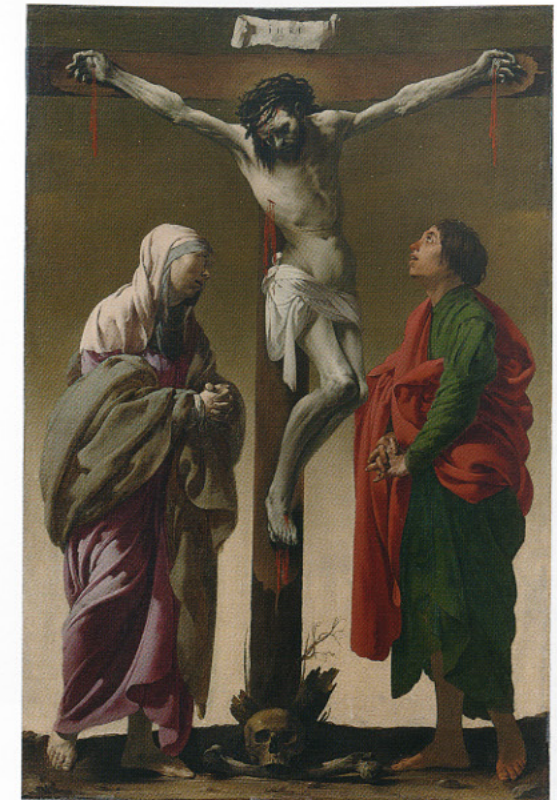
Dutch, 1588–1629

**The Crucifixion with the Virgin and Saint John, ca. 1624–25**

Oil on canvas, 61 × 40 1/4 in. (154.9 × 102.2 cm)

Funds from various donors, 1956 (56.228)

This canvas of about 1624–25 was painted as an altarpiece, probably for a Catholic church in Utrecht, where Catholicism was tolerated but not encouraged. The strikingly archaic qualities of the picture, such as the angular figure of Christ, the shallow space, and the starry sky, have reminded many viewers of late medieval woodcuts, prints by Dürer, and Matthias Grünewald's Isenheim Altarpiece in Colmar, France. It appears likely that the Museum's painting was made to replace an earlier altarpiece that had been damaged or destroyed. Painted in a fugitive pigment (smalt), the sky once had a bluer cast.



**Anthony van Dyck**

Flemish, 1599–1641

**Lucas van Uffel (died 1637), ca. 1622**

Oil on canvas, 49 × 39 1/4 in. (124.5 × 100.6 cm)

Bequest of Benjamin Altman, 1913 (14.40.619)

Van Uffel was a wealthy Flemish merchant and shipowner who lived in Venice, where he met Van Dyck during the early years of the painter's Italian period (1621–27). The sitter is presented as a learned gentleman, with divider calipers, a recorder, the bow of a viola da gamba, an antique head, a drawing, and a celestial globe suggesting his various interests. The canvas was first recorded in the collection of the landgraves of Hesse-Kassel in the 1730s.



### Valentin de Boulogne

French, 1591–1632

#### The Lute Player, ca. 1626

Oil on canvas, 50 1/2 × 39 in. (128.3 × 99.1 cm)

Purchase, Walter and Leonore Annenberg Acquisitions Endowment Fund; funds from various donors; Acquisitions Fund; James and Diane Burke and Mr. and Mrs. Mark Fisch Gifts; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, 2008 (2008.459)

Valentin was the greatest French follower of Caravaggio and one of the outstanding artists in seventeenth-century Rome, where he spent his entire career. His most frequent subjects were scenes of merriment—music-making, drinking, and fortune-telling—painted with a directness and vividness for which the only parallel is found in the early work of Velázquez. This picture, showing a soldier of fortune singing a love madrigal, is unique in Valentin's oeuvre. It is perhaps emblematic of the sobriquet *Amador*, Spanish for "lover boy," which he took when, in



1624 in Rome, he joined the society of foreign artists known as the *Bentveughels* (birds of a feather). Valentin died relatively young, at the peak of his fame, leaving few works.

### Georges de La Tour

French, 1593–1653

#### The Fortune-Teller, probably 1630s

Oil on canvas, 40 1/2 × 48 1/2 in. (101.9 × 123.5 cm)

Rogers Fund, 1960 (60.30)

While an old Gypsy crone tells his fortune, a naive youth is robbed by her accomplices. This subject was popular among Caravaggesque painters throughout Europe in the seventeenth century. La Tour's painting may have been conceived in theatrical terms as an allusion to the parable of the prodigal son. The inscription includes the name of the town Lunéville, in Lorraine, where La Tour lived.



### Peter Paul Rubens

Flemish, 1577–1640

#### Rubens, His Wife Helena Fourment (1614–1673), and One of Their Children, mid-late 1630s

Oil on wood, 80 1/4 × 62 1/4 in. (203.8 × 158.1 cm)

Gift of Mr. and Mrs. Charles Wrightsman, in honor of Sir John Pope-Hennessy, 1981 (1981.238)

Set in a "garden of love" similar to the garden behind Rubens's town house in Antwerp, this

magnificent self-portrait of the artist, his second wife, Helena Fourment, and one of their children celebrates Helena as wife and mother. Married in 1630, the couple had five children; the one shown here must be Frans, born July 12, 1633. His older sister, Clara Joanna, is probably not included because the picture lauds Helena for giving the wealthy painter a male heir (who would inherit all of his property). The parrot is an emblem of the Virgin and therefore symbolizes ideal motherhood.





### Nicolas Poussin

French, active Italy, 1594–1665

#### **The Abduction of the Sabine Women,** probably 1633–34

Oil on canvas, 60 7/8 × 82 1/2 in. (154.6 × 209.9 cm)

Harris Brisbane Dick Fund, 1946 (46.160)

According to legend, the earliest Romans invited the neighboring Sabines to Rome with the intention of forcibly retaining their young women as wives. Here Romulus raises his cloak as the prearranged signal for the warriors to

seize the women. Poussin's study of antiquity is demonstrated by the yellow armor worn by the man at the right, which is modeled after a Roman *lorica*, which was made of leather and reproduced the anatomy of the male torso. Long considered a defining masterpiece of French classical painting, this work belonged to the maréchal de Créquy, French ambassador to Rome. Créquy would thus have had an opportunity to meet Poussin, who spent his adult life in that city.



### Bartolomé Esteban Murillo

Spanish, 1617–1682

#### **Virgin and Child,** ca. 1670–72

Oil on canvas, 65 1/4 × 43 in. (165.7 × 109.2 cm)

Rogers Fund, 1943 (43.13)

This picture, one of Murillo's loveliest, formed part of the collection of the marqués de Santiago, who owned a number of outstanding works by the artist. In 1728 it was inventoried as "Our Lady of the Milk with the Child." Indeed, the infant's attention has been momentarily diverted from nursing by the presence of the viewer. The popularity of Murillo's paintings of the Madonna and Child derives from his ability to endow a timeworn theme with qualities of intimacy and sweetness. The picture dates from the early 1670s, when Murillo was the most famous artist in Spain.

### Jusepe de Ribera

Spanish, active Italy, 1591–1652

#### **The Holy Family with Saints Anne and Catherine of Alexandria,** 1648

Oil on canvas, 82 1/2 × 60 1/2 in. (209.6 × 154.3 cm)

Samuel D. Lee Fund, 1934 (34.73)

Though Spanish by birth, hence his nickname *Lo Spagnoletto*, Ribera lived most of his adult life in Naples, which was ruled by a Spanish viceroy. During his early years in Rome, he adopted Caravaggio's practice of working directly from posed models. In Ribera's art, figures drawn from everyday life are translated into compelling images of saints, prophets, and classical philosophers. Key to the impact of his paintings is the use of formal compositions derived from his study of Raphael. This late work—one of Ribera's finest—epitomizes his achievement. Especially notable are the beautiful still-life passages, the brilliant rendition of fabrics, and the tender expressions of the subjects.







**Velázquez (Diego Rodríguez de Silva y Velázquez)**

Spanish, 1599–1660

**Juan de Pareja (born about 1610, died 1670), 1650**

Oil on canvas, 32 × 27½ in. (81.3 × 69.9 cm)

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 (1971.86)

This extraordinary portrait depicts Velázquez's Moorish slave and workshop assistant. Painted

in Rome, it was displayed publicly at the Pantheon in March 1650. Velázquez clearly intended to impress his Italian colleagues with his artistry. Indeed, as we are told by the artist's biographer Antonio Palomino, the picture "gained such universal applause that in the opinion of all the painters of the different nations everything else seemed like painting but this alone like truth." Velázquez conveyed not only the physical presence but also the proud character of the sitter, who became a painter in his own right and was freed by Velázquez in 1654.



**Nicolas Poussin**

French, active Italy, 1594–1665

**Blind Orion Searching for the Rising Sun, 1658**

Oil on canvas, 46½ × 72 in. (119.1 × 182.9 cm)

Fletcher Fund, 1924 (24.45.1)

For his depiction of the gigantic hunter, Poussin drew on the Greek writer Lucian (*De domo* 27–29): "Orion, who is blind, is carrying Cedalion, and the latter, riding on

his back, is showing him the way to the sunlight. The rising sun is healing [his] blindness." The artist also studied a sixteenth-century commentary that gave the myth a meteorological interpretation. Accordingly, he added Diana in the clouds, a symbol of the power of the moon to gather the earth's vapors and turn them into rain. This remarkable painting brings together Poussin's fascination with both classical mythology and the immense power of nature.

**Rembrandt (Rembrandt van Rijn)**

Dutch, 1606–1669

**Self-Portrait, 1660**

Oil on canvas, 31½ × 26½ in. (80.3 × 67.3 cm)

Bequest of Benjamin Altman, 1913 (14.40.618)

Rembrandt's dozen or more self-portraits, which date from each decade of his career, vary considerably in composition, expression, and technique. In late examples like this one, the broad application of paint conveys a candid record of the artist's aging features. Self-portraits by the famous master were especially prized by collectors in Rembrandt's own time.







**Rembrandt (Rembrandt van Rijn)**

Dutch, 1606–1669

**Aristotle with a Bust of Homer, 1653**

Oil on canvas, 56½ × 53½ in. (143.5 × 136.5 cm)

Purchase, special contributions and funds given or bequeathed by friends of the Museum, 1961 (61.198)

In this imaginary portrait of Aristotle, the Greek philosopher rests his hand reflectively on a bust of Homer, the epic poet of an earlier age. A medallion depicting Alexander the Great,

whom Aristotle tutored, hangs from the gold chain. It is generally supposed that Aristotle is pondering the worth of worldly success as opposed to spiritual values. The shadows playing over Aristotle's brow and eyes suggest contemplation, while the objects he touches represent both the material and spiritual worlds. The picture was painted for the Sicilian collector Antonio Ruffo and is one of the artist's greatest works.



**Michiel Sweerts**

Flemish, 1618–1664

**Clothing the Naked, ca. 1661**

Oil on canvas, 32¼ × 45 in. (81.9 × 114.3 cm)

Gift of Mr. and Mrs. Charles Wrightsman, 1984 (1984.459.1)

A native of Brussels, Sweerts worked in Rome between 1646 and about 1653–54. After several years back in Brussels, he went to Amsterdam,

where he was recorded in 1661. He probably painted this profoundly personal picture in Holland, where his religious acts of self-denial and charity drew attention. He traveled with French missionaries to Persia in 1662 and then alone to Goa, India, where he died in 1664. Sweerts's personal austerity never impaired his remarkable refinements of color, light, and expression.

**Johannes Vermeer**

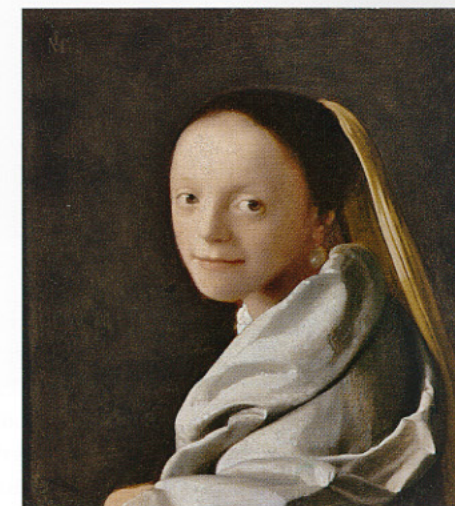
Dutch, 1632–1675

**Study of a Young Woman, ca. 1665–67**

Oil on canvas, 17½ × 15½ in. (44.5 × 40 cm)

Gift of Mr. and Mrs. Charles Wrightsman, in memory of Theodore Rousseau Jr., 1979 (1979.396.1)

In the seventeenth century, pictures like this were described as *tronies* (meaning “visages”) and were appreciated for their unusual costumes, intriguing physiognomies, suggestion of personality, and demonstration of artistic skill. Although a live model must have been employed, the artist's goal was not portraiture but a study of character and expression. Dutch pictures of this type, like those from elsewhere in Europe, often feature artistic effects, such as the fall of light on fine fabrics, soft skin, or a pearl earring. This may be one of the three



paintings by Vermeer that were described in an Amsterdam auction of 1696 as “A ‘face’ [*tronie*] in an antique dress, uncommonly artful.”





**Johannes Vermeer**  
Dutch, 1632–1675  
**Young Woman with a Water Pitcher,**  
ca. 1662  
Oil on canvas, 18 × 16 in. (45.7 × 40.6 cm)  
Marquand Collection, Gift of Henry G. Marquand,  
1889 (89.15.21)

This well-preserved picture of the early 1660s is characteristic of Vermeer's mature style. Notwithstanding his remarkable interest in optical

effects, the artist achieved a quiet balance of primary colors and simple shapes through subtle calculation and some revision during the execution of the work. The composition suits the theme of domestic tranquility, which is underscored by the basin and pitcher, traditional symbols of purity. This canvas was the first of thirteen paintings by Vermeer to enter the United States between 1887 and 1919.

**Jacob van Ruisdael**  
Dutch, 1628/29–1682  
**Wheat Fields,** ca. 1670  
Oil on canvas, 39 3/8 × 51 1/4 in.  
(100 × 130.2 cm)  
Bequest of Benjamin Altman,  
1913 (14.40.623)

This large canvas of about 1670 is Ruisdael's most ambitious view of grain fields, a subject he treated frequently. The monumental design, with its centralized recession into space, might



have been intended for a particular setting, perhaps above a mantelpiece. During the seventeenth century, paintings this large were usually hung high.

**Claude Lorrain**  
(Claude Gellée)  
French, active Italy, 1604/5?–1682  
**The Trojan Women Setting**  
**Fire to Their Fleet,** ca. 1643  
Oil on canvas, 41 3/8 × 59 7/8 in.  
(105.1 × 152.1 cm)  
Fletcher Fund, 1955 (55.119)

The Trojan women set fire to their ships in an effort to end years of wandering after the fall of Troy. The clouds and rain in the distance presage the storm sent by Jupiter, at Aeneas's request, to quench the blaze. Claude noted in his record book, the *Liber Veritatis*, that the picture was



Painted in Rome for Girolamo Farnese. The learned prelate, who returned to the city in 1643, must have chosen this episode from Virgil's *Aeneid* (5.604–710) to allude to his years of itinerant service as papal nuncio, combating Calvinism in remote Alpine cantons of the Swiss Confederation.





### Jan Steen

Dutch, 1626–1679

#### **Merry Company on a Terrace, ca. 1673–75**

Oil on canvas, 55½ × 51¾ in. (141 × 131.4 cm)

Fletcher Fund, 1958 (58.89)

In this late painting of about 1673–75, Steen cast himself as the inebriated innkeeper on the left. The artist's second wife, Maria, probably mod-

eled for the provocatively posed hostess in the center. Her glass and the fat man's jug are sexually suggestive, but the woman's familiarity with the young musician and the shape of his stringed cittern suggest that he has more to offer her. The overdressed boy serves as a marginal comment on the adults' behavior; the bridled horse and whip usually stand for temperance.



### Canaletto (Giovanni Antonio Canal)

Italian, 1697–1768

#### **Piazza San Marco, late 1720s**

Oil on canvas, 27 × 44¼ in. (68.6 × 112.4 cm)

Purchase, Mrs. Charles Wrightsman Gift, 1988 (1988.162)

The most famous view painter of eighteenth-century Venice, Canaletto was particularly popular with British visitors to the city. This

wonderfully fresh and well-preserved canvas shows the famous Piazza San Marco. The windows of the bell tower here are fewer in number than in actuality, and the flagstaffs are too tall, but otherwise Canaletto took few liberties with the scenery. The loose, ragged handling of paint and high-key palette suggest a date in the late 1720s.

### Antoine Watteau

French, 1684–1721

#### **Mezzetin, ca. 1718–20**

Oil on canvas, 21¾ × 17 in. (55.2 × 43.2 cm)

Munsey Fund, 1934 (34.138)

Mezzetin was a stock comic character of the Italian commedia dell'arte and became an established presence on the Paris stage. He was by turns interfering, devious, and lovelorn. This famous painting was owned by Watteau's friend Jean de Jullienne and later by Catherine the Great, empress of Russia. A chalk drawing from the model, also belonging to the Museum, is a study for his tilted head. Both the head and the large, angular hands in this painting are extraordinarily expressive. The statue in the garden is of Venus, who has her back to Mezzetin.





**Jean Siméon Chardin**

French, 1699–1779

**Soap Bubbles, ca. 1734**

Oil on canvas, 24 × 24½ in.

(61 × 63.2 cm)

Wentworth Fund, 1949 (49.24)



The idle play of children was a favorite theme in the work of Chardin, who was a great naturalist among painters. In this canvas of about 1734, he drew inspiration for both the format and the subject from the seventeenth-century Dutch genre tradition. While it is not certain that he

intended the picture to carry a message, soap bubbles were then understood to allude to the transience of life. Later versions of this subject belong to the Los Angeles County Museum of Art and to the National Gallery of Art, Washington.

**François Boucher**

French, 1703–1770

**The Toilet of Venus, 1751**

Oil on canvas, 42½ × 33½ in. (108.3 × 85.1 cm)

Bequest of William K. Vanderbilt, 1920 (20.155.9)

Madame de Pompadour, the mistress of Louis XV, greatly admired Boucher and was his patron from 1747 until her death in 1764. This famous work is one of a pair that she commissioned for the dressing room at Bellevue, her château near Paris. In 1750 she had performed the title role in a play, staged at Versailles, called "The Toilet of Venus," and while this is not a portrait, a flattering allusion may well have been intended.



**Giovanni Battista Tiepolo**

Italian, 1696–1770

**Allegory of the Planets and Continents, 1752**

Oil on canvas, 73 × 54½ in. (185.4 × 139.4 cm)

Gift of Mr. and Mrs. Charles Wrightsman, 1977 (1977.1.3)

This picture, Tiepolo's largest and most dazzling oil sketch, shows Apollo about to embark on his daily course across the sky. Deities around the sun god symbolize the planets, and allegorical

figures at the four sides represent the continents. Tiepolo presented this preliminary sketch to Carl Philipp von Greiffenklau, the prince-bishop of Würzburg, on April 20, 1752, as his proposal for the decoration of the vast staircase ceiling of the Residenz, often considered the artist's greatest achievement. The figures in grisaille at the corners were executed on the ceiling in stucco by the decorator-sculptor Antonio Bossi.



**Jean Baptiste Greuze**

French, 1725–1805

**Broken Eggs, 1756**

Oil on canvas, 28 $\frac{3}{4}$  × 37 in. (73 × 94 cm)

Bequest of William K. Vanderbilt,

1920 (20.155.8)



Although this picture was painted in Rome and features an Italian setting and costumes, the source of its subject is a seventeenth-century Dutch painting by Frans van Mieris the Elder, *The Broken Eggs* (State Hermitage Museum, Saint Petersburg), which Greuze knew through an

engraving. The broken eggs symbolize the loss of virginity. The little boy trying to repair one of the eggs represents the uncomprehending innocence of childhood. This picture attracted favorable comment when exhibited in Paris at the Salon of 1757.

**Jean Honoré Fragonard**

French, 1732–1806

**The Love Letter, ca. 1770**

Oil on canvas, 32 $\frac{1}{4}$  × 26 $\frac{1}{8}$  in. (83.2 × 67 cm)

The Jules Bache Collection, 1949 (49.7.49)



In the work of Fragonard, finish is a relative term. Here, over a brown tone, Fragonard shaped the composition in darker shades of brown, drawing and modeling with the tip of the brush and with strokes of varying thickness. Color and white are confined to strongly lit passages toward the center of the canvas: the young woman's powdered face; her dress and cap; and the desk, stool, flowers, and dog. It has not been possible to decipher the inscription on the card she holds, to identify the model, or to decide whether this famous canvas should be read as a portrait or a genre scene.



**Sir Joshua Reynolds**

English, 1723–1792

**Captain George K. H. Coussmaker (1759–1801), 1782**

Oil on canvas, 93 $\frac{3}{4}$  × 57 $\frac{1}{4}$  in. (238.1 × 145.4 cm)

Bequest of William K. Vanderbilt, 1920 (20.155.3)

Coussmaker joined the First Regiment of Foot Guards as ensign and lieutenant, the lowest commissioned rank, in 1776. He was eventually promoted to lieutenant colonel

and left the military in 1795 without having seen active service. In 1782 Reynolds recorded twenty-one appointments for sittings with the young man and perhaps as many as eight sessions to paint his horse. The diarist Fanny Burney found Coussmaker to be shy and silent but well mannered. His portrait is painted with extravagant freedom and flexibility in Reynolds's best manner and apparently without the intervention of the artist's studio assistants.





**Thomas Gainsborough**

English, 1727–1788

**Mrs. Grace Dalrymple Elliott**  
(1754?–1823), 1778

Oil on canvas, 92¼ × 60½ in. (234.3 × 153.7 cm)

Bequest of William K. Vanderbilt, 1920 (20.155.1)

Mrs. Elliott was the divorced wife of a Scottish physician and the constant companion of Lord Cholmondeley, later first Marquess of Cholmondeley, who may have commissioned this portrait. Stylish mounds of padded and powdered hair contribute to the lady's not inconsiderable height. She wears modern eighteenth-century dress of a yellow color that had been favored more than a century earlier by Sir Anthony van Dyck. The work was exhibited at the Royal Academy in 1778.

**Sir Thomas Lawrence**

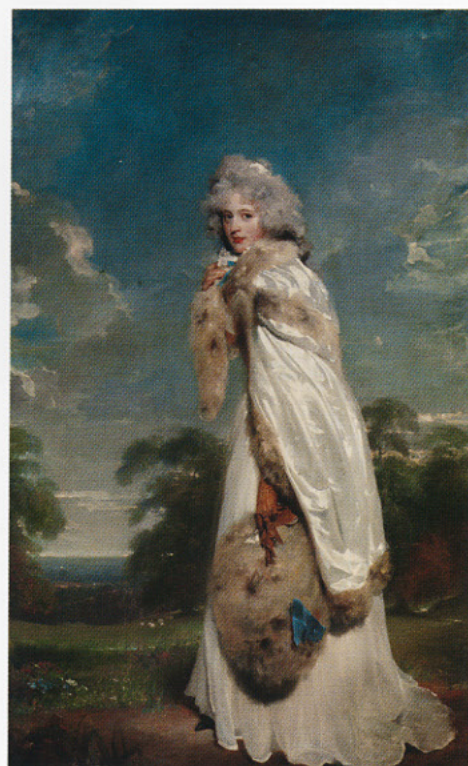
English, 1769–1830

**Elizabeth Farren (born about 1759, died 1829), Later Countess of Derby**, 1790

Oil on canvas, 94 × 57½ in. (238.8 × 146.1 cm)

Bequest of Edward S. Harkness, 1940 (50.135.5)

Elizabeth Farren was a comic actress who first performed on the London stage in 1777. In 1797 she married Edward Smith Stanley, twelfth Earl of Derby, after a very long courtship. This portrait, painted for the earl in 1790, was exhibited to acclaim at the Royal Academy. Although Lord Derby thought Miss Farren looked too thin, Lawrence elected not to make any changes to his sparkling picture. Along with a full-length portrait of Queen Charlotte, the canvas brought early fame to the aspiring and naturally gifted twenty-one-year-old artist.



**Goya (Francisco de Goya y Lucientes)**

Spanish, 1746–1828

**Manuel Osorio Manrique de Zuñiga**  
(1784–1792), possibly after 1792

Oil on canvas, 50 × 40 in. (127 × 101.6 cm)

The Jules Bache Collection, 1949 (49.7.41)

The sitter in this famous portrait is the son of the Count and Countess of Altamira. Dressed in a splendid red costume, he is shown playing with a pet magpie (which holds the painter's calling

card in its beak), a cage full of finches, and three wide-eyed cats. In Christian art, birds frequently symbolize the soul, and in Baroque art caged birds are symbolic of innocence. Goya may have intended this portrait as an illustration of the fragile boundaries that separate the child's world from the forces of evil, or as a commentary on the fleeting nature of innocence and youth. The painting may have been done after the child's death in 1792.





**Jacques-Louis David**

French, 1748–1825

**The Death of Socrates, 1787**

Oil on canvas, 51 × 77¼ in. (129.5 × 196.2 cm)

Catharine Lorillard Wolfe Collection, Wolfe Fund, 1931 (31.45)

Accused by the Athenian government of denying the gods and corrupting the young through his teachings, Socrates was offered the choice of renouncing his beliefs or being sentenced to death by drinking hemlock. David showed him calmly discoursing on the immortality of the soul with his grief-stricken disciples. The picture, with its stoic subject loosely based on Plato's *Phaedo*, is perhaps David's most perfect Neoclassical statement. The printmaker and publisher John Boydell wrote to Sir Joshua Reynolds that it was "the greatest effort of art since the Sistine Chapel and the stanze of Raphael. . . . This work would have done honour to Athens at the time of Pericles."

**Jacques-Louis David**

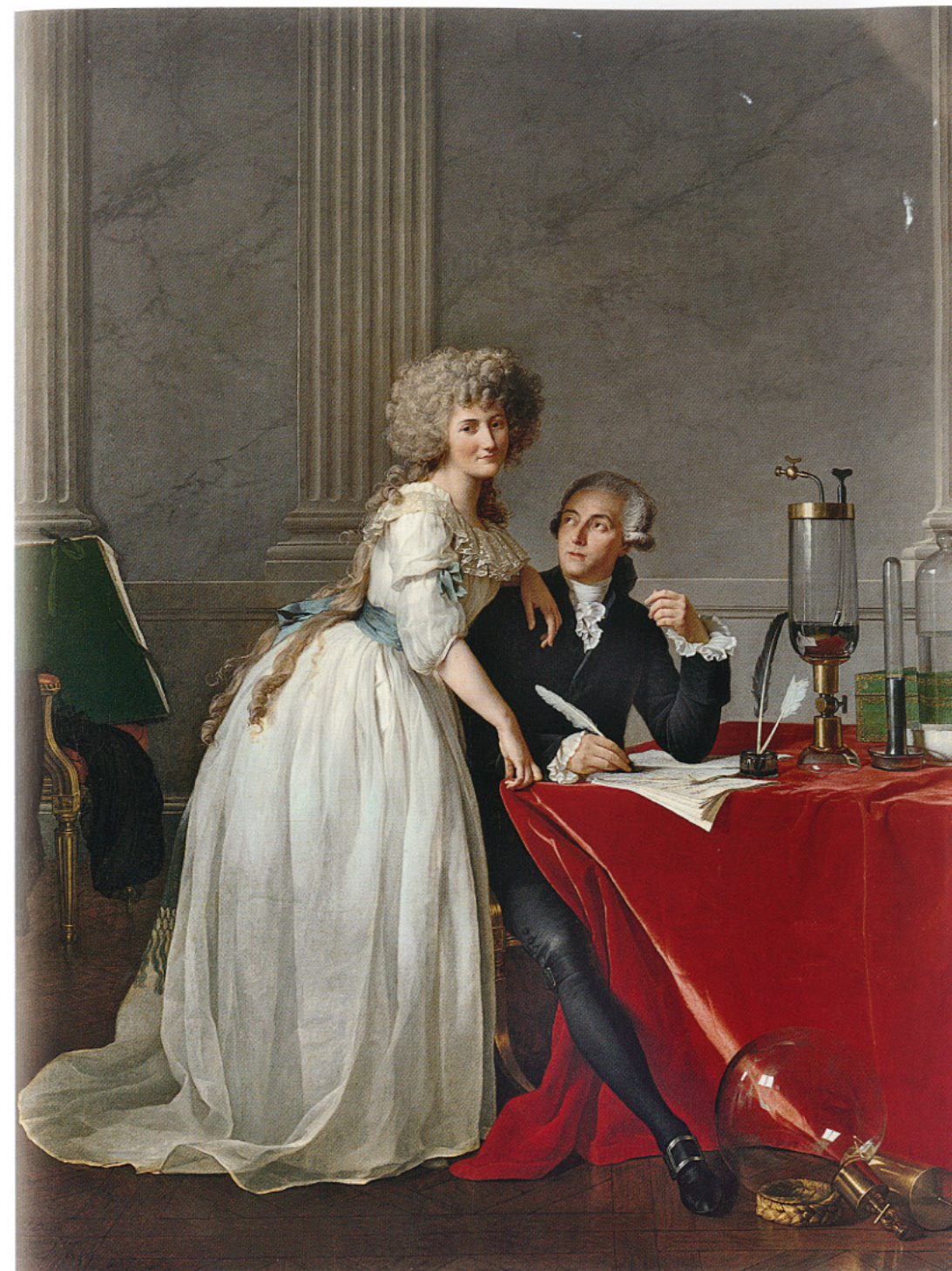
French, 1748–1825

**Antoine-Laurent Lavoisier (1743–1794) and His Wife (Marie-Anne-Pierrette Paulze, 1758–1836), 1788**

Oil on canvas, 102¼ × 76½ in. (259.7 × 194.6 cm)

Purchase, Mr. and Mrs. Charles Wrightsman Gift, in honor of Everett Fahy, 1977 (1977.10)

This is one of the greatest portraits of the eighteenth century, painted when David was hailed as the standard-bearer of French Neoclassicism. Lavoisier is best known for his pioneering studies of oxygen, gunpowder, and the chemical composition of water. In 1789 his theories were published in the book *Traité élémentaire de chimie*, with illustrations prepared by his wife, who is believed to have studied with David (a portfolio of her drawings rests on the armchair to the left). As Commissioner of Gunpowder, Lavoisier was involved in a political scandal that led him to withdraw the painting from the Salon of 1789. Despite his service to the revolutionary regime, he was guillotined in 1794.







**Jean-Auguste-Dominique Ingres**

French, 1780–1867

**Madame Jacques-Louis Leblanc**

(née Françoise Poncelle, 1788–1839), 1823

Oil on canvas, 47 × 36½ in. (119.4 × 92.7 cm)

Catharine Lorillard Wolfe Collection, Wolfe Fund, 1918 (19.77.2)

Jacques-Louis Leblanc and his wife were French functionaries attached to the court of the grand duchess of Tuscany, Élisabeth Baciocchi, née

Bonaparte. After the fall of Napoléon in 1814–15, the Leblancs remained in Florence. Ingres met them when he arrived there from Rome in 1820. The portraits, one of each spouse, that resulted from this association rank among the largest Ingres ever produced, apart from royal commissions, and represent the only pair. Edgar Degas bought them both in 1896 and considered them to be the finest works by Ingres in his extensive collection.



**Eugène Delacroix**

French, 1798–1863

**The Abduction of Rebecca, 1846**

Oil on canvas, 39½ × 32¼ in. (100.3 × 81.9 cm)

Catharine Lorillard Wolfe Collection, Wolfe Fund, 1903 (03.30)

Throughout his career, Delacroix was inspired by the novels of Sir Walter Scott. This painting depicts a scene from *Ivanhoe*: Rebecca, who had been confined in a castle, is being carried off by

Saracen slaves at the command of the Christian knight Bois-Guilbert, who has long coveted her. The contorted poses and compacted space, which shifts abruptly from a high foreground across a deep valley to the fortress behind, create a sense of intense drama. Critics censured the painting's Romantic qualities when it was shown in the Paris Salon of 1846; nevertheless it inspired Baudelaire to write, "Delacroix's painting is like nature; it has a horror of emptiness."



Caspar David Friedrich  
German, 1774–1840  
**Two Men Contemplating  
the Moon**, ca. 1825–30  
Oil on canvas, 13 $\frac{3}{4}$  × 17 $\frac{1}{4}$  in.  
(34.9 × 43.8 cm)  
Wrightsmann Fund, 2000 (2000.51)



This is the third version of one of this artist's most famous compositions, of which the first version (1819) is in Dresden, and the second one (ca. 1824) is in Berlin. The two men pausing on their evening walk through a late autumn forest to contemplate the sinking moon have

been identified as Friedrich himself, on the right, and his talented young colleague August Heinrich. The mood of pious contemplation relates to the fascination with the moon as expressed in the poetry, literature, philosophy, and music of the time.

Joseph Mallord  
William Turner  
British, 1775–1851  
**The Whale Ship**, ca. 1845  
Oil on canvas, 36 $\frac{1}{2}$  × 48 $\frac{1}{4}$  in.  
(91.8 × 122.6 cm)  
Catharine Lorillard Wolfe  
Collection, Wolfe Fund,  
1896 (96.29)



Turner was seventy years old when he first exhibited *The Whale Ship* at the annual Royal Academy exhibition of 1845. Both admirers and detractors of the painting agreed that it required some effort to distinguish the thrashing whale and whale boats in the center foreground of the composition. Turner painted seascapes throughout his career, and many of his late works, such as this one, highlight in an

almost abstract way the dramatic power of the sea. This painting and three others, in the Tate in London, are thought to have been inspired in part by Thomas Beale's book *The Natural History of the Sperm Whale* (1839).



Théodore Géricault  
French, 1791–1824  
**Evening: Landscape with an Aqueduct**, 1818  
Oil on canvas, 98 $\frac{1}{2}$  × 86 $\frac{1}{2}$  in. (250.2 × 219.7 cm)  
Purchase, Gift of James A. Moffett 2nd, in memory  
of George M. Moffett, by exchange, 1989 (1989.183)

This work is one panel in a projected set of four monumental landscapes representing the times of day. Painted in Paris during the summer of

1818, the landscapes were conceived as decor in the manner of the eighteenth-century French painter Joseph Vernet. The landscapes fuse souvenirs of ruins in the Italian countryside, which Géricault had visited in 1817—the aqueduct at Spoleto is visible here—with the stormy skies and turbulent moods characteristic of the emerging aesthetics of Romanticism and the Anglo-French concept of the Sublime.



**Jean-Léon Gérôme**

French, 1824–1904

**Bashi-Bazouk, 1868–69**

Oil on canvas, 31 3/4 × 26 in. (80.6 × 66 cm)

Gift of Mrs. Charles Wrightsman, 2008 (2008.547.1)

This arresting picture was made after Gérôme returned to Paris from a twelve-week expedition in the Near East in early 1868. He was at the height of his career when he dressed a model in his studio with textiles he had acquired in the Levant. The artist's Turkish title for this picture—which translates as “headless”—evokes the ferocious, lawless, and unpaid soldiers who fought for plunder, although it is difficult to imagine this man charging into battle wearing such an exquisite silk tunic. Famous for rendering textures with subtlety, Gérôme spared no effort in this tour de force, endowing the model with a dignity not typical of his other orientalist fantasies.



**Camille Corot**

French, 1796–1875

**Sibylle, ca. 1870**

Oil on canvas, 32 1/4 × 25 1/2 in. (81.9 × 64.8 cm)

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 (29.100.565)

This work ranks as one of Corot's most accomplished attempts to approximate Raphael's High Renaissance style. The pose closely follows that of the portrait of Bindo Altoviti in the National Gallery of Art, Washington, believed in Corot's day to be Raphael's self-portrait. Yet for all of the self-conscious *disegno*, Corot arrived at this composition incrementally. He may have conceived the work as a depiction of the muse Polyhymnia playing a cello, which shows in X-rays of the canvas but which Corot painted over. The ivy in the figure's hair is perhaps a reference to the immortality of the arts. The painting remained unfinished and unsigned and was not exhibited during Corot's lifetime.



**Gustave Courbet**

French, 1819–1877

**Woman with a Parrot, 1866**

Oil on canvas, 51 × 77 in. (129.5 × 195.6 cm)

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 (29.100.57)

Galvanized by the success of the painted Venuses who reigned over the Paris Salons in the 1860s, Courbet sought to challenge the academy on its own terms by painting a realist nude that the increasingly rigid—and arbitrary—Salon jury would admit. His first attempt, in 1864, was rejected on the grounds of indecency; two years

later, when *Woman with a Parrot* was accepted for the 1866 Salon, Courbet boasted, “I told you a long time ago that I would find a way to give them a fist right in the face.” Although the figure's pose and subtly modeled flesh aligned it with academic art, the presence of the model's discarded clothing and her disheveled hair clearly differentiated Courbet's work from the mythologized and idealized nudes shown at the Salon. It is thought that Édouard Manet painted *Young Lady* in 1866 (in the Museum's collection) in response to Courbet's provocative nude.





**Rosa Bonheur**

French, 1822–1899

**The Horse Fair, 1852–55**

Oil on canvas, 96¼ in. × 16 ft. 7½ in. (2.45 × 5.07 m)

Gift of Cornelius Vanderbilt, 1887 (87.25)

The horse market of Paris was held on the boulevard de l'Hôpital, near the asylum of Salpêtrière,

visible in the left background. Twice a week for a year and a half, Bonheur went to the market to sketch, dressing as a man to avoid attention. The painting was begun in 1852 and shown at the Paris Salon of 1853, then later revised. Since its arrival at the Metropolitan in 1887, this impressive and spirited canvas has been one of the Museum's most popular and best-loved paintings.



**Honoré Daumier**

French, 1808–1879

**The Third-Class Carriage, ca. 1862–64**

Oil on canvas, 25¼ × 35½ in.

(65.4 × 90.2 cm)

H. O. Havemeyer Collection,  
Bequest of Mrs. H. O. Havemeyer,  
1929 (29.100.129)

As a chronicler of modern urban life, Daumier captured the effects of industrialization in mid-nineteenth-century Paris. Images of railway travel recur in his art. This unfinished painting is one of three compositions depicting the harsh conditions for travelers in a third-class carriage.

Daumier's contemporaries responded to the universality of his subject, one describing it as "a comprehensive survey of human life, with all its miseries and blemishes, thwarted joys and excruciating trials that force one to a fatalistic resignation."



**Édouard Manet**

French, 1832–1883

**Mademoiselle V... in the Costume of an Espada, 1862**

Oil on canvas, 65 × 50¼ in. (165.1 × 127.6 cm)

H. O. Havemeyer Collection, Bequest of  
Mrs. H. O. Havemeyer, 1929 (29.100.53)

At the infamous Salon des Refusés of 1863, Manet assembled his *Déjeuner sur l'herbe* (Musée d'Orsay, Paris), *Young Man in the Costume of a Majo* (in the

Museum's collection), and this painting as a triptych. One writer noted, "Manet loves Spain and his favorite master seems to be Goya, whose vivid and contrasting hues, whose free and fiery touch, he imitates." As many observed, Manet reproduced a scene from Goya's *Tauromaquia* as the backdrop for this picture. The artist depicted his favorite model, Victorine Meurent, as if she were posing in her costume for a fancy dress ball.



**Arnold Böcklin**

Swiss, 1827–1901

**Island of the Dead, 1880**

Oil on wood, 29 × 48 in.

(73.7 × 121.9 cm)

Reisinger Fund, 1926 (26.90)



Between 1880 and 1886, Böcklin painted five versions of this image, which became one of the most beloved motifs in late nineteenth-century Germany. The Museum owns the second one, commissioned by Marie Berna when she visited Böcklin in his Florence studio in April 1880

and saw on his easel the half-completed first version, now in the Kunstmuseum Basel. At her request, he added a widow, shrouded in white, accompanying a draped coffin in a rowboat to a rocky island whose cliffs are carved with tombs, an allusion to her husband's death years earlier.

**Sir Edward Burne-Jones**

British, 1833–1898

**The Love Song, 1868–77**

Oil on canvas, 45 × 61½ in. (114.3 × 155.9 cm)

The Alfred N. Punnett Endowment Fund, 1947 (47.26)



This painting, one of the artist's most celebrated, is the definitive version of several works that he based on a refrain from an old Breton song: "Hélas! je sais un chant d'amour, / Triste ou gai, tour à tour" (Alas, I know a love song, / Sad or happy, each in turn). With its figures reminiscent

of those by the fifteenth-century Venetian painter Vittore Carpaccio and its "Arthurian" landscape bathed in evening light, *The Love Song* reflects the profound influence of both the Italian Renaissance and the gothicizing Pre-Raphaelite movement.



**Jules Bastien-Lepage**

French, 1848–1884

**Joan of Arc, 1879**

Oil on canvas, 8 ft. 4 in. × 9 ft. 2 in. (2.54 × 2.79 m)

Gift of Erwin Davis, 1889 (89.21.1)

Joan of Arc, the national heroine from Lorraine, acquired new symbolic resonance for the French following the Franco-Prussian War (1870–71), which resulted in the loss of her native province to Germany. A succession of sculpted and

painted images of the medieval teenage martyr appeared in the Paris Salons of the 1870s and 1880s. Bastien-Lepage, himself a native of Lorraine, exhibited this painting at the 1880 Salon. The artist represented the moment of Joan's divine revelation in her parents' garden. Many Salon critics found the spectral presence of the saints whose voices she heard at odds with the naturalism of the artist's style.





### Claude Monet

French, 1840–1926

#### Garden at Sainte-Adresse, 1867

Oil on canvas, 38 7/8 × 51 1/8 in. (98.1 × 129.9 cm)

Purchase, special contributions and funds given or bequeathed by friends of the Museum, 1967 (67.241)

Monet spent the summer of 1867 at the resort town of Sainte-Adresse on the English Channel. While there he painted this picture, which combines smooth, traditionally rendered aspects with sparkling passages of rapid, broken brushwork and spots of pure color. The elevated vantage point and relatively even sizes of the

horizontal areas emphasize the flaglike simplicity of the composition, which the artist later called "the Chinese painting in which there are flags."

Sophisticated viewers in the 1860s would have been reminded of Japanese color wood-block prints, which were avidly collected by Monet, Manet, Renoir, Whistler, and others in their circle. A print by the Japanese artist Hokusai that may have inspired this composition remains today at Monet's house at Giverny. The subtle tension resulting from the combination of illusionism and the two-dimensionality of the surface continued to be an important characteristic of Monet's style.



### Edgar Degas

French, 1834–1917

#### The Dance Class, 1874

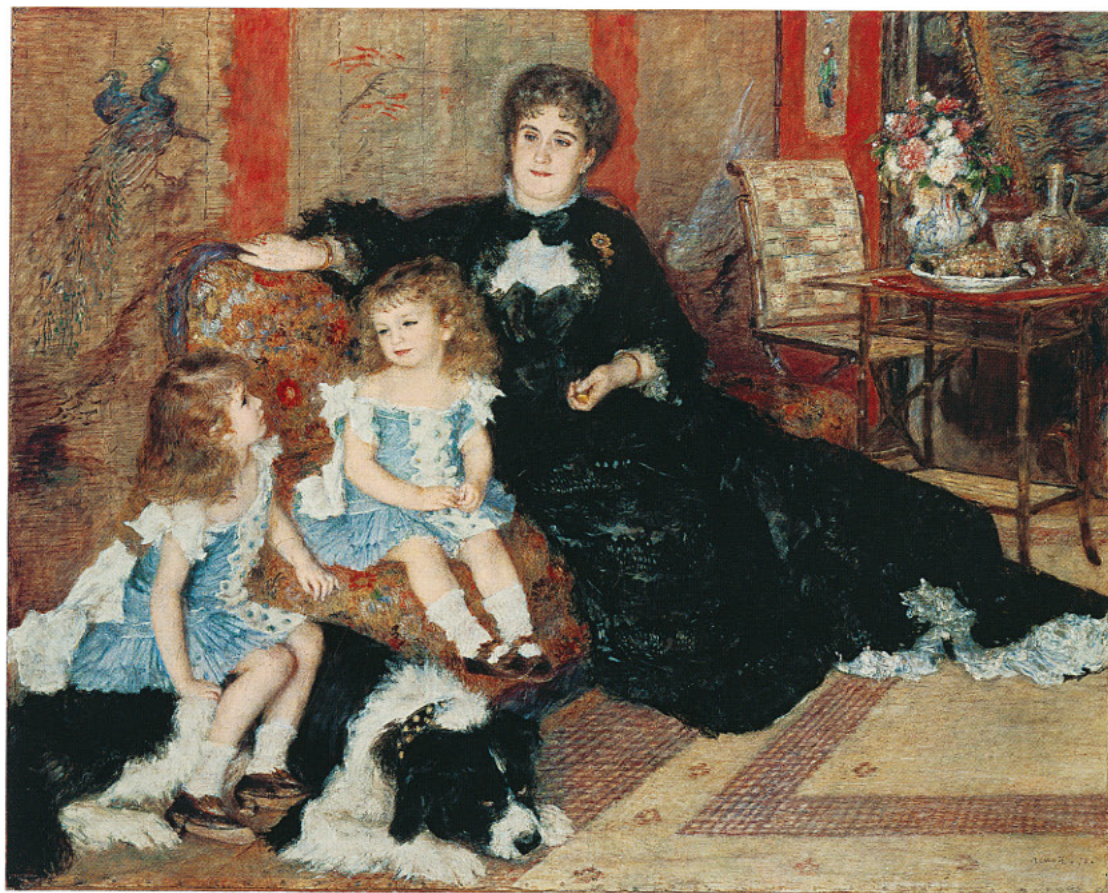
Oil on canvas, 32 7/8 × 30 3/8 in. (83.5 × 77.2 cm)

Bequest of Mrs. Harry Payne Bingham, 1986 (1987.47.1)

When this work and its variant in the Musée d'Orsay, Paris, were produced in the mid-1870s, they constituted Degas's most ambitious figural compositions except for history paintings. Some twenty-four women—ballerinas and their mothers—wait while a dancer executes

an *attitude* for her examination. Jules Perrot, one of the best-known dancers and ballet masters in Europe, conducts the imaginary class in a rehearsal room in the old Paris Opera, which had recently burned down. The painting was commissioned in 1872 by the opera singer and collector Jean-Baptiste Faure. It was only one of a handful of commissions that Degas ever accepted, and he worked on it intermittently for two years before he finally completed it.





### Auguste Renoir

French, 1841–1919

**Madame Georges Charpentier**  
(née Marguerite-Louise Lemonnier,  
1848–1904) and Her Children, Georgette-  
Berthe (1872–1945) and Paul-Émile-  
Charles (1875–1895), 1878

Oil on canvas, 60½ × 74½ in. (153.7 × 190.2 cm)

Catharine Lorillard Wolfe Collection, Wolfe Fund,  
1907 (07.122)

In 1879 Renoir, who had participated in the first  
three Impressionist exhibitions, declined to be in

the fourth and returned to the more traditional  
venue of the annual Paris Salon, where he  
exhibited *Madame Georges Charpentier and Her  
Children* to great acclaim. Commissioned by the  
well-known publisher Georges Charpentier, the  
painting depicts his wife, Marguerite, wearing  
an elegant gown by Charles Frederick Worth.  
Following the fashion of the time, the hair of  
their three-year-old son, Paul, has not yet been  
cut, and he is dressed in clothes that match  
those of his sister, Georgette, who is shown at  
left, seated on the family pet.

### Paul Cézanne

French, 1839–1906

**Still Life with Jar, Cup, and Apples,**

ca. 1877

Oil on canvas, 23¾ × 29 in. (60.6 × 73.7 cm)

H. O. Havemeyer Collection, Bequest of Mrs. H. O.  
Havemeyer, 1929 (29.100.66)

The still-life genre was central to Cézanne's  
art in the 1870s. The distinctive patterned  
wallpaper in this work marks a departure from  
the artist's typical neutral backgrounds, and the  
V shapes of the wallpaper's design are mirrored  
in the white cloth napkin draped over the edge  
of the chest. The napkin has been interpreted as  
an inverted reference to Mont Sainte-Victoire,  
one of Cézanne's favorite landscape motifs, with  
the mountain's ridges and valleys evoked by the  
deep folds in the cloth. Such formal analogies  
reveal the deliberate structure underlying his



still-life compositions, which he often used  
for formal and technical experimentation.  
Cézanne's application of paint in discrete  
touches possibly reflects his assimilation of  
the Impressionist technique.

### Henri de Toulouse-Lautrec

French, 1864–1901

**The Sofa,** ca. 1894–96

Oil on cardboard, 24¾ × 31¾ in. (62.9 × 81 cm)

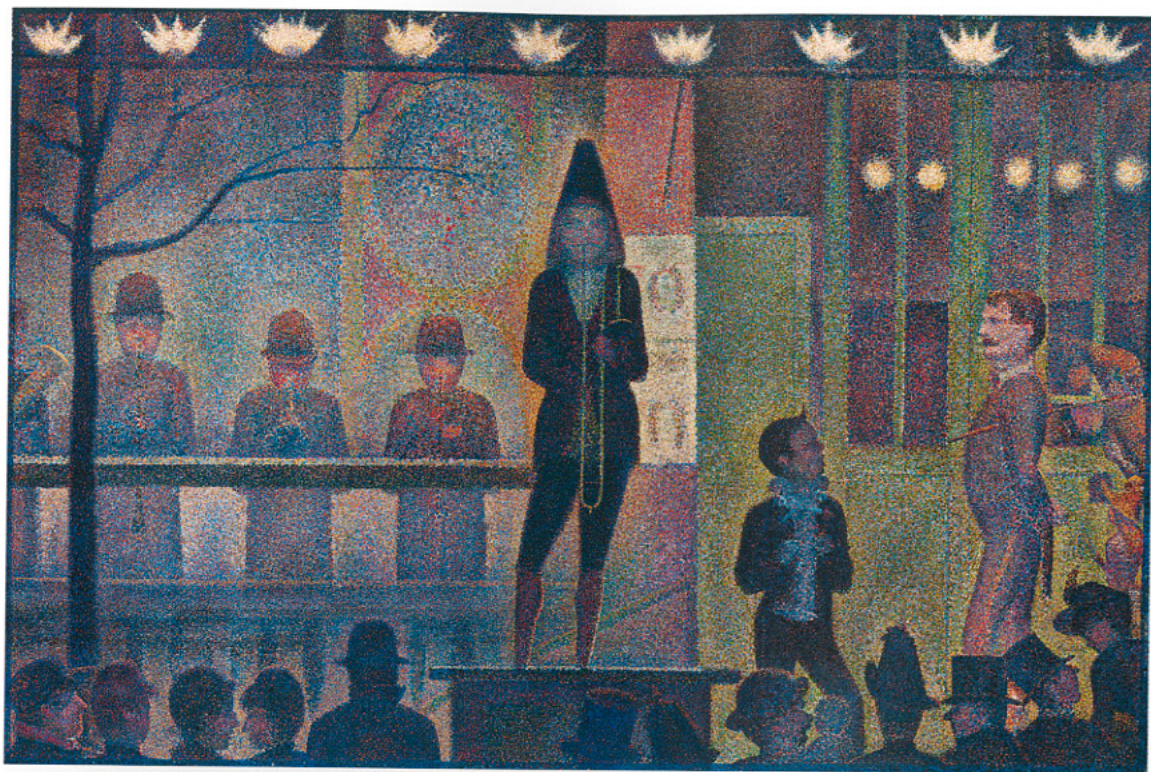
Rogers Fund, 1951 (51.33.2)

An inveterate chronicler of the colorful and  
tawdry nightlife of fin-de-siècle Montmartre,  
Lautrec set out to document the lives of  
prostitutes in a series of pictures made between  
1892 and 1896. He seems to have found the  
artistic license in Degas's monotypes of brothel  
scenes and in erotic Japanese shunga prints to  
create images of like candor and graphic verve  
but in large-format, remarkably uninhibited  
works. Lautrec appreciated the naturalness of  
prostitutes "who stretch themselves out on the



divans . . . entirely without pretensions." *The Sofa*  
is related to three other paintings of the mid-  
1890s that focus on the intimacies exchanged  
between lesbian couples.





### Georges Seurat

French, 1859–1891

#### **Circus Sideshow**, 1887–88

Oil on canvas, 39 1/4 × 59 in. (99.7 × 149.9 cm)

Bequest of Stephen C. Clark, 1960 (61.101.17)

Seurat's finely tuned pointillist approach imparts a sense of timelessness and mystery to this scene of sideshow performers at the entrance to the Cirque Corvi in Paris. On a balustraded stage under the misty glow of nine twinkling gaslights, a ring leader (at right) and musicians

(at left) play to a crowd of potential ticket buyers whose assorted hats add a wry and rhythmic note to the foreground. The artist began the work in the spring of 1887 by making sketches of Fernand Corvi's traveling circus, which was set up in a working-class district of Paris; he then developed the composition through several preparatory studies. One of the six major figure compositions from Seurat's brief career, *Circus Sideshow* is distinctive as his first nocturnal painting and the first he devoted to popular entertainment.



### Paul Cézanne

French, 1839–1906

#### **The Card Players**, 1890–92

Oil on canvas, 25 1/4 × 32 1/4 in. (65.4 × 81.9 cm)

Bequest of Stephen C. Clark, 1960 (61.101.1)

Between 1890 and 1896, Cézanne undertook an ambitious painting campaign devoted to the subject of card players. He enlisted farmhands on his family's estate, near Aix-en-Provence, as models. On the basis of numerous preparatory studies, he realized

five compositions that extend and challenge traditional representations of a theme that had been popular since the seventeenth century. The Museum's canvas seems to have initiated the series. After painting a subsequent version twice the size of the first and including an additional figure—a small standing child—Cézanne pared away extraneous details in the three successive renditions, which depict only two card players, starkly confronting one another across the table.





**Vincent van Gogh**

Dutch, 1853–1890

**Wheat Field with Cypresses, 1889**

Oil on canvas, 28 3/4 × 36 1/4 in. (73 × 93.4 cm)

Purchase, The Annenberg Foundation Gift, 1993 (1993.132)

During his yearlong stay at the asylum in Saint-Rémy, Van Gogh undertook a series of paintings devoted to capturing characteristic aspects of the Provençal countryside, dotted with cypresses and olive trees. Writing to his brother Theo on July 2, 1889, he described his

latest addition to the series he had launched that June: "I have a canvas of cypresses with a few ears of wheat, poppies, a blue sky, which is like a multicolored Scotch plaid [and] impasted like Monticellis." Van Gogh regarded this sun-drenched landscape as one of his "best" summer canvases and repeated the composition three times: first in a reed-pen drawing (Van Gogh Museum, Amsterdam) and then in two oil variants he made later that fall (National Gallery, London; private collection).



**Paul Gauguin**

French, 1848–1903

**Ia Orana Maria (Hail Mary), 1891**

Oil on canvas, 44 3/4 × 34 1/2 in. (113.7 × 87.6 cm)

Bequest of Sam A. Lewisohn, 1951 (51.112.2)

Before embarking on a series of pictures inspired by Polynesian religious beliefs, Gauguin devoted his first major Tahitian canvas to a Christian theme, describing it in a letter of March 1892:

"An angel with yellow wings reveals Mary and Jesus, both Tahitians, to two Tahitian women, nudes dressed in pareus, a sort of cotton cloth printed with flowers that can be draped from the waist. Very somber, mountainous background and flowering trees." The title of this work refers to the angel Gabriel's first words to the Virgin Mary at the Annunciation; "Ia orana" is the standard greeting in Tahiti.



## Robert Lehman Collection

One of the most distinguished privately assembled art collections in the United States, the Robert Lehman Collection was bequeathed by its namesake to the Metropolitan Museum in 1969. The galleries of the Robert Lehman Wing honor the donor's intention to bring his collection to public view in rooms recalling the courtly interiors of the Lehman family townhouse. Initiated in the early twentieth century by Robert Lehman's parents, Philip and Carrie, the collection was largely assembled over the next several decades by their son. An aggregate of many collections, the bequest of twenty-six hundred works encompasses more than half a millennium of western European art from the Middle Ages to modernism and includes paintings, drawings, illuminated manuscripts, antique frames, textiles, maiolica, bronzes, enamels, furniture, and glass. Rich in Italian paintings of the fourteenth and fifteenth centuries, Lehman's collection includes distinguished Sienese panels, which, when united with others in the Metropolitan, give the Museum a prominence unparalleled outside of Siena. Sienese artists such as Simone Martini and Giovanni di Paolo feature among equally fine masters of the Florentine school—Bernardo Daddi, Lorenzo Monaco, and Botticelli, for example. Similarly, the maiolica pieces, arguably among the finest of their kind outside of Italy, add untold riches to the Metropolitan's holdings of this precious lusterware. Works on paper by Leonardo, Dürer, Rembrandt, and others augment the Metropolitan's superb selection of old master drawings and are a testament to a collecting heritage of unusual distinction.



Simone Martini

Italian, active 1315–44

*Madonna and Child*, 1326

Tempera on wood, gold ground,

22½ × 15½ in. (57.2 × 38.4 cm)

Robert Lehman Collection, 1975 (1975.1.12)

This beautifully preserved painting, together with Lehman's *Saint Ansanus* and *Saint Andrew*, also in the Museum, formed part of a five-paneled altarpiece commissioned by the civic

government of Siena. The altarpiece was intended for the Sienese governor's residence, which was rented for a six-month term of office and was periodically relocated. The altarpiece's unusual design, with the center panel—the *Madonna and Child*—being equal in size to the flanking panels, allowed it to be folded easily and transported between residences. All five of Simone's panels were later incorporated into a larger altarpiece in a chapel of the Palazzo Pubblico, Siena's town hall.





### Bernardo Daddi

Italian, ca. 1290–1348

#### The Assumption of the Virgin, ca. 1337–39

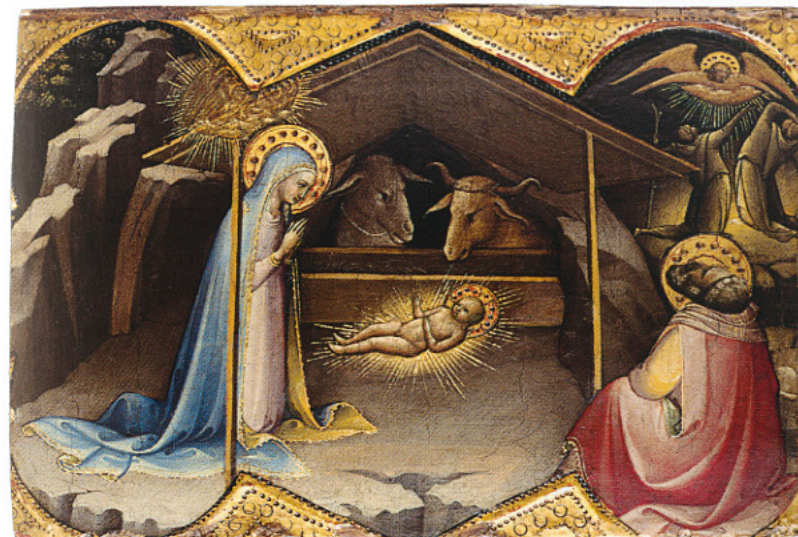
Tempera on wood, gold ground, 42½ × 53⅞ in.

(108 × 136.8 cm)

Robert Lehman Collection, 1975 (1975.1.58)

Bernardo Daddi was the leading painter in Florence in the generation after Giotto. This panel likely formed the upper half of an important altarpiece he painted for the chapel of the

Sacro Cingolo in the cathedral of Prato, near Florence, which houses the venerated relic of the Virgin's girdle. The Virgin is carried to heaven by six angels and, as proof of her Assumption, lowers her girdle to Saint Thomas, whose hands are visible at the panel's bottom left edge. The lost lower half of the altarpiece probably depicted Saint Thomas accompanied by other apostles gathered around the Virgin's deathbed.



### Lorenzo Monaco (Piero di Giovanni)

Italian, ca. 1370–1425

#### The Nativity, ca. 1406–10

Tempera on wood, gold ground,

8½ × 12¼ in. (22.2 × 31.1 cm)

Robert Lehman Collection, 1975 (1975.1.66)

Lorenzo Monaco, a leading Florentine painter and illuminator of the early fifteenth century, was a Camaldolese monk who was allowed

to operate a thriving workshop outside his monastery, that of Santa Maria degli Angeli. The exquisitely rich and subtle tonal harmonies of this painting, one of his most celebrated works, reflect his skill as an illuminator. Compositional elements, such as the shed's pitched roof, are skillfully adapted to the irregular form of the quatrefoil panel, which originally formed part of a predella of an altarpiece.

### Aquamanile Depicting Aristotle and Phyllis

South Lowlands, late 14th century

Bronze, H. 13¼ in. (33.7 cm)

Robert Lehman Collection, 1975 (1975.1.1416)

An aquamanile is a vessel for pouring water used in the ritual of hand washing in both secular and religious contexts—by a priest before Mass and in households before a meal. Probably intended to entertain guests at the table in a domestic setting, this example depicts the popular moralizing legend in which Aristotle, the Greek philosopher and tutor of Alexander the Great, allowed himself to be humiliated by the seductive Phyllis as a lesson to the young ruler.





Jean Fouquet

French, ca. 1425–ca. 1478

**The Right Hand of God Protecting the Faithful against the Demons, ca. 1452–60**

Tempera and gold leaf on parchment,  
7 7/8 × 5 3/4 in. (19.4 × 14.6 cm)

Robert Lehman Collection, 1975 (1975.1.2490)

This folio originates from one of the most celebrated illuminated manuscripts of the fifteenth century: the *Book of Hours* of Étienne Chevalier, treasurer of France from 1452 to 1474. The full-page miniature portrays a congregation of the faithful gazing upward at the hand of God descending from heaven. Fouquet's rendering of medieval Paris is remarkable for its topographical accuracy. The recognizable sites include the cathedral of Notre-Dame, the spire of Sainte-Chapelle, the Pont Saint-Michel, and other monuments of the Île de la Cité, such as the Hôtel de Nesle in the



foreground. Inscribed at the bottom of the folio are the opening words of the evening prayer for the Hours of the Holy Spirit.

Osservanza Master

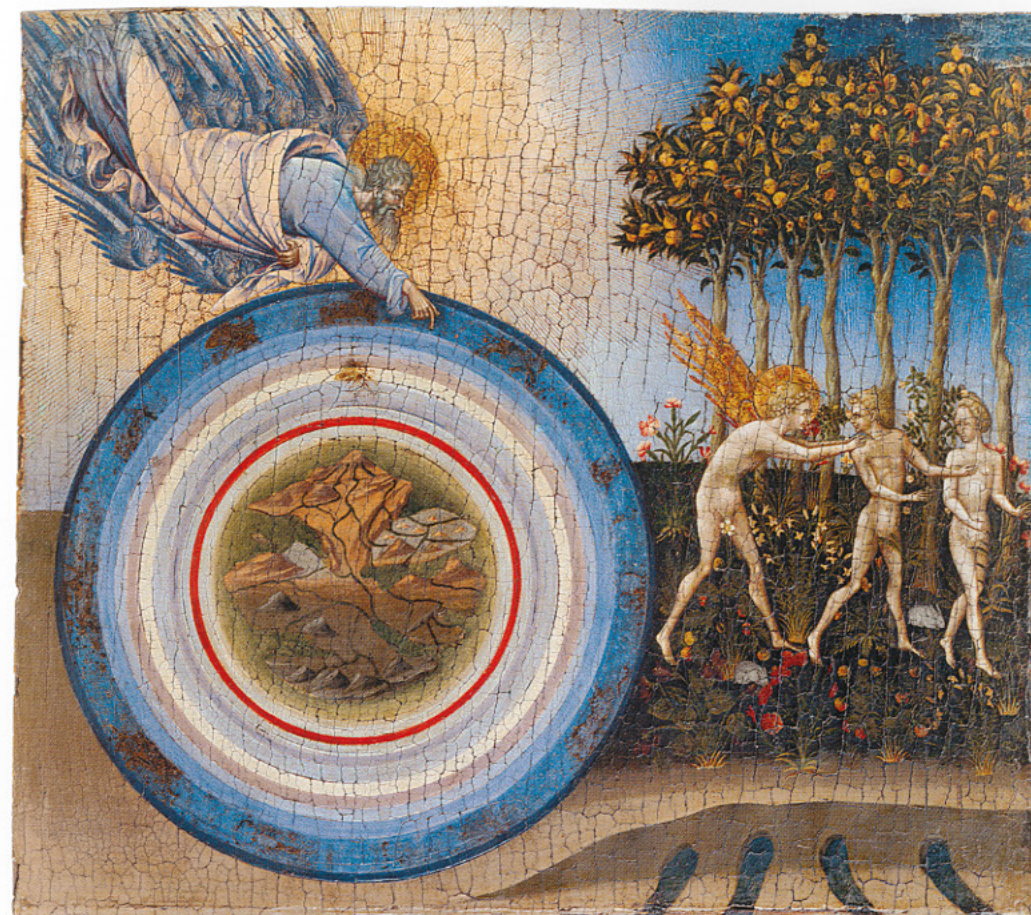
Italian, active second quarter  
of the 15th century

**Saint Anthony the Abbot in the Wilderness, ca. 1435**

Tempera and gold on wood,  
18 1/2 × 13 1/4 in. (47 × 33.7 cm)

Robert Lehman Collection, 1975 (1975.1.27)

The Osservanza Master, a pupil of the Sienese artist Sassetta, is best known for a series of eight scenes depicting the life of Saint Anthony the Abbot. In this panel, the artist's penchant for highly descriptive naturalistic details is evident in the barren landscape that evokes the mountainous region near the Red Sea where the hermit saint settled in the final decades of his life. In the foreground, Saint Anthony recoils from a pile of gold (scraped away during the painting's early history), resisting the seduction of worldly goods.



Giovanni di Paolo

Italian, 1398–1482

**The Creation of the World and the Expulsion from Paradise, 1445**

Tempera and gold on wood, 18 3/4 × 20 1/2 in. (46.4 × 52.1 cm)  
Robert Lehman Collection, 1975 (1975.1.31)

This painting illustrates two episodes from the story of the Creation. Together with the panel *Paradise* in the Museum's collection, it formed part of the predella of an altarpiece for the

Guelfi Chapel in the basilica of San Domenico, Siena. Borne by seraphim (a host of angels), God the Father points to the newly created heavens and earth: mountains and rivers encircled by the four elements and the zodiac. Adam and Eve are expelled from Paradise, lush with fruit trees, lilies, roses, and carnations. The accompanying angel's unusual naked human form may symbolize his compassion for the corrupted state of humankind after the fall from grace.





### Petrus Christus

Netherlandish, active 1444–75/76

#### A Goldsmith in His Shop, Possibly Saint Eligius, 1449

Oil on oak panel, 38 $\frac{3}{8}$  × 33 $\frac{1}{2}$  in. (98 × 85.2 cm)  
Robert Lehman Collection, 1975 (1975.1.110)

This celebrated work was signed and dated by Petrus Christus, the preeminent painter in Bruges in the generation after Jan van Eyck. Possibly commissioned by the goldsmiths' guild of Bruges, it may represent a vocational

painting (with the finely wrought trade wares advertising the guild's services) or a genre scene. The seated figure, weighing the wedding ring of the sumptuously dressed couple, is more likely a portrait of an eminent contemporary goldsmith than a representation of Saint Eligius, the patron saint of goldsmiths. The convex mirror, an illusionistic device that extends the pictorial space beyond the shop to the street outside, reflects the figures of two male passersby.



### Botticelli (Alessandro di Mariano Filipepi)

Italian, 1444/45–1510

#### The Annunciation, ca. 1485

Tempera and gold on wood,  
7 $\frac{1}{2}$  × 12 $\frac{3}{4}$  in. (19.1 × 31.4 cm)  
Robert Lehman Collection, 1975 (1975.1.74)

Botticelli's jewel-like *Annunciation* is set in an architectural interior composed using one-point perspective to give the illusion of deeply recessed

space. In the center, a row of square columns divides the monumental space occupied by the messenger Gabriel from the intimate bed-chamber of the Virgin. A drapery panel is drawn back, revealing the Virgin in a pose of humility. Although the identity of its patron is unknown, this small painting was almost certainly commissioned as a private devotional image, not as part of a larger work.

### Antonio Pollaiuolo

Italian, ca. 1432–1498

#### Study for an Equestrian Monument,

ca. 1482–83  
Pen and brown ink, light and dark brown wash;  
outlines of the horse and rider pricked for transfer,  
11 $\frac{1}{8}$  × 10 in. (28.1 × 25.4 cm)  
Robert Lehman Collection, 1975 (1975.1.410)

Pollaiuolo, a Florentine sculptor, painter, engraver, and goldsmith, probably prepared this highly finished drawing for Duke Ludovico Sforza of Milan as a model for an unrealized bronze statue of his father, Francesco Sforza. This drawing was owned by the sixteenth-century historian and painter Giorgio Vasari, who described it in his *Lives of the Artists* (1568), and he probably added the dark brown wash around the figures.







### Hans Memling

Netherlandish, active 1465–94

#### **The Annunciation, 1480–89**

Oil on wood, transferred to canvas,  
30 1/8 x 21 1/2 in. (76.5 x 54.6 cm)

Robert Lehman Collection, 1975 (1975.1.113)

Memling modeled this *Annunciation* on the left wing of Rogier van der Weyden's *Saint Columba Altarpiece*, now in Munich, but his innovative rendition replaced the kneeling Virgin with a swooning Virgin supported by two angels. Like

other fifteenth-century Flemish painters, Memling cloaked religious imagery in the pictorial language of everyday life. The lilies symbolize the Virgin's purity, and the empty candleholder signifies her imminent role as bearer of Christ, light of the world. Gabriel's priestly garb alludes to the ritual of the Mass and, therefore, the Incarnation of Christ. The Dove of the Holy Spirit signals that the Incarnation has taken place in fulfillment of the scriptures, to which the Virgin gestures with her left hand.

below

Workshop of

### Giovanni Maria Vasaro

Italian, active early 16th century

#### **Bowl with the Arms of Pope Julius II and the Manzoli of Bologna, 1508**

Maiolica, H. 4 1/4 in. (10.9 cm), DIAM. 12 1/2 in. (32.5 cm)

Robert Lehman Collection, 1975 (1975.1.1015)

Regarded as one of the most beautiful pieces of maiolica (a refined tin-glazed pottery) ever made, this bowl is splendidly decorated with symbols of papal authority, such as keys and the tiara, and personal references to Pope Julius II della Rovere and his family, such as the oak tree. Julius probably commissioned the bowl for his supporter, the Bolognese envoy Melchiorre di Giorgio Manzoli—whose coat of arms appears at the lower edge—to commemorate the reestablishment of papal rule in Bologna in 1506. Giovanni Maria Vasaro, whose name is inscribed on the back, may have been the painter or the owner of the workshop in Castel Durante that produced the bowl.



above

Designed by

### Bernaert van Orley

Flemish, ca. 1488–1541

Probably woven by

### Pieter de Pannemaker

Flemish, active 1517–35

#### **The Last Supper, ca. 1520–30**

Wool, silk, and silver-gilt thread,

10 ft. 11 1/2 in. x 11 ft. 5 1/2 in. (3.35 x 3.5 m)

Robert Lehman Collection, 1975 (1975.1.1915)

This splendid *Last Supper* is part of a series of four tapestries illustrating the Passion of Christ. They were designed by Bernaert van Orley, a leading artist in sixteenth-century Brussels. The work exemplifies Van Orley's integration of Northern traditions and Italian models to develop a new tapestry style. He combined the expressive emotion and penchant for detail found in Albrecht Dürer's *Last Supper* woodcut, which inspired the tapestry's compositional arrangement, with Raphael's monumental figures and spatial construction. Raphael's cartoons for the tapestry series *Acts of the Apostles*, commissioned for the Sistine Chapel and sent to Brussels to be woven, were significant models for Van Orley.



**Rembrandt (Rembrandt van Rijn)**

Dutch, 1606–1669

**The Last Supper, after Leonardo da Vinci, 1634–35**

Red chalk, 14¼ × 18¾ in. (36.2 × 47.5 cm)

Robert Lehman Collection, 1975 (1975.1.794)



This unusually large red-chalk drawing, executed by Rembrandt at the age of twenty-eight, is closely based on an early print after Leonardo da Vinci's fresco *The Last Supper* in Santa Maria delle Grazie, Milan. Far from slavishly replicating his model, Rembrandt explored its expressive and

dramatic possibilities by recasting all the figures, intensifying their reactions to Christ's words, and condensing the space they occupy. The Lehman sheet is one of three drawings by Rembrandt based on Leonardo's *Last Supper*, a work that profoundly captured his imagination.

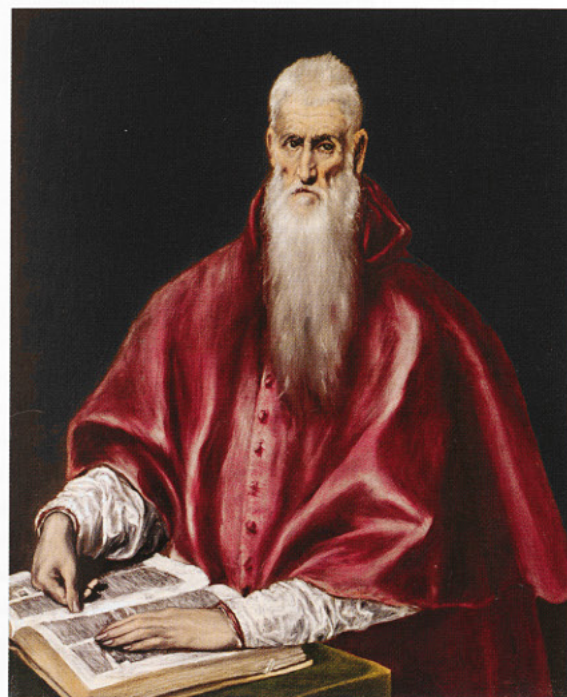
**El Greco (Doménikos Theotokópoulos)**

Greek, 1540/41–1614

**Saint Jerome as a Scholar, ca. 1610**

Oil on canvas, 42½ × 35 in. (108 × 89 cm)

Robert Lehman Collection, 1975 (1975.1.146)



El Greco executed at least five paintings of Saint Jerome. In this version, from the last years of the painter's life, the saint, clad in the red robes of a cardinal, is seated before an open book, acknowledging his role in translating the Bible from Greek into Latin. His gaunt, sunken features and long white beard refer to his more familiar guise as a penitent. The painting is notable for the novel way in which the artist synthesized the two roles of Saint Jerome—the scholar and the ascetic.



**Jean-Auguste-Dominique Ingres**

French, 1780–1867

**Éléonore-Marie-Pauline de Galard de Brassac de Béarn (1825–1860), Princesse de Broglie, 1851–53**

Oil on canvas, 47¾ × 35¾ in. (121.3 × 90.8 cm)

Robert Lehman Collection, 1975 (1975.1.186)

Although Ingres may have been a reluctant portraitist, his ravishing pictures of distinguished aristocrats are among the finest of their kind. The Princesse de Broglie was renowned for her beauty and reserve, attributes captured by the artist. Ingres brilliantly transcribed the material quality of the rich satin and lace of the sitter's gown, her sumptuous jewels, her embroidered scarf, and the silk damask upholstery.





**Pierre-Auguste Renoir**

French, 1841–1919

**Two Young Girls at the Piano, 1892**

Oil on canvas, 44 × 34 in. (111.8 × 86.4 cm)

Robert Lehman Collection, 1975 (1975.1.201)

In late 1891 or early 1892, Renoir was invited by the French government to execute a painting

for the Musée du Luxembourg, a new museum in Paris devoted to the work of living artists. Renoir chose this subject of two girls at a piano and, aware of the intense scrutiny to which his submission would be subjected, lavished extraordinary care on the project, developing and refining the composition in a series of five canvases.

**André Derain**

French, 1880–1954

**The Palace of Westminster, 1906–7**

Oil on canvas, 31 × 39 in.  
(78.7 × 99.1 cm)

Robert Lehman Collection,  
1975 (1975.1.168)



In 1905 and 1906, André Derain traveled to London at the suggestion of the art dealer Ambroise Vollard, for whom he executed a number of scenes of the city, including this painting. As Derain later recalled, these canvases were inspired by Claude Monet's views of London painted only a few

years earlier, which had "made a very strong impression on Paris." Derain's long, broken brushstrokes and bright, bold colors reflect the influence of the Neo-Impressionists Paul Signac and Henri-Edmond Cross, as well as that of Matisse, with whom Derain spent the summer of 1905 in the south of France.

**Henri Matisse**

French, 1869–1954

**Olive Trees at Collioure, 1906**

Oil on canvas, 17 1/4 × 21 3/4 in. (44.5 × 55.2 cm)

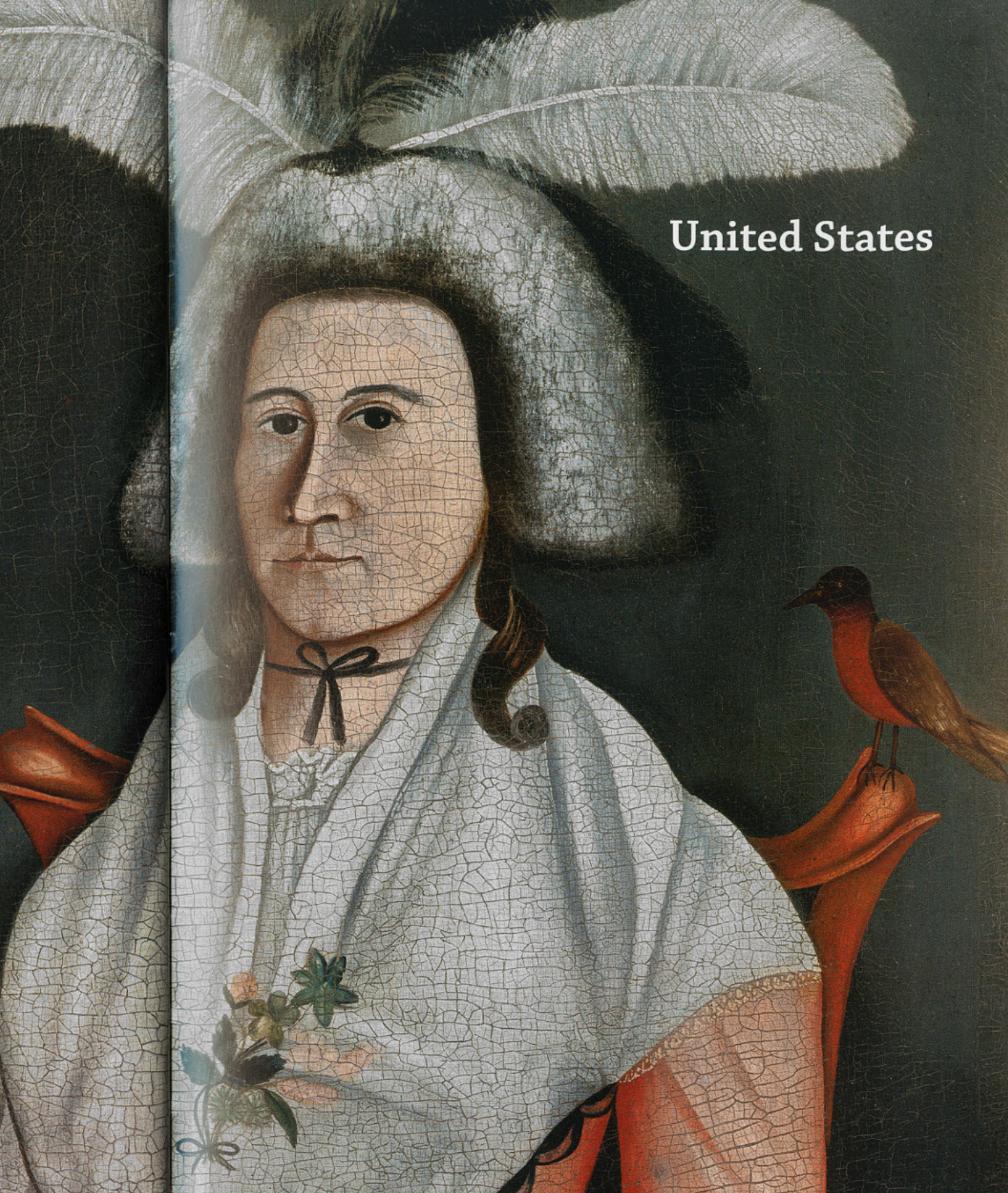
Robert Lehman Collection, 1975 (1975.1.194)



The sun-drenched landscape of Collioure, a scenic town on the Mediterranean coast, was a great source of inspiration for Matisse and other artists of his era. Encouraged by Paul Signac, who also painted in the south of France at this time, Matisse adopted the vibrant, inventive colors preferred by the Fauves. Acquired by Gertrude and Leo Stein shortly after it was completed, this painting is an important work of Matisse's brief Fauve period.



United States





## The American Wing

The American Wing is the Museum's principal display of American art made before 1920. Here the emphasis is on artworks and objects from the seventeenth- and eighteenth-century colonial settlements on the East Coast of North America and in the United States as it expanded across the continent, up to the early twentieth century. Among the Museum's early trustees were painters and sculptors who encouraged the acquisition of works by American artists of the time—hence the particularly rich holdings of landscape paintings by the Hudson River School and of marbles and bronzes by sculptors such as Daniel Chester French, Frederic Remington, and Augustus Saint-Gaudens. Later trustees included collectors of the arts of the colonial period, who focused on acquiring historic interiors together with the appropriate decorative furnishings. Beginning in the 1970s, the curatorial staff has expanded its reach into all aspects of the arts of the later nineteenth and early twentieth centuries. In addition, the collection boasts two of the most famous American paintings in the world—Emanuel Leutze's *Washington Crossing the Delaware* and John Singer Sargent's *Madame X (Madame Pierre Gautreau)*—alongside iconic works by John Singleton Copley, Gilbert Stuart, Winslow Homer, Thomas Eakins, James McNeill Whistler, and American Impressionists such as Mary Cassatt and Childe Hassam. The decorative arts holdings, meanwhile, include works by such renowned silversmiths as Myer Myers and Thomas Fletcher, and cabinets like the remarkable nineteenth-century wardrobe by the Herter Brothers of New York.



### Cupboard

Northern Essex County, Massachusetts, 1680–85  
Oak, maple, tulip poplar, with oak and pine,  
58¼ × 49½ × 20¾ in. (148 × 125.7 × 52.7 cm)  
Purchase, Rogers Fund; Sage Fund, by exchange;  
Sansbury-Mills Fund; Anthony W. and Lulu C. Wang  
Gift in honor of Morrison H. Heckscher; and Friends  
of the American Wing Fund, 2010 (2010.467a–p)

Large oak cupboards used for the storage of textiles, silver, and other highly valued objects were the most elaborate pieces of furniture

in seventeenth-century New England homes. Their scale and ornamental richness made them showpieces that bespoke the prosperity and status of their owners. This superlative example was produced by an unidentified shop noted for its highly complex and varied joined-oak chests and cupboards. It features ebonized maple turnings that freely interpret classical forms and channel-molded drawer fronts with applied bosses arranged in rhythmic linear patterns across their length.



**Cornelius Kierstede**

American, 1674–ca. 1757

**Two-Handled Bowl, 1700–1710**

Silver, 5  $\frac{7}{8}$  × 13  $\frac{1}{8}$  in. (13.7 × 35.1 cm)

Samuel D. Lee Fund, 1938 (38.63)



The two-handled bowl chased into six equal panels is a form peculiar to early New York silver. *Brandewijnskom*, or brandywine bowls, were used ceremonially at weddings, funerals, and particularly at the *kindermaal*, where neighborhood women gathered to welcome a newborn child.

Filled with raisins and brandy, the bowl circulated among the guests, who served themselves with a silver spoon. Initials engraved near the rim of this bowl are those of Theunis Jacobsen Quick, a wealthy baker, and his wife, Vroujtte, who were married in 1689.



**Matthew Pratt**

American, 1734–1805

**The American School, 1765**

Oil on canvas, 36 × 50  $\frac{1}{4}$  in. (91.4 × 127.6 cm)

Gift of Samuel P. Avery, 1897 (97.29.3)

When Pratt went to London in 1764, he was welcomed by his slightly younger compatriot Benjamin West, who was already on his way to a highly successful career. Pratt's painting is a

unique portrayal of West teaching his young American students in an informal composition that explores the European academic tradition as carried out among Americans in late eighteenth-century London. The painting was exhibited in 1766 under the title *The American School*. West is the man standing on the far left, giving instruction in drawing. Pratt is the man at the easel, portrayed as an accomplished portrait painter.



**High Chest of Drawers**

Boston, Massachusetts, 1730–60

Maple, birch, white pine, paint, gilded gesso

86  $\frac{1}{2}$  × 40 × 21  $\frac{1}{2}$  in. (219.7 × 101.6 × 54.6 cm)

Purchase, Joseph Pulitzer Bequest, 1940 (40.37.1)

The scroll-top chest on stand, or high chest of drawers—combining the English flat-top chest on stand with a broken pediment—was the most ambitious, and most distinctively American, form of colonial furniture. In Boston, where the form was introduced about

1730, the most costly of the early examples were japanned, or painted in imitation of Asian lacquer. This example, which is unique for having survived with its matching dressing table and looking glass, is painted with an allover tortoise-shell-like background, upon which chinoiserie motifs—fantastic figures and garden buildings—are picked out in gold. It was made for Benjamin Pickman, a merchant of Salem, Massachusetts, and is the epitome of colonial New England cosmopolitan elegance.





### Myer Myers

American, 1723–1795

### Basket, 1770–76

Silver, 11 1/8 × 14 1/2 × 11 1/8 in.

(28.4 × 36.7 × 28.9 cm)

Morris K. Jesup Fund, 1954 (54.167)

This extremely rare American table basket was made for the wealthy West Indies merchant Samuel Cornell and his wife, Susannah, residents of New York City and New Bern, North Carolina. Following his appointment to the North Carolina Provincial Council, Cornell commissioned several outstanding objects from the prominent New

York silversmith Myer Myers. According to the inscription on the basket's underside, the Cornells later gave it to their daughter Hannah, who married Herman LeRoy on October 19, 1786. With its lacy pierced panels, gadrooned borders, and hinged openwork handle, this basket emulates high-style London silver.

### American Flint Glass Manufactory

American, 1764–74

Founded by

### Henry William Stiegel

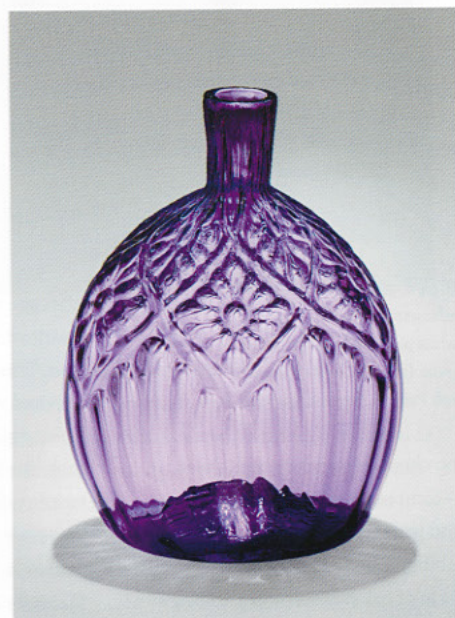
American, 1729–1785

### Pocket Bottle, 1769–74

Blown pattern-molded glass, H. 4 3/4 in. (12.1 cm)

Gift of Frederick W. Hunter, 1914 (14.74.17)

Henry William Stiegel was an American entrepreneur who challenged the dominance of European imports when he founded his American Flint Glass Manufactory in Manheim, Pennsylvania. His immigrant craftsmen produced the first fine tablewares made in America. In addition to colorless glass, the factory produced glass in the rich jewel-like colors of cobalt blue and amethyst. The daisy within a diamond on this pocket flask was probably a copy of a popular design in cut glass.



### John Singleton Copley

American, 1738–1815

### Daniel Crommelin Verplanck, 1771

Oil on canvas, 49 1/2 × 40 in. (125.7 × 101.6 cm)

Gift of Bayard Verplanck, 1949 (49.12)

Daniel Verplanck, scion of a distinguished New York City family, is shown here at the age of nine. In this picture Copley successfully used,

as he had previously, the theme of a young aristocratic sitter amusing himself with a pet squirrel on a gold leash. While the squirrel clutches at his leg, the poised sitter keeps the viewer coolly in view. The painting is done in Copley's very best colonial style, remarkable for its keen perception and clarity.





### Verplanck Room from the Colden House

Coldenham, New York, ca. 1767  
9 ft. 5 in. × 17 ft. 9 in. × 21 ft. (2.87 × 5.41 × 6.4 m)  
Purchase, The Sylmaris Collection, Gift of George Coe Graves, by exchange, 1940 (40.127)

This room, one of twenty historic interiors in the American Wing, illustrates life in pre-Revolutionary New York. Its paneled fireplace wall and other architectural fittings are from a country house sixty miles north of Manhattan,

built for Cadwallader Colden Jr. (son of the lieutenant governor of New York) in 1767. It is furnished with possessions that Samuel Verplanck and his wife, Judith Crommelin Verplanck, used, beginning in the 1760s, in their New York City house on Wall Street. These, the gifts of their descendants, include family portraits by John Singleton Copley; a unique matching set of New York-made chairs, settee, and card table; and Chinese export porcelains.



### above New Bremen Glass Manufactory

American, 1784–95  
Founded by  
**John Frederick Amelung**  
American, active 1784–ca. 1791  
**Covered Goblet, 1788**  
Blown and engraved glass, H. 11 1/4 in. (28.6 cm)  
Rogers Fund, 1928 (28.52a, b)

John Frederick Amelung emigrated from Germany to Frederick County, Maryland, where he established his successful glass factory in New Bremen. The form and engraving of this *pokal*, or covered goblet, attest to the German heritage of the factory's craftsmen. Its most dominant feature—the elaborate coat of arms of the city of Bremen, Germany, within a Baroque shield—is characteristic of the most complex engraving on Amelung glass, and indeed on any American glass of the period. That this goblet came to light in Germany illuminates the inscription, "Old Bremen Success and the New Progress." It is likely that Amelung presented it to his German investors as a triumphant toast to his successful American enterprise.

below

### Ralph Earl

American, 1751–1801  
**Elijah Boardman, 1789**  
Oil on canvas, 83 × 51 in. (210.8 × 129.5 cm)  
Bequest of Susan W. Tyler, 1979 (1979.395)

Earl depicted the fashionably dressed dry-goods merchant Elijah Boardman in his store in New Milford, Connecticut. In an unconventional portrayal that captures his entrepreneurial spirit, the rural shopkeeper stands at his felt-covered counting desk in his neatly appointed shop, the storeroom door left open to reveal bolts of expensive imported fabric that invite inspection. Boardman's business sense is informed by a world of knowledge, suggested by the books on the shelves of his desk. Add to that Earl's attention to Boardman's elegant attire and direct and charming gaze, and the portrait becomes an advertisement for both patron and painter.







### John Trumbull

American, 1756–1843

#### The Sortie Made by the Garrison of Gibraltar, 1789

Oil on canvas, 71 in. × 8 ft. 11 in. (1.8 × 2.72 m)

Purchase, Pauline V. Fullerton Bequest; Mr. and Mrs. James Walter Carter and Mr. and Mrs. Raymond J. Horowitz Gifts; Erving Wolf Foundation and Vain and Harry Fish Foundation Inc. Gifts; Gift of Hanson K. Corning, by exchange; and Maria DeWitt Jesup and Morris K. Jesup Funds, 1976 (1976.332)

Trumbull, like his fellow countrymen Benjamin West and John Singleton Copley, had an ambition to excel at history painting in the grand manner, to create paintings large in scale and heroic in import. Following West's advice, Trumbull depicted an important episode in the long siege of Gibraltar, when the Spaniards attempted to take the rock from the British. The artist portrayed a specific moment of British victory—when General George Eliott offers compassionate assistance to his dying foe, the young Don José de Barboza. Trumbull's ultimate purpose, however, was to represent the noble conduct of gentlemen, whatever the circumstances.

### Rufus Hathaway

American, 1770–1822

#### Lady with Her Pets (Molly Wales Fobes), 1790

Oil on canvas, 34 1/8 × 32 in. (86.6 × 81.3 cm)

Gift of Edgar William and Bernice Chrysler Garbisch, 1963 (63.201.1)

The subject of this portrait is probably Molly Wales Fobes of Raynham, Massachusetts. The occasion for the richly symbolic image was her engagement to the Reverend Elijah Leonard, minister of the Second Congregational Church in nearby Marshfield, whom she married in 1792. Hathaway's earliest known work and one of the finest examples of American folk art, the portrait reflects provincial attempts to echo European styles. The sitter's ostrich feathers and



*hérisson*-, or hedgehog-, style coiffure, mimic contemporary French fashion and portraiture, and the arrangement of her pets is emblematic in design, all of which Hathaway could have known through prints.

Possibly

### Heinrich Roth

American, active ca. 1790–1810

#### Plate, 1793

Redware earthenware, with sgraffito decoration, DIAM. 12 1/4 in. (31.1 cm)

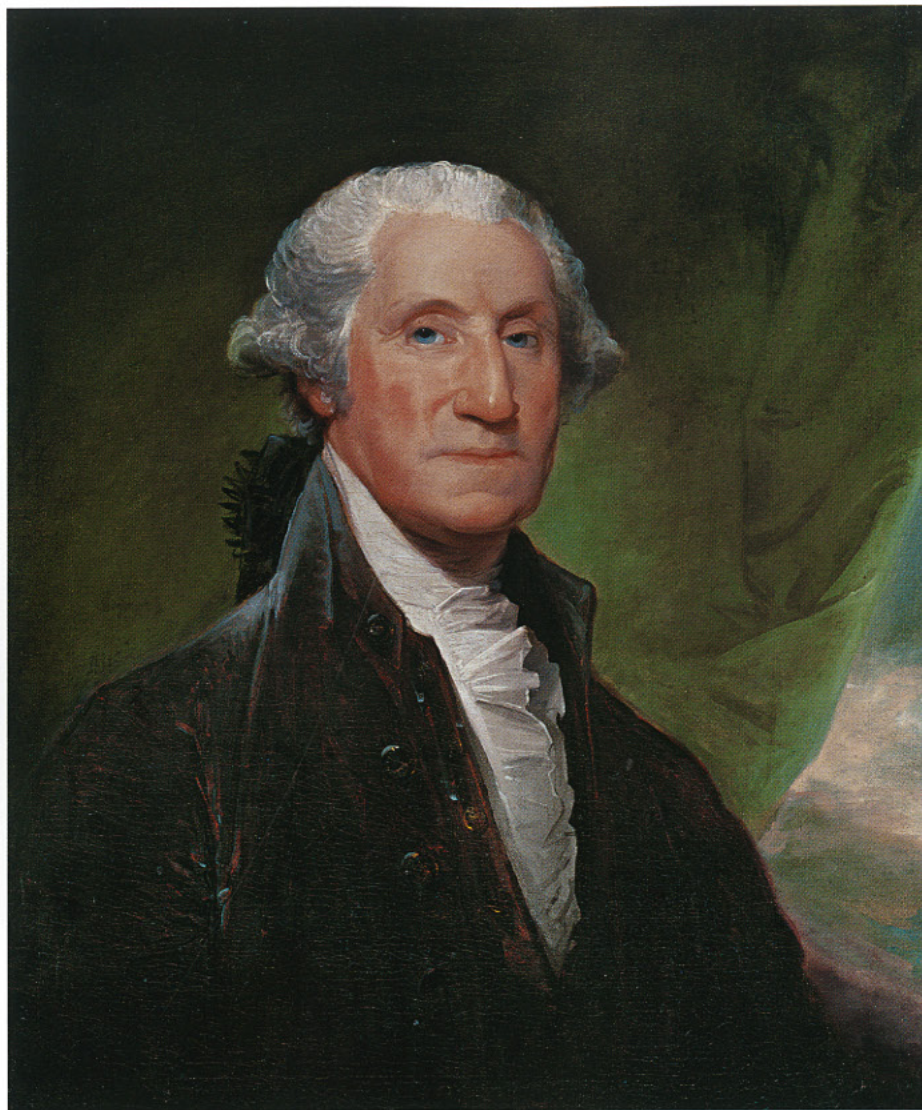
Gift of Mrs. Robert W. de Forest, 1933 (34.100.124)

Pennsylvania German potters of the late eighteenth and early nineteenth centuries, utilizing the locally available red clay, produced for a local market utilitarian earthenware pieces as well as more elaborate wares. These immigrant craftsmen brought skills and decorative traditions from their homeland. This plate from Northampton County exemplifies the sgraffito technique employed by many Pennsylvania Germans. The method involves coating the hardened clay with white slip and



then scratching through the surface with a sharp tool to reveal the red layer beneath. This piece, like many of its kind, features a simplified peacock and floral motif.





### Gilbert Stuart

American, 1755–1828

#### George Washington, begun 1795

Oil on canvas, 30 1/4 x 25 1/4 in. (76.8 x 64.1 cm)

Rogers Fund, 1907 (07.160)

Stuart returned to America from London in March 1793 with the intention of painting a portrait of George Washington. This example is one of eighteen bust-length portraits of Washington facing toward the right, known as the Vaughan

group. It contains evidence of Stuart's first life portrait of Washington—beneath the black paint is a reddish brown coat with yellow buttons—suggesting that Stuart conceived this picture at the same time as he was painting the original Vaughan portrait. Stuart's portraits of Washington are at once lifelike and iconic. Here the artist expertly modeled the skin tones with blue-gray shadows so that Washington's face seems marblelike, producing a monumental image.



### William Rush

American, 1756–1833

#### Eagle, 1809–11

Carved wood (probably eastern white pine), gessoed and gilded; cast iron, painted, 36 x 68 x 61 in. (91.4 x 172.7 x 154.9 cm)

Purchase, Sansbury-Mills Fund, and Anthony W. and Lulu C. Wang, Mr. and Mrs. Robert G. Golet, Annette de la Renta, and Vira Hladun-Goldmann Gifts, 2002 (2002.21.1)

Rush is recognized today as one of America's first portrait sculptors as well as a leading wood carver and gilder in the vibrant artisan community of early nineteenth-century Philadelphia. This monumental gilded eagle hung over the

pulpit in Saint John's Evangelical Lutheran Church in Philadelphia until 1847. It was then installed in the Assembly Room of Independence Hall, where it remained until 1914. In that location, near the Liberty Bell and above Rush's wood statue of George Washington, its symbolism changed from attribute of the commissioning church's patron saint to icon of American patriotism and independence.

### Julia-ann Fitch

American, 1791–?

#### Sampler, 1807

Silk on linen, 18 x 15 1/4 in. (45.7 x 40 cm)

Purchase, William Cullen Bryant Fellows Gifts, 2010 (2010.466)

The central image of this family-record sampler made by Julia-ann Fitch of Hatfield, Massachusetts, features a seated young lady reading a book, which surely comments on the much-debated topic of the day: education for women. Thirteen circles surround the center oval; most contain the names and dates of Julia-ann's immediate family members. She also demonstrated her patriotism: one of the lower circles pays homage to George Washington's life and recent death in 1799, and another displays the birth date of the new nation.







**Thomas Cole**

American, 1801–1848

**View from Mount Holyoke, Northampton, Massachusetts, After a Thunderstorm—The Oxbow, 1836**

Oil on canvas, 51½ × 76 in. (130.8 × 193 cm)

Gift of Mrs. Russell Sage, 1908 (08.228)

Cole was fascinated by the curious winding of the Connecticut River below Mount Holyoke and made the so-called Oxbow the subject of this large, dramatic painting. He imbued

the scene with the eerie glow that follows a thunderstorm. The mountain wilderness is still shadowed with lingering dark clouds, but the curving river and fields beyond shimmer with brightness. The artist juxtaposed untamed wilderness and pastoral settlement to emphasize the possibilities inherent in the nation's landscape, and he transfigured the actual locale through his artistic vision and imagination. Cole himself, with his easel and umbrella, can be seen in the foreground.

**George Caleb Bingham**

American, 1811–1879

**Fur Traders Descending the Missouri, 1845**

Oil on canvas, 29 × 36½ in. (73.7 × 92.7 cm)

Morris K. Jesup Fund, 1933 (33.61)

Bingham grew up in Missouri and knew firsthand about life on the great river that rises near the Canadian border and joins the Mississippi in Saint Louis. The transit from the northern wilderness was made in a gliding dugout, here

guided by an old French trader and guarded with a flat rifle by his resting son (a child of Indian and European-American parents) as they head downstream to market their pelts. Mist and silence, impenetrable and bewitched, mark the scene. In fact, Bingham portrayed a form of trading long since outmoded by the mid-nineteenth century, but the painting captivated Easterners who saw it exhibited in New York.







**Emanuel Leutze**

American, 1816–1868

**Washington Crossing the Delaware, 1851**

Oil on canvas, 12 ft. 5 in. × 21 ft. 3 in. (3.79 × 6.48 m)

Gift of John Stewart Kennedy, 1897 (97.34)

The attack by Washington and twenty-five hundred men on the Hessians at Trenton, New Jersey, on December 25, 1776, was a turning point in the Revolutionary War. Leutze's depiction of the event was a great success in America and in Germany, where he painted it. The work's popularity lay chiefly in the artist's choice of subject, which appealed to the nationalism flourishing at midcentury, and the monumental scale added to its effectiveness. Despite some historical inaccuracies, the painting remains an object of veneration and is one of the most famous and extensively published images in American art.

*opposite*

**John H. Belter**

American, 1804–1863

**Sofa, 1850–60**

Rosewood, 53¼ × 66 × 25 in. (135.3 × 167.6 × 63.5 cm)

Purchase, Friends of the American Wing Fund and Lila Acheson Wallace Gift, 1999 (1999.396)

John Belter has long been recognized as one of the most important makers of high-style furnishings in the Rococo Revival style for the luxury market in nineteenth-century America. He garnered an international reputation for the suites of drawing-room furniture he manufactured, many out of laminated and richly carved rosewood. He was a prolific cabinetmaker, and a large body of furniture is ascribed to his New York shop. Belter's exuberant drawing-room sofas, which are embellished with bouquets of naturalistic blooms, epitomize the very best of his oeuvre.

**Hiram Powers**

American, 1805–1873

**Andrew Jackson, 1834–35, carved 1839**

Marble, 34¼ × 23½ × 15½ in.

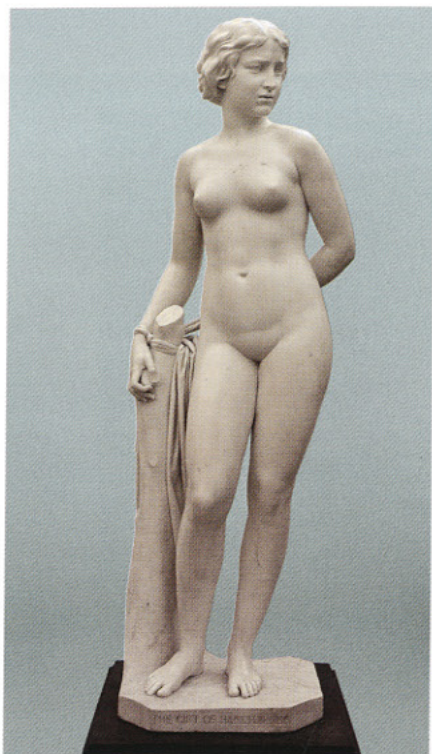
(88.3 × 59.7 × 39.4 cm)

Gift of Mrs. Frances V. Nash, 1894 (94.14)

Powers first demonstrated his talent as a sculptor through likenesses of important American political figures, and this portrait of President Andrew Jackson launched the artist's career, most of it spent in Italy. In 1834 Powers went to Washington, D.C., where Jackson sat for him at the White House. The portrait realistically depicts the sixty-seven-year-old president, with his long, lean face deeply marked with wrinkles, his mouth and cheeks sunken from lack of teeth, and his creased forehead set off by a shock of thick, brushed-back hair. This bust was carved in marble after Powers settled in Florence permanently in 1837.







**Erastus Dow Palmer**

American, 1817–1904

**The White Captive**, 1857–58, carved 1858–59

Marble, 65 × 20¼ × 17 in. (165.1 × 51.4 × 43.2 cm)

Bequest of Hamilton Fish, 1894 (94.9.3)

The Neoclassical style dominated American sculpture during the mid-nineteenth century, and works in white marble were especially popular because of the medium's strong classical associations. Although the Neoclassical spirit is evident in this graceful lifesize nude, the figure itself was probably inspired by tales of border skirmishes between Indians and white pioneers. Palmer portrayed a young woman abducted from her sleep and held captive, her hands bound and her body stripped of her nightgown, which hangs from a tree trunk. An upstate New Yorker, Palmer was self-taught and, unlike most of his contemporaries, did not go abroad to study.



*opposite*

**Martin Johnson Heade**

American, 1819–1904

**Approaching Thunder Storm**, 1859

Oil on canvas, 28 × 44 in. (71.1 × 111.8 cm)

Gift of Erving Wolf Foundation and  
Mr. and Mrs. Erving Wolf, in memory  
of Diane R. Wolf, 1975 (1975.160)

This painting is one of the earliest of a small series of coastal-storm subjects that are among Heade's most ambitious and original works. Of those, this is the only one known to have been based on the observation of a meteorological event in a particular place: Narragansett Bay, Rhode Island, looking toward Rocky Neck from Prudence Island. Ignoring conventional, tempestuous portrayals of storms, Heade vividly transcribed, in the words of a critic of his day, the "ominous hush," the storm's tense preamble of blackening sky and eerily illumined terrain.

**Albert Bierstadt**

American, 1830–1902

**The Rocky Mountains, Lander's Peak**, 1863

Oil on canvas, 73½ in. × 10 ft. ¾ in. (1.87 × 3.07 m)

Rogers Fund, 1907 (07.123)

The German-born Bierstadt secured his lasting identity as the painter of the American West with images of the Rocky Mountains. Based on an expedition the artist made to present-day Wyoming and Utah with Colonel Frederic W. Lander in 1859, this painting advertised to Americans a distinctly national frontier and fueled the idea of Manifest Destiny, the prevalent belief that Americans were divinely ordained masters of the continent. The composition is arranged symmetrically and set out in bold, simple light contrasts. The foreground depicts a Shoshone Indian encampment. Exhibited to the public with great acclaim, Bierstadt's monumental painting made him a rival of the then-preeminent American landscape painter Frederic Church.





#### Winslow Homer

American, 1836–1910

##### **Prisoners from the Front, 1866**

Oil on canvas, 24 × 38 in. (61 × 96.5 cm)  
Gift of Mrs. Frank B. Porter, 1922 (22.207)

As an artist-correspondent for *Harper's Weekly*, Homer had twice visited the Union front during the Civil War. This canvas, painted after the war ended, refers to Brigadier General Francis Channing Barlow's capture of Confederate soldiers and officers in the Battle of Spotsylvania (Virginia) in May 1864. It typifies participants on both sides and symbolizes the ideological rift between the North and South by physical distance and contrasting postures. The painting established Homer's reputation at New York's National Academy of Design and was exhibited to critical acclaim at the 1867 Exposition Universelle in Paris.

#### Frederic Edwin Church

American, 1826–1900

##### **Heart of the Andes, 1859**

Oil on canvas, 66½ in. × 9 ft. 11¼ in. (1.68 × 3.03 m)  
Bequest of Margaret E. Dows, 1909 (09.95)

Church won early fame with minutely detailed compositions of eastern North American scenery. Inspired by the German naturalist Alexander von Humboldt, the artist made expeditions to South America in 1853 and 1857. *Heart of the Andes* was synthesized from scores of pencil and oil sketches that Church made in Ecuador and represents the climatic range—from tropical to temperate to frigid—that Humboldt had observed in the equatorial Andes. Church originally displayed the painting in a massive frame resembling a window and advised the public that jammed its exhibition hall to view it through opera glasses, the better to appreciate both its wondrous botanical detail and its continental sweep.



#### John Quincy Adams Ward

American, 1830–1910

##### **The Freedman, 1863, cast 1891**

Bronze, 19½ × 14¼ × 9¼ in. (49.5 × 37.5 × 24.8 cm)

Gift of Charles Anthony Lamb and Barea Lamb Seeley, in memory of their grandfather, Charles Rollinson Lamb, 1979 (1979.394)

Ward modeled his statuette of a seated African American in the aftermath of Abraham Lincoln's preliminary Emancipation Proclamation, issued on September 22, 1862. Declaring Ward's abolitionist views, this sculpture offers a poignant commentary on the chief political and moral topic of the era. Broken manacles of servitude appear on the former slave's left wrist and in his right hand. Ward, a leading realist sculptor of the nineteenth century, accurately depicted the anatomy and physiognomy of his muscular protagonist. He may have found inspiration for this figure in a resident of his hometown of Urbana, Ohio, or on his travels to the South in 1858.







**Thomas Eakins**

American, 1844–1916

**The Champion Single Sculls  
(Max Schmitt in a Single Scull), 1871**

Oil on canvas, 32¼ × 46¼ in. (81.9 × 117.5 cm)

Purchase, The Alfred N. Punnett Endowment Fund  
and George D. Pratt Gift, 1934 (34.92)

In 1870, having returned to Philadelphia from his studies in Europe, Eakins began a series of sculling pictures. This is the first major work in the series and his most successful painting to that date. It probably commemorates the victory of Max Schmitt, an attorney and skilled amateur rower, in an important race held on the Schuylkill River in October 1870. An avid rower, Eakins showed himself in a scull in the middle distance. Eakins constructed the painting according to academic principles espoused by his principal Parisian teacher, Jean-Léon Gérôme.

**John Singer Sargent**

American, 1856–1925

**Madame X (Madame Pierre Gautreau),**

1883–84

Oil on canvas, 82½ × 43¼ in. (208.6 × 109.9 cm)

Arthur Hoppock Hearn Fund, 1916 (16.53)

Virginie Amélie Avegno Gautreau, a Louisiana-born Parisian socialite, was known for her artful appearance. Sargent hoped to enhance his reputation by painting and exhibiting her portrait. Working without a commission but with his sitter's complicity, he emphasized her daring personal style, showing the right strap of her gown slipping from her shoulder. After the portrait received more ridicule than praise at the 1884 Paris Salon, Sargent repainted the shoulder strap and kept the painting. When he sold it to the Metropolitan, he commented, "I suppose it is the best thing I have done," but asked that the Museum disguise the sitter's name.







### James McNeill Whistler

American, 1834–1903

#### Arrangement in Flesh Colour and Black: Portrait of Theodore Duret, 1883

Oil on canvas, 76 1/4 × 35 3/4 in. (193.4 × 90.8 cm)

Catharine Lorillard Wolfe Collection, Wolfe Fund,  
1913 (13.20)

The Parisian collector and art critic Theodore Duret, who was an early champion of the work of Gustave Courbet, Édouard Manet, and the Impressionists, posed for this portrait in Whistler's London studio. At Duret's request, Whistler portrayed him in evening dress, but the painter suggested that Duret hold a pink domino—a hooded masquerade robe—which echoes the flesh tones and relieves the austere black and gray palette. An exemplary demonstration of Whistler's mature style, the portrait combines a skillfully characterized head with a costume and setting intended to create a harmonious "arrangement."

### Childe Hassam

American, 1859–1935

#### Celia Thaxter's Garden, Isles of Shoals, Maine, 1890

Oil on canvas, 17 3/4 × 21 1/2 in. (45.1 × 54.6 cm)

Anonymous Gift, 1994 (1994.567)

This painting is one of the finest of a series of works Hassam made during summers in the 1890s on Appledore Island, one of the Isles of Shoals that lie ten miles east of Portsmouth, New Hampshire. The series portrays the sumptuous wildflower garden that Hassam's friend the poet Celia Thaxter cultivated, a garden that provided a marvelous contrast to the island's rugged terrain. In this painting, vibrant red poppies entangled in lush green foliage introduce a



view of bleached Babb's Rock. The work represents Hassam at the height of his creativity as an American Impressionist.



### William Merritt Chase

American, 1849–1916

#### At the Seaside, ca. 1892

Oil on canvas, 20 × 34 in. (50.8 × 86.4 cm)

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

From 1891 to 1902, Chase served as director of the Shinnecock Hills Summer School of Art in the town of Southampton, New York. He taught

two days each week and spent the rest of his time painting and enjoying the company of his family. In this canvas, women and children take their ease at a beach—probably along Shinnecock Bay—an ideal site for genteel leisure on a perfect day. The scene is capped by a broad expanse of sky that fills the entire upper half of the canvas, with its scudding clouds echoing the bright white forms of the children's dresses.

### Mary Cassatt

American, 1844–1926

#### Lady at the Tea Table, 1883–85

Oil on canvas, 29 × 24 in. (73.7 × 61 cm)

Gift of the artist, 1923 (23.101)

Cassatt's portrait shows her mother's first cousin, Mary Dickinson Riddle, presiding at tea, a daily ritual among upper-middle-class women. Mrs. Riddle holds a teapot, part of a gilded blue-and-white Canton porcelain service that her daughter had presented to Cassatt's family. Painted in response to the gift, the portrait demonstrates Cassatt's mastery of Impressionism in its sketchlike finish, its casual handling of anatomy, and the sitter's indifference to the viewer. Because Mrs. Riddle's daughter disliked the portrait, Cassatt kept it until Mrs. H. O. Havemeyer persuaded her to give it to the Museum.







### Cecilia Beaux

American, 1855–1942

**Ernesta (Child with Nurse)**, 1894

Oil on canvas, 50 1/2 x 38 1/2 in. (128.3 x 96.8 cm)

Maria DeWitt Jesup Fund, 1965 (65.49)

Beaux's two-year-old niece and favorite model, Ernesta Drinker, clutches the hand of her nurse, Mattie, whose figure is boldly cropped. The radical composition and free brushwork

reflect Beaux's appreciation of works by Édouard Manet and Edgar Degas. Moving at her baby pace across a polished floor, Ernesta is like Diego Velázquez's royal children, simultaneously dignified and vulnerable. Mattie's hand provides a universal symbol of protection and security, and the large expanse of her apron and uniform sets the scale for the child's tiny figure.



### Winslow Homer

American, 1836–1910

**Northeaster**, 1895, reworked by 1901

Oil on canvas, 34 1/2 x 50 in. (87.6 x 127 cm)

Gift of George A. Hearn, 1910 (10.64.5)

On the Maine coast a northeaster is a storm of exceptional violence and duration. When Homer first showed this canvas in 1895, it included two men in foul-weather gear crouched below the

column of spray, which was less massive. Even though the painting was well received and was purchased by George A. Hearn, a leading collector of American art, Homer later reworked it to powerful effect. As one critic observed, *Northeaster* presents "three fundamental facts, the rugged strength of the rocks, the weighty, majestic movement of the sea and the large atmosphere of great natural spaces unmarked by the presence of puny man."

### William Glackens

American, 1870–1938

**Central Park, Winter**, ca. 1905

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

George A. Hearn Fund, 1921 (21.164)

In Glackens's scene, well-behaved children sled down a snowy knoll in New York's Central Park under the watchful eyes of several adults. The children are warmly dressed and the adults are fashionably clothed, signaling that it is a story of middle-class recreation. Glackens was one of a group of artists that came to be called the Ashcan School. Despite their nominal commitment to telling the unvarnished truth about modern life and urban hardship, these artists viewed their world through rose-colored glasses, presenting the city euphemistically.





## Modern and Contemporary Art

The Metropolitan Museum has collected and exhibited work by living artists since its founding; today its holdings of modern and contemporary art comprise more than twelve thousand works in all media. Among its many renowned highlights are iconic works by such modern masters as Balthus, Braque, Matisse, Miró, Modigliani, and Picasso. The department is also rich in works by the circle of early American modernists around Alfred Stieglitz, including Dove, Hartley, O'Keeffe, and Marin; in large-scale paintings by the Abstract Expressionists, such as de Kooning, Pollock, and Rothko; and in modern design, from that by Josef Hoffmann and members of the Wiener Werkstätte to the Art Nouveau jewelry of René Lalique. In recent years these holdings have been augmented by acquisitions of major collections—including the Jacques and Natasha Gelman Collection of twentieth-century masterworks and the Muriel Kallis Steinberg Newman Collection of postwar paintings—as well as of renowned single paintings, such as Jasper Johns's *White Flag* and Chuck Close's *Lucas*.



Pablo Picasso

Spanish, 1881–1973

*At the Lapin Agile*, 1905

Oil on canvas, 39 × 39½ in. (99.1 × 100.3 cm)

The Walter H. and Leonore Annenberg Collection,

Gift of Walter H. and Leonore Annenberg, 1992,

Bequest of Walter H. Annenberg, 2002 (1992.391)

For this iconic illustration of bohemian life in Paris, Picasso borrowed elements from the ubiquitous posters of his early idol Henri de Toulouse-Lautrec. The painting was intended

to decorate the interior of the Montmartre cabaret that serves as its setting, and it was the only work by Picasso on continuous public view in Paris from 1905 to 1912. Picasso depicted himself here as Harlequin, making what is perhaps his first appearance in the guise of an alter ego he would maintain for the rest of his life. At his side is Germaine (Laure Gargallo), and behind the couple is the Lapin Agile's proprietor, Frédéric Gérard.





### Gustav Klimt

Austrian, 1862–1918

**Mäda Primavesi (1903–2000),** 1912

Oil on canvas, 59 × 43½ in. (149.9 × 110.5 cm)

Gift of André and Clara Mertens, in memory of her mother, Jenny Pulitzer Steiner, 1964 (64.148)

In 1912 the banker and industrialist Otto Primavesi, one of the financial backers of the Wiener Werkstätte, commissioned this portrait

of his daughter Mäda. The sittings took place in the artist's studio in Vienna, where Klimt also painted a portrait of Mäda's mother, the actress Eugenia Primavesi (née Butschek), in 1914. In a large group of pencil studies, Klimt tried a variety of poses before adopting this upright, forward-facing posture that expresses the high spirits of the nine-year-old girl.



### Henri Matisse

French, 1869–1954

**Nasturtiums with the Painting "Dance,"** 1912

Oil on canvas, 75½ × 45½ in. (191.8 × 115.3 cm)

Bequest of Scofield Thayer, 1982 (1984.433.16)

This view of Matisse's studio in Issy-les-Moulineaux, southwest of Paris, was painted in 1912, after his return to France from an extended stay in Morocco. A wood armchair is partially cut off on the left; to the right is a tripod table

holding a vase of nasturtiums. Occupying the entire background is a section of Matisse's large painting *Dance I* (1909), which is cited in the title and is now in the Museum of Modern Art, New York. Matisse painted two same-size versions of this theme: this sketchlike, luminous first and the intensely hued second (State Pushkin Museum of Fine Arts, Moscow) with a backdrop showing *Dance II* (1909–10, State Hermitage Museum, Saint Petersburg).





### Amedeo Modigliani

Italian, 1884–1920

#### Reclining Nude, 1917

Oil on canvas, 23 7/8 × 36 1/2 in. (60.6 × 92.7 cm)

The Mr. and Mrs. Klaus G. Perls Collection, 1997  
(1997.149.9)

Modigliani began his great series of nudes in 1917. These women are seen from close-up and usually from above, and their stylized bodies

span the entire width of the composition. The dark bed covering on which they recline accentuates the glow of their skin. Their feet and hands always remain outside the picture frame. One or two of the nudes seem to be asleep, but usually, as here, they face the viewer. In these works the artist continued the tradition of depicting the nude Venus, which extended from the Renaissance through the nineteenth century.



### Egon Schiele

Austrian, 1890–1918

#### Self-Portrait, 1911

Watercolor, gouache, graphite on paper,

20 1/4 × 13 1/4 in. (51.4 × 34.9 cm)

Bequest of Scofield Thayer, 1982 (1984.433.298ab)

Schiele was extraordinarily productive during his short, intense career. Before dying from influenza at the age of twenty-eight, he created more than three hundred paintings and several thousand works on paper. The human figure, rendered with powerful energy, was the subject of most of his work. The many self-portraits he created between 1910 and 1918 are searing explorations of his psychic state. Assuming a pose suggestive of the crucified Christ in this self-portrait of 1911, he stares out wildly, his shock of hair standing on end.



### Pablo Picasso

Spanish, 1881–1973

#### Gertrude Stein, 1905–6

Oil on canvas, 39 7/8 × 32 in. (100 × 81.3 cm)

Bequest of Gertrude Stein, 1946 (47.106)

Stein posed for this famous portrait in Picasso's studio in Paris, a warm brown corduroy dress covering her majestic bulk. Impressed by the American writer's sharp mind and free manner, Picasso had offered to paint her portrait. In autumn 1905 began the many sittings, which

Stein mythologized as reaching ninety—doubtful in view of Picasso's quick work habits. In spring 1906, dissatisfied with the face, Picasso painted it out. When he returned to Paris that autumn, without seeing Stein, he created this masklike visage, whose archaizing aspect heralds the new style that had fermented during his stay that summer in Gósol, Spain. Picasso was bold in grafting a proto-Cubist head onto Stein's Rose-period body, creating a startlingly unique and iconic image.





### Marsden Hartley

American, 1877–1943

#### Portrait of a German Officer, 1914

Oil on canvas, 68¼ × 41¾ in. (173.4 × 105.1 cm)

Alfred Stieglitz Collection, 1949 (49.70.42)

Hartley painted his most advanced abstractions during the first years of World War I, while living in Berlin. This War Motif series conveys his

fascination with the pageantry of the German military, as well as his sadness over the death of a close friend, a young cavalry officer named Karl von Freyburg. This abstract portrait, made up of signs, symbols, patterns, and colors, conveys details about his life and service: his initials (KvF), age (24), regiment ("E" for Bavarian Eisenbahn), Iron Cross medal, and Bavarian flag (blue and white).



### Fernand Léger

French, 1881–1955

#### Woman with a Cat, 1921

Oil on canvas, 51¾ × 35¼ in. (130.5 × 89.5 cm)

Gift of Florene M. Schoenborn, 1994 (1994.486)

This powerful nude woman, painted in grisaille, is composed of spheres, cones, and tubes. The

stark simplicity of the composition is matched by the reduced palette of red, yellow, black, and white. This picture belongs to a group of works depicting monumental female figures—some reading, others drinking tea—that epitomizes the artist's grand figure style in his "mechanical" period between 1918 and 1923.



Émile-Jacques Ruhlmann

French, 1879–1933

"État" Cabinet, 1926

Macassar ebony, amaranth, ivory.

50 1/4 x 33 1/4 x 14 in. (127.6 x 84.5 x 35.6 cm)

Purchase, Edward C. Moore Jr. Gift, 1925 (25.231.1)

Ruhlmann was the most renowned French designer of the Art Deco period. Aesthetic refinement, sumptuous materials, and impeccable construction techniques place his work on par with the finest eighteenth-century furniture—a formal and ornamental source for his designs. In 1925 the Museum commissioned this cabinet, a variant of one first purchased by the French state, hence the name "État." Ruhlmann sometimes reproduced his furniture models, changing details according to a client's preferences. The wood and ivory veneering is a tour de force recalling a complex jigsaw puzzle.



Lucien Lévy-Dhurmer

French, born Algeria, 1865–1953

"Wisteria" Dining Room,

1910–14

Various media, 12 ft. 2 in. x

17 ft. 3 in. x 26 ft. 3 in.

(3.71 x 5.26 x 8 m)

Harris Brisbane Dick Fund,

1966 (66.244.1–.25)



This dining room, the only complete French Art Nouveau interior on display in an American museum, comes from the Paris apartment of the engineer Auguste Rateau. The project was overseen by Lévy-Dhurmer, a ceramist who turned to painting and decorating. Each room was conceived according to a unified theme, in this

case wisteria, a symbol of welcome. Murals depict birds in wisteria-laden landscapes, and walnut-veneered walls are inlaid with purplish blossoms. Additional blossoms are carved on the walnut furniture and stamped on the leather upholstery. Bronze-and-alabaster lamps evoke wisteria vines, and petals are scattered across the carpet.



Designed by

Jean Dupas

French, 1882–1964

Manufactured by

Charles Champigneulle

French, 1907–1955

"History of Navigation" Mural, 1934

Glass, paint, gold, silver, palladium leaf,

20 ft. 5 in. x 29 ft. 1/4 in. (6.22 x 8.86 m)

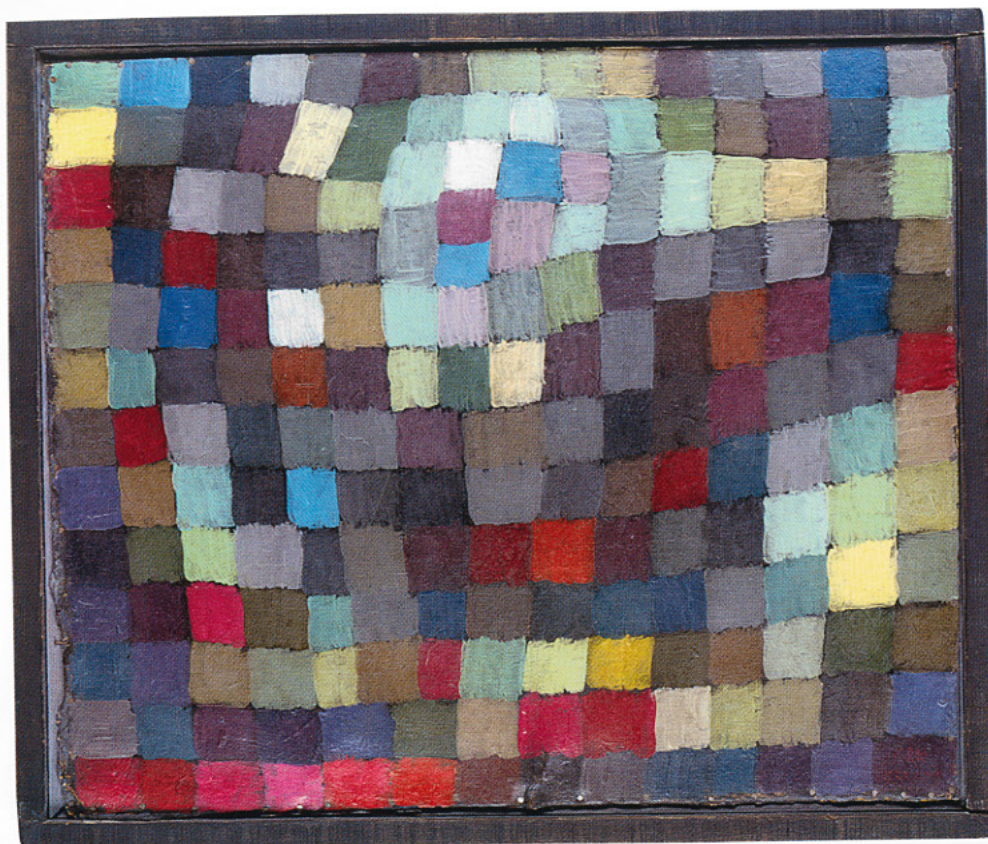
Gift of Dr. and Mrs. Irwin R. Berman, 1976

(1976.414.3a–ggg)

The ocean liner *Normandie* was the last great expression of French Art Deco taste. This

mural was one of four made for the first-class salon. The history of navigation is its nominal subject; the profusion of quasi-historical vessels and mythical creatures was clearly not meant to tell a story but rather to create a decorative effect. The *Normandie*'s passengers paid less for transportation than for atmosphere, and the salon was a temple of glamour. The mirrorlike brilliance derives from the *verre églomisé* technique: the decoration was applied to the reverse of the plate-glass panels, which were then mounted with their fronts facing the room.





**Paul Klee**  
 German, born Switzerland, 1879–1940  
**May Picture**, 1925  
 Oil on cardboard,  
 16 1/8 × 19 1/2 in. (41.6 × 49.5 cm)  
 The Berggruen Klee Collection, 1984 (1984.315.42)

Paul Klee was an active member of the Bauhaus, a school founded in 1919 by German architect Walter Gropius with the goal of combining architecture, sculpture, and painting into a unified creative expression. In December 1924 Gropius closed the Bauhaus in Weimar, to open it again in Dessau in the spring of 1925. It was probably then that Klee signed and dated this painting, which he titled *May Picture*. The work belongs to

a series known as Magic Squares, paintings that have their roots in watercolors Klee created while he was in Tunisia in 1914, in which he fractured landscape into squares. The series is also related to Klee's preoccupation with the laws of color, prompted by his teaching at the Bauhaus. Here the forms evoke odd-shaped stones in all the colors of the rainbow as well as various shades of gray, assembled to form an abstract mosaic. In 1911 in Munich, Klee became a neighbor of Vasily Kandinsky, whose *Improvisation 27* is shown on the facing page. Later, in Dessau, the artists shared one of the two-family houses that Gropius had built for the Bauhaus masters.

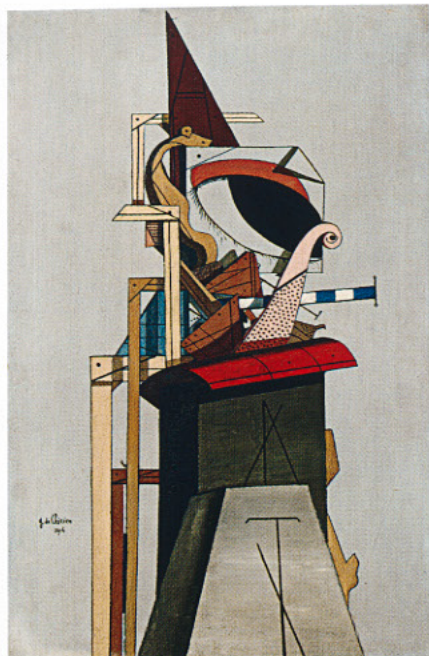


**Vasily Kandinsky**  
 French, born Russia, 1866–1944  
**Improvisation 27 (Garden of Love II)**, 1912  
 Oil on canvas, 47 1/8 × 55 1/4 in. (120.3 × 140.3 cm)  
 Alfred Stieglitz Collection, 1949 (49.70.1)

The Russian-born Kandinsky began his artistic career in Munich in 1896, and by 1911 he had developed his innovative artistic language, inspired by spiritual, metaphysical, and theological ideas. His nonfigurative abstraction was intended to arouse emotional responses in

a viewer through compositions of bright colors and linear elements disembodied from specific form. This painting belongs to a group of thirty-six works, titled *Improvisations*, which frequently use biblical themes as the source of veiled imagery. Here Kandinsky explored the story of the Garden of Eden. Composed around a large yellow sun, the idyllic scene also includes ominous elements such as scattered black forms, as if foretelling the banishment of Adam and Eve from Paradise and the forthcoming disaster of World War I.





**Giorgio de Chirico**  
Italian, born Greece, 1888–1978  
**The Jewish Angel**, 1916  
Oil on canvas, 26 1/2 × 17 1/4 in. (67.5 × 44 cm)  
Jacques and Natasha Gelman Collection, 1998 (1999.363.15)

This still life is exceptional in the oeuvre of this artist, whose acclaimed magical Italian cityscapes of 1911 to 1917 would influence the Surrealists a decade later. Painted wood elements, among them a pink-dotted French curve, blue-and-white meter stick, and right angles, are stacked pell-mell above what might be kilometer markers. Among these objects, an oversize eye, crudely drawn on a large piece of paper, surprises. De Chirico's father was an engineer with a railroad company, and it has been suggested that this scaffoldlike structure and eye might be an abstract portrait of him.

**Joan Miró**  
Spanish, 1893–1983  
**Dutch Interior (III)**, 1928  
Oil on canvas, 51 1/4 × 38 1/4 in. (129.9 × 96.8 cm)  
Bequest of Florene M. Schoenborn, 1995 (1996.403.8)

Miró became fascinated with Dutch genre and still-life painting during a stay in the Netherlands in May 1928. After visits to the collections of the Mauritshuis and the Rijksmuseum, he kept postcards of works by Hendrick Sorgh and Jan Steen. In Spain that same summer, he emulated elements of these artists' works in a series of three Dutch interiors, rendered in his characteristic biomorphic style of Surrealism. While the first two in the series can be traced to specific paintings by Sorgh and Steen, respectively, this third one mingles various motifs from both artists.



**Leonora Carrington**  
Mexican, born England, 1917–2011  
**Self-Portrait**, ca. 1937–38  
Oil on canvas, 25 1/2 × 32 in. (65 × 81.3 cm)  
The Pierre and Maria-Gaetana Matisse Collection, 2002 (2002.456.1)

In this self-portrait, the artist sports white jodhpurs, Victorian boots, a seaweed-green jacket, and a wild mane of hair. Marooned in this unfathomable room on a blue armchair, Carrington has as her only companion a prancing hyena with three pendulous breasts. The large white rocking

horse and its shadow seem painted on the wall. In the landscape, seen through a window festooned with yellow curtains, is another, smaller horse. The strange cast of characters could have tumbled out of one of Carrington's contemporaneous, wickedly bizarre short stories.



**Max Ernst**  
French, born Germany, 1891–1976  
**Gala Éluard**, 1924  
Oil on canvas, 32 × 25 1/4 in. (81.3 × 65.4 cm)  
The Muriel Kallis Steinberg Newman Collection,  
Gift of Muriel Kallis Newman, 2006 (2006.32.15)

Ernst met the poet Paul Éluard and his Russian wife, Gala, in Cologne in 1921. Their visit began a lifelong friendship between the men and initiated a sudden passion between Ernst and Gala. In 1922 Ernst moved to Paris, where he lived with the Éluards until 1924. By then he had become one of the founding members of Surrealism. At the end of his affair with Gala, Ernst evoked the eyes of the Russian siren in this painting, which he based on a photograph by Man Ray. The top of her head peels away and scrolls forward like a poster from a wall.







**Otto Dix**  
 German, 1891–1969  
**The Businessman Max Roesberg,**  
**Dresden, 1922**  
 Oil on canvas, 37 × 25 in. (94 × 63.5 cm)  
 Purchase, Lila Acheson Wallace Gift, 1992 (1992.146)

Dix was the best-known painter of the movement toward a deadpan, matter-of-fact realism that became known in Germany in the 1920s as *Neue Sachlichkeit* (New Objectivity). With clinical, often merciless realism and a few poignant details, he captured the individuality of his sitters, who included lawyers, doctors, and art dealers, as well as poets, prostitutes, and dancers. His diabolical candor is absent in this commissioned portrait of Roesberg, who was a manufacturer of industrial tools and a collector of works by young Dresden artists, Dix among them. Picturesque details anchor the sitter in his small office in town, which is rendered with the sober colors of commerce and money.



*opposite*  
**Alberto Giacometti**  
 Swiss, 1901–1966  
**Tall Figure, 1947**  
 Bronze, 79½ × 8¼ × 16¼ in. (201.9 × 21.9 × 41.3 cm)  
 The Pierre and Maria-Gaetana Matisse  
 Collection, 2002 (2002.456.111)

Sometime after 1945, Giacometti stopped making experimental figures only one or two centimeters in height and began to focus on larger ones. By 1947 three main themes had emerged: the walking man, the standing woman, and the bust or head. Without volume or mass, this over-lifesize standing woman appears remote, her otherworldliness accentuated by the matte beige paint the artist applied to the bronze. The figure looks as if it has withstood centuries of rough weather that has left its surface crusty and eroded. The pose reflects that of certain ancient Egyptian statues.



**Max Beckmann**  
 German, 1884–1950  
**Beginning, 1949**  
 Oil on canvas; triptych, center panel 71½ × 61½ in. (181.6 × 156.2 cm); side panels each 67½ × 36 in. (171.5 × 91.4 cm)  
 Bequest of Miss Adelaide Milton de Groot (1876–1967),  
 1967 (67.187.53a–c)

Beckmann started *Beginning* in 1946 in Amsterdam and completed it in 1949 in the United States, where he immigrated in 1947. It is the eighth of his ten triptychs, and its theme is childhood. In the classroom scene on the right, a stern teacher towers over his students. In the left panel, a boy wearing a crown watches through the window a blind organ-grinder whose music conjures up a choir of angels. The center image shows an attic playroom where a girl blows bubbles from a pipe, a little boy in military costume rides a rocking horse, and Puss in Boots hangs upside down.





### Charles Demuth

American, 1883–1935

*I Saw the Figure 5 in Gold*, 1928

Oil, graphite, ink, gold leaf on paperboard  
(Upson board), 35½ × 30 in. (90.2 × 76.2 cm)

Alfred Stieglitz Collection, 1949 (49.59.1)

In the 1920s Demuth produced a series of symbolic poster-portraits honoring contemporary American artists, writers, and performers. This work was dedicated to William Carlos Williams, the American poet whose verse "The Great Figure" inspired the painting's title and imagery. As in the poem, a No. 5 fire engine races loudly through the lamplit streets of the rainy city. The fragmented shapes, words, and lines connoting movement and sound derive from French Cubism and Italian Futurism, but the urban subject matter, sense of scale, and hard edges are pure American Precisionism.

### Georgia O'Keeffe

American, 1887–1986

*Cow's Skull: Red, White, and Blue*, 1931

Oil on canvas, 39⅞ × 35⅞ in. (101.3 × 91.1 cm)

Alfred Stieglitz Collection, 1952 (52.203)

O'Keeffe made a name for herself in the 1920s with her large flower paintings, but after 1929 her subjects were mostly inspired by the landscape in New Mexico, where she traveled almost annually (1929–46) and eventually settled (1949). To her, found animal bones represented the timeless beauty of the desert and the enduring strength of the American spirit. Although this image is seemingly realistic, the artist deleted and enhanced certain details to emphasize its harsh beauty. The title and tricolor palette are a satirical comment on those artists, writers, and musicians who were obsessed with identifying a definitive American style.



### Edward Hopper

American, 1882–1967

*Tables for Ladies*, 1930

Oil on canvas, 48¼ × 60¼ in. (122.6 × 153 cm)

George A. Hearn Fund, 1931 (31.62)

In the context of the Great Depression, Hopper's painting *Tables for Ladies* reflects a changing time when women were not only part of the workforce, as the cashier and waitress are, but also new patrons of establishments that catered to them. Working from sketches and detailed notes about the setting, the artist

faithfully depicted the elaborate food display, "cherry stained woodwork," "tiled floor," "fine looking waitress," and "the vulgar color of cheap restaurants." Despite the bright lighting and the warm, even garish, colors, this is not a particularly festive scene. The two diners chat between themselves, but the cashier and the waitress are lost in their separate thoughts and duties. As in many of Hopper's paintings, the deadpan realism invariably evokes feelings of isolation and alienation, whether in the human condition or in the circumstance of locale.



**Pierre Bonnard**

French, 1867–1947

**The Terrace at Vernonnet, 1939**

Oil on canvas, 58 1/4 × 76 1/4 in. (148 × 194.9 cm)

Gift of Florence J. Gould, 1968 (68.1)

In 1912 Bonnard bought a house in Vernonnet, near Vernon, and used it as a subject for his paintings until 1939. In this large, vividly colored

late work, we see a shaded corner of the irregularly shaped, raised terrace that surrounded the house. Oddly enough, the three female figures are given less prominence than the thick tree trunk. A banister indicates the steps that descend to the sprawling garden below. The terrace serves as a stage, with the garden rising like a curtain beyond.



**Balthus (Balthazar Klossowski)**

French, 1908–2001

**The Mountain, 1936–37**

Oil on canvas, 8 ft. 2 in. × 12 ft. (2.49 × 3.66 m)

Purchase, Gifts of Mr. and Mrs. Nate B. Spingold and Nathan Cummings, Rogers Fund and The Alfred N. Punnett Endowment Fund, by exchange, and Harris Brisbane Dick Fund, 1982 (1982.530)

This painting presents an imaginary plateau at the top of a mountain in the Bernese Oberland of Switzerland, where Balthus had spent the formative summers of his youth. In this canvas the artist included a rich brew of references, both veiled ones with regard to

figures taken from his own life and transparent ones with regard to those borrowed from painters he admired, among them Nicolas Poussin and Gustave Courbet. The focal point in this composition, which is sharply divided into light and dark zones, is the blonde Amazon whose arms reach dramatically above her head. After an arduous courtship, Balthus married the figure's real-life model in the year he completed *The Mountain*. The picture was exhibited at the Pierre Matisse Gallery in New York in 1939 with the subtitle *Summer—the first of the four panels depicting the seasons*. Balthus never painted the other three seasons.





opposite

# Stuart Davis

American, 1892–1964

## Report from Rockport, 1940

Oil on canvas, 24 × 30 in. (61 × 76.2 cm)

Edith and Milton Lowenthal Collection,

Bequest of Edith Abrahamson Lowenthal,

1991 (1992.24.1)

The profusion of colors, lines, shapes, and decorative elements almost obscures the subject of this painting—the bustling town square of Rockport, Massachusetts. The canvas is filled with gas pumps, trees, and storefront signs, as well as indications of the area's thriving fishing industry, such as images of water, nautical flags, ropes, and a Seine-brand fishnet. Utilizing his new "color-space" theory, Davis created the illusion of depth by juxtaposing certain colors while simultaneously negating it with the absolute flatness of his shapes and color fields. For the artist, such contradictions captured the vitality, disjunction, and speed of modern American life at midcentury.

# Isamu Noguchi

American, 1904–1988

## Kouros, 1944–45

Marble, H. 9 ft. 9 in. (2.97 m);

base: 34 1/2 × 42 in. (86.7 × 106.7 cm)

Fletcher Fund, 1953 (53.87a-i)

Noguchi's interlocking sculptures of the mid-1940s—produced after his internment during World War II in a Japanese-American camp—feature biomorphic forms carved from stone and assembled without adhesives or pinions. The extraordinary *Kouros*, with its interlocking sections of pink and gray marble, conveys graceful yet uncertain balance. Comparing the work to the ancient Greek sculptural type that informs it, the sculptor wrote to the Museum: "The image of man as *Kouros* goes back to student memories of . . . the pink *Kouros* you acquired [illustrated earlier in this guide]. . . . The weight of the stone holds it aloft—a balance of forces as precise and precarious as life."



# Alexander Calder

American, 1898–1976

## Necklace, 1940

Brass wire, 21 1/4 × 22 × 10 in. (54 × 55.9 × 25.4 cm)

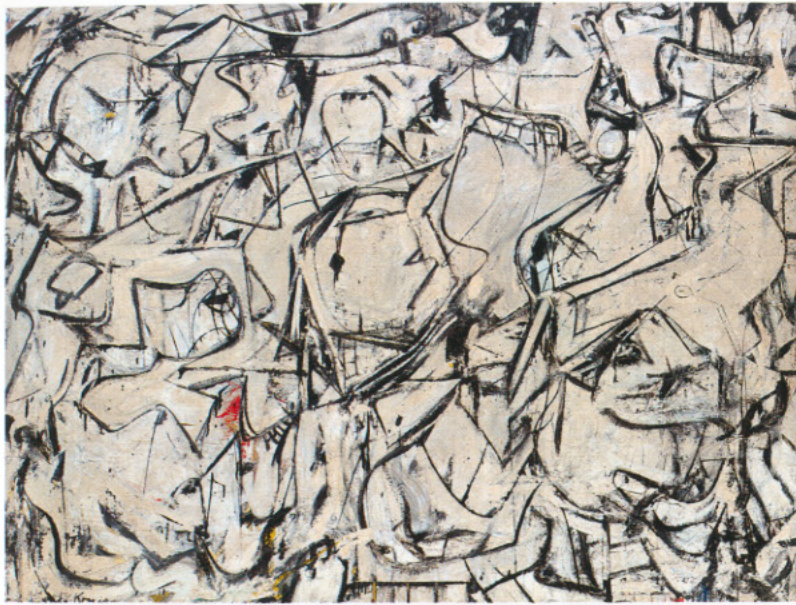
The Muriel Kallis Steinberg Newman Collection,

Gift of Muriel Kallis Newman, 2006 (2006.32.5)

Calder produced more than eighteen hundred pieces of jewelry, most of them between 1933 and 1952. Many of these pieces were made specifically for family members or friends and given away on special occasions. Each necklace, bracelet, ring, pin, or earring was a unique, handcrafted design to which he applied his skills as a metalworker and his visual wit, just as he did when he created mobiles and bent-wire sculptures. This necklace was made by hammering brass wires into flat strips and then fashioning them into a linear design that relates directly to his early wire portraits.







above

**Willem de Kooning**

American, born The Netherlands, 1904–1997

**Attic, 1949**

Oil, enamel, and newspaper transfer on canvas,  
61 7/8 × 81 in. (157.2 × 205.7 cm)

The Muriel Kallis Steinberg Newman Collection,  
Gift of Muriel Kallis Newman, in honor of her son,  
Glenn David Steinberg, 1982 (1982.16.3)

In this early masterwork, only tiny traces of color remain amid de Kooning's colliding black and white forms. The dynamic composition derives in part from the artist's innovative use of the figure. Here, he erased, repainted, and recombined figural elements, simultaneously suggesting an allover composition reminiscent of Jackson Pollock's work. De Kooning first considered calling this work "Interior." When his wife objected, he decided upon *Attic* "because you put everything in it." While making the painting, de Kooning covered the canvas with newspapers to keep the paint from drying, accepting the transfer of words and imagery left by the newsprint on the surface.



opposite

**Clyfford Still**

American, 1904–1980

**1947-48-W No. 1, 1947–48**

Oil on canvas, 91 1/4 × 70 1/4 in. (233 × 179.7 cm)

Gift of Mrs. Clyfford Still, 1986 (1986.441.3)

Beginning in 1945, Still periodically lived in New York, though his formative years were spent on the West Coast. In 1961 he settled permanently in Maryland. His mature paintings are characterized by amorphous, jagged forms often applied with a palette knife. In this example, large black and white areas are punctuated by flashes of red, yellow, and blue. Although Still disavowed associative meaning in his abstract work, some scholars have suggested allusions to the rugged terrain of the American West in his compositions, while others maintain that the upright nature of his forms invokes the human figure in relation to the environment.



**Jackson Pollock**

American, 1912–1956

**Autumn Rhythm (Number 30), 1950**

Enamel on canvas, 8 ft. 9 in. × 17 ft. 3 in. (2.67 × 5.26 m)

George A. Hearn Fund, 1957 (57.92)

In 1945 Pollock and his wife, the painter Lee Krasner, moved to a small house in the Springs section of East Hampton, New York. Over the next few years, working in relative isolation in the barn on the property, Pollock began to develop his distinctive drip technique. Using simple sticks or paint stirrers and enamel house paint—sometimes poured directly from the can—Pollock spun calligraphic lines of color directly onto raw canvas that lay unstretched on the floor. One of the largest of his classic drip paintings, *Autumn Rhythm* was purchased by the Museum from Krasner the year after Pollock's untimely death.





### Jasper Johns

American, born 1930

#### White Flag, 1955

Encaustic, oil, newsprint, charcoal on canvas, 6 ft. 6½ in. × 10 ft. ¾ in. (1.99 × 3.07 m)  
Purchase, Lila Acheson Wallace, Reba and Dave Williams, Stephen and Nan Swid, Roy R. and Marie S. Neuberger Foundation Inc., Louis and Bessie Adler Foundation Inc., Paula Cussi, Maria-Gaetana Matisse, The Barnett Newman Foundation, Jane and Robert Carroll, Eliot and Wilson Nolen, Mr. and Mrs. Derald H. Ruttenberg, Ruth and Seymour Klein Foundation Inc., Andrew N. Schiff, The Cowles Charitable Trust, The Merrill G. and Erita E. Hastings Foundation, John J. Roche, Molly and Walter Bareiss, Linda and Morton Janklow, Aaron I. Fleischman, and Linford L. Lougheed Gifts, and gifts from friends of the Museum; Kathryn E. Hurd, Denise and Andrew Saul, George A. Hearn, Arthur Hoppock Hearn, Joseph H. Hazen Foundation Purchase, and Cynthia Hazen Polsky and Leon B. Polsky Funds; Mayer Fund; Florene M. Schoenborn Bequest; Gifts of Professor and Mrs. Zevi Scharfstein and Himan Brown, and other gifts, bequests, and funds from various donors, by exchange, 1998 (1998.329)

*White Flag* is the largest of Johns's flag paintings and the first in which the flag is presented in monochrome. The fast-setting medium of encaustic enabled Johns to make each brushstroke distinct, while the forty-eight-star flag design provided a structure for the richly varied surface. *White Flag* is painted on three separate panels: the star area, the seven upper stripes to the right of the stars, and the six longer stripes below. Johns built up the stars, the negative areas around them, and the stripes by applying pieces of paper and fabric that had been dipped in molten beeswax. Johns has said that the flag, one of his most frequently depicted images, was prompted by a dream in which he saw himself painting an American flag. As with Johns's other early subjects—the target, numerals, and the alphabet—the image of the flag appealed to him because it already existed. He did not have to invent it. Since 1955 Johns has made dozens of flag compositions in a wide variety of scales, palettes, and media.



above

### Claes Oldenburg

American, born Sweden 1929

#### Soft Calendar for the Month of August, 1962

Canvas filled with shredded foam rubber, painted with Liquitex and enamel, 41¼ × 42½ × 4¼ in. (106 × 108 × 10.8 cm)  
The Muriel Kallis Steinberg Newman Collection, Gift of Muriel Kallis Newman, 2006 (2006.32.49)

Oldenburg has consistently embraced contradiction to transform and animate the quotidian objects of his surroundings. In his art, hard becomes soft, miniscule becomes monumental, and, as in *Soft Calendar*, flat becomes three-dimensional. Oldenburg's stuffed fabric sculptures originated in 1962 as props in his happenings and evolved into independent works of art. The giant numbers of *Soft Calendar* are sensuously rounded, pillowlike shapes whose overlapping arrangement asserts their volumetric nature. Once his canvas forms were established, Oldenburg painted the sculpture's surface, calling out each Sunday in brilliant red and covering the remaining days of the week in shiny white enamel.

below

### Andy Warhol

American, 1928–1987

#### Nine Jackies, 1964

Acrylic and silkscreen on canvas; overall 60½ × 48½ × ¼ in. (153.4 × 122.2 × 1.9 cm); nine panels, each approx. 20 × 16 in. (50.8 × 40.6 cm)  
Gift of Halston, 1983 (1983.606.14–.22)

In the weeks that followed the assassination of President John F. Kennedy in Dallas on November 22, 1963, Warhol began to collect the photographs of the widowed first lady that flooded the popular press. In 1964, upon moving into a new studio on East 47th Street (the first of his famous New York "Factories"), he began to silkscreen these pictures onto small canvases with blue- and gold-colored grounds. The close-cropped image here reproduces a moment shortly before any shots were fired; the insistent repetition of the picture casts into high relief the ubiquitous coverage and public obsession with the tragic event.







### Mark Rothko

American, born Russia, 1903–1970

#### No. 13 (White, Red on Yellow), 1958

Oil and acrylic with powdered pigments on canvas, 95% × 81% in. (242.3 × 206.7 cm)

Gift of The Mark Rothko Foundation Inc., 1985 (1985.63.5)

After 1950, Rothko began to limit the number of horizontal bands of color in his paintings to three or four, working in this format until his death. Using several types of wet media

and varying the thickness of his paint layers, he sometimes changed the orientation of his pictures in the studio. Indeed, some of the drip patterns here indicate that the artist worked on this canvas upside down for a period. Hoping that his luminous paintings would envelop their viewers, Rothko commented that he made large works not to be “grandiose and pompous” but to be “very intimate and human.”

### Ellsworth Kelly

American, born 1923

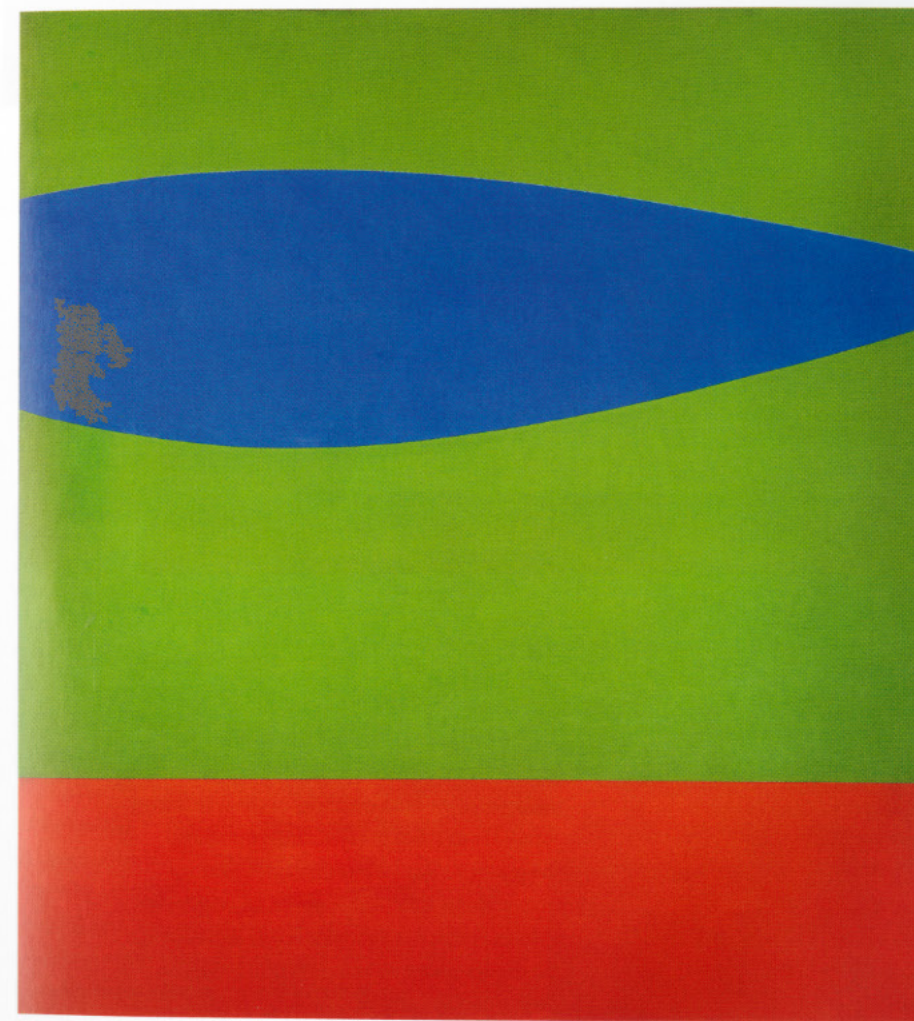
#### Blue Green Red, 1963

Oil on canvas, 91 × 82 in. (231.1 × 208.3 cm)

Arthur Hoppock Hearn Fund, 1963 (63.73)

Unlike many painters of his generation, Kelly arrived at his abstractions through the observation of his surroundings. “My ideas,” he has said, “come from constantly investigating how things

look.” *Blue Green Red*, the first of a series of eight large-scale pictures in these colors completed between 1963 and 1965, recalls Kelly’s 1958 painting *Mask*, composed in the same color scheme and based on shadows cast across an open book. The taut, flat shapes and vibrant, unmodulated colors of *Blue Green Red* create a powerful optical effect and establish a fluctuating relationship between figure and ground.





**James Rosenquist**

American, born 1933

**House of Fire, 1981**

Oil on canvas, 6 ft. 6 in. × 16 ft. 6 in. (1.98 × 5.03 m)

Purchase, Arthur Hoppock Hearn Fund, George A. Hearn Fund and Lila Acheson Wallace Gift, 1982 (1982.90.1a-c)

Trained as a billboard painter, Rosenquist began creating large-scale, lavishly composed works as a Pop artist in the 1960s. *House of Fire* exudes the dynamism and sensuous polish that have characterized his work since that period. In this allegorical triptych, prosaic objects become strangely treacherous: a grocery bag is mysteriously suspended in air, a supernaturally radiant bucket of molten steel descends through a window, and fiery lipsticks align like a battery of guns. The allusions to violence, sex, and consumerism recall earlier works such as the artist's monumental *F-111* of 1965, which mixes imagery of a U.S. Air Force fighter-bomber with that of a child and a mass of spaghetti, producing a heightened sense of seduction and danger.



**Roy Lichtenstein**

American, 1923–1997

**Stepping Out, 1978**

Oil and Magna on canvas, 86 × 70 in. (218.4 × 177.8 cm)

Purchase, Lila Acheson Wallace Gift, Arthur Hoppock Hearn Fund, Arthur Lejwa Fund in honor of Jean Arp; and The Bernhill Fund, Joseph H. Hazen Foundation Inc., Samuel I. Newhouse Foundation Inc., Walter Bareiss, Marie Bannon McHenry, Louise Smith, and Stephen C. Swid Gifts, 1980 (1980.420)

Having imbued his Pop Art works of the 1960s with the imagery of everyday culture, Lichtenstein in the 1970s turned his eye toward the history of modern art. Working in his signature palette of bright primary colors, he used paint to suggest the Ben-Day dots that create tone and shading in commercially printed images like comics. Here the artist borrowed a dapper figure from one of Fernand Léger's famous compositions, *The Country Outing* (1954), and added a female figure whose dramatically reduced and displaced features resemble the Surrealist women Picasso painted during the 1930s.



**Chuck Close**

American, born 1940

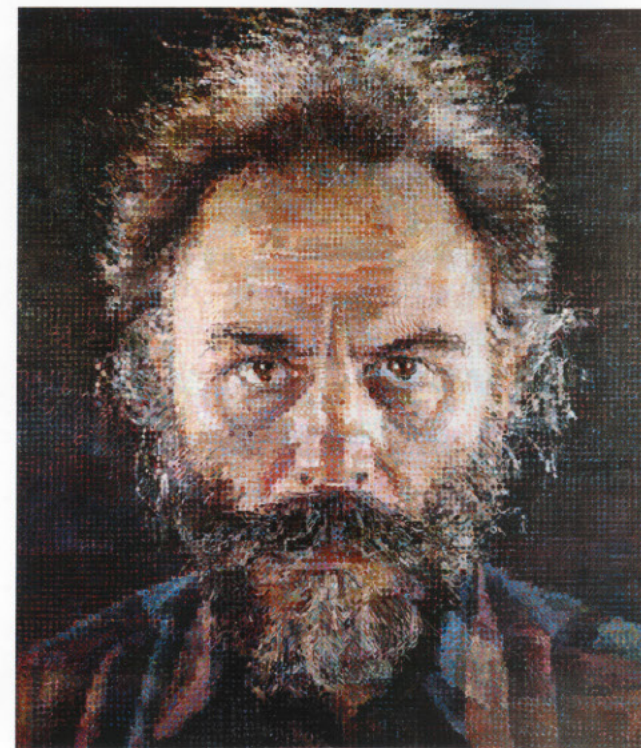
**Lucas, 1986–87**

Oil and graphite on canvas,

8 ft. 4 in. × 7 ft. (2.54 × 2.13 m)

Purchase, Lila Acheson Wallace Gift and Gift of Arnold and Milly Glimcher, 1987 (1987.282)

Close's gigantic portrait of the artist Lucas Samaras is based on a Polaroid photograph divided into grid segments for enlargement. In the late 1960s, Close began creating monumental, finely executed Photorealist portraits in acrylic. While consistently adhering to a format of tightly cropped heads, he has since experimented with surprising means of achieving verisimilitude, from collage to fingerprinting. Viewed close-up, Samaras's face dissolves into thousands of small squares, each with its own distinct, colorful pattern; from a distance, this remarkable proliferation of abstract forms coalesces into an image of profound impact, capturing the sitter's hypnotic intensity.





## Romare Bearden

American, 1911–1988

### *The Block*, 1971

Cut and pasted printed, colored, and metallic papers, photostats, graphite, ink marker, gouache, watercolor, ink on Masonite; overall 48 in. × 18 ft. (1.22 × 5.49 m); six panels, each 48 × 36 in. (121.9 × 91.4 cm)  
Gift of Mr. and Mrs. Samuel Shore, 1978 (1978.61.1–6)

This mural-size tableau is a tribute to Bearden's Harlem neighborhood in New York City. The row of low-rise buildings (tenement apartments, churches, barber shop, liquor store) was based on his sketches of Lenox Avenue between 132nd and 133rd Streets. Separate vignettes of people at work, rest, and play on the street and inside buildings (seen through windows and cutaways), offer poignant, sometimes humorous observa-



tions about human relations and social rituals. Bearden's inventive use of collage and his unexpected shifts in size and scale for expressive emphasis aptly capture the energy and complexity of city life. Although his images and materials were simple, Bearden added layers of meaning with references to other arts and cultures, such as Renaissance painting, Christian iconography, Cubism, and African tribal sculpture.

## Anselm Kiefer

German, born 1945

### *Winter Landscape*, 1970

Watercolor, gouache, and graphite on paper, 16 7/8 × 14 in. (42.9 × 35.6 cm)  
Denise and Andrew Saul Fund, 1995 (1995.14.5)

Contemplation of wild or so-called Sublime landscapes was a trope of Romanticism, particularly in Germany. Kiefer's *Winter Landscape* evokes that past era, but the roughly plowed, snow-covered earth lends bleakness to the scene. A disembodied female head rises above the field, bleeding from the neck, and spots of blood-red watercolor tinge the pale ground. Kiefer perhaps had in mind mythological personifications of nature—Daphne, for example, whose father transformed her into a laurel tree to escape the attentions of Apollo. Yet this depiction of a ruined terrain, spotted with blood, is difficult to separate from evocations of the scarring wounds of World War II.



## Philip Guston

American, 1913–1980

### *The Street*, 1977

Oil on canvas, 69 in. × 9 ft. 2 1/2 in. (1.75 × 2.81 m)  
Purchase, Lila Acheson Wallace and Mr. and Mrs. Andrew Saul Gifts, Gift of George A. Hearn, by exchange, and Arthur Hoppock Hearn Fund, 1983 (1983.457)

This monumental painting brings together many of the themes that characterize Guston's return to figurative subject matter in the late 1960s, a move that greatly surprised followers

of the former Abstract Expressionist. As Guston wrote in 1974, his bluntly executed paintings of this time depict a "sort of Dante Inferno land." This work is a powerful and darkly humorous battle scene in which the street is a locus of disorder, confrontation, and waste. It features contrasts typical of Guston's later work, in which cartoonlike characters populate nightmarish scenes, rendered in an array of morose grays, bright reds, and bubble-gum pinks.



**Lucian Freud**

British, born Germany, 1922–2011

**Naked Man, Back View, 1991–92**

Oil on canvas, 72¼ × 54½ in. (183.5 × 137.5 cm)

Purchase, Lila Acheson Wallace Gift, 1993 (1993.71)

One of Britain's leading realist painters, Freud created compositions that often reveal the humanity of his subjects while vividly depicting their physical presence. The sitter for this picture, Leigh Bowery, was an Australian per-

formance artist in London and one of Freud's favorite models. Ironically, although Bowery was known for his outlandish costumes and makeup, Freud recorded him here unclothed, squatting ponderously on a low, wide stool in the artist's studio. The terrain of his fleshy, mountainous back is almost sculpted by the artist's thick application of paint. In essence, this is not a traditional portrait but a still life of skin.



**El Anatsui**

Ghanaian, born 1944

**Dusasa II, 2007**

Found aluminum, copper wire, plastic disks,  
19 ft. 8 in. × 24 ft. × 2 in. (5.99 m × 7.32 m × 5.1 cm)

Purchase, The Raymond and Beverly Sackler 21st Century Art Fund; Stephen and Nan Swid and Roy R. and Marie S. Neuberger Foundation Inc. Gifts; and Arthur Lejwa Fund, in honor of Jean Arp, 2008 (2008.121)

Born in Ghana and now working in Nigeria, El Anatsui is widely considered today's foremost contemporary African sculptor. His wall hangings are created from found materials—typically thousands of discarded aluminum caps

and seals from liquor bottles that are flattened, shaped, perforated, and painstakingly assembled with copper wire. Although he considers himself a sculptor, Anatsui meticulously orchestrates his materials like a painter or the director of a tapestry workshop. His work is anchored firmly in traditional African culture (Ghanaian kente cloth), Western art (mosaic, tapestry, the paintings of Gustav Klimt), and contemporary life (the consumption of alcohol, the detritus of consumerism). According to the artist, the title *Dusasa* can be translated as a “communal patchwork made by a team of townspeople,” analogous to the artist's team of assistants.